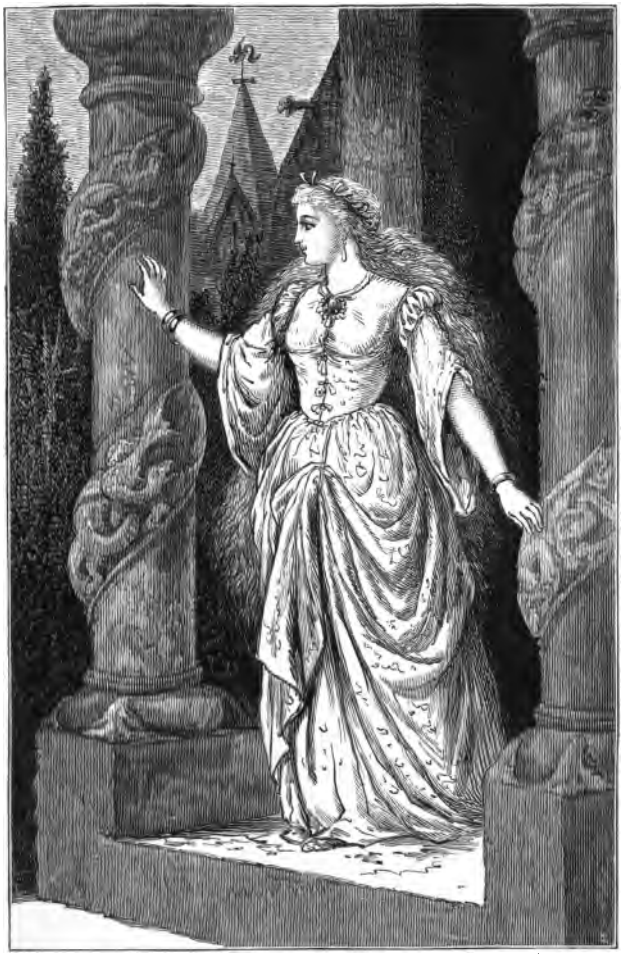
The Lovers of Gudrun



" That spring was she just come to her full height,
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Finer than silk, waved softly like the sea
After a three days' calm, and to her knee
Wellnigh they reached ; fair were the white hands laid
Upon the door-posts where the dragons played."

A. M. Milbourne
from his sister
THE E. L. Buel
1884

LOVERS OF GUDRUN.

A POEM.

By WILLIAM MORRIS.

REPRINTED FROM "THE EARTHLY PARADISE."

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PUBLISHERS' NOTE.

"The Lovers of Gudrun" is one of the six stories comprising the Third Part of "The Earthly Paradise," and is reprinted from that volume for the convenience of tourists and others. The publishers have not thought it necessary to make any change in the paging.

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THE LOVERS OF GUDRUN.

ARGUMENT.

THIS story shows how two friends loved a fair woman, and how he who loved her best had her to wife, though she loved him little or not at all; and how one of these two friends gave shame to and received death of the other, who in his turn came to his end by reason of that deed.

Of Herdholt and Bathstead.

HERDHOLT my tale names for the stead, where erst
Olaf the Peacock dwelt, nowise the worst
Among the great men of a noble day:
Upon a knoll amidst a vale it lay,
Nigh where Laxriver meets the western sea,
And in that day it nourished plenteously
Great wealth of sheep and cattle.
Ye shall know
That Olaf to a mighty house did go
To take to him a wife: Thorgerd he gat,
The daughter of the man, at Burg who sat,
After a great life, with eyes waxing dim,
Egil, the mighty son of Skallagrim.
Now of the sons the twain had, first we name
Kiartan alone, for eld's sake and for fame,
Then Steinthor, Haldor, Helgi, and Hauskuld,
All of good promise, strong and lithe and bold,
Yet little against Kiartan's glory weighed;
Besides these props the Peacock's house that stayed,
Two maidens, Thurid, Thorbiorg there were;
And furthermore a youth was fostered there,
Whom Thorleik, Olaf's brother, called his son:

Bodli his name was. Thus the tale is done
Of those who dwelt at Herdholt in those days.

Midst the gray slopes, Bathstead its roof did raise
Seven miles from Herdholt; Oswif, wise of men,
Who Thordis had to wife, abode there then
With his five sons, of whom let names go past
That are but names; but these were first and last,
Ospak and Thorolf: never, says my tale,
That Oswif's wisdom was of much avail
In making these, though they were stout enow;
But in his house a daughter did there grow
To perfect womanhood, Gudrun by name,
Whose birth the wondering world no more might blame
Than hers who erst called Tyndarus her sire,
What hearts soe'er, what roof-trees she might fire,
What hearts soe'er, what hearths she might leave cold,
Before the ending of the tale be told.
But where we take the story up, fifteen
The maiden's years were; Kiartan now had seen
His eighteenth spring, and younger by a year
Was Bodli, son of Thorleik.
Now most fair
Seemed Olaf's lot in life, and scarcely worse
Was Oswif's, and what shadow of a curse,
Might hang o'er either house, was thought of now
As men think of a cloud, the mountain's brow
Hides from their eyes an hour before the rain;
For so much love there was betwixt the twain,
Herdholt and Bathstead, that it well might last
Until the folk aforenamed were all past
From out the world; but herein shall be shown
How the sky blackened, and the storm swept down.

The Prophecy of Guest the Wise.

UPON a day, amid the maids that spun
Within the bower at Bathstead, sat Gudrun,
Her father in the firth a-fishing was,
The while her mother through the meads did pass
About some homely work. So there she sat,
Nor set her hand to this work or to that,
And a half-frown was on her pensive face,
Nor did she heed the chatter of the place
As girl spake unto girl. Then did she hear
The sound of horse-hoofs swiftly drawing near,
And started up, and cried: "That shall be Guest,
Riding, as still his wont is, from the west
Unto the Thing, and this is just the day
When he is wont at Bathstead to make stay."
Then to the door she went, and with slim hand
Put it aback, and 'twixt the posts did stand,
And saw therewith a goodly company
Ride up the gray slopes leading from the sea.

That spring was she just come to her full height,
Low-bosomed yet she was, and slim and light,
Yet scarce might she grow fairer from that day;
Gold were the locks wherewith the wind did play,
Finer than silk, waved softly like the sea
After a three days' calm, and to her knee
Wellnigh they reached; fair were the white hands laid
Upon the door-posts where the dragons played;
Her brow was smooth now, and a smile began
To cross her delicate mouth, the snare of man;
For some thought rose within the heart of her
That made her eyes bright, her cheeks ruddier
Than was their wont, yet were they delicate
As are the changing steps of high heaven's gate;
Bluer than gray her eyes were, somewhat thin
Her marvellous red lips; round was her chin,
Cloven, and clear-wrought; like an ivory tower
Rose up her neck from love's white-veiled bower.

But in such lordly raiment was she clad,
As midst its threads the scent of southlands had,
And on its hem the work of such-like hands
As deal with silk and gold in sunny lands.
Too dainty seemed her feet to come anear
The guest-worn threshold-stone. So stood she there,
And rough the world about her seemed to be,
A rude heap cast up from the weary sea.

But now the new-come folk, some twelve in all,
Drew rein before the doorway of the hall,
And she a step or two across the grass
Unto the leader of the men did pass,
A white-haired elder clad in kirtle red:
"Be welcome here, O Guest the Wise!" she said,
"My father honors me so much that I
Am bid to pray thee not to pass us by,
But bide here for a while; he says withal
That thou and he together in the hall
Are two wise men together, two who can
Talk cunningly about the ways of man."

Guest laughed, and leapt from off his horse, and said:
"Fair words from fair lips, and a goodly stead,
But unto Thickwood must I go to-night
To give my kinsman Armod some delight;
Nevertheless here will we rest awhile,
And thou and I with talk an hour beguile,
For so it is that all men say of thee,
'Not far off falls the apple from the tree,'
That 'neath thy coif some day shall lie again
When he is dead, the wise old Oswif's brain."
With that he took her hand, and to the hall
She led him, and his fellows one and all
Leapt to the ground, and followed clattering
In through the porch, and many a goodly thing
There had they plenteously; but mid the noise
And rattling horns and laughter, with clear voice
Spake Gudrun unto Guest, and ever he

Smiled at her goodly sayings joyfully,
And yet at whiles grew grave; yea, and she too,
Though her eyes glistened, seemed as scarce she knew
The things she said. At last, amid their speech,
The old man stayed his hand as it did reach
Out to the beaker, and his gray eyes stared
As though unseen things to his soul were bared;
Then Gudrun waited trembling, till he said:

"Liest thou awake at midnight in thy bed,
Thinking of dreams dreamed in the winter-tide,
When the northeast, turned off the mountain side,
Shook the stout timbers of the hall, as when
They shook in Norway ere the upland men
Bore axe against them?"
She spake low to him:
"So is it, but of these the most wax dim
When daylight comes again; but four there are —
Four dreams in one — that bring me yet great care,
Nor may I soon forget them, yea, they sink
Still deeper in my soul — but do thou drink,
And tell me merry tales; of what avail
To speak of things that make a maiden pale
And a man laugh?"
"Speak quick," he said, "before
This glimmer of a sight I have is o'er."

Then she delayed not, but in quick words said:
"Methought that with a coif upon my head
I stood upon a stream-side, and withal
Upon my heart the sudden thought did fall
How foul that coif was, and how ill it sat,
And though the folk beside me spoke 'gainst that,
Nevertheless, from off mine head I tore
The cursed thing, and cast it from the shore;
And glad at heart was I when it was gone,
And woke up laughing."
"Well, the second one,"
Said Guest; "Make good speed now, and tell me all

"This was the dream," she said, "that next did fall:
By a great water was I; on mine arm
A silver ring, that more my heart did charm
Than one might deem that such a small thing might;
My very own indeed seemed that delight,
And long I looked to have it; but as I
Stood and caressed the dear thing, suddenly
It slipped from off my arm, and straightway fell
Into the water: nor is more to tell
But that I wept thereat, and sorrowed sore
As for a friend that I should see no more."

"As great," said Guest, "is this thing as the last,
What follows after?"
"O'er the road I passed
Nigh Bathstead," said she, "in fair raiment clad,
And on mine arm a golden ring I had;
And seemly did I deem it, yet the love
I had therefor, was not so much above
That wherewithal I loved the silver ring,
As gold is held by all a dearer thing
Than silver is; now, whatso worth it bore,
Methought that needs for longer than before
This ring should give me what it might of bliss;
But even as with foolish dreams it is
So was it now; falling I seemed to be,
And spread my arms abroad to steady me;
Upon a stone the ring smote, and atwain
It broke, and when I stooped the halves to gain,
Lo, blood ran out from either broken place;
Then as I gazed thereon I seemed to trace
A flaw within the craftsman's work, whereby
The fair thing brake; yea, withal presently
Yet other flaws therein could I discern;
And as I stood and looked, and sore did yearn,
Midst blind regrets, rather than raging pain,
For that fair thing I should not see again,
My eyes seemed opened, to my heart it came,
Spite of those flaws, that on me lay the blame
Why thus was spoiled that noble gift and rare,

Because therewith I dealt not with due care:
So with a sigh I woke."
" Ill fare," said Guest,
" Three of thy dreams, tell now about the rest."

" This is the last of the four dreams," she said;
" Methought I had a helm upon my head,
Wrought all of gold, with precious gems beset,
And pride and joy I had therein, and yet,
So heavy was it, that I scarce might hold
My head upright for that great weight of gold;
Yet for all that I laid no blame or wrong
Upon it, and I fain had kept it long;
But amid this, while least I looked therefor,
Something, I knew not what, the fair helm tore
From off mine head, and then I saw it swept
Into the firth, and when I would have wept
Then my voice failed me, and mine eyes were dry
Despite my heart; and therewith presently
I woke, and heard withal the neat-herd's song
As o'er the hard white snow he went along
Unto the byre, shouldering his load of hay;
Then knew I the beginning of the day,
And to the window went and saw afar
The wide firth, black beneath the morning star,
And all the waste of snow, and saw the man
Dark on the slope; 'twixt the dead earth and wan,
And the dark vault of star-besprinkled sky,
Croaking, a raven toward the sea did fly —
— With that I fell a yearning for the spring,
And all the pleasant things that it should bring,
And lay back in my bed and shut my eyes,
To see what pictures to my heart would rise,
And slept, but dreamed no more; now spring is here —
Thou knowst perchance, made wise with many a year,
What thing it is I long for; but to me
All grows as misty as the autumn sea
'Neath the first hoar-frost, and I name it not,
The thing wherewith my wondering heart is hot."

Then Guest turned round upon her, with a smile
Beholding her fair face a little while,
And as he looked on her she hid her eyes
With slim hands, but he saw the bright flush rise,
Despite of them, up to her forehead fair;
Therewith he sighed as one who needs must bear
A heavy burden.
"Since thou thus hast told
Thy dreams," he said, "scarce may I now withhold
The tale of what mine eyes have seen therein;
Yet little from my foresight shalt thou win,
Since both the blind, and they who see full well
Go the same road, and leave a tale to tell
Of interwoven miseries, lest they,
Who after them awhile on earth must stay,
Should have no pleasure in the winter night,
When this man's pain is made that man's delight."

He smiled an old man's smile, as thus he spake,
Then said, "But I must hasten ere it break,
The thin sharp thread of light that yet I see —
— Methinks a stirring life shall hap to thee.
Thou shalt be loved and love; wrongs shalt thou give,
Wrongs shalt thou take, and therewithal outlive
Both wrongs, and love, and joy, and dwell alone
When all the fellows of thy life are gone.
Nay, think not I can tell thee much of this,
How it shall hap, the sorrow or the bliss
Only foreshadowing of outward things,
Great, and yet not the greatest, dream-lore brings.

"For whereas of the ill coif thou didst dream,
That such a husband unto me doth seem
As thou shalt think mates thee but ill enow,
Nor shall love-longings bind thee; so shalt thou
By thine own deed shake off this man from thee.

"But next the ring of silver seems to me,
Another husband, loved and loving well;
But even as the ring from off thee fell

Into the water, so it is with him,
The sea shall make his love and promise dim.

"But for the gold ring; thou shalt wed again,
A worthier man belike — yet wellnigh vain
My strivings are to see what means the gold
Thou lovedst not more than silver: I am old
And thou art very young; hadst thou my sight
Perchance herein thou wouldst have more of might.
But my heart says, that on the land there comes
A faith that telleth of more lovesome homes
For dead men, than we deemed of heretofore,
And that this man full well shall know that lore.
But whereas blood from out the ring did run,
By the sword's edge his life shall be foredone:
Then for the flaws — see thou thyself to these!
Thou knowest how a thing full well may please,
When first thou hast it in thine hold, until
Up to the surface float the seeds of ill,
And vain regret o'er all thy life is spread.

"But for the heavy helm that bowed thine head —
This, thy last husband, a great chief shall be
And hold a helm of terror over thee
Though thou shalt love him: at the end of life
His few last minutes shall he spend in strife
With the wild waves of Hwammfirth, and in vain,
For him too shall the white sea-goddess gain.

"So is thy dream areded; but these things
Shall hang above thee, as on unheard wings
The kestrel hangs above the mouse; nor more
As erst I said shalt thou gain by my lore
Than at the end of life, perchance, a smile
That fate with sight and blindness did beguile
Thine eyes in such sort — that thou knew'st the end,
But not the way whereon thy feet did wend
On any day amid the many years,
Wherethrough thou waitedst for the flood of tears,
The dreariness that at some halting-place,

Waited in turn to change thy smiling face.
Be merry yet! these things shall not be all
That unto thee in this thy life shall fall."

Amid these latter words of his, the may
From her fair face had drawn her hands away,
And sat there with fixed eyes, and face grown pale
As one who sees the corner of the veil,
That hideth strange things, lifted for a while,
But when he ceased, she said with a faint smile
And trembling lips:
"Thanked be thou; well it is!
From thee I get no promise of vain bliss,
And constant joy; a tale I might have had
From flattering lips to make my young heart glad—
Yea, have my thanks!—yet wise as thou mayst be,
Mayst thou not dimly through these tangles see?"

He answered naught, but sat awhile with eyes
Distraught and sad, and face made over wise
With many a hard vain struggle; but at last
As one who from him a great weight doth cast,
He rose and spake to her:
"Wild words, fair may,
Now time it is that we were on our way."
Then unto him her visage did she turn,
In either cheek a bright red spot did burn,
Her teeth were set hard, and her brow was knit
As though she saw her life and strove with it.
Yet presently but common words she spake,
And bid him bide yet for her father's sake,
To make him joyful when the boards were laid;
But certainly, whatever words she said,
She heeded little, only from her tongue
By use and wont clear in his ears they rung.
Guest answered as before, that he would ride,
Because that night at Thickwood must he bide;
So silent now with wandering weary eyes
She watched his men do on their riding guise,
Then led him from the hall but listlessly,

As though she heeded naught where she might be.
So forth he rode, but turned and backward gazed
Before his folk the garth-gate latch had raised,
And saw her standing yet anigh the hall,
With her long shadow cast upon its wall,
As with her eyes turned down upon the ground
A long lock of her hair she wound and wound
About her hand. Then turning once again,
He passed the gate and shook his bridle-rein.

Now but a short way had he gone ere he
Beheld a man draw nigh their company,
Who, when they met, with fair words Guest did greet,
And said that Olaf Peacock bade him meet
Him and his men, and bid them to his stead:
"And well ye wot, O Goodman Guest," he said,
"That all day long it snoweth meat and drink
At Herdholt, and the gurgle and the clink
Of mead and horns, the harp alone doth still."
Guest laughed, and said, "Well, be that as it will,
Get swiftly back, and say that I will come
To look upon the marvels of his home
And hear his goodly voice; but may not bide
The night through, for to Thickwood must I ride."
Then the man turned and smote his horse; but they
Rode slowly by the borders of the bay
Upon that fresh and sunny afternoon,
Noting the sea-birds' cry and surf's soft tune,
Until at last into the dale they came,
And saw the gilt roof-ridge of Herdholt flame
In the bright sunlight over the fresh grass,
O'er which the restless white-woolled lambs did pass
And querulous gray ewes; and wide around,
Near and far up the dale, they heard the sound
Of lowing kine, and the blithe neat-herd's voice,
For in those days did all things there rejoice.
Now presently from out the garth they saw
A goodly company unto them draw,
And thitherward came Olaf and his men;
So joyous greeting was betwixt them when

They met, and side by side the two chiefs rode,
Right glad at heart unto the fair abode.

Great-limbed was Olaf Hauskuldson, well knit,
And like a chief upon his horse did sit;
Clear-browed and wide-eyed was he, smooth of skin
Through fifty rough years; of his mother's kin,
The Erse king's daughter, did his short lip tell,
And dark-lashed gray-blue eyes; like a clear bell
His voice was yet, despite of waves and wind,
And such a goodly man you scarce might find,
As for his years, in all the northern land.
He held a gold-wrought spear in his right hand,
A chief's gold ring his left arm did upbear,
And as a mighty king's was all his gear,
Well shaped of Flanders' cloth, and silk and gold;
Thus they their way up to the garth did hold,
And Thord the Short, Guest's son, was next thereby,
A brisk man and a brave; so presently
They passed the garth-wall, and drew rein before
The new-built hall's well-carven, fair porch-door,
And Guest laughed out with pleasure, to behold
Its goodly fashion, as the Peacock told
With what huge heed and care the place was wrought,
And of the Norway earl's great wood, he brought
Over the sea; then in they went and Guest
Gazed through the cool dusk, till his eyes did rest
Upon the noble stories, painted fair
On the high panelling and roof-boards there;
For over the high-seat, in his ship there lay
The gold-haired Baldur, god of the dead day,
The spring-flowers round his high pile, waiting there
Until the Gods thereto the torch should bear;
And they were wrought on this side and on that,
Drawing on towards him. There was Frey, and sat
On the gold-bristled boar, who first they say
Ploughed the brown earth, and made it green for Frey.
Then came dark-bearded Niörd, and after him
Freyia, thin-robed, about her ankles slim
The gray cats playing. In another place

Thor's hammer gleamed o'er Thor's red-bearded face,
And Heimdall, with the gold horn slung behind,
That in the God's-dusk he shall surely wind
Sickening all hearts with fear; and last of all
Was Odin's sorrow wrought upon the wall,
As slow-paced, weary-faced, he went along,
Anxious with all the tales of woe and wrong
His ravens, Thought and Memory, bring to him.

Guest looked on these until his eyes grew dim,
Then turned about, and had no word to praise,
So wrought in him the thought of those strange days
Done with so long ago. But furthermore
Upon the other side, the deeds of Thor
Were duly done; the fight in the far sea
With him who rings the world's iniquity,
The Midgard Worm; strife in the giants' land,
With snares and mockeries thick on either hand,
And dealings with the Evil One who brought
Death even amid the Gods — all these well wrought
Did Guest behold, as in a dream, while still
His joyous men the echoing hall did fill
With many-voiced strange clamor, as of these
They talked, and stared on all the braveries.
Then to the presses in the cloth-room there
Did Olaf take him, and showed hangings fair
Brought from the southlands far across the sea,
And English linen and fair napery,
And Flemish cloth; then back into the hall
He led him, and took arms from off the wall,
And let the mail-coat rings run o'er his hands,
And strung strange bows brought from the fiery lands.
Then through the butteries he made him pass,
And, smiling, showed what winter stock yet was;
Fish, meal, and casks of wine, and goodly store
Of honey, that the bees had grumbled o'er
In clover fields of Kent. Out went they then
And saw in what wise Olaf's serving men
Dealt with the beasts, and what fair stock he had,
And how the maids were working blithe and glad

Within the women's chamber. Then at last,
Guest smiled, and said:
"Right fair is all thou hast,
A noble life thou livest certainly,
And in such wise as now, still may it be,
Nor mayst thou know beginning of ill days!
Now let it please thee that we go our ways,
E'en as I said, for the sun falleth low."

"So be it then," said he. "Nor shalt thou go
Giftless henceforth; and I will go with thee
Some little way, for we my sons may see;
And fain I am to know how to thine eyes
They seem, because I know thee for most wise,
And that the cloud of time from thee hides less
Than from most men, of woe or happiness."

With that he gave command, and men brought forth
Two precious things; a hat of goodly worth,
Of fur of Russia, with a gold chain wound
Thrice round it, and a coin of gold that bound
The chain's end in the front, and on the same
A Greek king's head was wrought, of mighty fame
In olden time; this unto Guest he gave,
And smiled to see his deep-set eyes and grave
Gleam out with joy thereover: but to Thord,
Guest's son, he gave a well-adorned sword
And English-'broidered belt; and then once more
They mounted by the goodly carven door,
And to their horses gat all Guest's good men,
And forth they rode toward Laxriver: but when
They had just overtopped a low knoll's brow,
Olaf cried out, "There play hot hearts enow
In the cold waves!" Then Guest looked, and afar
Beheld the tide play on the sandy bar
About the stream's mouth, as the sea waves rushed
In over it and back the land-stream pushed;
But in the dark wide pool mid foam-flecks white,
Beneath the slanting afternoon sunlight
He saw white bodies sporting, and the air

Light from the southwest up the slopes did bear
Sound of their joyous cries as there they played.

Then said he, "Goodman, thou art well apaid
Of thy fair sons, if they shall deal as well
With earth as water."
"Naught there is to tell
Of great deeds at their hands as yet," said he;
"But look you, how they note our company!"

For waist-high from the waves one rose withal,
And sent a shrill voice like a sea-mew's call
Across the river, then all turned toward land,
And beat the waves to foam with foot and hand,
And certes kept no silence; up the side
They scrambled, and about the shore spread wide
Seeking their raiment, and the yellowing sun
Upon the line of moving bodies shone,
As running here and there with laugh and shout
They flung the linen and gray cloth about,
Yet spite of all their clamor clad them fast.
So Guest and Olaf o'er the green slopes passed
At sober pace, the while the other men
Raced down to meet the swimmers.
"Many then
There are, who have no part or lot in thee
Among these lads," said Guest.
"Yea, such there be,"
Said Olaf, "Sons of dale-dwellers hereby;
But Kiartan rules the swimming."
Earnestly
Guest gazed upon the lads as they drew near,
And scarcely now he seemed the words to hear
That Olaf spake, who talked about his race
And how they first had dwelling in that place;
But at the last Guest turned his horse about
Up stream, and drew rein, yet, as one in doubt,
Looked o'er his shoulder at the youths withal;
But naught said Olaf, doubting what should fall
From those wise lips.

Then Guest spake, "Who are these?
Tell me their names; yon lad upon his knees,
Turning the blue cloak over with his hands,
While over him a sturdy fellow stands,
Talking belike?"

"Hauskuld, my youngest son,"
Said Olaf, "kneels there, but the standing one
Is An the Black, my house-carle, a stout man."

"Good," Guest said; "name the one who e'en now ran
Through upraised hands a glittering silver chain,
And, as we look now, gives it back again
Unto a red-haired youth, tall, fair, and slim."

"Haldor it was who gave the chain to him,
And Helgi took it," Olaf said.
Then Guest,
"There kneeleth one in front of all the rest,
Less clad than any there, and hides from me
Twain who are sitting nigher to the sea?"

Then Olaf looked with shaded eyes and said:
"Steinthor, the sluggard, is it, by my head
He hideth better men! nay, look now, look!"

Then toward the stream his spear-butt Olaf shook,
As Steinthor rose, and gat somewhat aside,
And showed the other twain he first did hide.
On a gray stone anigh unto the stream
Sat a tall youth whose golden head did gleam
In the low sun; half covered was his breast,
His right arm bare as yet, a sword did rest
Upon his knees, and some half-foot of it
He from the sheath had drawn; a man did sit
Upon the grass before him; slim was he,
Black-haired and tall, and looked up smilingly
Into the other's face, with one hand laid
Upon the sword-sheath nigh the broad gray blade,
And seemed as though he listened.

Then spake Guest:
"No need, O friend, to ask about the rest,
Since I have seen these; for without a word
Kiartan, I name the man who draws the sword
From out the sheath, and low down in the shade
Before him, Bodli Thorleikson is laid.
But tell me of that sword, who bore it erst?"

Then Olaf laughed: "Some call that sword accursed;
Bodli now bears it, which the Eastlander
Geirmund, my daughter's husband, once did wear,
Hast thou not heard the tale? he won the maid
By my wife's word, wherefor with gold he paid,
Or so I deemed; but whereas of good kin
The man was, and the women hot herein
I stood not in the way; well, but his love,
Whate'er it was, quenched not his will to rove;
He left her, but would nowise leave the sword,
And so she helped herself, and for reward
Got that, and a curse with it, babblers say.
— Let see if it prevail 'gainst my good day!"

Guest answered naught at all, his head was turned
Eastward, away from where the low sun burned
Above the swimmers. Olaf spake once more:
"Wise friend, thou thus hast heard their names told o'er,
How thinkest thou? hast thou the heart to tell
Which in the years to come shall do right well?"

Guest spake naught for a while, and then he said,
But yet not turning any more his head:
"Surely of this at least thou wouldst be glad,
If Kiartan while he lived more glory had
Than any man now waxing in the land."

Then even as he spoke he raised his hand
And smote his horse, and rode upon his way
With no word more; neither durst Olaf stay
His swift departing, doubting of his mood;
For though indeed the word he spake was good,

Yet some vague fear he seemed to leave behind,
And Olaf scarce durst seek, lest he should find
Some ill thing lurking by his glory's side.
But after Guest his son and men did ride,
And forth to Thickwood with no stay they went.
But now, the journey and the day nigh spent,
Unto his father as they rode turned Thord,
With mind to say to him some common word,
But stared astonished, for the great tears ran
Over the wrinkled cheeks of the old man,
Yea, and adown his beard, nor shame had he
That Thord in such a plight his face should see,
At last he spake:

"Thou wonderest, O my son,
To see the tears fall down from such an one
As I am — folly is it in good sooth
Bewraying inward grief; but pain and ruth
Work in me so, I may not hold my peace
About the woes, that as thy years increase
Thou shalt behold fall on the country-side —
— But me the gray cairn ere that day shall hide —
Fair men and women have I seen to-day,
Yet I weep not because these pass away,
Sad though that is, but rather weep for this,
That they know not upon their day of bliss
How their worn hearts shall fail them ere they die,
How sore the weight of woe on them shall lie,
No sighing eases, wherewithal no hope,
No pride, no rage, shall make them fit to cope.
Remember what folk thou this day hast seen,
And in what joyous steads thy feet have been,
Then think of this! — that men may look to see
Love slaying love, and ruinous victory,
And truth called lies, and kindness turned to hate,
And prudence sowing seeds of all debate!
Son, thou shalt live to hear when I am dead
Of Bodli standing over Kiartan's head,
His friend, his foster-brother, and his bane,
That he in turn e'en such an end may gain.
Woe worth the while! forget it, and be blind!

Look not before thee! the road left behind
Let that be to thee as a tale well told
To make thee merry when thou growest old!"

So spake he; but by this time had they come
Unto the wood that lay round Armod's home,
So on the tree-beset and narrow way
They entered now, and left behind the day.
And whatso things thenceforth to Guest befell,
No more of him the story hath to tell.

Gudrun twice wedded, widowed, and wooed of Kiartan.

SO wore the time away, nor long it was
Ere somewhat of Guest's forecast came to pass.
Drawn by her beauty, Thorvald wooed Gudrun;
Saying withal that he was such an one
As fainer was to wed a wife than lands,
Readier by far to give forth from his hands
That which he had, than take aught of her kin.
And in such wise he did not fail to win
His fond desire, and, therewith, wretched life.
For she who deemed naught worth so much of strife
As to say "no" forever, being wed, found
How the chain galled whereto she now was bound,
And more and more began to look on him
With hate that would be scorn, with eyes grown dim
With hope of change that came not, and lips set
Forever with the stifling of regret.
Coarse Thorvald was, and rough and passionate,
And little used on change of days to wait;
And as she ever gloomed before his eyes
Rage took the place of the first grieved surprise,
Wherewith he found that he who needs must love
Could get no love in turn, nay, nor e'en move
Her heart to kindness: then as nothing strange
Still with sad loathing looks she took the change
She noted in him, as if all were done

Between them, and no deed beneath the sun
That he could do would now be worse to her.
Judge if the hot heart of the man could bear
Such days as these? Upon a time it fell
That he, most fain indeed to love her well,
Would she but turn to him, had striven sore
To gain her love, and yet gat nothing more
Than a faint smile of scorn, 'neath eyes whose gaze
Seemed fixed forever on the hoped-for days,
Wherein he no more should have part or lot;
Then mingled hate with love in him, and hot
His heart grew past all bearing; round about
He stared, as one who hears the eager shout
Of closing foes, when he to death is brought;
In his fierce heart, thought crowded upon thought,
Till he saw not and heard not, but rose up
And cast upon the floor his half-filled cup,
And crying out, smote her upon the face;
Then strode adown the hushed and crowded place,
For meal-time was it, till he reached the door;
Than gat his horse, and over hill and moor,
Scarce knowing where he went, rode furiously.

But in the hall, folk turned them round to see
What thing Gudrun would do, who for a while
Sat pale and silent, with a deadly smile
Upon her lips; then called to where she sat
Folk from the hall, and talked of this and that
Gayly, as one who hath no care or pain:
Yea, when the goodman gat him back again
She met him changed, so that he wellnigh thought
That better days his hasty blow had brought.
And still as time wore on, day after day
Wondering, he saw her seeming blithe and gay;
So he, though sore misdoubting him of this,
Took what he might of pleasure and of bliss,
And put thought back. So time wore till the spring,
And then the goodman rode unto the Thing,
Not over light of heart, or free from fear,
Though his wife's face at parting was all clear

Of frown or sullenness; but he being gone,
Next morn Gudrun rode with one man alone
Forth unto Bathstead; there her tale she told,
And as in those days law strained not to hold
Folk whom love held not, or some common tie,
So her divorce was set forth speedily,
For mighty were her kin.
And now once more
At Bathstead did she dwell, free as before,
And, smiling, heard of how her husband fared
When by the Hill of Laws he stood and heard
The words, that he belike half thought to hear,
Which took from him a thing once held so dear,
That all was naught thereby.
Now wise ones tell
That there was one who used to note her well
Within her husband's hall, and many say
That talk of love they had before the day
That she went back to Bathstead; how that was
I know not surely; but it came to pass
That scarcely had abated the first rage
Of her old mate, and scarce less like a cage
Of red-hot iron 'gan to feel his life,
Ere this man, Thord, had won Gudrun to wife;
So, since the man was brisk and brave and fair,
And she had known him when her days were drear,
And turned with hope and longing to his eyes,
Kind amid hard things, in most joyous wise
Their life went, and she deemed she loved him well;
And the strange things that Guest did once foretell,
Which morn and noon and eve she used to set
Before her eyes, she now would fain forget;
Alas! forgotten or remembered, still
Midst joy or sorrow fate shall work its will;
Three months they lived in joy and peace enow,
Till on a June night did the southwest blow
The rainy rack o'er Gudrun's sleeping head,
While in the firth was rolled her husband dead
Toward the black cliffs; drowned was he, says my tale,
By wizard's spells amidst a summer gale.

Then back to Bathstead Gudrun came again,
To sit with fierce heart brooding o'er her pain,
While life and time seemed made to torture her,
That she the utmost of all pain might bear,
To please she knew not whom; and yet mid this,
And all her raging for the vanished bliss,
Would Guest's words float up to her memory,
And quicken cold life; then would she cast by
As something vile the comfort that they brought,
Yet, none the less, still stronger grew that thought,
Unheeded, and unchidden therefore, round
The weary wall of woe, her life that bound.

So wore the months; spring with its longings came,
And now in every mouth was Kiartan's name,
And daily now must Gudrun's dull ears bear
Tales of the prowess of his youth to hear,
While in his cairn forgotten lay her love.
For this man, said they, all men's hearts did move,
Nor yet might envy cling to such an one,
So far beyond all dwellers 'neath the sun;
Great was he, yet so fair of face and limb
That all folk wondered much, beholding him,
How such a man could be; no fear he knew,
And all in manly deeds he could outdo;
Fleet-foot, a swimmer strong, an archer good,
Keen-eyed to know the dark waves' changing mood;
Sure on the crag, and with the sword so skilled,
That when he played therewith the air seemed filled
With light of gleaming blades; therewith was he
Of noble speech, though says not certainly
My tale, that aught of his be left behind
With rhyme and measure deftly intertwined;
Well skilled was he, too, in the craftsman's lore
To deal with iron mid the stithy's roar,
And many a sword-blade knew his heavy hand.
Shortly, if he amid ten kings should stand,
All men would think him worthier man than they;
And yet withal it was his daily way
To be most gentle both of word and deed,

And ever folk would seek him in their need,
Nor was there any child but loved him well.

Such things about him ever would men tell,
Until their hearts swelled in them as they thought
How great a glory to their land was brought,
Seeing that this man was theirs. Such love and praise
Kiartan's beginning had in those fair days,
While Gudrun sat sick-eyed, and hearkened this,
Still brooding on the late-passed days of bliss,
And thinking still how worthless such things were.

But now when midsummer was drawing near,
As on an eve folk sat within the hall,
Man unto man far off did they hear call,
And then the sound of horse-hoofs; Oswif rose,
And went into the porch to look for those
Who might be coming, and at last folk heard,
Close to the porch, the new-come travellers' word,
And turned to meet them; Gudrun sat alone
High on the daïs when all folk were gone,
And playing with her golden finger-rings,
Set all her heart to think of bygone things,
Till hateful seemed all hopes, all thoughts of men.

Yet did she turn unto their voices, when
Folk back again into the hall did crowd,
Torch-litten now, laughing and talking loud,
Then as the guests adown the long hall drew,
Olaf the Peacock presently she knew,
Hand in hand with her father; but behind
Came two young men; then rose up to her mind,
Against her will, the tales of Kiartan told,
Because she deemed the one, whose hair of gold
In the new torch-light gleamed, was even he,
And that the black-haired high-browed one must be
Bodli, the son of Thorleik; but with that
Up to the place where listlessly she sat,
They came, and on her feet she now must stand
To welcome them; then Olaf took her hand

And looked on her with eyes compassionate,
And said:
"O Gudrun, ill has been thy fate,
But surely better days shall soon be thine,
For not for naught do eyes like thine eyes shine
Upon the hard world; thou shalt bless us yet
In many a wise and all thy woes forget."

She answered naught, but drew her hand away,
And heavier yet the weight upon her lay
That thus men spake of her. But, turning round,
Kiartan upon the other hand she found,
Gazing upon her with wide hungry eyes
And parted lips; then did strange joy surprise
Her listless heart, and changed her old world was;
Ere she had time to think, all woe did pass
Away from her, and all her life grew sweet,
And scarce she felt the ground beneath her feet,
Or knew who stood around, or in what place
Of heaven or earth she was; soft grew her face;
In tears that fell not yet, her eyes did swim,
As, trembling, she reached forth her hand to him,
And with the shame of love her smooth cheeks burned,
And her lips quivered, as if sore they yearned
For words they had not learned, and might not know
Till night and loneliness their form should show.

But Kiartan's face a happy smile did light,
Kind, loving, confident; good hap and might
Seemed in his voice as now he spake, and said:

"They say the dead for thee will ne'er be dead,
And on this eve I thought in sooth to have
Labor enow to draw thee from the grave
Of the old days; but thou rememberest,
Belike, days earlier yet, that men call best
Of all days, when as younglings erst we met.
Thou thinkest now thou never didst forget
This face of mine, since now most certainly
The eyes are kind wherewith thou look'st on me."

A shade came o'er her face, but quickly passed,
"Yea," said she, "if such pleasant days might last,
As when we wandered laughing hand in hand
Along the borders of the shell-strewn strand."

She wondered at the sound of her own voice,
She chid her heart that it must needs rejoice,
She marvelled why her soul with fear was filled;
But quickly every questioning was stilled
As he sat down by her.
Old Oswif smiled
To see her sorrow in such wise beguiled,
And Olaf laughed for joy, and many a thought
Of happy loves to Bodli's heart was brought
As by his friend he sat, and saw his face
So bright with bliss; and all the merry place
Ran over with good-will that sight to see,
And the hours passed in great festivity.
At last beneath the glimmer of the moon,
Fanned by the soft sea-wind that tempers June,
Homeward they rode, sire, son and foster-son,
Kiartan half joyful that the eve was done,
And he had leisure for himself to weave
Tales of the joyful way that from that eve
Should lead to perfect bliss; Bodli no less
Rejoicing in his fellow's happiness,
Dreaming of such-like joy to come to him,
And Olaf, thinking how that nowise dim
The glory of his line through these should grow.

But while in peace these through the night did go,
Vexed by new thoughts and old thoughts, Gudrun lay
Upon her bed: she watched him go away,
And her heart sank within her, and there came,
With pain of that departing, pity and shame,
That struggling with her love yet made it strong,
That called her longing blind, yet made her long
Yet more for more desire, what seeds soe'er
Of sorrow hate and ill were hidden there.
So with her strong heart wrestled love, till she

Sank 'neath the hand of sleep, and quietly
Beneath the new-risen sun she lay at rest,
The bed-gear fallen away from her white breast,
One arm deep buried in her hair, one spread
Abroad, across the 'broideries of the bed,
A smile upon her lips, and yet a tear,
Scarce dry, but stayed anigh her dainty ear —
How fair, how soft, how kind she seemed that morn,
Ere she anew to love and life was born.

A little space to part these twain indeed
Was seven short miles of hill and moor and mead,
And soon the threshold of the Bathstead hall
Knew nigh as much of Kiartan's firm footfall
As of the sweep of Gudrun's kirtle-hem,
And sweet past words to tell, life grew to them;
Sweet the awaking in the morn, when lay
Below the hall the narrow winding way,
The friend that led, the foe that kept apart;
And sweet the joyful flutter of the heart
Anigh the door, ere clinging memory
Gave place to rapturous sight, and eye met eye;
Sweet the long hours of converse when each word
Like fairest music still seemed doubly heard,
Caught by the ear and clung to by the heart;
Yea, even most sweet the minute they must part,
Because the veil, that so oft time must draw
Before them, fell, and clear without a flaw,
Their hearts saw love, that moment they did stand
Ere lip left lip, or hand fell down from hand;
Yea, that passed o'er, still sweet and bitter sweet
The yearning pain that stayed the lingering feet
Upon the threshold, and the homeward way;
And silent chamber covered up from day
For thoughts of words unsaid — ah, sweet the night
Amidst its dreams of manifold delight!

And yet sometimes pangs of perplexed pain
Would torture Gudrun, as she thought again
On Guest and his forecasting of her dream;

And through the dark of days to come would gleam
Fear, like a flame of hell shot suddenly
Up through spring meadows 'twixt fair tree and tree,
Though little might she see the flaws, whereof
That past dream warned her, midst her dream of love;
And whatso things her eyes refused to see,
Made wise by fear, none others certainly
Might see in love so seeming smooth as this,
That looked to all men like the door of bliss
Unto the twain, and to the country-side
Good hope and joy, that thus so fast were tied
The bonds 'twixt two such houses as were these,
And folk before them saw long years of peace.

Of Bodli Thorleikson the story says,
That he, o'ershadowed still by Kiartan's praise,
Was second but to him; although, indeed,
He, who perchance the love of men did need
More than his fellow, less their hearts might move;
Yet fair to all men seemed the trust and love
Between the friends, and fairer unto none
Than unto Olaf, who scarce loved his son
More than his brother's son; now seemed it too,
That this new love closer the kinsmen drew
Than e'en before, and whatsô either did
The other knew, and scarce their thoughts seemed hid
One from the other.
So as day by day
Went Kiartan unto Bathstead, still the way
Seemed shorter if his friend beside him rode;
Then might he ease his soul of that great load
Of love unsatisfied, by words, and take
Mockeries in turn, grown sweet for that name's sake
They wrapped about, or glow with joy to hear
The praises of the heart he held so dear,
And laugh with joy and pleasure of his life,
To note how Bodli's heart withal, seemed rife
With love that his love kindled, though as yet
It wandered, on no heart of woman set.
So Bodli, nothing loath, went many a day,

Whenso they would, to make the lovers gay,
Whenso they would, to get him gone, that these
E'en with such yearning words their souls might please
As must be spoken, but sound folly still
To aught but twain, because no tongue hath skill
To tell their meaning: kinder, Kiartan deemed,
Grew Bodli day by day, and ever seemed
Wellnigh as happy as the loving twain,
And unto Bodli life seemed naught but gain,
And fair the days were.
On a day it fell
As the three talked, they 'gan in sport to tell
The names o'er of such women good and fair,
As in the land that tide unwedded were,
Naming a mate for Bodli, and still he
Must laugh and shake his head;
"Then over sea,"
Quoth Kiartan, "Mayhap such an one there is
That thou mayst deem the getting of her bliss;
Go forth and win her with the rover's sword!"

Then Bodli laughed, and cast upon the board
The great gray blade and ponderous iron hilt,
All unadorned, the yoke-fellow of guilt,
And said, "Go, sword, and fetch me home a bride!
But here in Iceland have I will to bide
With those that love me, till the fair days change."

Then Gudrun said, "Things have there been more strange,
Than that we three should sit above the oars,
The while on even keel 'twixt the low shores
Our long-ship breasts the Thames flood, or the Seinè.
Methinks in biding here is little gain,
Cooped up in this cold corner of the world."

Then up sprang Kiartan, seized the sword, and hurled
Its weight aloft, and caught it by the hilt
As down it fell, and cried, "Would that the tilt
Were even now being rigged above the ship,

Would that we stood to see the oars first dip
In the green waves! nay, rather would that we
Above the bulwarks now saw Italy,
With all its beacons flaring! Sheathe thy sword,
Fair foster-brother, till I say the word
That draws it forth; and, Gudrun, never fear
That thou a word or twain of me shalt hear,
E'en if the birds must bear them o'er the sea."

Her eyes were fixed upon him lovingly
As thus he spake, and Bodli smiling saw
Her hand to Kiartan's ever nigher draw;
Then he rose up and sheathed the sword, and said,
"Nay, rather if I be so hard to wed,
I yet must think of roving, so I go
To talk to Oswif, all the truth to know
About the news the chapmen carried here,
That Olaf Tryggvison his sword doth rear
'Gainst Hacon and his fortune."
Therewithal
He laughed, and gat him swiftly from the hall,
And found the old man, nor came back again
Until through sun and shadow had the twain
Sat long together, and the hall 'gan fill.
Then did he deem his friend sat somewhat still,
And something strange he saw in Gudrun's eyes
As she gazed on him; nor did fail to rise
In his own heart the shadow of a shade,
That made him deem the world less nobly made,
And yet was like to pleasure. On the way
Back home again, not much did Kiartan say,
And what he spake was wellnigh mockery
Of speech, wherewith he had been wont to free
His heart from longings grown too sweet to bear.
But time went on, and still the days did wear
With little seeming change; if love grew cold
In Kiartan's heart one day, the next o'er bold,
O'er frank, he noted not who might be by,
When he unto his love was drawing nigh;
Gudrun gloomed not; as merry as before

Did Bodli come and go 'twixt dais and door.
Only perchance a little oftener they
Fell upon talk of the fair lands that lay
Across the seas, and sometimes would a look
Cross Gudrun's face that seemed a half rebuke
To Kiartan, as all over-eagerly
He talked about the life beyond the sea,
As thereof he had heard the stories tell.
Then Bodli sometimes into musings fell,
So dreamlike, that he might not tell his thought
When he again to common life was brought.

So passed the seasons, but in autumn-tide
The foster-brothers did to Burgfirth ride,
Unto a ship new come to White-River;
Talk with the outland chapmen had they there,
And Kiartan bade the captain in the end
Back unto Herdholt as his guest to wend, —
And nothing loath he went with him; and now
Great tidings thereupon began to show
Of Hacon slain, his son thrust from the land,
And Norway in fair peace beneath the hand
Of Olaf Tryggvison; nor did he fail
To tell about the king full many a tale,
And praise him for the noblest man that e'er
Had held the tiller, or cast forth the spear:
And Kiartan listened eagerly, yet seemed
As if amid the tale he wellnigh dreamed;
And now withal, when he to Bathstead went,
Less than before would talk of his intent
To see the outlands, to his listening love;
And when at whiles she spake to him thereof
Lightly he answered her, and smile or kiss
Would change their talk to idle words of bliss:
Less of her too to Bodli now he spake,
Although this other (for her beauty's sake
He told himself) to hear of her was fain;
And he, for his part, sometimes felt a pain,
As though the times were changing over fast,
When Kiartan let the word of his go past

Unnoted, that in other days belike
Had nowise failed from out his heart to strike
The sparks of lovesome praise.
But now Yule-tide
Was come at last, and folk from far and wide
Went to their neighbors' feasts, and as wont was
All Bathstead unto Herdholt hall did pass,
And the feast lasted long, and all folk gat
Things that their souls desired, and Gudrun sat
In the high seat beside the goodwife there.

But ever now her wary ears did hear
The new king's name bandied from mouth to mouth,
And talk of those new-comers from the south;
And through her anxious heart a sharp pain smote
As Kiartan's face she eagerly 'gan note
And sighed; because, leaned forward on the board,
He sat, with eager face hearkening each word,
Nor speaking aught; then long with hungry eyes
She sat regarding him, nor yet would rise
A word unto her lips: and all the while
Bodli gazed on them with a fading smile
About his lips, and eyes that ever grew
More troubled still, until he hardly knew
What folk were round about.
So passed away
Yule-tide at Herdholt, cold day following day,
Till spring was gone, and Gudrun had not failed
To win both many days where joy prevailed,
And many a pang of fear; till so it fell
That in the summer, whereof now we tell,
Upon a day in blithe mood Kiartan came
To Bathstead, not as one who looks for blame,
And Bodli with him, sad-eyed, silent, dull,
Noted of Gudrun, who no less was full
Of merry talk, yea, more than her wont was.
But as the hours toward eventide did pass,
Said Kiartan:
"Love, make we the most of bliss,
For though, indeed, not the last day this is

Whereon we twain shall meet in such a wise,
Yet shalt thou see me soon in fighting guise,
And hear the horns blow up our *Loath to go*,
For in White-River — "
"Is it even so,"
She broke in, "that these feet abide behind?
Men call me hard, but thou hast known me kind;
Men call me fair, my body give I thee;
Men call me dainty; let the rough salt sea
Deal with me as it will, so thou be near!
Let me share glory with thee, and take fear
That thy heart throws aside!"
Hand joined to hand,
As one who prays, and trembling, did she stand
With parted lips, and pale and weary-faced.
But up and down the hall-floor Bodli paced
With clanking sword, and brows set in a frown,
And scarce less pale than her. The sun low down
Shone through the narrow windows of the hall,
And on the gold upon her breast did fall,
And gilt her slim clasped hands.
There Kiartan stood
Gazing upon her in strange wavering mood,
Now longing sore to clasp her to his heart,
And pray her, too, that they might ne'er depart,
Now wellnigh ready to say such a word
As cutteth love across as with a sword;
So fought love in him with the craving vain
The love of all the wondering world to gain,
Though such he named it not. And so at last
His eyes upon the pavement did he cast,
And knit his brow as though some word to say;
Then fell her outstretched hands, she cried,
"Nay, nay!
Thou need'st not speak, I will not ask thee twice
To take a gift, a good gift, and be wise;
I know my heart, thou know'st it not; farewell,
Maybe that other tales the Skalds shall tell
Than of thy great deeds."
Still her face was pale,

As with a sound betwixt a sigh and wail,
She brushed by Bodli, who, aghast, did stand
With open mouth, and vainly stretched-out hand;
But Kiartan followed her a step or two,
Then stayed, bewildered by his sudden woe;
But even therewith, as nigh the door she was,
She turned back suddenly, and straight did pass,
Trembling all over, to his side, and said,
With streaming eyes:
"Let not my words be weighed
As a man's words are! O fair love, go forth
And come thou back again, made no more worth
Unto this heart; but worthier it may be
To the dull world, thy worth that cannot see.
Go forth, and let the rumor of thee run
Through every land that is beneath the sun;
For know I not, indeed, that everything
Thou winnest at the hands of lord or king,
Is surely mine, as thou art mine at last?"

Then round about his neck her arms she cast,
And wept right sore, and touched with love and shame,
Must Kiartan offer to leave hope of fame,
And noble life; but midst her tears she smiled,
"Go forth, my love, and be thou not beguiled
By woman's tears, I spake but as a fool,
We of the north wrap not our men in wool,
Lest they should die at last; nay, be not moved,
To think that thou a faint-heart fool hast loved!"

For now his tears fell too, he said, "My sweet,
Ere the ship sails we yet again shall meet
To say farewell, a little while, and then,
When I come back to hold my place mid men,
With honor won for thee — how fair it is
To think on now, the sweetness and the bliss!"

Some little words she said no pen could write,
Upon his face she laid her fingers white,
And, midst of kisses, with his hair did play;

Then, smiling through her tears, she went away.
Nor heeded Bodli aught —
— Men say the twain,
Kiartan and Gudrun, never met again
In loving wise; that each to each no more
Their eyes looked kind on this side death's dark shore,
That midst their tangled life they must forget,
Till they were dead, that ere their lips had met.

For ere the day that Kiartan meant to come
And kiss his love once more within her home,
The southeast wind, that had stayed hitherto
Their sailing, changed, and northwest now it blew;
And Kálf, the captain, urged them to set forth,
Because that tide the wind loved not the north,
And now the year grew late for long delay.
Night was it when he spake; at dawn next day,
Before the door at Herdholt might men see,
Armed, and in saddle, a goodly company.
Kiartan, bright-eyed and flushed, restless withal,
As on familiar things his eyes did fall,
Yet eager to be gone, and smiling still,
For pride and hope and love his soul did fill,
As of his coming life he thought, and saw
In all the days that were to be, no flaw.
About him were his fellows, ten such men
As in the land had got no equals then;
By him his foster-brother sat, as true
As was the steel the rover's hand erst drew;
There stood his father, flushed with joy and pride,
By the fair-carven door that did abide,
Till he fulfilled of glory came again
To take his bride before the eyes of men.

Now skipper Kálf, clad in the Peacock's gift,
Unto the south his gold-wrought spear did lift,
And Kiartan stooped and kissed his sire. A shout
Rose from the home-men, as they turned about,
And trotted jingling down the grassy knoll.
Silent awhile rode Kiartan, till his soul,

Filled with a many thoughts, in speech o'erflowed,
And unto Bodli, who beside him rode,
He fell to talk of all that they should do
In the fair countries that they journeyed to.
Not Norway only, or the western lands,
In time to come, he said, might know their hands,
But fairer places, folk of greater fame,
Where 'neath the shadow of the Roman name
Sat the Greek king, gold-clad, with bloodless sword.
But as he spoke Bodli said here a word
And there a word, and knew not what he said,
Nay, scarcely knew what wild thoughts filled his head,
What longings burned, like a still quickening flame,
Within his sad heart.
So that night they came
To Burg-firth and the place upon the strand
Where by the ready ship the tents did stand,
And there they made good cheer, and slept that night,
But on the morrow, with the earliest light,
They gat a-shipboard, and, all things being done,
Upon a day when low clouds hid the sun,
And 'neath the harsh northwest down drave the rain,
They drew the gangway to the ship again,
And ran the oars out. There did Kiartan stand
By Kálf, who took the tiller in his hand
And conned the rising bows ; but when at last
Toward the gray sky the wet oar-blades were cast,
And space 'twixt stern and land 'gan widen now,
Kiartan cried out and ran forth to the prow,
While rope and block yet beat confusedly,
And shook his drawn sword o'er the dark gray sea ;
And step for step behind him Bodli went,
And on his sword-hilt, with a like intent,
He laid his hand, and half drew from its sheath
The rover's sword ; then with a deep-drawn breath
Most like a sigh, he thrust it back again.
His face seemed sharpened with a sudden pain.
He turned him round the driving scud to face,
His breast heaved, and he staggered in his place,
And stretched his strong arms forth with a low moan

Unto the hidden hills, 'neath which alone
Sat Gudrun — sat his love — and therewithal
Down did the bows into the black trough fall,
Up rose the oar-song, through the waters gray,
Unto the south the good ship took her way.

The Dealings of King Olaf Tryggvison with the Icelanders.

NOW tells the tale that safe to Drontheim came
Kiartan with all his folk, and the great fame
Of Olaf Tryggvison then first they knew,
When thereof spake the townsmen to the crew,
But therewithal yet other news they heard,
Which seemed to one and all a heavy word;
How that the king, from the old customs turned,
Now with such zeal toward his new faith burned,
That thereby nothing else to him was good
But that all folk should bow before the Rood.
When Kiartan's coming thitherward betid
Three ships of Iceland lay there in the Nid,
Manned by stout men enow; downcast were these
Who had been glad enow the king to please;
And save their goods, and lives, perchance, withal,
But knew not how their forefathers to call
Souls damned forever and ever; yet they said
That matters drew so swiftly to a head,
That when they met the king he passed them by
With head turned round, or else with threatening eye
Scowled on them; "And when Yule-tide comes," said they,
"We look to have from him a settled day
When we must change our faith or bide the worst."

"Well," Kiartan said, "this king is not the first
To think the world is made for him alone,
Who knows how things will go ere all is done?

God wot, I wish my will done even as he;
I hate him not."
And therewith merrily
From out the ship the men of Herdholt went;
A bright eve was it, and the good town sent
Thin smoke and blue straight upward through the air,
For it had rained of late, and here and there
Sauntered the townsfolk, man and maid and child;
Where street met quay a fiddle's sound beguiled
A knot of listening folk, who no less turned
And stared hard as the westering sunbeams burned
Upon the steel and scarlet of that band,
Whom, as ye well may wot, no niggard hand
Had furnished forth; so up the long street then,
Gazing about, well gazed at, went the men,
A goodly sight. But e'en as they would wend
About the corner where that street had end,
High up in air near by 'gan ring a chime
Whose sweetness seemed to bless e'en that sweet time
With double blessing. Kiartan stayed his folk
When first above his head that sound outbroke,
And listened smiling, till he heard a sigh
Close by him, and met Bodli's wandering eye
That fell before his.
Softly, Kiartan spake,
"Now would Gudrun were here e'en for the sake
Of this sweet sound! naught have I heard so sweet."

So on they passed, and turned about the street,
And saw the great church cast its shadow down
Upon the low roofs of the goodly town,
And yet awhile they stayed there marvelling;
But therewith heard behind them armor ring,
And turning, saw a gallant company
Going afoot, and yet most brave to see,
Come toward the church, and nigher as they drew
It was to Kiartan even as if he knew
One man among them, taller by the head
Than any there, and clad in kirtle red,
Girt with a sword, with whose gold hilt he played

With his left hand, the while his right did shade
His eyes from the bright sun that 'gainst him blazed,
As on the band of Icelanders he gazed;
Broad-shouldered was he, grand to look upon,
And in his red beard tangled was the sun
That lit his bright face up in wrathful wise,
That fiercer showed his light-gray eager eyes.
Now ere he came quite close, sidelong he bent
Unto a man who close beside him went,
Then turned, and gazed at Kiartan harder yet,
As he passed by, and therewith their eyes met,
And Kiartan's heart beat, and his face grew bright,
His eyes intent as if amidst a fight,
Yet on his lips a smile was, confident
Devoid of hate, as by him the man went.
But Bodli said, "Let us be gone ere day
Is fully passed, if even yet we may;
This is the king, and what then may we do
'Gainst such a man, a feeble folk and few?"

But Kiartan turned upon him loftily,
And said, "Abide! I do not look to die
Ere we get back to Iceland; one there is,
Thou know'st, therein, to hold through woe and bliss
My soul from its departing; go we then
And note the way of worship of these men."

So on that eve about the church they hung,
And through the open door heard fair things sung,
And sniffed the incense; then to ship they went.

But the next morn the king to Kiartan sent
To bid him come unto the royal hall,
Where naught but good to him and his should fall;
Close by the ship upon the sunny quay
Was Kiartan, when the man these words did say,
Amid a ring of Icelanders, who sat
Upon the bales of unshipped goods: with that
Kiartan stood up and said unto the man:

"Undo thy kirtle if thy worn hands can!
Show us thy neck where the king's chain has galled;
But tell us not whereby thy sire was called
Lest some of these should blush — go tell the king
That I left Iceland for another thing
Than to curse all the dead men of my race,
To make him merry — lengthen not thy face,
For thou shalt tell him therewithal, that I
Will do him service well and faithfully
As a free man may do; else let him take
What he can get of me for his God's sake."

Silence there was about him at this word,
Except that Bodli muttered in his beard:
"Now certainly a good reward we have,
In that we cast away what fortune gave,
Yet doubtless shall our names be bruited far
When we are dead — then, too, no longings are
For what we may not have."
So as he came
The man went, and e'en Kiartan now had blame
For his rash word. "What will ye, friends?" he said,
"The king is wise; his wrath will well be weighed;
He knoweth that we shall not fall for naught.
Should I speak soft? — why then should we be brought,
Unarmed belike, and helpless one by one
Up to the bishop when the feast was done —
What Kálf! thou say'st, aboard, and let us weigh?
Yes, and be overhauled ere end of day
By the king's long-ships — nay, friends, all is well;
And at the worst shall be a tale to tell
Ere all is o'er."
They hearkened, and cast fear
Aside awhile; for death had need be near
Unto such men for them to heed him aught.

So the time past, and the king harmed them naught
And sent no message more to them, and they
Were lodged within the town, and day by day
Went here and there in peace, till Yule drew nigh.

And now folk said the feast would not pass by
Without some troubling of the ancient faith
At the king's hands, and war and ugly death
Drew round the season of the peace on earth
The angels sang of at that blessed birth.
But whoso gloomed at tidings men might show,
It was not Kiartan; wary was he though,
And weighed men's speech well; and upon a day
He, casting up what this and that might say,
All Iceland folk into one place did call,
And when they were assembled in the hall,
Spake on this wise:

"Fair fellows, well ye know,
The saw that says, *the wise saves blow by blow;*
This king who lies so heavy on us here
Is a great man; his own folk hold him dear,
For he spares naught to them. Yet ye know well
That when his might on Hacon's fortune fell,
Great foes he left alive, and still they live.
Noble the man is; but yet who can give
Good fortune to his foe? and he must be,
Despite our good will, still our enemy.
I grudge it not, for noble seems the chance
The fortunes of a fair name to advance.
And so it may be, friends, that we shall free
The land this tide of the long tyranny
That Harald Fair-hair laid on it, and give
Unto all folk beneath just laws to live,
As in the old days — shortly let us go,
When time shall serve, and to King Olaf show
That death breeds death; I say not this same night,
But hold ye ever ready for the fight,
And shun the mead-horn: Yule is close anigh
And the king's folk will drink abundantly;
Then light the torch and draw the whetted sword! —
— A great man certes — yet I marked this word
Said by his bishop — many words he made
About a matter small if rightly weighed —
To die is gain — this king and I, and ye
Are young for that, yet so it well may be:

Some of us here are deemed to have done well;
How shall it be when folk our story tell
If we die gray-haired? honor fallen away,
Good faith lost, kindness perished — for a day
Of little pleasure mingled with great pain —
So will we not unto the Gods complain
Or draw our mouths awry with foolish hate,
This king and I, if 'neath the hand of fate
Sword to sword yet we meet: hearken once more —
It seems the master of this new found lore
Said to his men once, *Think ye that I bring*
Peace upon earth? nay but a sword — O king,
Behold the sword ready to meet thy sword!"

Out sprang his bright steel at that latest word,
And bright the weapons glittered round about,
And the roof shook again beneath their shout,
But only Bodli, silent, pensive, stood,
As though he heeded naught of bad or good
In word or deed. — But Kiartan, flushed and glad,
Noted him not, for whatso thought he had,
He deemed him ever ready in the end
To follow after as himself should wend.
Howso that was, now were these men at one,
That e'en as Kiartan bade it should be done,
And the king set on, ere on them he fell;
So then to meat they gat and feasted well;
But the next morn espial should be made
How best to do the thing that Kiartan bade.

The next morn came, and other news withal,
For by a messenger the king did call
The Icelanders to council in his house,
Bidding them note, that howso valorous
They might be, still but little doubt there was
That lightly he might bring their end to pass
If need should drive him thereto. "Yet," said he,
"Fain would I give you peace, though certainly
This tide but one of two things must ye choose,
Either naught else but life itself to lose,

Or else to come and hearken to my words
In the great hall whereas I see my lords."

Kiartan gazed round about when this was said,
Smiling beneath a frown, his face flushed red
With wrath and shame. "Well," said he, "we are caught—
The sluggards' counsel morning brings to naught.
What say ye, shall we hold the feast at home?
Hearken, the guests get ready! shall they come?"

For as he spake upon the wind was borne
Unto their ears the blast of a great horn,
And smiled the messenger, and therewithal
Down from the minster roar of bells did fall,
Rung back and clashing; thereon Bodli spake:

"Thou and I, cousin, for our honor's sake,
May be content to die; but what of these?
Thy part it is to bring us unto peace
If it may be; then, if the worst befall,
There can we die too, as in Atli's Hall
The Niblungs fell; nor worser will it sound
That thus it was, when we are underground,
And over there our Gudrun hears the tale."

Silent sat Kiartan, gazing on the pale
Set face of Bodli for a while, then turned
Unto his silent folk, and saw they yearned
For one chance more of life.
"Go, man," he said,
"And tell thy king his will shall be obeyed
So far as this, that we will come to him;
But bid him guard with steel, head, breast, and limb,
Since as we come, belike, we shall not go,
And who the end of words begun can know.
Ho, friends! do on your war-gear! Fear ye not,
Since two good things to choose from have ye got:
Peace, or a famed death!"
Then with both his ears

Ringing with clink of mail and clash of spears
The messenger went forth upon his way;
And the king knew by spies, the wise ones say,
What counsel Kiartan gave his folk that eve,
And had no will in such great hands to leave
His chance of life or death. Now, armed at last,
The men of Iceland up the long street passed,
And saw few men there; wives and children stood
Before the doors to gaze, or in his hood
An elder muttered, as they passed him by,
Or sad-eyed maids looked on them longingly.
So came they to the great hall of the king,
And round about the door there stood a ring
Of tall men armed, and each a dreaded name;
These opened to them as anigh they came,
And then again drew close, and hemmed them in,
Nor spared they speech or laughter, and the din
Was great among them as all silently
The men of Herdholt passed the door-posts by.
Then through the hall's dusk Kiartan gazed, and saw
Small space whereby his company might draw
Nigh to the king, for there so thick men stood
That their tall spears were like a wizard's wood.
Now some way from the daïs must they stand
Where sat the king, and close to his right hand
The German bishop, but no heed at all
The king gave to our folk, as down the hall
His marshal cried for silence, and the din
Being quite appeased, in a clear voice and thin
The holy man 'gan to set forth the faith;
But for these men brought nigh the gate of Death,
Hard was it now to weigh the right and wrong
Of what he said, that seemed both dull and long.
So when at last he came unto an end,
Uprose the King, and o'er the place did send
A mighty voice: "Now have ye heard the faith,
And what the High God through his servant saith:
This is my faith: what say ye to it, then?"

Uprose a great shout from King Olaf's men,

And clash of tossing spears, and Bodli set
His hand upon his sword, while Kiartan yet
Stood still, and, smiling, eyed the King: and he
Turned on him as the din fell:
"What say ye,
What say ye, Icelanders? thou specially?
I call thee yet a year too young to die,
Son of my namesake; neither seem'st thou such
As who would trust in Odin evermuch,
Or pray long prayers to Thor, while yet thy sword
Hangs by thy side."
Now at the king's first word
Down Kiartan stooped, and 'gan his shoe to lace,
And a dumb growl went through the crowded place
Like the far thunder while the sky is bright;
But when he rose again and stood upright
The king cried out:
"Which man of these is he
Who counselled you to slay no man but me
Amid my guards?"
Kiartan stood forth a space;
And said: "E'en so, O king, thou bidd'st him face
Of his own will, the thing that all men fear,
Swift death and certain — king, the man is here,
And in his own land, Kiartan Olafson
Men called him — pity that his days are done,
For fair maids loved him."
As he said the word
From out its sheath flamed forth the rover's sword,
And Bodli was beside him, and the hall
Was filled with fury now from wall to wall,
And back to back now stood the Herdholt band,
Each with his weapon gleaming in his hand.

Then o'er the clamor was the king's voice heard:
"Peace, men of mine, too quickly are ye stirred!
Do ye not see how that this man and I
Alone of men still let our sharp swords lie
Within their sheaths? Wise is the man to know
How troublous things among great men will go.

Speak, Kiartan Olafson! I offer thee
That in my court here thou abide with me,
Keeping what faith thou wilt; but let me deal
To these thy fellows either bane or weal,
As they shall do my bidding."
"Kinglike then,"
Said Kiartan, "dost thou speak about these men;
Yea, like a fool, who knowest not the earth,
And what things thereon bring us woe or mirth;
No man there is of these but calls me friend;
Yea, and if all truth but this truth should end,
And sire, and love, and all were false to me,
Still should I look on my right hand to see
Bodli the son of Thorleik — Come, then, death,
Thy yokefellow am I."
Then from his sheath
Outsprang his sword, and even therewithal
Clear rang the Iceland shout amidst the hall,
And in a short space had the tale been o'er,
But therewith Olaf stilled the noise once more,
And smiling said:
"Thou growest angry, man!
Content thee, thou it was the strife began,
And now thou hast the best of it; come, then,
And sit beside me; thou and thy good men
Shall go in peace — only, bethink thee how
In idle poet's lies thou needst must trow —
Make no delay to take me by the hand,
Not meet it is that 'neath me thou shouldst stand."

To Kiartan's face, pale erst with death, there rose
A sudden flush, and then his lips, set close,
And knitted brow, grew soft, and in his eyes
There came at first a look of great surprise,
Then kind they grew, and with shamefaced smile
He looked upon the king a little while,
Then slowly sank his sword, and, taking it
By the sharp point, to where the king did sit
He made his way, and said:
"Nay, thou hast won;

Do thou for me what no man yet has done,
And take my sword, and leave me weaponless:
And if thy Christ is one who e'en can bless
An earthly man, or heed him aught at all,
On me to let his love and blessing fall;
But if nor Christ, nor Odin help, why, then
Still at the worst are we the sons of men,
And will we, will we not, yet must we hope,
And after unknown happiness must grope,
Since the known fails us, as the elders say;
Though sooth, for me, who know no evil day,
Are all these things but words."
"Put back thy blade,"
The king said, "Thereof may I be apaid,
With thee to wield it for me; and now, come,
Deem of my land and house e'en as thy home,
For surely now I know that this thy smile,
The heart from man or maid can well beguile."

As the king spake, drew Bodli nigh the place,
And a strange look withal there crossed his face;
It seemed he waited as a man in dread
What next should come; but little Kiartan said
Save thanks unto the king, and gayer now
Than men had seen him yet, he 'gan to grow.
Then gave the king command, and presently
All strife was swallowed of festivity,
And in all joyance the time slipped away,
And a fair ending crowned a troublous day.

Great love there grew 'twixt Kiartan and the king
From that time forth, and many a noble thing
Was planned betwixt them; and ere Yule was o'er
White raiment in the Minster, Kiartan bore,
And he and his were hallowed at the font.

Now so I deem it is, that use and wont,
The lords of men, the masks of many a face,
Raising the base perchance, somewhat abase
Those that are wise and noble; even so

O'er Kiartan's head as day by day did go,
Worthier the king's court, and its ways 'gan seem
Than many a thing whereof he erst did dream,
And gay he grew beyond the wont of men.
Now with the king dwelt Ingibiorg as then,
His sister; unwed was she, fair of face,
Beloved and wise, not lacking any grace
Of mind or body: often it befell
That she and Kiartan met, and more than well
She 'gan to love him; and he let her love,
Saying withal, that naught at all might move
His heart from Gudrun; and for very sooth
He might have held that word; but yet for ruth,
And a soft pleasure that he would not name
All unrebuked he let her soft eyes claim
Kindness from his; and surely to the king
This love of theirs seemed a most happy thing,
And to himself he promised merry days,
And had in heart so Kiartan's state to raise
That he should be a king too.
But meanwhile,
Silent would Bodli go, without a smile
Upon his sad changed face from morn to eve;
And often now the thronged hall would he leave
To wander by the borders of the sea,
Waiting, half dreading, till some news should free
The band of Icelanders; most wearily
Month after month to him the days dragged by.

For ye shall know that the king looked for news
Whether the folk of Iceland would refuse,
At the priest Thangbrand's word, to change their faith.
A man of violence, the story saith,
A lecher, and a manslayer — tidings came
While yet the summer at its height did flame,
And Thangbrand brought it; little could he do,
Although indeed two swordsmen stout he slew,
Unto the holy faith folk's hearts to turn.
Hall of the Side, as in the tale we learn,
Gizur the White, and Hialti Skeggison,

With some few others, to the faith were won,
The most of men little these things would heed,
And some were furious heathens; so, indeed,
To save his life he had to flee away.
Wroth was the king hereat, and now would stay
The Iceland ships from sailing; little fain
Was Kiartan yet to get him back again,
Since he, forgetting not the former days —
It might be — passed his life fulfilled of praise,
And love, and glory. So the time went on,
Gizur the White and Hialti Skeggison,
Fleeing from Iceland in the autumn-tide
Came out to Norway with the king to bide
Until the summer came, when they should go
Once more the truth of Christ's fair lore to show.
Long ago now of Gudrun and her ways,
And of the coming of those happy days
That were to be, had Kiartan ceased to speak
Unto his friend; who sullen now and weak,
Weary with waiting, faint with holding back
He scarcely knew from what, did surely lack
Some change of days if yet he was to live.
Tidings the new-comers to him did give
From Laxdale, speaking lightly of the thing
That like a red-hot iron hand did wring
His weary heart; Gudrun was fair and well,
And still at Bathstead in good hope did dwell
Of Kiartan's swift return. That word or two,
That name, wrought in him, that at last he knew
His longing, and intent; and desolate
The passing of the days did he await,
Torn by remorse, tortured by fear, lest yet
Kiartan the lapse of strange days should forget,
And take to heart the old familiar days,
And once more turn him to the bygone ways
Where they were happy — but his fear was vain,
For if his friend of Iceland had been fain
Scarce had he gone; the king would keep him there
A pledge with other three, till he should hear
What thing the Icelanders this time would do,

Nor, as we said, had he good will to go
Whatso his power was: for so far things went
With Ingibiorg, that folk with one consent
Named her his bride that was to be, and said,
That sure a nobler pair were never wed.

And so the time passed, till the day came round
When at the quay the ships lay Iceland-bound,
And Bodli went to bid his friend farewell,
Flushed and bright-eyed, for wild hope, sooth to tell,
Had striven with shame, and cast its light on love,
Until a fairer sky there seemed above,
A fairer earth about, and still most fair
The fresh green sea that was to bring him there,
Whereon his heart was set.
"O gay! O gay!"
Said Kiartan, "thou art glad to go away;
This is the best face I have seen on thee
Since first our black oars smote the Burgfirth sea."

But as he spake a dark flush and a frown
Swallowed up Bodli's smile; he cast adown
His eager eyes: "Thou art as glad to stay,
Belike," he said, "as I to go away.
What thinkest thou I plot against thee then?"

"Thou art the strangest of the sons of men,"
Said Kiartan, with a puzzled look. "Come now,
Leave off thy riddles, clear thy troubled brow,
And let me think of thee as in time past,
When ever a most merry lad thou wast!
Why talkest thou of plotting? True and leal
I deem thee ever as the well-tried steel
That hangs beside thee; neither cross at all
Our fond desires. Though whatso thing may fall
Still shall I trust thee."
His own face grew grave
As o'er his heart there swept a sudden wave
Of the old thoughts. But Bodli said, "O friend,
Forgive my face fair looks and foul: I wend

Back to our kin and land, that gladdens me.
I leave thee here behind across the sea,
That makes me sad and sour."
He did not raise
His eyes up midst his words, or meet the gaze
Kiartan bent on him, till again he said:
"Olaf shall hear of all the goodlihead
Thou gainest here. Thy brethren shall be glad
That thou such honor from all men hast had.
Oswif the Wise no doubt I soon shall see —
What shall I say to him?"
Then steadily
Gazed Kiartan on him. "Tell Gudrun all this
Thou knowest of, my honor and my bliss;
Say we shall meet again!"
No more they spake,
But kissed and parted; either's heart did ache
A little while with thought of the old days;
Then Bodli to the future turned his gaze,
Unhappy and remorseful, knowing well
How ill his life should go whate'er befell.
But Kiartan, left behind, being such a man
As through all turns of fortune never can
Hold truce with fear or sorrow, lived his life
Not ill content with all the change and strife.

Fair goes the ship that beareth out Christ's truth,
Mingled of hope, of sorrow, and of ruth,
And on the prow Bodli the Christian stands,
Sunk deep in thought of all the many lands
The world holds, and the folk that dwell therein,
And wondering why that grief and rage and sin
Was ever wrought; but wondering most of all
Why such wild passion on his heart should fall.

Bodli brings Tidings to Bathstead.

NOW so it chanced, on a late summer day,
Unto the west would Oswif take his way
With all his sons, and Gudrun listlessly
Stood by the door their going forth to see,
Until the hill's brow hid them; then she turned,
And long she gazed, the while her full heart yearned
Toward Herdholt and the south.
"Late grows the year,"
She said, "and winter cometh with its fear
And dreams of dying hopes. Ah me, I change,
And my heart hardens! Will he think me strange
When he beholds this face of mine at last,
Or shall our love make naught of long days past,
Burn up the sights that we apart have seen,
And make them all as though they had not been?
Ah, the hard world! I, who in hope so sure
Have waited, scarcely may the days endure.
How has it been with those who needs must wait
With dying hope and lingering love, till hate,
The seed of ill lies, told and hearkened to,
The knot of loving memories shall undo,
Break the last bonds of love, and cast them forth
With nothing left to them of joy or worth?
O love, come back, come back, delay no more
To ease thine aching heart that yearneth sore
For me, as mine for thee! Leave wealth and praise
For those to win who know no happy days.
Come, though so true thou art, thou fearest not
Yet to delay! Come, my heart waxes hot
For all thy lonely days to comfort thee."

So spake she, and awhile stood quietly,
Still looking toward the south, her wide gray eyes
Made tenderer with those thronging memories,
Until upon the wind she seemed to hear
The sound of horse-hoofs, and 'twixt hope and fear
She trembled, as more clear the far sounds grew,

And thitherward it seemed from Herdholt drew;
So now at last to meet that sound she went,
Until her eyes, on the hill's brow intent,
Beheld a spear rising against the sky
O'er the gray road, and therewith presently
A gilded helm rose up beneath the spear,
And then her trembling limbs no more might bear
Her body forward; scarce alive she stood,
And saw a man in raiment red as blood
Rise o'er the hill's brow, who when he did gain
The highest part of the gray road, drew rein
To gaze on Bathstead spreading 'neath him there,
Its bright vanes glittering in the morning air.
She stared upon him panting, and belike
He saw her now, for he his spurs did strike
Into his horse, and, while her quivering face
Grew hard and stern, rode swiftly to the place
Whereas she stood, and clattering leapt adown
Unto the earth, and met her troubled frown
And pale face, with the sad imploring eyes
Of Bodli Thorleikson.
Then did there rise
A dreadful fear within her heart, for she
No look like that in him was wont to see;
Scarce had she strength to say:
"How goes it then,
With him — thy kinsman, mid the Eastland men?"

Then, writhen as with some great sudden sting
Of pain, he spake: "Fear not, Gudrun, I bring
Fair news of his well-doing — he is well."

"Speak out," she said, "what more there is to tell!
Is he at Herdholt? will he come to-day?"

And with that word she turned her face away,
Shamed with the bitter-sweet of yearning pain,
And to her lips the red blood came again;
But he a moment made as he would reach
His hand to hers, his sad eyes did beseech

Some look from hers, so blind to him, so blind!
And scarce his story might he call to mind,
Until he deemed he saw her shoulders heave
As with a sob.
Then said he, "We did leave
Kiartan in Norway, praised of all men there;
He bade me tell thee that his life was fair
And full of hope — and that he looked to see
Thy face again. — So God be good to me,
These were the words he spake!"
For now she turned
Tearless upon him, and great anger burned
Within her eyes: "O trusty messenger,
No doubt through thee his very voice I hear!
Sure but light thought and stammering voice he had
To waste on one, who used to make him glad!
Thou art a true friend! Ah, I know thee, then,
A follower on the footsteps of great men,
To reap where they have sowed. Alive and well!
And doing deeds whereof the skalds shall tell!
Ah, what fair days he heapeth up for me!
Come now, unless thine envy stayeth thee,
Speak more of him, and make me glad at heart!"

Then Bodli said, "Nay, I have done my part,
Let others tell the rest" — and turned to go,
Yet lingered, and she cried aloud:
"No, no,
Friend of my lover! if ill words I spake
Yet pardon me! for sore my heart doth ache
With pent-up love."
She reached her hand to him,
He turned and took it, and his eyes did swim
With tears for him and her; awhile it seemed,
As though the dream so many a sweet night dreamed,
Waked from with anguish on so many a morn,
Were come to pass, that he afresh was born
To happy life, with heavens and earth made new;
But slowly from his grasp her hand she drew,
And stepped aback, and said:

"Speak, I fear not,
Because so true a heart my love hath got
That naught can change it; speak, when cometh he?
Tell me the sweet words that he spake of me,
Did he not tell me in the days agone,
That oft he spake of me to thee alone?
Nay, tell me of his doings, for indeed
Of words 'twixt him and me is little need."

Then Bodli 'gan in troubled voice to tell
True tidings of the things that there befell,[1]
Saving of Ingibiorg, and Gudrun stood
And hearkened, trembling:
"Good, yea, very good,"
She said, when he had done, "and yet I deem
All this thou say'st as if we dreamed a dream;
Nor cam'st thou here to say but this to me —
Why tarrieth Kiartan yet beyond the sea?"

Bodli flushed red, and, trembling sorely, spake:
"O Gudrun, must thou die for one man's sake,
So heavenly as thou art? What shall I say?
Thou mayst live long, yet never see the day
That bringeth Kiartan back unto this land."

He looked at her, but moveless did she stand,
Nor spake a word, nor yet did any pain
Writhe her fair face, grown deadly pale again.
Then Bodli stretched his hand forth:
"Yet they lie,
Who say I did the thing, who say that I,
E'en in my inmost heart, have wished for it.
But thou — O, hearken, Gudrun — he doth sit
By Ingibiorg's side ever; day by day,
Sadder his eyes grow when she goes away —
What! know I not the eyes of lovers then? —
Why should I tell thee of the talk of men,
Babbling of how he weds her, is made king,
How he and Olaf shall have might to bring
Denmark and England both beneath their rule.

— Ah, woe, woe, woe, that I, a bitter fool,
Upon one heart all happy life should stake;
Woe is me, Gudrun, for thy beauty's sake!
Ah, for my fool's eyes and my greedy heart
Must all rest henceforth from my soul depart?"

He reached his hand to her, she put it by,
And gathered up her gown-skirts hurriedly,
And in a voice, like a low wailing wind,
Unto the wind she cried:
"Still may he find
A woman worthy of his loveliness;
Still may it be that she his days will bless,
As I had done, had we been wed at last!"

Therewith by Bodli's trembling hands she passed,
Nor gave one look on him; but he gazed still,
E'en when her gown fluttered far down the hill,
With staring eyes upon the empty place
Where last he saw the horror of her face
Changed by consuming anguish; when he turned,
Blind with the fire that in his worn heart burned,
Empty the hillside was of any one,
And as a man who some great crime hath done
He gat into his saddle, and scarce knew
Whither he went, until his rein he drew
By Herdholt porch, as in the other days,
When Kiartan by his side his love would praise.

Three days at Herdholt in most black despair
Did Bodli sit, till folk 'gan whisper there
That the faith-changer on the earth was dead,
Although he seemed to live; with mighty dread
They watched his going out and coming in;
On the fourth day somewhat did hope begin
To deal, as its wont is, with agony;
And he, who truly at the first could see
What dreadful things his coming days did wait,
Now, blinded by the hand of mocking fate,

Deeming that good from evil yet might rise,
Once more to pleasure lifted up his eyes.
And now, to nurse his hope, there came that day
A messenger from Gudrun, who did pray
That he would straightly come and see her there.
At whose mazed face a long while did he stare
As one who heard not, and the man must speak
His message thrice, before a smile 'gan break
Over his wan face; neither did he say
A word in answer, but straight took his way
O'er rough and smooth to Bathstead, knowing not
What ground his horse beneath his hoofs had got.

Ah, did he look for pleasure, when he saw
Her long slim figure down the dusk hall draw
Unto his beating heart, as nobly clad
As in the days when all the three were glad?
Did he perchance deem that he might forget
The man across the sea? His eyes were wet
For pity of that heart so made forlorn,
But on his lips a smile, of pleasure born,
Played, that I deem perchance he knew not of,
As he reached out his hand to touch his love
Long ere she drew anigh. But now, when she
Was close to him, and therewith eagerly,
Trembling and wild-eyed, he beheld the face
He deemed e'en then would gladden all the place,
Blank grew his heart, and all hope failed in him,
And e'en the anguish of his love grew dim,
And poor it seemed, a thing of little price,
Before the gathered sorrow of her eyes.

But while, still trembling there, the poor wretch stood,
She spoke in a low voice that chilled his blood,
So worn and far away it seemed: "See now,
I sent for thee, who of all men doth know
The heart of him who once swore troth to me:
Kiartan, I mean, the son of Olaf, he
Who o'er the sea wins great fame as thou say'st —
That thou mayst tell again, why he doth waste

The tale of happy days that we shall have;
For death comes quickly on us, and the grave
Is a dim land whereof I know not aught."

As a gray dove, within the meshes caught,
Flutters a little, then lies still again
Ere wildly beat its wings with its last pain,
So once or twice her passion, as she spake,
Rose to her throat, and yet might not outbreak
Till that last word was spoken; then as stung
By pain on pain, her arms abroad she flung,
And wailed aloud; but dry-eyed Bodli stood
Pale as a corpse, and in such haggard mood,
Such helpless, hopeless misery, as one
Who first in hell meets her he hath undone.
Yet sank her wailing in a little while,
Through dreadful sobs to silence, and a smile,
A feeble memory of the courteous ways,
For which in days agone she won such praise,
Rose to her pale lips, and she spake once more
As if the passionate words, cast forth before,
Were clean forgotten, with that bitter wail:

"O Bodli Thorleikson, of good avail
Thou ever art to me, and now hast come
Swiftly indeed unto a troubled home:
For ill at ease I am, and fain would hear
From thee who know him, why this looked-for year
Lacks Kiartan still."
He knew not what to say,
But she reached out her hand in the old way
And coldly palm met palm: then him she led
Unto a seat, and sat by him, and said:

"Yea, fain am I to hear the tale once more,
The shame and grief, although it hurt me sore;
Yea, from thee, Bodli; though it well may be
That he I trusted, too much trusted thee."

So great a burden on his spirit lay

He heeded not the last words she did say,
But in low measured speech began again
The story of the honor and the gain
That Kiartan had, and how his days went now;
She sat beside him, with her head bent low,
Hearkening, or hearkening not; but now when all
Was done, and he sat staring at the wall
Silent, and full of misery, then she said:

"How know I yet but thou the tale hast made,
Since many a moment do I think of now
In the old time before ye went, when thou
Wouldst look on me, as on him I should gaze
If he were here, false to the happy days?"

"A small thing," said he, "shall I strive with fate
In vain, or vainly pray against thy hate?
Would God I were a liar! that his keel
E'en now the sands of White-River did feel.
O Gudrun, Gudrun, thou shalt find it true!
Ah, God, what thing is left for me to do?"

Therewith he rose, and towards the hall-door went,
Nor heard her voice behind him, as she bent
O'er the tear-wetted rushes of the floor.
Sick-hearted was he when he passed the door,
Weary of all things, weary of his love,
And muttering to himself hard things thereof;
But when he reached the Herdholt porch again,
A heaven long left seemed that morn's bitter pain,
And one desire alone he had, that he
Once more anigh unto his love might be;
Honor and shame, truth, lies, and weal and woe,
Seemed idle words whose meaning none might know;
What was the world to him with all its ways,
If he once more into her eyes might gaze?
Again he saw her, not alone this tide,
But in the hall, her father by her side,
And many folk around: if like a dream
All things except her loveliness did seem,

Yet doubt ye not that evil shades they were;
A dream most horrible for him to bear,
That all his strength was fallen to weakness now,
That he the sweet repose might never know
Of being with her from all the world apart,
Eyes watching eyes, heart beating unto heart.
Cold was her face, not pensive as before,
And like a very queen herself she bore
Among the guests, and courteous was to all,
But no kind look on Bodli's face did fall,
Though he had died to gain it.
So time wore,
And still he went to Bathstead more and more,
And whiles alone, and whiles in company
With raging heart her sad face did he see,
And still the time he spent in hall and bower
Beside her, did he call the evillest hour
Of all the day, the while it dured; but when
He was away, came hope's ghost back again
And fanned his miserable longing, till
He said within himself that naught was ill
Save that most hideous load of loneliness.
Howso the time went, never rest did bless
His heart a moment; naught seemed good to him,
Not e'en the rest of death, unknown and dim.

And Kiartan came not, and what news came out
From Norway was a gravestone on such doubt
As yet might linger in the hearts of men,
That he perchance might see that land again.
And no more now spake Gudrun any word
Of Kiartan, until folk with one accord
Began to say, how that no little thing
It was, those two great strains of men to bring
Into alliance: "Pity though!" they said,
"That she to such a strange man should be wed
As Bodli Thorleikson of late hath grown!"

So sprung the evil crop by evil sown.

Kiartan's Farewell to Norway.

MEANWHILE to Kiartan far across the sea,
Unto all seeming, life went merrily;
Yet none the less the lapse of days would bring
Unto his frank heart something of a sting,
And Bodli's sad departing face and word,
Not wholly thrust out from his memory, stirred
Doubts of the changing days in Kiartan's mind,
And scarce amid his joyance might he find
The happy days he ever looked to have,
Till he were lying silent in his grave.
And somewhat more distraught now would he take
The gentle words that the king's sister spake,
And look into her eyes less fervently,
And less forget the world when she drew nigh,
And start and look around as her soft hand
Fell upon his, as though a ghost did stand
Anigh him, and he feared to hear it speak.
And Ingibiorg for her part, grown too weak
Against the love she had for him, to strive,
Yet knew no less whither the days did drive
Her wasted life; and, seeing him as oft
As she might do, and speaking sweet and soft,
When they twain were together: smiling, too,
Though fast away the lovesome time did go,
Wept long through lonely hours, nor cast away
From out her heart thought of the coming day,
When all should be as it had never been,
And the wild sea should roll its waves between
His gray eyes and her weary useless tears.

But while she brooded o'er the coming years
Empty of love, and snatched what joy there was
Yet left to her, great tidings came to pass;
For late the summer after Bodli sailed,
News came, that now at last had Christ prevailed
In Iceland; that the Hill of Laws had heard
Sung through the clear air many a threatening word,

And seen the weapons gather for the fight;
Till Snorri's wiles, Hall's wisdom, Gizur's might,
And fears of many men, and wavering doubt
On the worse side, had brought it so about
That now Christ's faith was law to every one:
The learned say, a thousand years agone
Since the cold shepherds in the winter night
Beheld and heard the angels' fresh delight.
King Olaf's heart swelled at such news as these,
Straightway he sent for the four hostages,
And bade them with good gifts to go their ways
If so they would; or stay and gather praise
And plenteous honor there; and as he spake
He glanced at Kiartan, and a smile did break
Across his kingly face, as who would say,
"Thou at the least wilt scarcely go away."
But Kiartan answered not the smile, but stood
Grave with deep thought, and troubled in his mood,
Until he saw his fellows looked that he
Should speak for all; then said he presently:

"Thanks have thou, King, for all that thou hast done
To us, and the great honor I have won
At thine hands here; yet be not angry, King,
If still we thank thee most for this one thing,
That here thou stay'st us not against our will;
Thicker is blood than water, say I still;
This is the third year since I left my kin
And land — and other things that dwell therein."

The king's face fell, and in sharp words, and few
He answered: "Well, a gift I gave to you;
And will not take it back — Go, Kiartan, then,
And, if thou canst, find kinder, truer men,
And lovelier maids in thy land than in this!"

But Kiartan said, "King, take it not amiss!
Thou knowest I have ever said to thee,
That I must one day go across the sea;
Belike I shall come back upon a tide,

And show thee such a wonder of a bride
As earth holds not, nay nor the heavens, I deem."

"God send thee a good ending to thy dream;
Yet my heart cries that if thou goest from me,
Thy pleasant face I never more shall see;
Be merry then, while fate will have it so!"

So therewith unto high feast did they go,
And by the king sat Kiartan, and the day
'Twixt merry words and sad thoughts wore away.

Now were the ships got ready, and the wares
Drawn for long months past from the upland fairs
Were laid a-shipboard. Kálf was skipper still
Of Kiartan's ship, for never had he will
To leave his side. Now restless Kiartan was,
And longed full sore for these last days to pass,
For in his heart there lurked a spark of fear,
Nor any word of Gudrun might he hear
From those who brought the news of change of faith,
Since nigh the fleet they dwelt, my story saith,
In the south country, and knew naught at all
Of what in Laxdale late had chanced to fall.

Now by their bridges lay the laden ships,
And he now at the last must see the lips
Of Ingibiorg grow pale with their farewell,
And sick at heart he grew, for, sooth to tell,
He feared her sorrow much, and furthermore
He loved her with a strange love very sore,
Despite the past and future. So he went
Sad-eyed amid the hall's loud merriment
Unto her bower on that last morn of all.

Alone she was, her head against the wall
Had fallen; her heavy eyes were shut when he
Stood on the threshold; she rose quietly,
Hearing the clash of arms, and took his hand,
And thus with quivering lips awhile did stand

Regarding him: but he made little show
Of manliness, but let the hot tears flow
Fast o'er his cheeks. At last she spake:
"Weep then!
If thou who art the kindest of all men
Must sorrow for me, yet more glad were I
To see thee leave my bower joyfully
This last time; that when o'er thee sorrow came,
And thought of me therewith, thou mightst not blame
My little love for ever saddening thee.
Love! — let me say love once — great shalt thou be,
Beloved of all, and dying ne'er forgot.
Farewell! farewell! farewell! and think thou not
That in my heart there lingers any hate
Of her who through these years for thee did wait,
A weary waiting — three long, long, long years,
Well over now; nay when of me she hears,
Fain were I she should hate me not. Behold,
Here is a coif, well wrought of silk and gold
By folk of Micklegarth, who had no thought
Of thee or me, and thence by merchants brought
Who perchance loved not. Is Gudrun too fair
To take this thing, a queen might long to wear?
Upon the day when on the bench ye sit,
Hand held in hand, crown her fair head with it,
And tell her whence thou hadst it. Ah, farewell,
Lest of mine eyes thou shouldst have worse to tell
Than now thou hast!"
Therewith she turned from him
And took the coif, wherein the gold was dim
With changing silken threads, the linen white
Scarce seen amid the silk and gold delight.
With hands that trembled little did she fold
The precious thing, and set its weight of gold
Within a silken bag; and then to his
She reached her hands, and in one bitter kiss
Tasted his tears, while a great wave of thought
Of what sweet things the changed years might have brought
Swept over her — and then she knew him gone,

And yet for all that scarcely felt more lone
Than for a many days past she had felt.
So with fixed eyes she drew into her belt
Her kirtle, and to this and that thing turned
With heart that ever for the long rest yearned.

Bearing that gift, but heeding not what thing
He had with him, came Kiartan to the king,
Who in the porch abode him, his great men
Standing around; then said he:
"Welcome then
This last day that I see thee; go we forth,
Fair lords, and see his ship's head greet the north,
For seldom from the north shall any come
Like unto him to greet us in our home."

So forth they went, and all the Iceland men
Gat them aboard, and skipper Kálf by then
Stood midway on the last bridge, while the king
'Gan say to Kiartan:
"Many a treasured thing
Had I laid down, O friend, to keep thee here,
But since the old thing still must be more dear
Than the new thing, to such men as thou art,
Now, with my good-will, to thy love depart,
And leave me here the coming woes to meet
Without thee. May thy life be fair and sweet,
Nor yet drag on till present days are naught,
And all the past days a tormenting thought!
Take this last gift of me; a noble sword,
Which if thou dost according to my word,
Shall never leave thy side; for who can know
Ere all is o'er, how madly things may go."

So Kiartan took the sword, and thanked the king,
With no light heart, for that and everything
That at his hands he had, and therewith crossed
The gangway; shoreward were the hawsers tossed,
The long sweeps smote the water, and the crew

Shouted their last farewell; the white sail drew,
'Twixt Norway and the stern, swept in the sea.

There stood the king, and long time earnestly
Looked on the lessening ship; then said at last,
As o'er his knitted brow his hand he passed:
"Go thy ways, Kiartan; great thou art indeed,
And great thy kin are, nathless shalt thou need
Stout heart enough to meet what waiteth thee
If aught mine eyes of things to come may see."

Kiartan back in Iceland; Refna comes into the Tale.

KIARTAN and Kálf in Burgfirth came aland
And raised their tents anigh unto the strand,
As in the summer-tide the fashion was
Of mariners, the while the news did pass
That they were come out, through the country-side,
And there awhile that summer would abide.
Now when to Herdholt did that tidings come,
Olaf and all his sons were gone from home:
So Kiartan saw them not at first, among
The folk that to the new-comers did throng;
Amidst the first of whom, he, none the less,
Noted his friend Gudmund of Asbiornsness,
Who to his sister Thurid now was wed,
And brought her with him; with all goodlihead
He greeted them, yet Kiartan deemed that they
Looked on him strangely; on the self-same day
Kálf's father, Asgeir, came, and brought with him
Refna, his daughter, fair of face and limb,
Dark-haired, great-eyed, and gentle: timidly
She gazed at Kiartan as he drew anigh
And gave her welcome.
Now as he began
To ask them news of this and that good man,
And how he fared, Thurid with anxious face
Came up to him, and drew him from the place,

Saying, "Come, talk with me apart awhile!"
He followed after with a puzzled smile,
Yet his heart felt as something ill drew near.
So, when they came where none their speech might hear,
Thurid turned round about on him, and said:
"Brother, amidst thy speech, I shook with dread
Lest Gudrun's name from out thy lips should burst;
How was it then thou spak'st not of her first?"

Then Kiartan, trembling, said, "Indeed, I thought
That news of ill unasked would soon be brought —
Sister, what ails thee then — is my love dead?"

"Nay," Thurid stammered, "she is well — and wed."

"What!" cried out Kiartan, "and the Peacock's house?
I used to deem my brothers valorous,
My father a great man — and Bodli's sword,
Where was it midst this shame?"
Scarce was the word
Out of his lips, ere, looking on her face,
He turned and staggered wildly from the place,
Crying aloud, "O blind, O blind, O blind!
Where is the world I used to deem so kind,
So loving to me? O Gudrun, Gudrun,
Here I come back with all the honor won
We talked of, that thou saidst thou knewest well
Was but for thee — to whom then shall I tell
The tale of that well-doing? And thou, friend,
How might I deem that aught but death should end
Our love together? yea, and even now,
How shall I learn to hate thee, friend, though thou
Art changed into a shadow and a lie?
O ill day of my birth, ill earth and sky,
Why was I then bemocked with days of bliss
If still the ending of them must be this?
O wretch, that once wast happy, days agone,
Before thou wert so wretched and alone,

How on unhappy faces wouldst thou look
And scarce with scorn and ruth their sorrow brook!
Now then at last thou knowest of the earth,
And why the elders look askance on mirth."

Some paces had he gone from where she stood,
Gazing in terror on his hapless mood,
And now she called his name; he turned about,
And far away he heard the shipmen's shout
And beat of the sea, and from the down there came
The bleat of ewes; and all these, and his name,
And the sights too, the green down 'neath the sun,
The white strand and the far-off hillsides dun,
And white birds wheeling, well-known things did seem,
But pictures now or figures in a dream,
With all their meaning lost. Yet therewithal
On his vexed spirit did the new thought fall
How weak and helpless and alone he was.
Then gently to his sister did he pass,
And spake:
"Now is the world clean changed for me
In this last minute, yet indeed I see
That still will it go on for all my pain;
Come then, my sister, let us back again;
I must meet folk, and face the life beyond,
And, as I may, walk 'neath the dreadful bond
Of ugly pain — such men our fathers were,
Not lightly bowed by any weight of care."

She smiled upon him kindly, and they went
And found folk gathered in the biggest tent,
And busied o'er the wares, and gay enow
In outward seeming; though ye well may know
Folk dreaded much for all the country's sake
In what wise Kiartan this ill news would take.
Now Kálf had brought the gayest things to show
The women-folk, and by a bale knelt now
That Kiartan knew right well, and close by him
Sat Refna, with her dainty hand and slim
Laid on a broidered bag, her fair head crowned

With that rich coif thereafter so renowned
In Northland story. As he entered there
She raised to him her deep gray eyes, and fair
Half-opened mouth, and blushed blood-red therewith;
And inwardly indeed did Kiartan writhe
With bitter anguish as his eyes did meet
Her bright-flushed gentle face so pure and sweet;
And he thenceforth to have no lot or part
In such fair things; yet struggling with his heart
He smiled upon her kindly. Pale she grew
When the flush passed, as though in sooth she knew
What sickness ailed him.
"Be not wroth," she said,
"That I have got this queen's gift on my head,
I bade them do it not."
Then wearily
He answered: "Surely it beseemeth thee
Right well, and they who set it there did right.
Rich were the man who owned the maiden bright,
And the bright coif together!"
As he spake
Wandered his eyes; so sore his heart did ache
That not for long those matters might he note;
Yet a glad flush again dyed face and throat
Of Refna, and she said: "So great and famed,
So fair and kind! where shall the maid be named
To say no to thine asking?"
Once again
All pale she grew, for stung by sudden pain
Kiartan turned round upon the shrinking maid,
And, laughing wildly, with a scowl he said:
"All women are alike to me — all good —
All blessings on this fair earth by the rood!"

Then silence fell on all, yet he began
Within a while to talk to maid and man
Mildly as he was wont, and through the days
That they abode together in that place
Seemed little changed; and so his father thought
When he to him at last his greeting brought,

And bade him home to Herdholt. So they rode,
Talking of many things, to his abode,
Nor naming Gudrun aught. Thus Kiartan came
Back to his father's house, grown great of fame,
And tidingless a while day passed by day
What hearts soe'er 'neath sorrow's millstone lay.

Tidings brought to Bathstead of Kiartan's coming back.

YES, there the hills stood, there Lax-River ran
Down to the sea; still thrall and serving-man
Came home from fold and hayfield to the hall,
And still did Olaf's cheery deep voice call
Over the mead-horns; danced the fiddle-bow,
And twanged the harp-strings, and still sweet enow
Were measured words, as some one skilled in song
Told olden tales of war, and love, and wrong.
—And Bodli's face from hall and board was gone,
And Gudrun's arms were round him, as alone
They lay, all unrebuked that hour, unless
The dawn, that glimmered on the wretchedness
Of Kiartan's lone and sleepless night, should creep
Cold-footed o'er their well-contented sleep,
And whisper, "Sleep on, lapse of time is here
Death's brother, and the very Death is near!"

Such thoughts might haunt the poor deserted man,
When through the sky dawn's hopeless shiver ran,
And bitterness grew in him, as the day,
Cleared of fantastic half-dreams, cold and gray,
Was bared before him. Yet I deem, indeed,
That they no less of pity had good need.
Yea, had his eyes beheld that past high-tide
At Bathstead, where sat Gudrun as a bride
By Bodli Thorleikson! Her face of yore
So swift to change, as changing thoughts passed o'er
Her eager heart, set now into a smile

That scarce the fools of mankind might beguile
To deeming her as happy: his, once calm
With dreamy happiness, that would embalm
Into sweet memory things of yesterday,
And show him pictures of things far away,
Now drawn, and fierce, and anxious, still prepared
It seemed, to meet the worst his worn heart feared.
A dismal wedding! every ear at strain
Some sign of things that were to be to gain;
A guard on every tongue lest some old name
Should set the poisoned smouldering pile aflame.
Silent the fierce dull sons of Oswif drank,
And Olaf back into his high seat shrank,
And seemed aged wearily, the while his sons
Glanced doubtfully at Bodli; more than once
Did one of them begin some word to speak,
And catch his father's eye, and then must break
His speech off with a smile not good or kind;
And in mean while the wise would fain be blind
To all these things, or cover boisterously
The seeds of ill they could not fail to see.

But if 'neath all folk's eyes things went e'en so,
How would it be then with the hapless two
The morrow of that feast? This know I well,
That upon Bodli the last gate of hell
Seemed shut at last, and no more like a star
Far off perchance, yet bright however far,
Shone hope of better days; yet he lived on,
And soon indeed, the worst of all being won,
And gleams of frantic pleasure therewithal,
A certain quiet on his soul did fall,
As though he saw the end and waited it.
But over Gudrun changes wild would flit,
And sometimes stony would she seem to be;
And sometimes would she give short ecstasy
To Bodli with a fit of seeming love;
And sometimes as repenting sore thereof,
Silent the livelong day would sit and stare,
As though she knew some ghost were drawing near,

And ere it came with all the world must break,
That she might lose no word it chanced to speak.

So slowly led the changed and weary days
Unto the gateway of the silent place,
Where either rest or utter change shall be;
But on an eve, when summer peacefully
Yielded to autumn, as men sat in hall
Two wandering churls old Oswif forth did call
Into the porch, and asked for shelter there.
And since unheeded none might make such prayer,
Soon mid the boisterous house-carles were they set,
The ugly turns of fortune to forget
In mirth and ease, and still with coarse rude jest
They pleased the folk, and laughed out with the best.
But while the lower hall of mirth was full
More than their wont the great folk there were dull;
Oswif was sunk in thought of other days,
And Gudrun's tongue idly some tale did praise
Her brother Ospak told, the while her heart
Midst vain recurring hopes was set apart;
And Bodli looked as though he still did bide
The coming fate it skilled no more to hide
From his sore wearied heart: no more there were
Upon the dais that eve: but when the cheer
Was over now, old Oswif went his ways,
But Ospak sat awhile within his place
Staring at Bodli with a look of scorn;
For much he grew to hate that face forlorn,
Bowed down with cares he might not understand.

At last midst Gudrun's talk, with either hand
Stretched out did Ospak yawn, and cried aloud
Unto the lower table's merry crowd:
"Well fare ye, fellows! ye are glad to-night;
What thing is it that brings you such delight?
We be not merry here."
Then one stepped forth,
And said: "Sooth, Ospak, but of little worth
Our talk was; yet these wandering churls are full

Of meat and drink, and need no rope to pull
Wild words and gleesome from them."
"Bring them here,"
Said Ospak, "they may mend our doleful cheer."

So from the lower end they came, ill-clad,
Houseless, unwashen, yet with faces glad,
If for a while; yet somewhat timorous, too,
With such great men as these to have to do,
Although to fear was drink a noble shield.

"Well, fellows, what fair tidings are afield?"
Said Ospak, "and whence come ye?"
The first man
Turned leering eyes on Bodli's visage wan,
And o'er his face there spread a cunning grin.
But just as he his first word would begin,
The other, drunker, and a thought more wise,
Maybe for that, said, screwing up his eyes,
"Say-all-you-know shall go with clouted head."

"Say-naught-at-all is beaten," Ospak said,
"If, with his belly full of great men's meat,
He has no care to make his speeches sweet."

"Be not wroth, son of Oswif," said the first;
"Now I am full I care not for the worst
That haps to-night; yet Mistress Gudrun there —"

"Tush!" said the second, "thou art full of care
For a man full of drink. Come, let her say
That as we came so shall we go away,
And all is soon told."
Ospak laughed thereat,
As sprawling o'er the laden board he sat,
His cheek close to his cup; but Gudrun turned
Unto him, pale, although her vexed heart burned
With fresh desire, and a great agony
Of hope strove in her:
"Tell thy tale to me

And have a gift therefor," she said: "behold!
My finger is no better for this gold!
Draw it off swiftly!"
Then she reached her hand
Out to the man, who wondering there did stand
Beholding it, half sobered by her face;
Nor durst he touch the ring.
"Unto this place
From Burgfirth did we come," he said, "and there,
Around a new-beached ship folk held a fair —
Kálf Asgeirson, men said, the skipper was —
But others to and fro did I see pass."

Still Ospak chuckled, lolling o'er his drink,
Nor any whit hereat did Gudrun shrink,
But Bodli rose up, and the hall 'gan pace,
As on the last time when in that same place
Kiartan and he and she together were;
And on this day of anguish and of fear,
Wellnigh his weary heart began to deem
That that past day did but begin a dream
From which he needs must wake up presently,
Those lovers in each other's arms to see,
To feel himself heart-whole and innocent;
"Yea, yea, a many people came and went
About the ship," he heard the first guest say;
"Gudmund and Thurid did I see that day,
And Asgeir and his daughter, and they stood
About a man, whose kirtle, red as blood,
Was fine as a king's raiment."
Ospak here
Put up his left hand slowly to his ear,
As one who hearkens, smiling therewithal,
And now there fell a silence on the hall,
As the man said:
"I had not seen before
This fair, tall man, who in his sword-belt bore
A wondrous weapon, gemmed, and wrought with gold;
Too mean a man I was to be so bold
As in that place to ask about his name.

— Yet certes, mistress, to my mind it came,
That, if tales lied not, this was even he
Men said should wed a bride across the sea
And be a king — e'en Kiartan Olafson."

He looked about him when his speech was done
As one who feareth somewhat, but the word
He last had said, naught new belike had stirred
In those three hearts; Bodli still paced the floor
With downcast eyes, that sometimes to the door
Were lifted; Ospak beat upon the board
A swift tune with his hand; without a word
The gold ring from her finger Gudrun drew
And gave it to the man; and Ospak knew
A gift of Bodli Thorleikson therein,
Given when first her promise he did win.
Yet little wisdom seemed it to those men
About the daïs to abide as then,
Though one turned o'er his shoulder as he went,
And saw how Ospak unto Gudrun leant
And nodded head at Bodli, and meanwhile
Thrust his forefinger with a mocking smile
At his own breast; but Gudrun saw him not,
Though their eyes met, nay, rather scarce had got
A thought of Bodli in her heart, for still
"Kiartan come back again," her soul did fill,
"And I shall see him soon, with what changed eyes!"

And now did night o'er the world's miseries
Draw her dark veil, yet men with stolen light
Must win from restless day a restless night;
Then Gudrun 'gan bestir her, with a smile
Talking of common things a little while,
For Bodli to his seat had come again
And sat him down, though labor spent in vain
It was to speak to him; dull the night went,
And there the most of men were well content
When bedtime came at last. Then one by one
They left the hall till Bodli sat alone
Within the high-seat. No thought then he had

Clear to himself, except that all was bad
That henceforth was to come to him; the night
Went through its changes, light waned after light,
Until but one was left far down the hall
Casting a feeble circle on the wall,
Making the well-known things as strange as death;
Then through the windows came the night's last breath,
And 'gainst the yellow glimmer they showed blue
As the late summer dawn o'er Iceland drew;
And still he sat there, noting naught at all
Till at his back he heard a light footfall,
And fell a-trembling, yet he knew not why;
Nor durst he turn to look, till presently
He knew a figure was beside him, white
In the half dusk of the departing night,
For the last light had died; therewith he strove
To cry aloud, and might not, his tongue clove
Unto his mouth, no power he had to stand
Upon his feet, he might not bring his hand,
How much soe'er he tried, to his sword's hilt;
It seemed to him his sorrow and his guilt
Stood there in bodily form before his eyes,
Yet, when a dreadful voice did now arise
He knew that Gudrun spake:

"I came again
Because I lay awake, and thought how men
Have told of traitors, and I needs must see
How such an one to-night would look to me.
Night hides thee not, O Bodli Thorleikson,
Nor shall death hide from thee what thou hast done.
— What! — thou art grown afraid, thou tremblest then
Because I name death, seed of fearless men?
Fear not, I bear no sword, Kiartan is kind,
He will not slay thee because he was blind
And took thee for a true man time agone.
— My curse upon thee! Know'st thou how alone
Thy deed hath made me? Dreamest thou what pain
Burns in me now when he has come again?
Now, when the longed-for sun has risen at last
To light an empty world whence all has passed

Of joy and hope — great is thy gain herein!
A bitter broken thing to seem to win,
A soul the fruit of lies shall yet make vile;
A body for thy base lust to defile,
If thou durst come anigh me any more,
Now I have curst thee, that thy mother bore
So base a wretch among good men to dwell,
That thou might'st build me up this hot-walled hell.
— I curse thee now, while good and evil strive
Within me, but if longer I shall live
What shall my curse be then? myself so cursed,
That naught shall then be left me but the worst,
That God shall mock himself for making me."

Breathless she stopped, but Bodli helplessly
Put forth his hands till he gained speech, and said
In a low voice: "Would God that I were dead!
And yet a word from him I hope to have
Kinder than this before I reach the grave!"

"Yea, he is kind, yea, he is kind!" she cried,
"He loveth all, and casts his kindness wide
Even as God; nor loves me more than God
Loves one among us crawlers o'er earth's sod.
And who knows how I love him? how I hate
Each face on which he looks compassionate!
— God help me! I am talking of my love
To thee! and such a traitor I may prove
As thou hast, ere the tale is fully done."

She turned from him therewith to get her gone,
But lingered yet, as waiting till he spake.
Day dawned apace, the sparrows 'gan to wake
Within the eaves; the trumpet of the swan
Sounded from far; the morn's cold wind, that ran
O'er the hall's hangings, reached her unbound hair,
And drave the night-gear round her body fair,
And stirred the rushes by her naked feet:
Most fair she was — their eyes awhile did meet,
In a strange look, he rose with haggard face

And trembling lips, that body to embrace,
For which all peace forever he had lost,
But wildly o'er her head her arms she tossed,
And with one dreadful look she fled away
And left him 'twixt the dark night and the day,
'Twixt good and ill, 'twixt love and struggling hate,
The coming hours of restless pain to wait.

The Yule-feast at Bathstead.

NOW the days wore, and nowise Kiartan stirred,
Or seemed as he would stir, and no man heard
Speech from him of the twain, for good or ill;
Yet was his father Olaf anxious still,
And doubted that the smouldering fire might blaze,
For drearily did Kiartan pass his days
After a while, and ever silently
Would sit and watch the weary sun go by,
Feeling as though the heart in him were dead.

Kálf Asgeirson came to the Peacock's stead
With Refna, more than once that autumn-tide;
And at the last folk 'gan to whisper wide
That she was meet for him, if any one
Might now mate Kiartan, since Gudrun was gone.
If Kiartan heard this rumor I know not,
But Refna heard it and her heart waxed hot
With foolish hopes; for one of those she was
Who seem across the weary earth to pass,
That they may show what burden folk may bear
Of unrequited love, nor drawing near
The goal they aim at, die amidst the noise
Of clashing lusts with scarce-complaining voice.
God wot that Kiartan in his bitter need
To her kind eyes could pay but little heed;
Yet did he note that she looked kind on him,
Nor yet had all his kindness grown so dim

That he might pass her by all utterly,
And thereof came full many a biting lie.
Now as the time drew on toward Yule once more,
Did Oswif send as his wont was of yore
To bid the men of Herdholt to the feast,
And howso things had changed, both most and least
'Gan make them ready, all but Kiartan, who
That morn went wandering aimless to and fro
Amid the bustling groups, and spake no word.
To whom came Olaf when thereof he heard,
And spake with anxious face: "O noble son,
Wilt thou still harbor wrath for what is done?
Nay let the past be past; young art thou yet,
And many another honor mayst thou get,
And many another love."
Kiartan turned round,
And said: "Yea, good sooth, love doth much abound
In this kind world! Lo! one more loved my love
Than I had deemed of — thus it oft shall prove!"

So spake he sneering and high-voiced, then said,
As he beheld his father's grizzled head
And puckered brow: "What wouldst thou, father? see
Here in thy house do I sit quietly,
And let all folk live even such-like life
As they love best; and wilt thou wake up strife?"

"Nay, nay, son; but thou knowest that thy mood,
So lonely here, shall bring thee little good;
Thy grief grows greater as thou nursest it,
Nor 'neath thy burden ever shalt thou sit
As it increases on thee; then shall come
A dreadful tale on this once happy home.
Come rather, show all men thou wilt have peace
By meeting them, and it shall bring thee ease,
That sight once over, to think how thou art
A brave man still, not sitting with crushed heart
Amid the stirring world."
Then Kiartan gazed

Long on his father, as a man amazed,
But said at last: "Ah, thou must have thy will!
God wot I looked that the long days would kill
This bitter longing, if unfed it were
By sights and sounds. Now let the long days bear
Their fated burden! I will go with thee."

So like a dreaming man did Kiartan see
That place which once seemed holy in his eyes;
No cry of fury to his lips did rise
When o'er the threshold first he went, and saw
Bodli the son of Thorleik towards him draw,
Blood-red for shame at first, then pale for shame,
As from his lips the old kind speeches came,
And hand met hand. Coldly he spake, and said:

"Be merry, Bodli; thou art nobly wed!
Thou hadst the toil, and now the due reward
Is fallen to thee."
Then, like a cutting sword,
A sharp pain pierced him, as he saw far off
Gudrun's gray eyes turn, with a spoken scoff,
To meet his own; and there the two men stood,
Each knowing somewhat of the other's mood,
Yet scarce the master-key thereto; still stared
Kiartan at Gudrun; and his heart grew hard
With his despair: but toward him Bodli yearned,
As one who well that bitter task had learned;
And now he reached once more to him his hand,
But moveless for a while did Kiartan stand,
And had in heart to get him back again:
Yet with strong will he put aback his pain,
And passed by Bodli, noting him no whit,
And coldly at the feast that day did sit,
In outward seeming; and Gudrun no less
Sat in her place in perfect loveliness,
Untouched by passion: Bodli in mean while
From Kiartan's grave brow unto Gudrun's smile
Kept glancing, and in feverish eager wise
Strove to pierce through the mask of bitter lies

That hid the bitter truth ; and still must fear,
Lest from the feast's noise he a shriek should hear,
When the thin dream-veil, torn across, should show
That in the very hell he lay alow.

Men say that when the guests must leave the place,
Bodli with good gifts many a man did grace,
And at the last bade bring up to the door
Three goodly horses such as ne'er before
Had Iceland seen, and turned his mournful eyes
To Kiartan's face, stern with the memories
Of many a past departing, bitter-sweet,
And said :
" O cousin, O my friend, unmeet
Is aught that here I have, for thy great fame,
Yet if it please thee still to be the same
As thou hast been to us, take these of me."

But as men crowded round about to see
The goodly steeds, spake Kiartan in low voice :
" Strive not with fate, for thou hast made thy choice ;
Thy gifts, thy love, may scarce now heal my heart —
— Look not so kind — God keep us well apart ! "

No more they spake as then, but straightway rode
The Herdholt men unto their fair abode ;
And so it fell that on the homeward way
'Gan Olaf to his well-loved son to say :

" Kiartan, howe'er the heart in thee did burn,
Unto no evil did this meeting turn ;
Yet would that thou hadst taken gifts from him !
Now thou wilt go again ? "
" My eyes are dim,
Belike, O father, with my bitter pain ;
Yet doubt thou not but I shall go again,
E'en as I doubt not that fresh misery
I there shall gather as the days pass by.
Would I could tell thee all I think, and how
I deem thy wise hand dreadful seed doth sow ! "

Kiartan weds Refna.

I THINK that Gudrun on the morrow morn
Deemed herself yet more wretched and forlorn
Than e'er before ; I deem that Kiartan woke
And found it harder yet to bear the yoke
Than in past days — their eyes had met at last,
No look of anger from them had been cast
Sweet words might take away ; no look of woe
A touch might turn to pleasure, none can know
But those who know the torturer Love, the bliss
That heals the stripes those bear who still are his.
Who knows what tale had been to tell, if she
Had met his first proud look all tearfully,
With weak imploring looks ? Ah, sore she yearned
To cry aloud the things that in her burned,
To cast aside all fear and shame, and kneel
Before his feet, so she his lips might feel
Once more as in the old days ; but, alas !
A wall of shame and wrong betwixt them was,
Nor could the past deeds ever be undone.
Sometimes it might be when they were alone
In quiet times — in evening twilight, when
Far off and softened came the voice of men ;
Or, better yet, the murmur of the sea
Smote on the hearts of either peacefully,
Each to each kind would seem ; until there came
The backward rush of pain and bitter blame
Unanswerable, cold, blighting, as the sea,
Let in o'er flowers — " Why didst thou so to me,
To me of all the world ? while others strove
We looked to hold the sweetness of our love.
Yea, if earth failed beneath our feet — and now
How is the sweet turned bitter ! — yea, and thou
Art just so nigh to me, that still thou art
A restless anguish to my craving heart."

Take note too midst all this, that Gudrun heard
Rumored about this added bitter word,

That Refna, Asgeir's daughter, looked to wear
The coif the Norway Queen had meant for her,
When Kiartan left that broken heart behind;
For that tale too her hungry ears must find.
Then would she clean forget all other woe,
In thinking how she dreamed the days would go,
That while she waited doubting naught of him;
Then would the past and future wax all dim
In brooding o'er that unaccomplished bliss,
In moaning to herself, 'twixt kiss and kiss
The things she would have said, in picturing,
As in the hopeful time, how arms would cling
About her, and sweet eyes, unsatisfied
E'en with the fulness of all bliss, would hide
No love from her — and she forgot those eyes
What they were now, all dulled with miseries;
And she forgot the sorrow of the heart
That fate and time from hers had thrust apart.
Still wrong bred wrong within her, day by day
Some little speck of kindness fell away,
Till in her heart naked desire alone
Was left, the one thing not to be undone.
Then would the jealous flame in such wise burn
Within her, that to Bodli would she turn,
And madden him with fond caressing touch
And tender word; and he, worn overmuch
With useless striving, still his heart would blind,
Unto the dread awaking he should find.

Doubt not, that of this too had Kiartan heard,
If naught but idle babbling men had stirred,
But more there was; for the fierce-hearted fools,
The sons of Oswif, made these twain their tools
To satisfy their envious hate; for they
Waxed eviller-hearted as day followed day,
Grudging the Peacock's House its luck and fame;
And when into their household Bodli came,
In such wise as ye know, with hate and scorn,
Which still they had, of his grave face and worn,
A joy began to mingle presently,

A thought that they through him might get to see
Herdholt beneath their feet in grief and shame;
So cunningly they turned them to the game
As such men will, and scattered wide the seeds,
Lies, and words half true, of the bitterest deeds.
For doubt not, kindly-natured though he were,
That Kiartan too was changing: who would hear
Such things as once he heard, from one who went
'Twixt the two houses, with no ill intent,
But blabbing and a fool, well stuffed with lies,
At Ospak's hands — for in most loving wise
The new-wed folk lived now, he said; soon too
He deemed would Bodli draw to him a crew,
And take ship for the southlands: "Naught at all
Was talked of last night in the Bathstead hall,
But about England and King Ethelred."

"Well, and was Gudrun merry?" Haldor said,
Yet stammered saying it, 'neath Kiartan's frown,
Who cleared his brow though, nor e'en looked adown
As the man answered, smiling, pleased to show
That he somewhat of great folk's minds did know:

"Yea, marry, was she merry. Good cause why,
For she will go with Bodli certainly,
And win such fame as women love to do;
Ye well may wot he saith no nay thereto,
If she but ask him; they sat hand in hand
As if no folk were left in all the land
Except themselves."
He stayed his talk hereat,
For men looked strangely on him as he sat
Smiling and careless, casting words that bit
Like poisoned darts: no less did Kiartan sit
With unchanged face, nor rose to go away,
Yea, even strove within himself to say:
"Good luck go with them! mine she cannot be,
May she be happy, here, or over sea!
Why should I wish aught ill on them to fall."

And yet, indeed, a flood of bitterest gall
Swept o'er his heart; despite himself he thought:
"So now, to lonely ways behold me brought,
She will not miss me more — so change the days,
And Bodli's loving looks and Bodli's praise
Shall be enough for her. I am alone,
And ne'er shall be aught else — would I were gone
From where none need me now — belike my fame
Shall be forgotten, wrapped in Bodli's name,
E'en as my kisses on the lips, that once
Trembled with longing through the change of suns —
Those years in Norway shall be blotted out
From song and story — yea, or men shall doubt
If I or Bodli there that praise did win —
What say I, for I deem that men begin
To doubt if e'er I loved my love at all!"

So thought he, mid the clamor of the hall,
Where few men knew his heart, but rather thought
That he began now somewhat to be brought
From out his gloom; withal, time wore away;
And certainly as day comes after day,
So change comes after change in minds of men;
So otherwise he 'gan to be, than when
In early days his pain, nigh cherished, clung
Unto his wounded heart; belike it stung
Bitterer at whiles, now that he knew his life,
And hardened him to meet the lingering strife
Gainst the cold world that would not think of him,
Too much. The kindness of old days waxed dim
Within his heart; he hearkened when men spake
Hard things about his love, for whose dear sake
Had fame once seemed so light a thing to win.
A blacker deed now seemed his fellow's sin
When lesser seemed the prize that it did gain;
Little by little from his bitter pain
Fell off the softening veil of tenderness;
Moody and brooding was he none the less,
And all the world, with all its good and ill,
Seemed nothing meet to move his sluggish will.

And now a whole long year had passed, since he
Stood wildered by the borders of the sea
Neath his first sorrow. Herdholt late had seen
A noble feast, and thereat had there been
Among the guests Refna, the tender maid;
Gentle of mood, and pale, with head down-weighed
She sat amidst the feast; and Kiartan saw
That much she changed as he anigh did draw,
That her eyes brightened, and a sprightlier grace
Came o'er her lips, and color lit her face.
And so when all the guests therefrom were gone,
Thurid, his sister, sat with him alone
Close upon sunset; thoughtful now was she,
He gayer than it was his wont to be,
And many things he spake to her; at last
The absent look from off her face she cast,
For she had listened little; and she said:
"Yea, brother, is she not a lovesome maid?"

He started: "Who," he said, "I noted not."

She smiled: "Nay, then is beauty soon forgot;
Yet if I were a man, not old or wise,
Methinks I should remember wide gray eyes,
Lips like a scarlet thread, skin lily-white,
Round chin, smooth brow neath the dark hair's delight,
Fair neck, slim hands, and dainty limbs, well hid,
Since unto most of men doth fate forbid
To hold them as their own."
A dark cloud spread
O'er Kiartan's face, "Sister, forbear," he said;
"I am no lover, unto me but naught
Are these things grown."
Nigher her face she brought
To his, and said: "And yet were I a man,
And noted how the love of me began
To move within the heart of such a maid
As Refna is, not soon her face would fade
From out my memory."
"Nay, nay, thou sayst

Fools' words," he said, "and every word dost waste;
Who shall love broken men like unto me?"

And therewithal he sprang up angrily
And would be gone: she stayed him: "Were it so
That over well she loved; what wouldst thou do?"

"What should I do?" he said: "I have no heart
To give away, let her e'en act my part
And find the days right dreary, yet live on."

"Methinks," she said, "the end will soon be won
For her, poor maid! surely she waneth fast."

And Thurid sighed withal; but Kiartan passed
Swiftly away from her: and yet he went
Unto his bed that night less ill-content,
And ere he slept, of Ingibiorg he thought,
And all the pleasure her sweet love had brought
While he was with her; and this maid did seem
Like her come back amidst a happy dream.
The next morn came, and through his dreariness
A sweet thought somewhat did his heart caress;
Howe'er he put it from him, back it came
Until it gathered shape, and took the name
Of pity, and seemed worthy to be nursed.
So wore the days, and life seemed not so cursed
With this to think of — this so set apart
From all the misery that wrung his heart;
Until the sweet ruth grew, until he deemed
That yet perchance her love was only dreamed,
That she was heart-whole, yea, or loved indeed
But for another man was in such need:
And at that thought blank grew the world again,
And his old pain was shot across with pain
As woof hides warp. Ah, well! what will you have?
This was a man some shreds of joy to save
From out the wreck, if so he might, to win
Some garden from the waste, and dwell therein.
And yet he lingered long, or e'er he told

His heart that it another name might hold
With that of the lost Gudrun. Time and sight
Made Refna's love clear as the noonday light;
Yea, nowise hard it was for him to think
That she without this joy would quickly sink
Into death's arms — and she, she to fade thus
God's latest marvel! eyes so piteous
With such sweet longing, midst her beauty rare,
As though they said, "Naught worthy thee is here,
Yet help me if thou canst: yet, if I die,
Like sweet embalmment round my heart shall lie
This love, this love, this love I have for thee;
Look once again before thou leavest me!"

She died not wholly joyless; they were wed,
When twenty changing moons their light had shed
On the dark waves of Burgfirth, since in trust
Of Gudrun's love, over the bridge new thrust
From out the ship, the much-praised Kiartan ran.
So strangely shift men's lives in little span.

The Sword comes back without the Scabbard.

WHEN of this wedding first came tidings true
To Bathstead, then it was that Gudrun knew
How much of hope had been before that day
Within her heart; now, when a castaway
Upon the lonely rocks of life, she was
With naught to help whate'er might come to pass;
Deaf, dumb, and blind, long hours she went about
Her father's house, till folk began to doubt
If she would ever speak a word again;
Nay, scarce yet could she think about her pain,
Or e'en know what it was, but seemed to face
Some huge blank wall within a lonely place.
And Bodli watched her with a burning heart
Baffled and beaten back, yet for his part
Something like hope 'gan flit before his eyes.

Hope of some change e'en if new miseries
Wrapped it about.
As on a day she went
Slow-footed through the hall without intent,
Taking no heed of aught, of Kiartan's name
She heard one speak, and to her stunned heart came
A flash of hope and pain, against her will
Her foot must stay her, and she stood there still,
And turning round she saw where Ospak stood,
And slowly talking in a sullen mood
Unto his brother Thorolf; but they made
As though they saw her not, and Ospak said:

"Thou art young, Thorolf, and thy words are vain,
So it has been, so it shall be again,
One man shall deem all others made for him,
And 'neath his greatness shall all fame grow dim;
Till on a day men try if he is man —
Eh! what then falleth — let him, if he can
Play Thor among the mannikins, and cast
The swords aback when he is caught at last."

"Hist!" Thorolf said, "there sister Gudrun goes!
Kiartan has froze her heart up: stand we close!"

Then Ospak laughed: "She will not hear us yet,
She hath a hope she cannot quite forget,
That he who twice has flung her love aside,
Will come some day to claim her as his bride,
When he has slain our long-faced champion there!
Good sooth, the house of Hauskuld waxeth fair,
We shall have kings in Iceland ere our day
Is quite gone by."
Slowly she gat away
Stung to the heart by those coarse words of hate,
Wondering withal what new thought lay in wait
To change her life; she sat her down alone
And covered up her face, and one by one
Strove to recall the happy days past by,
And wondering why they past so happily

While yet none strove for happiness; at last
She raised her head up and a glance she cast
Unto the open door and down the hall.
A streak of sun on Bodli's head did fall
As he turned round and saw her; then she said
Unto herself, "Nay, then, love is not dead
Since Bodli lives: why should I hate him then
Because he heeded not the shame of men
Amidst his love? but thou, I once called love,
On whom I flung my heart, with whom I strove
Forever, thy weak measured love to make
Equal to mine, what didst thou for my sake?
Thy soul is saved, thy fame is won, and thou
Hast a fair damsel's arms about thee now —
Not mine — and thou art happy. Who can tell,
O Bodli Thorleikson, but down in hell
We twain shall love, and love, and love again,
When the first wave of the eternal pain
Has washed our folly from us, and I know
Why upon earth I loved a weak heart so
That loved me not, while I was ice to thee,
O loving lovesome traitor."
Wearily
She hung her head with parted lips awhile,
Silent she sat, until a bitter smile
Bemocked her face: "Yet if I call thee love,
And kiss thee with sweet kisses, such as move
Great men to great deeds, trust me not too much,
But think of honeyed words and tremulous touch
As things that slay. If Kiartan lay there dead,
How I should love him!"
Once more sank her head,
And long she sat in silence, till at last
She heard how Bodli toward her bower past,
And rose and met him coldly, with no sign
That any wise her vexed heart did incline
To ease the bitter burden that he bore.

Unheeding all, the year moved as before,
And autumn came again. What hearts soe'er

The younger folk each unto each might bear
Olaf and Oswif chose to shut their eyes,
And close their ears, as peaceful men and wise,
And make believe that naught amiss there was
'Twixt the two houses; so it came to pass
That Bathstead to the Herdholt feast did go
At autumn-tide once more at least, and though
Kiartan was loath enow those folk to face,
Yet so hard Olaf prayed that he would grace
His father's house with his great fame, and sit,
Yet once again while he might look at it,
A glory to the feast, that he put by
His doubts once more, and there with troubled eye
Noted the twain among the Bathstead crowd,
And Oswif's ill sons, insolent and loud,
And turned pale when the words of greeting came
From out his lips. Meanwhile, with shrinking shame
And anxious heart, did Refna gaze upon
Gudrun's great beauty, deeming she had won
A troublous lot; and Kiartan noting that,
And how scarce like the mistress there she sat,
Yet to his eyes seemed fairer, because love
Had forged the fear that so her heart did move,
Grew wroth that still so many memories
Must vex his heart, and turn aside his eyes
To Gudrun, the world's wonder there, whose face,
Now coldly watchful, scanned the busy place.

Men say that at this feast three things betid,
Whereby the flame the elders deemed well hid,
Showed through the heap of smouldering love and hate.
First, when the new-come guests did stand and wait
Till they were marshalled to their seats, the maid
Who did this for the women turned and said
To Kiartan, "Who the high-seat fills to-day
Beside the goodwife?"
In most bright array
Stood Gudrun, gazing ever at the bride,
As though she saw not anything beside;
And Kiartan noted her, and therewith deemed

That in her eyes a look of hate there gleamed,
And saw withal Refna's soft eyes fall down
Before hers ; then he spake out, with a frown :

" Nay, thou art foolish, damsel : who shall sit
In the best place, if I may deal with it,
Saving my wife ? " But as he said the word,
The struggling devil so his vexed heart stirred,
That he must look at Gudrun ; their eyes met,
Paler she grew than he had seen her yet,
Then red as blood ; but he waxed wroth and said :

" Ah, wert thou e'en so foolish, then, O maid ?
For such a guest belike we have got here
As thinketh everything of great or dear,
Honor, and hearts of men, and women's tears
Are but for her." Then tingling took the ears
Of those that stood thereby ; as he strode off,
Gudrun's cold smile was bitterer than a scoff
Spoken aloud : but Ospak laughed, and said
In a loud whisper, close to Bodli's head :

" Nay, thou shalt have to fight for Gudrun yet,
Even though Refna did the bride-bed get.
He deems our sister may not quench the thought
Of all the joy she erst to Herdholt brought.
Ah, we shall yet see Refna lie a-cold,
Brother-in-law, unless thou waxest bold."

Such a beginning to the feast there was.

Moreover, the next day it came to pass,
As folk ere supper sported in the hall,
That unto her did goodwife Thorgerd call
The gentle Refna, bidding her as one
Who well might bid, to do the rich coif on,
The wonder of the Greeks, the fair Queen's gift :
Then Refna reddened, and her eyes did lift
To Kiartan, e'en as asking him thereof ;
But he spake naught, her soft look might not move

His heart from deep thought ; so she went her ways,
Scarce happy 'neath his far-off moody gaze,
And came back glittering like a new-born star,
And sat upon the daïs seen afar
Down the dusk hall. Then Ospak noted how
Gudrun turned pale, and he his teeth did show
Like a crossed hound, and muttered :
" Past belief,
As men may deem it, sister, yet a thief
Asgeir begat ; for longeth not that gold
To Bathstead, if the tale be rightly told ? "

Now Kiartan seemed to wake as from a dream,
When in the torches' flare that gold did gleam,
And went across to Refna's side, and said,
Smiling and whispering : " More I love thy head
Uncovered, O my love ; yea, and withal,
Sharp swords thy helm from out their sheaths may call :
Look down there, how the sons of Oswif scowl
Around poor Bodli's face ; the storm doth growl
Afar already — nay, nay, fear thee naught ! —
But good I deemed it thou shouldst know my thought."

Sour and sick-hearted Gudrun turned away,
Noting how Kiartan's hand on Refna's lay,
And how their cheeks were close each unto each.
And Refna's eyes that love did so beseech,
Her soft mouth, tremulous with longing sore
For yet more kisses, long time hung before
Her weary eyes upon that weary night,
Yea, and till mirth of men was slain by light.

Hearken once more : the morn the guests should go,
About the stead Kiartan went to and fro,
Busied in such things, as his father's son,
For honor's very sake, must see well done ;
And as he ordered how the folk should ride,
His sword, " The King's Gift " named, which by his side

Was ever wont to hang, upon his bed
He left awhile, and, when the guests were sped,
Came back to seek the same, and found it gone.
Then questioning there was of every one,
And mighty trouble; An the Black meanwhile,
A sturdy house-carle, slipped out with a smile,
Just as old Olaf to his son 'gan talk
In such wise:

"Son, hate far abroad will walk
E'en when new-born, although we nurse it not:
Now my heart tells me much must be forgot,
Many words hidden, many sights be seen
By thine eyes only, son, if I, between
Death and the end of life shall see thee last;
And hold thy living hands as life goes past,
Mine eyes a-waxing dim: wait then, and hope:
Thou shalt grow stronger with the world to cope,
If thou sitst down with patience, casting not
Long days and sweet on drawing of a lot."

Such things and more he spake, and Kiartan heard
With kind eyes, if his heart were little stirred.
But, as they sat and talked thereof, came back,
Smiling, but panting sorely, An the Black,
And in his cloak he carried something wrapped.

"Well," Olaf said, "and what new thing hath happed?"

"Soon told," said An; "I followed them afar,
Knowing what thieves those Bathstead skinkers are,
And at the peat moss where the road doth wind
About the dale, young Thorolf lagged behind;
I saw him take a something from his cloak,
And thrust it down just where the stream doth soak
The softest through the peat; then swift again
Ride on: so when they might not see me plain,
O ho, says I, and comes up to the place,
And here and there I peer with careful face
Until at last I draw this fair thing forth;
— A pity though, the scabbard is of worth!
Clean gone it is."

Then from his cloak he drew
"The King's Gift" bright and naked. Olaf grew
Joyous thereover, praising An right well.
But Kiartan 'gan to bloom: "Ah, who can tell,"
He muttered as he took the sword to him,
"But this shall end the troublous tale and dim —
Well, I at least cast not the sheath away;
Bewail not ye too much, who have to pay
For pleasure gained; his may the worst hap be,
Who best can bear the pain and misery."

The Stealing of the Coif.

NOW howso Olaf bade An hold his peace,
And Kiartan promised he would nowise cease
To show a good face to the world on all
That 'twixt the houses yet might chance to fall,
Certain it is, that erelong, far and wide
The tale was known, throughout the country-side;
Nay, more than this, to Kiartan's ears it came
That Oswif's sons deemed they had cast a shame
On Herdholt, and must mock him openly
And call him "Mire-blade," e'en when those were by
Who held him of the most account; no less
Kiartan was moved not from his quietness,
Nor did aught hap 'twixt autumn and Yule-tide;
Then men at Herdholt busied them to ride
To Bathstead once again, and Olaf said:

"Wilt thou once more be guided by my head,
Son Kiartan, and with brave heart go to face
The troublous things that wait thee in that place?"

"Well," Kiartan said, "if so I deemed, that fate
Might be turned back of men, or foolish hate
Die out for lack of fuel, no more would I
Unto the Bathstead hall-door draw anigh;
But forasmuch as now I know full well,

That the same story there shall be to tell
Whether I go, or whether I refrain,
Let all be as thou wilt; and yet we twain
Not oft again, O father, side by side
Unto this merry-making place shall ride."

Then Olaf sighed, as though indeed he knew
To what an end his latter days now drew.

So now all folk were ready there, but when
The women came their ways to meet the men,
Said Thorgerd unto Refna: "Well, this tide
Thou hast the coif, no doubt, and like a bride
Hast heart to look midst those whose hearts are cold
To thee and thine."
Then Refna did behold
Thorgerd's stern face in trembling wise, and said:
"Nay, goodwife, what fair cloth may coif my head
Shall matter little mid the many things
Men have to talk of: rise and fall of kings
And changes of the world: within my chest
The coif lies."
"There," said Kiartan, "might it rest
For thee and me, sweet; yet I mind indeed
When I, a froward child, deemed I had need
Of some sharp glittering thing, as axe or knife,
But little would my mother raise up strife
With me therefor, and even as I would
I cut myself: so if she think this good
Let fetch the Queen's Gift."
Refna looked adown
Shamefaced and puzzled, Thorgerd with a frown
Turned upon Kiartan, but he smiled in turn,
And said, "Yea, mother, let the red gold burn
Among the lights at Bathstead; great am I
E'en as thou deem'st; and men must let pass by
Their hatred to me, whatso say their hearts;
Come, open-handed let us play our parts."

So was the coif brought, and once more they rode

Unto the door of Oswif's fair abode;
And there they feasted merrily enow —
— Such of them as were fools, or cared not how
The next week went — and at the highest tide
Of all the feast, sat Refna as a bride
Coifed with the Queen's Gift; Gudrun stern and cold
Scarce would the tender face of her behold,
Or cast a look at Kiartan; rather she
Did press the hand of Bodli lovingly,
Softening her face for him alone of all:
Then would strange tumult on his spirit fall,
Mingled of pain and uttermost delight
To think the whole world had so swerved from right
To give him pleasure for a little while,
Nor durst he look upon his old friend's smile,
Who, glad with his own manhood seemed to be
Once more, once more the brave heart frank and free;
As though at last the trouble and the coil
That wrapped him round, and made him sadly toil
Through weary days, had fallen all clean away,
And smiling he might meet the bitterest day.

So passed the high-tide forth unto its end,
But when at last folk from the place would wend,
And Refna fain would have the coif of her
Whose office was to tend the women's gear —
— Lo, it was gone — then Refna trembled sore,
And passing through the crowd about the door
Whispered to Kiartan: Ospak stood anigh
And bit his lips, and watched her eagerly,
And Kiartan with a sidelong glance could see
His color come and go, and cried:
"Let be,
Light won, light gone! if still it is 'bove ground,
Doubt thou not, Refna, it shall yet be found."

Folk looked on one another; Thorgerd said,
Turning on Gudrun: "Small account is made
Of great folk's gifts, then; I have seen the day
When Egil's kin a man or two would slay
For things less worth than this."

Her angry frown
Gudrun met calmly: "Was the thing his own?
Then let him do e'en as he will with it;
Small loss it is methinks for her to sit
Without his old love's gift upon her head!"

Ere Thorgerd answered, Kiartan cried, and said:
"Come swift to saddle! Cousin, ride with me,
Until we turn the hill anigh the sea;
I fain would speak with thee a word or twain
That I have striven to think about in vain
These last days that we met."
Bodli flushed red
And looked adown; "So be it then," he said.
Then stammered and turned pale, and said: "Enow
Shall one sword be to-day betwixt us two;
Take thou the rover's weapon, O fair wife."

She looked on him, her lovely face was rife
With many thoughts, but Kiartan's kindly gaze
Seemed to bring back the thoughts of happier days
To both of them, and swift away she passed
Unto her bower; and men were horsed at last,
And sharp the hoofs upon the hard way rung.
So as into the saddle Kiartan swung,
He leant toward Ospak, and said mockingly:
"I love thee — I would not that thou shouldst die;
So see me not too oft, because I have
A plague sometimes, that bringeth to the grave
Those that come nigh me; live on well and whole!"

Then to his face rushed Ospak's envious soul,
His hand fell on his sword-hilt as he shrank
Back to the doorway, while the fresh air drank
Kiartan's clear laughter, as their company
Rode jingling down unto the hoary sea.

But the last smile from off his face was gone,
When silent, in a while he rode alone
With Bodli silent: then he said to him:

"Thou seest, Bodli, how we twain must swim
Adown a strange stream — thou art weaponless
To-day, and certes bides my sword no less
Within its scabbard — how long shall it last?"

Then Bodli cried: "Until my life is past —
Shall I take life from thee as well as love?"

"Nay," Kiartan said, "Be not too sure thereof,
Bethink thee where by thine own deed thou art
Betwixt a passionate woman's hungry heart,
And the vile envy of a dangerous fool;
Doubt not but thou art helpless, and the tool
Of thy mad love, and that ill comes from ill,
And as a thing begins, so ends it still —
— Nay, not to preach to thee I brought thee here,
Rather to say that the old days are dear,
Despite of all, unto my weary heart.
And now methinks from them and thee I part
This day; not unforgiven, whatsoe'er
Thou at my hands, or I of thine may bear.
For I too — shall I guide myself indeed,
Or rather be so driven by hard need
That still my hand as in a dream shall be,
While clearly sees the heart that is in me
Desires I may not try to bring to pass?
So since no more it may be as it was
In the past days, when fair and orderly
The world before our footsteps seemed to lie,
Now in this welter wherein we are set,
Lonely and bare of all, deem we not yet
That each for each these ill days we have made;
Rather the more let those good words be weighed
We spake, when truth and love within us burned,
Before the lesson of our life was learned.
What say'st thou? are the days to come forgiven,
Shall folk remember less that we have striven,
Than that we loved, when all the tale is told?"

Then long did Bodli Kiartan's face behold,

Striving for speech: then said, "Why speak'st thou so?
Twice over now I seem my deed to do,
Twice over strive to wake as from a dream,
That I, once happy, never real may deem,
So vile and bitter is it; may thy sword
If e'er we meet be sharper than thy word,
And make a speedy end of doubt and strife;
Fear not to take much from me, taking life!"

Still seemed the air filled with his words when he
Turned back to Bathstead, and the murmuring sea
Seemed from afar to speak of rest from pain.
Then on a little knoll he shortened rein,
And turned about, and looking toward the hill
Beheld the spear of Kiartan glittering still,
When all the rest of him behind the brow
Was sunken; but the spear sank quickly now,
And slowly home withal did Bodli ride,
E'en as he might the coming end to bide.

Refna hears Women talking.

SO the days wore with nothing new to tell,
Till spring-tide once more on the country fell,
Then on a night as Kiartan to his bed
Would go, still Refna sat with bowed-down head
And stirred not, nor awhile would speak, when he
Spake to her in kind words and lovingly;
At last she lifted up a face, wherein
Somewhat did trouble upon sorrow win,
And said:
"Indeed of all thy grief I knew,
But deemed if still thou saw'st me kind and true,
Not asking too much, yet not failing aught
To show that not far off need love be sought,
If thou shouldst need love — if thou sawest all this,
Thou wouldst not grudge to show me what a bliss
Thy whole love was, by giving unto me
As unto one who loved thee silently,

Now and again the broken crumbs thereof:
Alas! I, having then no part in love,
Knew not how naught, naught can allay the soul
Of that sad thirst, but love untouched and whole!
Kinder than e'er I durst have hoped thou art,
Forgive me then, that yet my craving heart
Is so unsatisfied; I know that thou
Art fain to dream that I am happy now,
And for that seeming ever do I strive;
Thy half-love, dearest, keeps me still alive
To love thee; and I bless it—but at whiles—."

So far she spake till her weak quivering smiles
Faded before the bitterness of love.
Her face changed, and her passion 'gan to move
Within her breast until the sobs came fast,
And down upon her hands her face she cast,
And by the pain of tears her heart did gain
A little respite; nor might she refrain
From weeping yet, when Kiartan's arms she felt
About her, and for long her fair lips dwelt
With hungry longing on his lips, and he
Spake to her:

"O poor lover, long may we
Live upon earth, till lover and beloved
Each is to each, by one desire moved;
And whereas thou dost say to me, forgive,
Forgive me rather! A short while to live
Once seemed the longest life of man to me,
Wherein my love of the old years to see;
But could I die now, and be born again
To give my whole heart up to ease thy pain,
A short while would I choose to live indeed.
But is it not so, sweet, that thou hast need
To tell me of a thing late seen or heard?
Surely by some hap thy dear heart is stirred
From out its wonted quiet; ease thine heart
And 'twixt us twain thy fear and grief depart!"

She looked up: "Yea, kind love, I thought to tell

Of no great thing that yesterday befell.
Why should I vex thee with it? Yet thy fame,
If I must say the word, in question came
Therein. Yet prythee, mark it not too much!"

He smiled and said: "Nay, be the tidings such
As mean my death, speak out and hide not aught!"

She sat a little while, as though she thought
How best to speak, then said: "The day being good,
About noon yesterday in peaceful mood
I wandered by the brook-side, and at last
Behind a great gray stone myself I cast,
And slept, as fate would have it; when I woke
At first I did but note the murmuring brook,
But as my hearing and my sight did clear
The sound of women's voices did I hear,
And in the stream two maidens did I see,
Our housefolk, and belike they saw not me,
Since I lay low adown, and up the stream
Their faces turned; I from a half-sweet dream,
I know not what, awaked, no sooner heard
Their first word, than sick-hearted and afeard
I grew, the cold and evil world to feel;
So hard it seemed, love, with my life to deal:
Bitterly clear I saw; as if alone
And dead, I saw the world; by a gray stone
Within the shallows, washing linen gear
They stood; their voices sounded sharp and clear;
Half smiles of pleasure and of goodlihead
Shone on their faces, as their rough work sped;
O God, how bright the world was!"
A flush came
Across her face; as stricken by some shame
She stammered, when she went on: "Thus their speech,
Broken amid their work mine ear did reach
As I woke up to care, for the one said:
'Yea, certes, now has Kiartan good end made
Of all his troubles, things go well enow.'
'Over well,' said the other, 'didst thou know?'

'Know what?' the first one said, 'What know'st thou then?'
'Nay, naught except the certain talk of men.'
'Well, hear I not men too, what wilt thou say?'
She said, 'Men talk that this is latter May,
And Kiartan sitteth still and naught is done
For the two thefts of Bathstead to atone.'
'Fool!' saith the first one, 'shall all fall to strife
For what in no wise maketh worse their life?'
'Well, well, and what will Refna say thereto?
Things had been otherwise a while ago;
Scarce Kiartan's brother had stripped Gudrun's head
Of what she loved, and yet 'scaped lying dead
By this time. Ospak, sure, is safe enow.'
'Ah!' said the other, 'great things sayest thou!'
'True words I speak, when this I say to thee,
That glad would Gudrun and our Kiartan be
If Bodli Thorleikson and Refna lay
Dead on the earth upon the selfsame day;
And this from all men's daily talk I draw;
Old friends are last to sever, saith the saw.'

"This was the last word that I heard, O love,
For from the place softly I 'gan to move
Ere they might see me, and my feet, well taught
To know the homeward way, my body brought
Unto my bower; yet scarce I saw the way,
Rather some place beneath the sod, where lay
A few white bones, unnamed, unheeded, while
Hard by within this bower 'twixt word and smile
Was breast strained unto breast of twain I knew —
— And needs must part awhile, that I might rue
My life, my death, my bitter useless birth.
O Kiartan, over-weary seemed the earth
Yesterday and to-day; too hard to bear
Within thine home to be, and see thee near,
And think that but for very kindness thou
Must wish me dead — thou didst not note me, how
My face was worn with woe throughout that tide,
Though most men looked on me — for thou must bide

A weary waiting, and thy woe untold
Must make thy face at whiles seem hard and cold.
— Ah me! forgive me that I talk of this!
Think how my heart ached!"
For now kiss on kiss
Did Kiartan shower upon her quivering face,
Yet, even as their arms did interlace,
Despite his love and pity, of past years
He needs must think, of wasted sighs and tears
And hopes all fallen to naught, and vows undone,
And many a pleasure from his life seemed gone;
And sorely his heart smote him for her faith
So pure and changeless; her love strong as death,
As kind as God, that naught should satisfy
Till all the shows of earth had passed her by.

Kiartan fetches the Price of the Coif from Bathstead.

AND now a day or two with brooding face
Did Kiartan go about from place to place
And speak few words to any, till one day
He bade his men see to their war-array,
For two hours after midnight all and some
Into the hall to wait his word should come,
And whoso blabbed, he said, the deed should rue.
So thitherward in arms that night they drew;
And Refna trembling lay, while Kiartan clad
His body in the best war-gear he had,
And through the hangings did she watch the spears,
And dreadful seemed the laughter to her ears,
And red the lamps burned, as with twilight gray
They mingled: then he turned to go away,
And kissed her as he spake:
"Refna, this eve,
Most like, a noble gift shalt thou receive;
Do thou thy part to meet it with good grace,
And gather what thou canst into this place
Of fiddlers and of glee-men, and with song
Meet that good gift that comes to heal thy wrong.

Now Refna durst not ask, What wilt thou then,
And whither go to-night these all-armed men?
Because she deemed she knew what word it was
That all this clash of arms had brought to pass,
And sick at heart she grew to think thereof,
And with her fair white arms made strong by love
She clung to Kiartan, but he drew her hold
With gentle hands from off the mail rings cold.
And kissed her sweet mouth opened now to speak,
And gat him gone; and she fell back all weak
Upon her bed, and lying there alone,
Saw how his war-gear in the bright light shone,
And heard his cheery voice as he cried loud,
"To Bathstead, ho!" and then the noisy crowd
Passed clashing from the hall, and nothing there
Within a little while might Refna hear,
But the dawn's noises, and the loitering tread
Of some maid getting slowly back to bed;
So there she lay alone in grief and fear,
But hope's fresh voice shuddering she needs must hear
Whispering wild words, yet sweet, of chance and crime,
Telling the wondrous ways of slowfoot time.

But now at Bathstead ere they rose that morn,
Men deemed they heard the winding of a horn,
And, running straightway to the door, could see
About the stead a goodly company,
And there were Olaf's sons with sixty men
Besetting every gate and door; but when
The men of Bathstead were all armed and went
Unto the door, they saw a gay-striped tent
Just raised upon the slope-side 'gainst the hall
And armed men round about it; one man, tall
Beyond his fellows, stood some yards more near
The hall-door, leaning on a pennoned spear,
Clad in a glittering mail-coat, with a shield
About his neck, where, on a golden field
The holy Rood of God was painted fair;
From 'neath his gilded helm his golden hair

Fell waving down, but hidden were his eyes
By the wide brim: then did great fear arise
Within their hearts, despite their fiery hate,
Because they knew that now at last, if late,
Was Kiartan's might aroused and in the field.
But none the less little would Ospak yield
To any fear; before the rest he strode,
And cried aloud:
"Within this fair abode
Has been thy place, O Kiartan Olafson,
And not without; what ill deed hast thou done
That father Oswif has forbidden thee
Thy honored seat where it was wont to be?"

The tall man moved not, but a deep voice came
From 'neath his helm: "Thou art right wise to name
A hidden head; grow wiser! sick am I,
And somewhat deadly now to come anigh;
My sword has lost its scabbard 'gainst my will,
Beware then, for its naked edge may kill!"

Then Ospak raised the spear in his right hand
And shook it, but the tall man forth did stand
And pushed his helm aback and showed the face
Of Kiartan, and across the grassy space
Cried mightily: "Be wise, and get ye back!
Of fighting one day shall ye have small lack;
But now beware, because my father's sons
Have sworn to spare no man of you, if once
A drop of blood is spilt! Come ye not forth
Until I bid you, if of any worth
Ye hold your lives; and meantime for the sake
Of what I had and have not, I will take
My due from mead and byre."
And therewithal
He let his helm down o'er his visage fall,
And turned back toward the tent. Back shrank again,
Cowed into sullen rage, the Bathstead men,
And armed but helpless there within the hall
Silent they sat, hearkening the raiders call

The cattle o'er the meads: in high-seat there
Sat Bodli, but his visage, worn with care
Of the past days, was sad, but calm and soft,
As if he thought of gentle things, though oft
Fierce eyes would scowl upon his dreamy face
Unnoted of him; in that dreary place
He seemed like some dead king, condemned in hell
For his one sin among such men to dwell
As for their wickedness he hated most
Ere righteous ways and life and all were lost.

And in mean time, 'twixt silent trembling bower
And silent cursing hall, hour after hour
Did Gudrun pace with restless feet, and heart
Betwixt two nameless miseries torn apart,
Whence cold despair was being well fashioned now.
And Oswif sat apart with wrinkled brow,
Unnoted in that house of grief and wrong.
But midst their shame, from outside, laugh and song
Came loud and louder, mingled with the clank
Of mead-horns; the feast's clamor never sank
Till midday was well past; then quieter
It grew without, and yet they still might hear
Lowing of neat and men's shouts. Then a voice
Cried from the slope-side:
"Bathstead men, rejoice
That ye no autumn-feast need hold this year,
For certes else should ye find victuals dear
And hard to come by! Oswif's sons, come out,
Unharmed and peaceable, and have no doubt
Of hurt from us!"
They stirred not for a space;
Then cried the voice: "Lives none within the place?
Are ye all dead of fear? Come out, I say,
Else o'er your roof the red cock crows to-day!"

Then Ospak, cursing, on the pavement cast
His shield and spear, and toward the doorway passed,
And in like wise the others one by one,
Till Bodli and Gudrun were left alone:

And then she said: "And thou — wilt thou not go?
Knowst thou the name of him who shames us so?"

"Yea, yea, I know it!" Bodli cried; "farewell!
Of me, too, shall there be a tale to tell:
I will go forth, but not without my sword."

He drew the thing he named with that last word,
And ran unto the door; against the wall
There stood the sons of Oswif, stout and tall,
Foaming, but helpless: in his saddle now
Sat Kiartan, unhelmed, his bright hair aglow
With the May sun. His brethren stood around
Beside their horses, and a mighty sound
Came from the herd of neat that thronged the way
Beneath the hillside; spears with pennons gay
Glittered about them in the sunlight fair,
For Kiartan's company was gathered there
Ready to set forth.
So there Bodli stood
One moment, thinking that the world was good,
Though not for him; then he cried out: "O thou,
Thou son of Olaf, come and meet me now
For long have I been weary of the earth,
And now to me but one thing seems of worth
That I should win death of such hands as thine."

Then in the sunlight did the bright steel shine,
And Kiartan's brethren soon had ended all,
For Bodli ran forth; yet heard Kiartan call
Across the clash of arms: "Nay, point nor edge
His blood shall redden not; make ye a hedge
Of your strong shields and thrust him back again
Since he knows not that all his might is vain,
E'en to win death; live, foster-brother, yet,
And get despite of all, what thou mayst get
Of joy and honor."
Midway, Bodli stayed,
And in his hand he poised the heavy blade
As he would cast it from him, slowly then

Did he give back face foremost from the men,
Till in the doorway once again he stood.

Then Kiartan said: "Yea, cousin, it is good,
If thou must die by me, that thou shouldst bide
Some noble fight, some glorious reaping-tide,
Where each of each fair fame at least may gain —
God grant a little bliss ere that last pain! —
But hearken, thievish sons of a wise man!
Be taught ye blustering fools if yet ye can!
From Yule till now I gave you, a long day,
To pay the debt that needs was ye must pay;
Twice told I take it now, and leave behind
What shall seem shame indeed to most men's mind.
— This is my bridal gift, think well of it;
In your own fields it waxed, while ye did sit
Plotting across the mead-horns. Now take heed
That oft henceforth your manhood shall ye need
If ye would live in peace. Blow loud and clear,
O horns, for Refna waiteth for us there,
And merry shall we be to-night in hall
What things soever afterwards may fall!"

Still Bodli stood with drawn sword in the door
While midst the clang of arms and horn's loud roar,
He saw the herd move up the dusty road;
He saw how Kiartan for a while abode
Behind the rest, and stared at the gray stead
Whose roof so often had been o'er his head;
He saw him turn, and well might deem he sighed,
Then muttered he, "Ah, would God I had died
By thee to-day!" and sheathed his sword, and then
Was hustled by the sullen baffled men
Who shouldered past him back into the hall,
Who heeded him just as they did the wall
Past which they rubbed; but with the last of these
He went in, casting by all hope of peace.

But Refna looking from the Herdholt knoll
That evening, saw a dust-cloud upward roll

And move toward Herdholt, and her heart beat fast
When from the midst thereof bright spear-heads passed,
And then men's helms, and then the guarded herd;
And she bethought her of her mate's last word,
And bade the women in their best array,
And minstrels, stand on either side the way
To greet the new-comers, whose horns blew loud
Close by the garth now, while the beasts 'gan crowd
About the garth-gate; so, the gate past through,
Over the homefield toward the wall they drew,
Tended by gay-clad men-at-arms, who wore
About their helms fair flowers that Bathstead bore,
While of the beasts, sharp horn and curl-browed head,
And dew-lapped neck were well begarlanded.
Then from the close loud joyful cries arose,
Tinkle of harps, sharp noise of fiddle-bows,
And all along the line there ran a shout:
Therewith old Olaf to the door came out,
And saw his sons swift from the cattle ride,
Till Kiartan leapt adown by Refna's side
And cast his arms about her, and 'gan cry:

"Now is the Queen's-Gift paid for fittingly;
For these are thine, e'en as my hand and sword,
To put from thee all care, and every word
That grieves thee, sweet. O love, but I am gay!
Sure a fair life beginneth from to-day!"

She gazed at him, and knew not why her heart
Scarce in that joyous scene might play its part —
Why it was not enough — these words of love,
His bright fair face her longing eyes above!
Yet with a loving cry she hid her face
Upon his breast.

Thereat did Olaf gaze
And muttered low: "A goodly price in sooth
For a girl's coif! but yet, for Kiartan's youth,
For his fair hope and glory, and increase
Of good deeds, and mine own old age of peace
Not too much, not too much! Ah, woe is me
That I should live these latter days to see!"

Thorhalla tells of Kiartan's Comings and Goings.

WHAT should the next move in the strange game be?
Kiartan rode through the country carelessly
With few behind him, but naught hitherto
The sons of Oswif durst against him do,
While he his hand withheld not utterly
From them; so doubtful did the days go by.

And Gudrun? Ah, the black spot in her heart
That rose when first she knew that one had part
In Kiartan's life, and ever greater grew,
When of his love toward this new love she knew,
Now at the last, when over sure she felt
That she no longer in his memory dwelt,
O'erspread her life, till from the foiled desire
Cast back upon her heart, there sprang a fire
Of very hate: true was it, that at first
Bodli, herself, and all around she cursed
Rather than Kiartan — well, what will you have
That was ere hope had sunk into his grave,
While yet some pleasure clung round Kiartan's name.
Then came the feast at Herdholt; then the shame
About the coif, and fear of shame again,
And many a tale told to make over plain
His love for Refna; then the evil hour,
When she within the darksome hall must cower
Among her trembling brethren: then, when she
Had looked at least a noble death to see,
Of one who loved her, Kiartan sent him back
A baffled man, as who all might did lack,
Yea, even the might to die; still, at each turn
Afresh this weary lesson must she learn;
With the wrong-doers hast thou taken part,
Live then, and die with them, for thy love's heart
Is now no more for thee! still everywhere
Did Kiartan's image meet her; the warm air
Of summer seemed but sent her from his hand,

The sea that beat the borders of the land
Still seemed to bear his fame unto her feet;
All summer sights and sounds, and odors sweet,
Were heavy with his memory: no least way
To 'scape from thought of him from day to day.
Withal, the sight of faces dull with hate
Of that same man, on every step did wait.
Familiar grew the muttering sullen voice
Of those who in no goodhap could rejoice,
Until the very thought and hope of strife,
The use of hate, must grow to be her life.
And shaped therefrom a dreadful longing rose,
That some fell end the weary way would close,
Unto herself she scarce durst whisper what.

Now on a day three of her brothers sat
Within the hall, and talked, and she stood by
Hearkening their eager speech most wearily.
"The gabbling crone Thorhalla has just been,"
Said Ospak, "And whom think you she has seen?"

"Nay, by thy scowl I know well," Thorolf said,
"'T was Kiartan Olafson, upon my head."

"Well, Thorolf, thou grow'st wise — now, said the crone,
That in her life she ne'er saw such an one,
As Kiartan looked, a loving maiden's dream
Of a great king, she said, the man did seem.
'Well,' said I, 'and how long then will it last?'
'Ah,' said the crone, 'till after ye are past;
Why, the whole country-side is ringing now
With this, that ye had best be wise and bow
Before him humbly, since most kind is he;
Kind,' says the crone, 'certes he was to me.'
'Well, well,' says I, 'but these are fools' words here.'
'Nay, let me speak,' she says, 'for he will fare
Unto the west to Knoll; this know I well,
Because to him therewith I needs must tell
Of one who owed me half a mark thereby.

Well, goody, says he, I shall pass anigh,
And I will fetch it for thee — lo, how kind.'"

"Now may God strike the gabbling idiot blind!"
Said Thorolf. "Nay," said Ospak, "not so wise
Thou growest now; rather, God keep her eyes!
Tidings she told me, saying he would bide
For just three days at Knoll, and thence will ride
Through Swinedale home, close here, nor like that he
Will ride by us with a great company,
Say two at most — good luck go with his pride,
Whereby so fair a chance doth us betide! —
Bodli shall lead or die."
Then Gudrun turned
Sick-hearted from them; how her longing burned
Within her heart! ah, if he died not now,
How might she tell whereto his hate would grow?
Yet a strange hope that longing shot across,
As she got thinking what would be the loss
If Bodli fell 'neath Kiartan's hand. That day,
Like years long told, past Gudrun wore away,
She knew not how; but when the next day came
She cried aloud, "The same, ah, still the same,
Shall every day be, now that he is dead!"
She started as she heard her voice, her head
Seemed filled with flame: she crawled unto her bower
And at her mirrored face hour after hour
She stared, and wondered what she really was,
The once-loved thing o'er which his lips would pass.
Her feet grew heavy at the end of day,
Her heart grew faint, upon her bed she lay
Moveless for many an hour, until the sun
Told her that now the last day was begun;
Then she arose as one might in a dream
To clothe herself, till a great cloud did seem
To draw away from her; as in bright hell,
Sunless but shadowless she saw full well
Her life that was and would be, now she knew
The deed unmasked that summer day should do.

And then she gnashed her teeth and tore her hair,
And beat her breast, nor lightened thus despair,
As over and over the sweet names she told
Whereby he called her in the days of old;
And then she thought of Refna's longing eyes,
And to her face a dreadful smile did rise
That died amidst its birth, as back again
Her thoughts went to the tender longing pain
She once had deemed a sweet fair day would end;
And therewith such an agony did rend
Her body and soul, that all things she forgat
Amidst of it; upon the bed she sat
Rigid and stark, and deemed she shrieked, yet made
No sound indeed; but slowly now did fade
All will away from her, until the sun
Risen higher, on her moveless body shone,
And as a smitten thing beneath its stroke
She shrank and started, and awhile awoke
To hear the tramp of men about the hall.
Then did a hand upon the panel fall;
And in her very soul she heard the ring
Of weapons pulled adown, and everything,
Yea, even pain, was dead a little space.

At last she woke to see the haggard face
Of Bodli o'er her own: "I go," he said,
"Would God that thou mayst hear of me as dead
Ere the sun sets to-day."
She passed her hand
Across her eyes, as he in arms did stand
Before her there, and stared but answered not,
As though indeed his face were clean forgot;
Yet her face quickened as his eyes she saw
So full of ruth yet nigher to her draw:
She shrank aback, but therewith suddenly
A thought smote through her, with an angry cry
She sprang up from the bed, naked and white,
Her gold hair glittering in the sunshine bright
That flooded all the place; his arm she caught
And stared into his eyes:

"What is thy thought?"
She said, "Why goest thou with these murderous men?
Ah! dost thou think thou yet mayst save him then?
Ah! dost thou think that thou mayst still be kind
To every one, fool as thou art and blind,
Yet work thy wicked will to pleasure thee?"

Across her passion he began to see
That now she doubted him; he muttered low:
"The work of these my hands what man can know?
And yet at least the end shall be to-day."

She fell aback nor noted more, but lay
All huddled up upon the bed, her hair
O'er her white body scattered here and there,
And as he gazed on her he saw she wept,
And a wild passion o'er his heart there swept,
And twice he stretched his arms out, to embrace
His curse and his delight, twice turned his face
Unto the door that led unto the hall,
Then with a cry upon her did he fall
And, sobbing, strained her to his mail-clad breast,
And to her writhen lips his lips he pressed,
And moaned o'er her wet cheeks, and kissed her eyes
That knew him not; till in his heart 'gan rise,
Now at the last, a glory in his shame,
A pride to take the whole world's bitter blame;
And like a god he felt, though well he deemed
That to an end at last his dream was dreamed.
And she, she knew him not, her arms fell down
Away from him, her drawn mouth and set frown
Were not for him, she did not shrink from him,
She turned not round to curse or bless, when dim
She lay before his burning eyes once more,
Her long hair gilding the white bedclothes o'er,
As midst low restless moaning there she tossed.
Wildly he cried: "O Gudrun, thou hast lost,
But look on me for I have never won!"
Then from the place he rushed, and with the sun

Burst into the dusk hall, a stream of light,
Neath his dark hair, his face so strange and white
That a dead man dragged up into the day
By wizard's arts he seemed to be, and they
Who waited armed there, and the last cup drank
Looked each at each, and from his presence shrank.

For there were gathered now the murderous band,
Long to be cursed thereafter through the land,
Gudrun's five brethren, and three stout men more.
Then Ospak cried: "Soon shall our shame be o'er,
And thou and we shall be great men and famed,
And Bathstead free; come now, since thou art named
Our leader, husband of Gudrun, lead forth!
For this day shall be called a day of worth,
By those that tell the story of our house."

Flushed were the men, and fierce and boisterous,
And Bodli trembled in his helpless rage
To be among them, but his sin's strong cage
Was strait and strong about him: with no word
He girt to him the rover's deadly sword,
And did his helm on: and so forth they wend
Through the bright morn to bring about the end.

The Slaying of Kiartan Olafson.

NOW Kiartan rode from Knoll betimes that day,
And goodman Thorkel brought him on the way
With twelve men more, and therewithal they ride
Fast from the west, but where the pass grew wide
And opened into Swinedale, Kiartan stayed
His company, and unto Thorkel said:
"Thanks have thou, goodman, for thy following;
Now get thee back, I fear not anything
'Twixt this and Herdholt."
"Well," the goodman said,
"Time enow is there yet to be waylaid
Ere thou art safe at home; let us ride on."

"Nay," Kiartan said, "the thing shall not be done,
All men of heart will say that heart I lack,
If I must have an army at my back
Where'er I go, for fear of Oswif's sons.
Fare thee well, goodman, get thee back at once!
And therewithal take this to comfort thee,
That Bodli yet is scarce mine enemy,
And holds aback those brethren; wot ye well,
Too strange a story would it be to tell,
If these should overcome my father's son,
Besides, without thee I ride not alone."

So back the goodman turned, misdoubting though,
In spite of all how yet the day would go,
And up the dale rode Kiartan: An the Black,
The man who erst the stolen sword brought back,
Was with him there, and one named Thorarin,
As slowly now the midway dale they win.

Now, as I find it written in my tale,
There went that morn a goodman of the dale,
About those bents his mares and foals to see,
His herdsman with him; these saw presently
Up from the east the men of Bathstead ride,
And take their stand along a streamlet's side
Deep sunken in a hollow, where the mouth
Of the strait pass turns somewhat to the south,
From out the dale; now, since the men they knew,
Much they misdoubted what these came to do;
But when they turned them from the sunken stream,
And saw the sun on other weapons gleam,
And three men armed come riding from the west;
And when they knew the tallest and the best
For Kiartan Olafson, therewith no more
They doubted aught.
Then said the herdsman, "Sore
The troubles are that on the country-side
Shall fall, if this same meeting shall betide;
He is a great chief; let us warn him then!"

"Yea, yea!" his master said, "and all such men
As fate leads unto death, that we may be
'Twixt the two millstones ground right merrily,
And cursed as we cry out! thou art a fool,
Who needs must be the beaker and the stool
For great men's use; emptied of joys of life
For others' joy, then kicked by in the strife
When they are drunken; come, beside the way,
Let us lie close to see the merry play!
For such a swordsman as is Kiartan, we
Shall scarce behold on this side of the sea;
And heavy odds he hath against him too.
These are great men — good, let them hack and hew
Their noble bodies for our poor delight!"

So down the bent they slipped, and as they might
Lurked by the road, and thus they tell their tale:

Ere Kiartan reached the strait place of the dale,
High up upon the brook-bank Bodli lay,
So that his helm was just seen from the way;
Then Ospak went to him, and clear they heard
Across the road his rough and threatening word:
"What dost thou here? thou hast bethought thee then
To warn thy friend that here lurk all-armed men.
Thou knowest Gudrun's mind — or know'st it not,
But know'st that we within a trap have got
Thee and the cursed wretch, the proud Mire-blade,
The Thief, the King's-pimp, the white Herdholt maid.
Come, sister's husband, get thee lower down!"

The foam flew from the lips of the fierce clown,
As thus he spake, but Bodli rose and said:
"Think'st thou I armed because I was afraid
Of thee and thine this morn? If thou knewst well
Of love or honor, somewhat might I tell
Why I am here with thee — If will I have,
Kiartan, who was my friend, this day to save,
Bethink thee I might do it otherwise
Than e'en by showing what in ambush lies!
— How if I stood beside him?"

"Down with thee
And hold thy peace! or he will hear and see."

For so it was that Kiartan drew so near
That now the herd their clinking bits might hear,
Borne down upon the light wind: on he came,
Singing an old song made in Odin's fame,
Merry and careless on that sunny morn;
When suddenly out rang the Bathstead horn,
And sharply he drew rein, and looked around;
Then did the lurkers from the gully bound
And made on toward them, and down leapt all three,
And Kiartan glanced around, and speedily
Led toward a rock that was beside the way,
And there they shifted them to stand at bay.

Most noble then looked Kiartan, said the herd,
Nor ever saw I any less afeard;
Yet, when his watchful eye on Bodli fell,
A change came o'er him, that were hard to tell,
But that he dropped his hands at first, as one
Who thinks that all is over now and done;
Yet, says the neatherd, soon his brows did clear,
And from his strong hand whistled forth his spear,
And down fell Thorolf clattering on the road.
He cried, "Down goes the thief beneath his load,
One man struck off the tale! I have heard tell
Of such as dealt with more and came off well."

Silence a space but for the mail rings; then
Over the dusty road on rushed those men;
And, says the herd, there saw I for a space
Confused gleam of swords about that place,
And from their clatter now and then did come
Sharp cry, or groan, or panting shout, as home
Went point or edge: but pale as death one stood,
With sheathed sword, looking on the clashing wood,
And that was Bodli Thorleikson. Then came
A lull a little space in that wild game.
The Bathstead men drew off, and still the three

Stood there scarce hurt as far as I could see;
But of the Bathstead men I deem some bled,
Though all stood firm; then Ospak cried and said:

"O Bodli, what thing wilt thou prophesy
For us, since like a seer thou standest by
And see'st thine house beat back? well then for thee
Will I be wise, foretelling what shall be —
A cold bed, and a shamed board shalt thou have,
Yea, and ere many days a chased dog's grave,
If thou bringst home to-day a bloodless sword!"

But yet for all that answered he no word,
But stood as made of iron, though the breeze
Blew his long black hair round his cheek-pieces
And fanned his scarlet kirtle:
"Time we lose,"
Another cried, "if Bodli so shall choose,
Let him deal with us when this man is slain."
Then stoutly to the game they gat again
And played awhile, and now withal I saw
That rather did the sons of Oswif draw
Toward Thorarin and An, until the first,
From midst the knot of those onsetters burst,
And ran off west, followed by two stout men,
Not Oswif's sons; and An the Black fell then
Wounded to death, I deemed, but over him
Fell Gudlaug, Oswif's nephew, with a limb
Shorn off by Kiartan's sword: then once again
There came a short lull in the iron rain;
And then the four fell on him furiously
Awhile, then gave aback, and I could see
The noble Kiartan, with his mail-coat rent,
His shield hung low adown, his sword-blade bent,
Panting for breath, but still without a wound.

While as a man by some strong spell fast bound,
Without a will for aught, did Bodli stand,
Nor once cast eyes on the waylayers' band,
Nor once glanced round at Kiartan, but stared still

Upon the green side of the grassy hill
Over against him, e'en as he did deem
It yet might yawn as in a dreadful dream,
And from its bowels give some marvel birth,
That in a ghostly wise should change the earth,
And make that day naught. But as there he stood
Ospak raised up his hand, all red with blood,
And smote him on the face, and cried:
"Go home,
Half-hearted traitor, e'en as thou hast come,
And bear my blood to Gudrun!"
Still no word
Came from his pale lips, and the rover's sword
Abode within the scabbard. Ospak said,
"O lover, art thou grown too full of dread
To look him in the face whom thou feared'st not
To cozen of the fair thing he had got?
O faint-heart thief of love, why drawest thou back,
When all the love thou erst so sore didst lack
With one stroke thou mayst win?"
He did not hear,
Or seemed to hear not; but now loud and clear
Kiartan cried out his name from that high place,
And at the first sound Bodli turned his face
This way and that, in puzzled hapless wise,
Till 'twixt the spears his eyes met Kiartan's eyes;
Then his mouth quivered, and he writhed aside,
And with his mail-clad hands his face did hide,
And trembled like one palsy-struck, while high
Over the doubtful field did Kiartan cry:

"Yea, they are right! be not so hardly moved,
O kinsman, foster-brother, friend beloved
Of the old days, friend well forgiven now!
Come nigher, come, that thou my face mayst know,
Then draw thy sword and thrust from off the earth
The fool that so hath spoilt thy days of mirth,
Win long lone days of love by Gudrun's side!
My life is spoilt, why longer do I bide
To vex thee, friend — strike then for happy life!

I said thou mightst not gaze upon the strife
Far off; bethink thee then, who sits at home
And waits thee, Gudrun, my own love, and come,
Come, for the midday sun is over bright,
And I am wearying for the restful night!"

And now had Bodli dropped his hands adown,
And shown his face all drawn into a frown
Of doubt and shame; his hand was on his sword,
Even ere Kiartan spake that latest word;
Still trembling, now he drew it from its sheath,
And the bright sun ran down the fated death,
And e'en the sons of Oswif shuddered now,
As with wild eyes and heavy steps and slow
He turned toward Kiartan; beat the heart in me
Till I might scarce breathe, for I looked to see
A dreadful game; the wind of that midday
Beat 'gainst the hillsides; a hound far away
Barked by some homestead's door; the gray ewe's bleat
Sounded near by; but that dull sound of feet,
And the thin tinkling of the mail-coat rings
Drowned in my ears the sound of other things,
As less and less the space betwixt them grew;
I shut my eyes as one the end who knew,
But straight, perforce, I opened them again
Woe worth the while!
As one who looks in vain
For help, looked Kiartan round; then raised his shield,
And poised his sword as though he ne'er would yield
E'en when the earth was sinking; yet awhile,
And o'er his face there came a quivering smile,
As into Bodli's dreadful face he gazed;
Then my heart sank within me, as all dazed,
I saw the flash of swords that never met,
And heard how Kiartan cried:
"Ah, better yet
For me to die than live on even so!
Alas! friend, do the deed that thou must do!
O lonely death! — farewell, farewell, farewell!"

And clattering on the road his weapons fell,
And almost ere they touched the bloody dust,
Into his shieldless side the sword was thrust,
And I, who could not turn my eyes away,
Beheld him fall, and shrieked as there I lay,
And yet none noted me; but Bodli flung
Himself upon the earth, and o'er him hung,
Then raised his head, and laid it on his knee,
And cried:

"Alas! what have I done to thee?
Was it for this deed, then, that I was born?
Was this the end I looked for on this morn?
I said, to-day I die, to-day I die,
And folk will say, an ill deed, certainly,
He did, but living had small joy of it,
And quickly from him did his weak life flit —
Where was thy noble sword I looked to take
Here in my breast, and die for Gudrun's sake,
And for thy sake — O friend, am I forgot?
Speak yet a word!"

But Kiartan answered not,
And Bodli said, "Wilt thou not then forgive?
Think of the days I yet may have to live
Of hard life!"

Therewith Kiartan oped his eyes,
And strove to turn about as if to rise,
And could not, but gazed hard on Bodli's face,
And gasped out, as his eyes began to glaze:

"Farewell, thou joyous life beneath the sun,
Thou foolish wasted gift — farewell, Gudrun!"
And then on Bodli's breast back fell his head,
He strove to take his hand, and he was dead.

Then was there silence a long while, wellnigh
We heard each other breathe, till quietly
At last the slayer from the slain arose,
And took his sword, and sheathed it, and to those
Four sons of Oswif, e'en as one he spake
Who had good right the rule o'er them to take.

"Here have we laid to earth a mighty one,
And therein no great deed, forsooth, have done,
Since his great heart o'ercame him, not my sword;
And what hereafter may be our reward
For this, I know not: he that lieth here
By many a man in life was held right dear,
As well as by the man who was his friend,
And brought his life and love to bitter end;
And since I am the leader of this band
Of man-slayers, do after my command.
Go ye to Bathstead, name me everywhere
The slayer of Kiartan Olafson, send here
Folk who shall bear the body to our stead;
And then let each man of you hide his head,
For ye shall find it hard from this ill day
To keep your lives: here, meanwhile will I stay,
Nor think myself yet utterly alone."

Then home turned Oswif's sons, and they being gone,
We slunk away, and looking from the hill
We saw how Bodli Thorleikson stood still
In that same place, nor yet had faced the slain.
And so we gat unto our place again.

So told the herd, time long agone, the tale
Of that sad fight within the gray-sloped vale.

Kiartan brought dead to Bathstead.

MEN say that those who went the corpse to bring
To Bathstead thence, found Bodli muttering
Over the white face turned up to the sky,
Nor did he heed them as they drew anigh,
Therefore they stood by him, and heard him say:

"Perchance it is that thou art far away
From us already; caring naught at all
For what in after days to us may fall —

— O piteous, piteous! — yet perchance it is
That thou, though entering on thy life of bliss,
The meed of thy great heart, yet art anear,
And somewhat of my feeble voice can hear;
Then scarce for pardon will I pray thee, friend,
Since thus our love is brought unto no end,
But rather now, indeed, begins anew;
Yet since a long time past naught good or true
My lips might utter, let me speak to thee,
If so it really is that thou art free,
At peace and happy past the golden gate;
That time is dead for thee, and thou mayst wait
A thousand years for her and deem it naught.
O dead friend, in my heart there springs a thought
That, since with thy last breath thou spakst her name,
And since thou knowest now how longing came
Into my soul, thou wilt forgive me yet
That time of times, when in my heart first met
Anger against thee, with the sweet, sweet love
Wherewith my old dull life of habit strove
So weakly and so vainly — didst thou quite
Know all the value of that dear delight
As I did? Kiartan, she is changed to thee;
Yea, and since hope is dead changed too to me,
What shall we do, if, each of each forgiven,
We three shall meet at last in that fair heaven
The new faith tells of? Thee and God I pray
Impute it not for sin to me to-day,
If no thought I can shape thereof but this:
O friend, O friend, when thee I meet in bliss,
Wilt thou not give my love Gudrun to me,
Since now indeed thine eyes made clear can see
That I of all the world must love her most?"

Then his voice sank so that his words were lost
A little while; then once again he spake,
As one who from a lovesome dream doth wake:

"Alas! I speak of heaven who am in hell!
I speak of change of days, who know full well

How hopeless now is change from misery:
I speak of time destroyed, when unto me
Shall the world's minutes be as lapse of years;
I speak of love who know how my life bears
The bitter hate which I must face to-day —
I speak of thee, and know thee passed away,
Ne'er to come back to help or pity me."

Therewith he looked up, and those folk did see,
And rose up to his feet, and with strange eyes
That seemed to see naught, slunk in shamefast wise,
Silent, behind them, as the corpse they laid
Upon the bier; then, all things being arrayed,
Back unto Bathstead did they wend once more,
As mournful as though dead with them they bore
The heart of Iceland; and yet folk must gaze
With awe and pity upon Bodli's face,
And deem they never might such eyes forget.
But when they reached the stead, anigh sunset,
There in the porch a tall black figure stood,
Whose stern pale face, 'neath its o'erhanging hood,
In the porch shadow was all cold and gray,
Though on her feet the dying sunlight lay.
They trembled then at what might come to pass,
For that gray face the face of Gudrun was,
And they had heard her raving through the day
As through the hall they passed; then made they stay
A few yards from the threshold, and in dread
Waited what next should follow; but she said,
In a low voice and hoarse:

"Nay, enter here,
Without, this eve is too much change and stir,
And rest is good, — is good, if one might win
A moment's rest; and now none is within
The hall but Oswif: not much will he speak,
And as for me — behold, I am grown weak!
I cannot vex him much."

She stepped aside,
And the dark shade her raiment black did hide
As they passed through into the dusky hall,

Afraid to see her face, and last of all
Went Bodli, clashing through the porch, but he
Stayed in the midst, and turned round silently,
And sought her face and said:
"Thy will is done.
Is it enough? Art thou enough alone
As I am?"
Never any word she spake.
No hate was in her face now: "For thy sake
I did it, Gudrun. Speak one word to me
Before my bitter shame and misery
Crushes my heart to death."
She reached a hand
Out toward the place where trembling he did stand,
But touched him not, and never did he know
If she had mind some pity then to show
Unto him, or if rather more apart
She fain had thrust him from her raging heart,
For now those men came tramping from the hall,
And Bodli shrank aback unto the wall
To let them pass, and when the last was gone,
In the dim twilight there he stood alone,
Nor durst he follow her, but listened there,
Half dead, and but his breathing might he hear,
And the faint noises of the gathering night.
He stood so long that the moon cast her light
In through the porch, and still no sound he heard
But the faint clink of mail-rings as he stirred.
"Ah, she is dead of grief, or else would she
Have come to say some little word to me,
Since I so love her, love her!"
With a wail
He cried these words, and in the moonlight pale,
Clashing he turned: but e'en therewith a shriek
From out the dead hush of the hall did break,
And then came footsteps hurrying to the porch,
And the red flare of a new-litten torch,
And smit by nameless horror and affright
He fled away into the moonlit night.

What Folk did at Herdholt after the Slaying.

NOW in the hall next morn did Oswif bide
The while his messengers went far and wide
Asking for help; and all in hiding lay
Whose hapless hands had brought about that day,
Save Bodli; but for him, when back he came
That morn, affrighted, Oswif called his name,
Beholding him so worn and changed, and said:

"Stout art thou, kinsman, not to hide thine head!
Yet think that Olaf is a mighty man,
And though thy coming life look ill and wan —
Good reason why — Yet will I ask of thee
The staff of mine old age at least to be,
And save thy life therefor."
Then Bodli smiled
A ghastly smile: "Nay, I am not beguiled
To hope for speedy death; is it not told
How that Cain lived till he was very old?"

Therewith he sank adown into a seat
And hid his face. But sound of hurrying feet
Was in the porch withal; and presently
Came one who said:
"Oswif, all hail to thee!
From Holyfell I come with tidings true,
That little will the wily Snorri do
To help us herein; for he saith the deed
Is most ill done, and that thy sons shall need
More help than they shall get within the land;
Yet saith withal, he will not hold his hand
From buying peace, if that may serve thy turn."

"Well, well," said Oswif, "scarce now first I learn
That Snorri bides his time, and will not run
His neck into a noose for any one.
Go, get thee food, good fellow. Whence com'st thou
Who followest, thy face is long enow?"

"The bearer of a message back I am
From Whiteriver, where Audun Festargram
Has wellnigh done his lading, and, saith he,
That so it is he feareth the deep sea
But little, and the devil naught at all;
But he is liefer at hell's gate to call
With better men than are thy sons, he saith."

"Good," Oswif said, "that little he fears death!
My sight clears, and I see his black bows strike
The hidden skerry. But thou next; belike
Thou hast ill tidings too: what saith my friend,
The son of Hauskuld? what shall be the end?"

"Oswif," the man said, "be not wroth with me
If unto Herdholt nowise openly
I went last night; I fared with hidden head
E'en as a man who drifts from stead to stead
When things go ill: so shelter there I gat,
And mid the house-carles long enow I sat
To note men's bearing. Olaf — an old man
He looks now truly — sat all worn and wan
Within the high-seat, and I deemed of him
That he had wept, from his red eyes and dim
That scarce looked dry as yet; but down the board
Sat Thorgerd, and I saw a naked sword
Gleam from her mantle; round her sat her sons,
And unto Haldor did she whisper once
And looked toward Olaf; Haldor from its sheath
Half drew his sword, and then below his breath
Spake somewhat. Now looked Olaf round the hall,
But when his eyes on Kiartan's place did fall
His mouth twitched, though his eyes gazed steadily;
He set his hand unto a beaker nigh
And drank and cried out:
'Drink now all of you
Unto the best man Iceland ever knew!
Son, I am weary that thou hast not come
With gleesome tales this eve unto my home;

Yet well thou farest surely amid those
Who are the noblest there, and not so close
They sit, but there is room for thee beside;
Sure, too, with them this eve is merry tide
That thou art come amongst them — would that I,
O son, O son, were of that company!'

"With outstretched hand and fixed eyes did he stare,
As though none other in the hall there were
But him he named; the while mid shout and clank
All folk unto the man departed drank,
And midst the noise, withal, I saw no few,
Who from their sheaths the glittering weapons drew,
And through the talk of Kiartan's deeds I heard,
Not lowly spoken, many a threatening word;
While with the tumult of the clattering place
So gathered white-hot rage in Thorgerd's face,
That long it held her silent: then I saw
A black form from the women's chamber draw
White-faced, white-handed; ever did she gaze
Upon the hall-door with an anxious face,
And once or twice as the stout door-planks shook
Beneath the wind's stroke, a half-hopeful look
Came o'er her face, that faded presently
In anguish, as she looked some face to see
Come from the night, and then remembered all;
And therewith did great ruth upon me fall,
For this was Refna; and most quietly
She passed to Olaf's side, and with a sigh
Sat down beside him there; now and again
An eager look lit up her patient pain
As from the home-men Kiartan's name came loud,
And then once more her heavy head she bowed
And strove to weep and might not. In a while
She raised her eyes, and met gray Thorgerd's smile
Scornful and fierce, who therewithal rose up
And laid her hand upon a silver cup,
And drew from out her cloak a jewelled sword,
And cast it ringing on the oaken board,
And o'er the hall's noise high her clear voice shrilled;

"'If the old gods by Christ and mass are killed,
Or driven away, yet am I left behind,
Daughter of Egil, and with such a mind
As Egil had; wherefore if Asa Thor
Has never lived, and there are men no more
Within the land, yet by this king's gift here,
And by this cup Thor owned once, do I swear
That the false foster-brother shall be slain
Before three summers have come round again,
If but my hand must bring him to his end.'

"Therewith a stern shout did her tall sons send
Across the hall, and mighty din arose
Among the home-men. Refna shrank all close
To Olaf's side; but he at first said naught,
Until the cries and clash of weapons brought
Across his dream some image of past days;
And, turning, upon Refna did he gaze,
And on her soft hair laid his hand, and then
Faced round upon the drink-flushed clamorous men,
And in a mighty voice cried out and said:
'Forbear, ye brawlers! now is Kiartan dead,
Nor shall I live long. Will it bring him back
To let loose on the country war and wrack,
And slay the man I love next after him?
Leave me in peace at least! mine eyes wax dim,
And little pleasure henceforth shall I have,
Until my head hath rest within the grave.'

"Then did he rise and stretch across the board,
And took into his hand the noble sword,
And said, 'In good will wert thou given, O blade,
But not to save my son's heart wert thou made.
Help no man henceforth! harm no man henceforth!
Thou foolish glittering toy of little worth!'

"Therewith he brake the sword across his knee,
And cast it down; and then I minded me
How the dead man there bore not that fair blade
When unto grass of Swinedale he was laid.

But Olaf looked so great a man, that none
Durst say a word against him. 'Gone is gone,'
He said, 'nor yet on Bodli shall ye fall.
When all is ready Kiartan's voice shall call
For him he loved; but if it must be so,
Then unto Oswif's base sons shall ye show
That him they did to death left friends behind;
For this thing ever shall ye bear in mind,
That through their vile plots did all come to pass,
And Bodli but the sword they fought with was.'
And therewithal he sat down wearily,
And once again belike saw naught anigh.

"Well, Oswif, little more there happed that eve,
And I at dawn to-day their stead did leave,
To tell thee how things went."
Now Bodli heard
The man speak, and some heart in him was stirred
When of the woman's oath was told, but when
The tale was ended, his head sank again
With a low moan; but Oswif said:
"Yea, true
Did my heart tell me, when I thought I knew
The nobleness of Olaf Hauskuldson.
What shall be done now?"
As he spake came one
Panting and flushed into the hall, and cried:
"Get to your arms in haste; Herdholt doth ride
Unto our stead in goodly company!"
Then was there tumult as was like to be,
And round the silent face of the dead man,
Hither and thither, half-armed tremblers ran
With poor hearts; but old Oswif to the door
Went forth unarmed, and Bodli scarce moved more
Than his dead foster-brother. Soon withal
Did quiet on the troubled homestead fall,
For there was naught come but a peaceful train
To bring back Kiartan to his home again;
And there upon the green slope did they bide,
Whence Kiartan on that other morn had cried

His scorn aloud ; wherefrom were six men sent,
Who, entering now the thronged hall, slowly went,
Looking around them, toward the bier ; but as
They drew anear it, from the bower did pass
A black-clad figure, and they stood aghast,
For it was Gudrun, and wild eyes she cast
On this and that man, as if questioning
Mutely, the meaning of some dreadful thing
She knew was doing there : her black gown's hem
She caught up wildly as she gazed at them,
Then shuddering cast it down, and seemed to seek
The face of Oswif ; then as if to shriek
She raised her head, and clenched her hands, but naught
Of sound from out her parched lips was there brought,
Till at her breast she clutched, and rent adown
With trembling hands the bosom of her gown,
And cried out, panting as for lack of air :

" Alas, what do ye ? have ye come to bear
My love a second time from me, O men ?
Do ye not know he is come back again
After a long time ? Ah, but evil heart
Must be in you such love as ours to part ! "

Then, crying out, upon the corpse she fell,
And men's hearts failed them for pure ruth, and well
They deemed it, might she never rise again ;
But strong are many hearts to bear all pain
And live, and hers was even such an one.
Softly they bore her back amidst her swoon ;
And then, while even men must weep, once more
Did Kiartan pass the threshold of the door,
That once had been the gate of Paradise,
Unto his longing heart. But in no wise
Did Bodli move amidst all this, until
Slow wound the Herdholt men around the hill ;
Then stealthily his white face did he raise,
And turned about unto the empty place
Where erst the bier had stood ; then he arose,

And looked into the faces of all those
Who stood around, as asking what betid,
What dreadful thing the quivering silence hid;
And then he staggered back unto the wall,
And such a storm of grief on him did fall,
With sobs, and tears, and inarticulate cries,
That men for shame must turn away their eyes,
Nor seem to see a great man fallen so low.

With such wild songs home to the stead came now
The last load of that bitter harvesting,
That from the seed of lust and lies did spring.

Gudrun's deeming of the Men who loved her.

THUS have I striven to show the troublous life
Of these dead folk, e'en as if mid their strife
I dwelt myself; but now is Kiartan slain;
Bodli's blank yearning, Gudrun's wearying pain,
Shall change but little now unto the end;
And midst a many thoughts home must I wend,
And in the ancient days abide no more.
Yet, when the shipman draweth nigh the shore,
And slacks the sheet and lets adown the sail,
Scarce suddenly therewith all way doth fail
The sea-clasped keel. So with this history
It fareth now; have patience then with me
A moment yet, ere all the tale is told.

While Olaf Peacock lived, his sons did hold
Their hands from Bodli; Oswif's sons must pay
With gold and outlawry for that ill day,
And nothing else there happened to them worse
Than o'er the sea to bear all people's curse,
Nor know men aught more of their history.
Three winters afterward did Olaf die,
Full both of years and honor; then was not
Thorgerd's fierce oath amidst her sons forgot;

The golden ring, whose end old Guest foresaw,
Worn through the weary years with many a flaw,
Now smitten, fell asunder: Bodli died
Manlike amidst his foes, with none beside
To sorrow o'er him, scarcely loath maybe
The end of his warped life at last to see.

Turn back awhile; of her I have to tell,
Whose sorrow on my heart the more doth dwell,
That naught she did to earn it, as I deem —
— Unto the Ridge, where on the willowy stream
Her father's stead looks down, did Refna go,
That, if it might be, she some rest might know
Within the fair vale where she wandered, when
The bearded faces of the weaponed men
Were wonders to her child's eyes, far away
The wild thoughts of their hearts; her little day
Of hope and joy gone by, there yet awhile
She wandered once again; nor her faint smile
Would she withhold, when pitying eyes did gaze
On the deep sorrow of her lovely face;
For she belike felt strong, and still might deem
That life, all turned into a longing dream,
Would long abide with her — happier she was,
But little time over her head did pass,
Before all smiles from off her face did fade,
And in the grave her yearning heart was laid,
No more now to be rent 'twixt hope and fear,
No more to sicken with the dull despair.

Yet is she left to tell of, some might call,
The very cause the very curse of all;
And yet not I — for after Bodli's death
Too dreadful grew the dale, my story saith,
For Gudrun longer at her house to dwell,
Wherefore with Snorri, lord of Holyfell,
Did she change steads. There dwelt she a long space,
And true it is, that in her noble face
Men deemed but little signs of woe they saw;
And still she lived on long, and in great awe

And honor was she held, nor unfulfilled
Was the last thing that Guest deemed fate had willed
Should fall on her: when Bodli's sons were men
And many things had happed, she wed again,
And though her days of keen joys might be bare
Yet little did they bring of added care
As on and on they wore from that old time
When she was set amidst mad love and crime.

Yet went this husband's end no otherwise
Than Guest foresaw: at last with dreamy eyes
And weary heart from his grave too she turned.
Across the waste of life on one hand burned
The unforgotten sore regretted days
Long left behind; and o'er the stony ways
Her feet must pass yet, the gray cloud of death
Rolled doubtful, drawing nigher. The tale saith
That she lived long years afterwards, and strove,
E'en as she might, to win a little love
From God now, and with bitter yearning prayer
Through these slow-footed lonely days to wear.
And men say, as to all the ways of earth
Her soul grew blind, and other hopes had birth
Within her, that her bodily sight failed too,
And now no more the dark from day she knew.

This one more picture gives the ancient book,
On which I pray you for a while to look,
If for your tears ye may. For it doth tell
That on a day she sat at Holyfell
Within the bower, another Bodli there
Beside her, son of him who wrought her care;
A travelled man and mighty, gay of weed,
Doer belike of many a desperate deed
Within the huge wall of the Grecian king.
A summer eve it was, and everything
Was calm and fair, the tinkling bells did sound
From the fair chapel on the higher ground
Of the holy hill, the murmur of the sea
Came on the fitful southwest soothingly;

The house-carles sang as homeward now they went
From out the home-field, and the hay's sweet scent
Floated around: and when the sun had died
An hour agone now, Bodli stirred and sighed;
Perchance too clearly felt he life slip by
Amid those pensive things, and certainly
He too was past his youth.
"Mother," he said,
"Awhile agone it came into my head
To ask thee somewhat; thou hast loved me well,
And this perchance is no great thing to tell
To one who loves thee."
With her sightless eyes
Turned on him did she smile in loving wise,
But answered naught; then he went on, and said:
"Which of the men thou knewest — who are dead
Long ago, mother, — didst thou love the best?"

Then her thin hands each upon each she pressed,
And her face quivered, as some memory
Were hard upon her:
"Ah, son! years go by.
When we are young this year we call the worst
That we can know; this bitter day is cursed,
And no more such our hearts can bear we say.
But yet as time from us falls fast away
There comes a day, son, when all this is fair
And sweet, to what, still living, we must bear —
Bettered is bale by bale that follows it,
The saw saith."
Silent both awhile did sit
Until she spake again: "Easy to tell
About them, son, my memory serves me well:
A great chief Thorkel was, bounteous and wise,
And ill hap seemed his death in all men's eyes.
Bodli thy sire was mighty of his hands,
Scarce better dwelt in all the northern lands;
Thou wouldst have loved him well. My husband Thord
Was a great man; wise at the council-board,
Well learned in law — for Thorwald, he indeed,

A rash weak heart, like to a stinging weed
Must be pulled up — ah, that was long ago!"
Then Bodli smiled, "Thou wouldst not have me know
Thy thought, O mother — these things know I well;
Old folk about these men e'en such tales tell."

She said: "Alas, O son, thou ask'st of love!
Long folly lasteth; still that word doth move
My old worn heart — hearken one little word,
Then ask no more; ill is it to be stirred
To vain repining for the vanished days."

She turned, until her sightless eyes did gaze
As though the wall, the hills, must melt away,
And show her Herdholt in the twilight gray;
She cried, with tremulous voice, and eyes grown wet
For the last time, whate'er should happen yet,
With hands stretched out for all that she had lost:

"I did the worst to him I loved the most."

THEY too, those old men, well might sit and gaze
Upon the images of bygone days,
And wonder mid their soft self-pity, why
Mid such wild struggles had their lives gone by,
Since neither love nor joy, nor even pain,
Should last forever; yet their strife so vain
While still they strove, so sore regretted now,
The heavy grief that once their heads did bow,
Had wrought so much for them, that they might sit
Amid some pleasure at the thought of it;
At least not quite consumed by sordid fear,
That now at last the end was come anear;
At least not hardened quite so much, but they
Might hear of love and longing worn away
'Twixt birth and death of others, wondering
Belike, amid their pity what strange thing
Made the mere truth of what poor souls did bear

— In vain or not in vain — so sweet to hear,
So healing to the tangled woes of earth,
At least for a short while.
But little mirth
The gray eve and the strong unfailing wind
Might ask of them that tide; and yet behind
That mask of pensive eyes, so unbeguiled
By ancient folly any more, what wild
Strange flickering hopes ineffable might lie,
As swift that latter end of eve slipped by!

THE END.

Cambridge: Printed by Welch, Bigelow, & Co.

The American Publishers of WILLIAM MORRIS's Books, desirous of preserving the many good things which the critics have said about "The Earthly Paradise," as well as to aid in spreading the fame of the "rising poet," have collected these criticisms, a few of the many "Tributes" of the English and American press.

TRIBUTES

TO

WILLIAM MORRIS,

ON THE PUBLICATION OF

THE EARTHLY PARADISE.

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TRIBUTES TO WILLIAM MORRIS.

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The Athenæum.

MR. MORRIS is a marvel of imaginative fecundity. While the impression left by his "Life and death of Jason"—a poem epic alike in its character and dimensions—is yet new, he gives us another poem, or rather a series of poems, extending to nearly 20,000 lines. Productiveness of this sort may in itself seem somewhat suspicious; for very abundant growths are seldom those of the greatest worth; but in the present case it may truly be said that the fertility exhibited denotes not the inferiority of the crop, but the richness of the soil. The care, the patience, the wealth of knowledge which the poems before us reveal, thoroughly shut out the notion of haste in their composition, though these merits may not be appreciated at their true value, simply because the ease and spontaneousness of the poet in a great measure veil the arduousness of his labor. Perhaps, indeed, that should hardly be called *labor* which has been produced with such evident pleasure. The heart of the writer has been in his work, and its charm for himself will be one of its great charms for his readers.

"The Earthly Paradise" consists of legends derived from classical and mediæval periods, and set in a framework which belongs to the latter period. "Certain gentlemen and mariners of Norway," says the author in his Prologue, "having considered all that they had heard of the Earthly Paradise, set sail to find it, and after many troubles and the lapse of many years, came, old men, to some western land of which they had never before heard." Missing the "Happy Isles," the fair Avallon of which poets had fabled, the worn and disappointed wanderers find, nevertheless, some comfort in the hospitality extended to them by the rulers of this western country. In return for the kindness shown, the wanderers not only give the benefit of their experience in matters of polity to their entertainers, but twice in each month, at solemn feasts, relate to them chronicles either of the old northern world from which they came, or of those fairer lands the mythology of which was the early poetry of Europe. Amongst the tales recited we have those of the fleet-footed Atalanta—of the imprisonment and escape of Danaë, and the exploits of Perseus her son—of the loves of Cupid and Psyche—of Admetus, his friendship with the god-shepherd and the devotion of Alcestis—of the doomed Atys, slain by the hand of his protector—and of the statue that woke to life and love at the prayers of Pygmalion. With these legends of Grecian mythology are interspersed others, which, as already intimated, belong rather to romantic than to classical song—stories of royal natures winning their upward way in spite of danger and impedi-

ment, as in "The Man Born to be King"; of pride humbled and repentant, as in "The Proud King"; of cupidity brought to ruin by its own excess, as in "The Writing on the Image" (a weird fable told with startling concentration and vividness of detail); the miseries that lurk in the enchantment of unhallowed passion, as in "The Lady of the Land"; the punishment that awaits those who aspire to joys beyond the lot of mortality, as in "The Watching of the Falcon"; and the immortal rewards with which spiritual powers bless their faithful votaries, as in "Ogier the Dane."

To give in our columns anything like a systematic analysis of these dozen poems, some of which extend to the length of an ordinary volume, would be manifestly impossible. Our comments upon them must, therefore, be somewhat general, and it should be distinctly understood that those which are merely alluded to are not less worthy of the reader's attention than others from which we shall select examples. One of the merits of the book, indeed, is that even and sustained excellence which makes it difficult to give a very decided preference to any of its contents in particular. The same qualities of which we had occasion to speak so highly in "The Life and Death of Jason" are displayed here, with the advantage of that fuller exhibition which a variety of themes affords. Of the conscientious labor which Mr. Morris brings to his task, and of the grace which prevents the labor from being obvious, we have already spoken. But these qualities combined seldom result in such a happy fidelity to Nature — in such truly poetic reality as we have now to commend. It may be doubted whether any poet of our day equals Mr. Morris in enabling his reader to *see* the objects which are presented to him. It is certain, however, that this power has never been displayed on so large a scale by any contemporary. For instance, after accompanying Mr. Morris on the ideal voyage described in his Prologue, we feel as if we had travelled with him — as if we knew where this promontory juts into the sea, where that bay scoops the shore, what woods skirt the coast, what white walls gleam through them, what quays line the strand, what countrymen throng them, the forms of the hills and their position, and at what point we saw

> "——the Autumn moonlight fall
> Upon the new-built bastions of the wall,
> Strange with black shadow and gray flood of light."

Of this faculty of description, which combines the sharpness of photography with the atmosphere and color of nature, we give a few instances. Our first shall be from the life of towns — a picture of a plague-stricken city: —

> "It was a bright September afternoon,
> The parched-up beech-trees would be yellowing soon;
> The yellow flowers grown deeper with the sun
> Were letting fall their petals one by one;
> No wind there was, a haze was gathering o'er
> The furthest bound of the faint yellow shore;
> And in the oily waters of the bay
> Scarce moving aught some fisher-cobles lay,
> And all seemed peace; and had been peace indeed
> But that we young men of our life had need,
> And to our listening ears a sound was borne
> That made the sunlight wretched and forlorn —
> — The heavy tolling of the minster bell —
> And nigher yet a tinkling sound did tell
> That through the streets they bore our Saviour Christ
> By dying lips in anguish to be kissed."

With this added glimpse of the afflicted town as the wanderers quit it:—

"And looking down I saw the old town lie
Black in the shade of the o'erhanging hill,
Stricken with death, and dreary, but all still
Until it reached the water of the bay,
That in the dead night smote against the quay
Not all unheard, though there was little wind.
But as I turned to leave the place behind,
The wind's light sound, the slowly falling swell,
Were hushed at once by that shrill-tinkling bell,
That in that stillness jarring on mine ears,
With sudden jangle checked the rising tears,
And now the freshness of the open sea
Seemed ease and joy and very life to me."

Where, again, shall we find more faithful transcripts of pastoral scenery, and the incidents of rural life, than in the quotations which we subjoin?—

"So long he rode he drew anigh
A mill upon the river's brim,
That seemed a goodly place to him,
For o'er the oily smooth mill-head
There hung the apples growing red,
And many an ancient apple-tree
Within the orchard could he see,
While the smooth mill-walls white and black
Shook to the great wheel's measured clack
And grumble of the gear within;
While o'er the roof that dulled that din
The doves sat crooning half the day,
And round the half-cut stack of hay
The sparrows fluttered twittering.
* * * *
Then downward he began to wend,
And 'twixt the flowery hedges sweet
He heard the hook smite down the wheat,
And murmur of the unseen folk;
But when he reached the stream that broke
The golden plain, but leisurely
He passed the bridge, for he could see
The masters of that ripening realm,
Cast down beneath an ancient elm
Upon a little strip of grass,
From hand to hand the pitcher pass,
While on the turf beside them lay
The ashen-handled sickles gray,
The matters of their cheer between:
Slices of white cheese, specked with green,
And green-striped onions and rye-bread,
And summer apples faintly red,
Even beneath the crimson skin;
And yellow grapes, well ripe and thin,
Plucked from the cottage gable-end."

Nor is Mr. Morris less truthful when, turning from the glow and stir of life without, he enters some desolate interior,—this cabin, for example, of a peasant, who has just been bereaved of his wife:—

"On straw the poor dead woman lay;
The door alone let in the day,
Showing the trodden earthen floor,
A board on trestles weak and poor,

Three stumps of tree for stool or chair,
A half-glazed pipkin, nothing fair,
A bowl of porridge by the wife,
Untouched by lips that lacked for life,
A platter and a bowl of wood;
And in the further corner stood
A bow cut from the wych-elm tree,
A holly club, and arrows three
Ill pointed, heavy, spliced with thread."

And how life-like is this touch of character when the King's squire casts gold to the still mourning woodman, whom he bribes to part with his child!—

"The carle's rough face, at clink of gold,
Lit up, though still did he behold
The wasted body lying there;
But stooping, a rough box, four-square,
Made of old wood and lined with hay,
Wherein the helpless infant lay,
He raised, and gave it to the squire,
Who on the floor cast down his hire,
Nor sooth dared murmur aught the while,
But turning smiled a grim hard smile
To see the carle his pieces count,
Still weeping."

Our later extracts are taken from the poem called "The Man Born to be King,"—a bright, fresh romance, full of adventure and vicissitude, and, irrespective of the glow of poetry which Mr. Morris has shed over it, riveting as a mere story.

Let the reader now contrast with the landscapes already given this sketch of sea-coast that drinks in the soft splendor of a more southern sun:—

"Far out to sea a certain isle doth lie
Men call Seriphos, craggy, steep, and high:
It rises up on every side but one,
And mariners its ill-famed headlands shun;
But toward the south the meads slope soft adown,
Until they meet the yellow sands and brown,
That slope themselves so gently to the sea,
The nymphs are hidden only to the knee,
When half a mile of rippling water is
Between the waves that their white limbs do kiss,
And the last wave that washes shells ashore."

The poem from which we have just quoted, "The Doom of King Acrisius," might well detain us by its wealth of lovely description and by its marvellous events, told throughout with unflagging energy and with a genius as unstrained and capable in daring the "wonderland" of mythology as when it moves amidst the simplicities of pastoral life. We must, however, pass over this charming poem, and over that of "Cupid and Psyche." At "The Love of Alcestis" we pause. What Mr. Morris can do in point of bringing home to us the features of Nature, and touches of human character, we have already seen. Our readers will ask for illustrations of that yet higher power exhibited in "Jason," which deals with the supernatural and with the nobler phases of human emotion. "The Love of Alcestis" will supply the examples which they require. Without attempting a minute examination of a poem of which it is scant praise, because only general praise, to say that it is as rich and complete in form as it is fine in idea, we proceed at once to the parting of Apollo with the King, who has so long known him as a shepherd, and who has nevertheless

caught at times indications of his glory through his humble disguise. The Divine Herdsman apprises the King that the farewell hour is arrived:—

"Then rose the King, and with a troubled look
His well-steeled spear within his hand he took,
And by his herdsmen silently he went
As to a peaked hill his steps he bent,
Nor did the parting servant speak one word,
As up they climbed, unto his silent lord,
Till from the top he turned about his head
From all the glory of the gold light, shed
Upon the hill-top by the setting sun,
For now indeed the day was well-nigh done,
And all the eastern vale was gray and cold;
But when Admetus he did now behold,
Panting beside him from the steep ascent,
One godlike, changed look on him he bent,
And said, 'O mortal, listen, for I see
Thou deemest somewhat of what is in me;
Fear not! I love thee, even as I can
Who cannot feel the woes and ways of man
In spite of this my seeming, for indeed
Now thou beholdest Jove's immortal seed:
And what my name is I would tell thee now,
If men who dwell upon the earth as thou
Could hear the name and live; but on the earth,
With strange melodious stories of my birth,
Phœbus men call me, and Latona's son.'
* * * * *
He ceased, but ere the golden tongue was still
An odorous mist had stolen up the hill,
And to Admetus first the god grew dim,
And then was but a lovely voice to him,
And then at last the sun had sunk to rest,
And a fresh wind blew lightly from the west
Over the hill-top, and no soul was there;
But the sad dying autumn field-flowers fair,
Rustled dry leaves about the windy place,
Where even now had been the godlike face,
And in their midst the brass-bound quiver lay.
Then, going further westward, far away,
He saw the gleaning of Peneus wan
'Neath the white sky, but never any man
Except a gray-haired shepherd driving down
From off the long slopes to his fold-yard brown
His woolly sheep, with whom a maiden went
Singing for labor done and sweet content
Of coming rest; with that he turned again,
And took the shafts up, never sped in vain,
And came unto his house most deep in thought
Of all the things the varied year had brought."

The simple majesty of the god's discourse, the mysterious beauty of description when he fades from a divine presence into a divine voice, and leaves his companion to the sweet but humble sights of earth, so pathetic in their evanescence when compared with the heavenly splendor that has just disappeared, — these are things that the poetic appreciator cannot miss, and of which no other can judge.

Our last and perhaps finest extracts show the sacrifice of Alcestis for the husband who fears to die, and the fame which she earned. We will not say that Mr. Morris has treated the subject to the full height either of the argument or of his own power; for throughout the poem Alcestis is kept somewhat in the background, and

our knowledge of her feelings is gained almost as much from her silence as from her utterance. Prominent amongst these feelings is a vague fear in the wife's mind lest she should in time lose the ideal she had formed of Admetus, who, she now finds, can prefer life even to love. Of this flaw in the husband's devotion, Mr. Morris takes a much sterner view than that adopted by Euripides, who treats the infirmity leniently, if not lightly. Accordingly, in the poem before us, Alcestis, when preparing to die, if not already conscious of a sad scorn for Admetus, has at least the apprehension that such a sentiment may arise. Though Mr. Morris, by the reticence of his heroine, has precluded himself from doing all that he might have done, he has accomplished with admirable beauty and pathos all that he chose to do. With the deep memories of past idolatry, and with some grief, as the dissolving enchantment shows the frailty of her hero, Alcestis lies down by his side, and buys the life of the sick man with her own:—

"With that she laid her down upon the bed,
And nestling to him, kissed his weary head,
And laid his wasted hand upon her breast,
Yet woke him not; and silence and deep rest
Fell on that chamber. The night wore away
Mid gusts of wailing wind, the twilight gray
Stole o'er the sea, and wrought his wonderous change
On things unseen by night, by day not strange,
But now half-seen and strange; then came the sun,
And therewithal the silent world and dun
Waking, waxed many-colored, full of sound,
As men again their heap of troubles found,
And woke up to their joy or misery.
But there, unmoved by aught, those twain did lie
Until Admetus' ancient nurse drew near
Unto the open door, and full of fear
Beheld them moving not, and as folk dead;
Then, trembling with her eagerness and dread,
She cried, 'Admetus! art thou dead indeed?
Alcestis! livest thou my words to heed?
Alas, alas, for this Thessalian folk!'
But with her piercing cry the King awoke,
And round about him wildly 'gan to stare,
As a bewildered man who knows not where
He has awakened: but not thin or wan
His face was now, as of a dying man,
But fresh and ruddy; and his eyes shone clear,
As of a man who much of life may bear.
And at the first, but joy and great surprise
Shone out from those awakened, new-healed eyes;
But as for something more at last he yearned,
Until his love with troubled brow he turned,
For still she seemed to sleep: alas, alas!
Her lonely shadow even now did pass
Along the changeless fields, oft looking back,
As though it yet had thought of some great lack.
And here, the hand just fallen from off his breast
Was cold; and cold the bosom his hand pressed.
And even as the color lit the day
The color from her lips had waned away:
Yet still, as though that longed-for happiness
Had come again her faithful heart to bless,
Those white lips smiled, unwrinkled was her brow,
But of her eyes no secrets might he know,
For hidden by the lids of ivory,
Had they beheld that death a-drawing nigh."

How fine again is the sad, elevated sweetness of the conclusion. Admetus gradually forgets her who has died for him; he is still the idol of his people:—

"And though indeed they did lament in turn,
When of Alcestis' end they came to learn,
Scarce was it more than seeming, or, at least,
The silence in the middle of a feast,
When men have memory of their heroes slain.
So passed the order of the world again,
Victorious Summer crowning lusty Spring,
Autumn with cleared fields from the harvesting,
And Winter the earth's sleep; and then again
Spring, Summer, Autumn, and the Winter's pain;
And still and still the same the years went by.

But Time, who slays so many a memory,
Brought hers to light, the short-lived loving Queen;
And her fair soul, as scent of flowers unseen,
Sweetened the turmoil of long centuries.
For soon, indeed, Death laid hand on these,
The shouters round the throne upon that day.
And for Admetus, he, too, went his way,
Though if he died at all I cannot tell;
But either on the earth he ceased to dwell,
Or else, oft born again, had many a name.
But through all lands of Greece Alcestis' fame
Grew greater, and about her husband's twined
Lived, in the hearts of far-off men enshrined.
See I have told her tale, though I know not
What men are dwelling now on that green spot
Anigh Bœbeis, or if Pheræ still,
With name oft changed perchance, adown the hill
Still shows its white walls to the rising sun.
—The gods at least remember what is done."

A word or two should be said upon the brief descriptions of the Months and upon the musings of the Wanderers, both of which intervene between the respective stories. Of these the former afford relief by fresh and graphic glimpses of the passing seasons, and the latter are written in a sweet and pensive vein, which, after the stir and interest of the narrative portion, floats to the ear like music caught from sea in the momentary lull of the billows. That a diffuse page may now and then be pointed out, has already been said; it may be added, that on occasions the rhymes employed are too obviously suggested by each other, and indicate difficulties avoided rather than difficulties overcome. But the wonder is, after all, that these faults occur so rarely in a work of such extent. The labor which Mr. Morris has accomplished would, if executed with only moderate ability, have been striking, from its mere magnitude. But, displaying, as it does, some of the high qualities of genius—great riches of invention, an imagination that enters into the being not only of human but supernatural agents, unstrained pathos, vivid powers of description and a keen sense of beauty—it is an achievement of which its author may be proud, and for which the lovers of English poetry can hardly be ungrateful.

The Spectator.

MR. MORRIS has revived the delightful art of dreaming the old dreamy stories in verse, so that they soothe and charm the ear and fancy without making any of the severe intellectual demands of most of our modern poets on the constructive thought

and imagination of the reader. His *Earthly Paradise* is a book which it is wrong to read with any reviewer's cares upon the brain, or indeed to connect at all with any sense of responsibility, or any mood but one of dreamy enjoyment. His storied verse throws us back almost into the state of credulous wonder in which we used to read the fairy stories of childhood, and seriously try the expedient of throwing a crooked pin into a wishing well, and then wishing for one of the old marvels; — and yet, besides thus half restoring that vague and wide-eyed childlike credulity by its simple and earnest narrative of wonders, his verse is so full of the beauty of the world and of the pity of unsatisfied and disappointed yearnings, that it combines with this innocent simplicity much of the deeper rapture of the eye, and of the fuller pathos of the heart, which belong only to experience. Indeed, we scarcely know whether it has most of that happy freedom from the sense of chains and restraints which belongs to childlike ignorance of the inexorable intellectual and moral conditions of life, or of that piteous tenderness in recounting human woes which belongs to the age of experience and consequently of regrets. The *Earthly Paradise* is a big book, to be read slowly, in the intervals of a lazy and leisurely holiday, not to be read *through* as one would read a book on the laws of Magnetic currents, or the Irish Church. There is no toil, no effort, no purpose in the verse. Mr. Morris sees the world again as the old childlike poets saw it before the idea of "law" had been brought forth with much travail into the world, or even the principles of art consciously developed; and the beauty which his poem has, is, therefore, the old fresh beauty, sketched without laborious analysis, due to a visionary eye and a lovely universe, not the beauty of metaphysic subtlety or artistic skill. There is nothing more delightful than to escape from the problem-haunted poetry of the day into the rippling narrative of Mr. Morris's fresh and vivid fancy. In some of the loveliest verses we have yet read of his, perhaps the most beautiful he has ever given to the world, Mr. Morris truly describes his poetic function in the big, diversified, brightly colored tissue of poetic fable which he has wrought together in this volume: —

"Of Heaven or Hell I have no power to sing,
I cannot ease the burden of your fears,
Or make quick-coming death a little thing,
Or bring again the pleasure of past years,
Nor for my words shall ye forget your tears,
Or hope again for aught that I can say,
The idle singer of an empty day.

But rather, when aweary of your mirth,
From full hearts still unsatisfied ye sigh,
And feeling kindly unto all the earth,
Grudge every minute as it passes by,
Made the more mindful that the sweet days die —
— Remember me a little then, I pray,
The idle singer of an empty day.

The heavy trouble, the bewildering care
That weighs us down who live and earn our bread,
These idle verses have no power to bear;
So let me sing of names remembered,
Because they, living not, can ne'er be dead,
Or long time take their memory quite away
From us poor singers of an empty day.

Dreamer of dreams, born out of my due time,
Why should I strive to set the crooked straight?
Let it suffice me that my murmuring rhyme

Beats with light wing against the ivory gate,
Telling a tale not too importunate
To those who in the sleepy region stay,
Lulled by the singer of an empty day.

Folk say, a wizard to a northern king
At Christmas-tide such wondrous things did show,
That through one window men beheld the spring,
And through another saw the summer glow,
And through a third the fruited vines a-row,
While still, unheard, but in its wonted way,
Piped the drear wind of that December day.

So with this Earthly Paradise it is,
If ye will read aright, and pardon me,
Who strive to build a shadowy isle of bliss
Midmost the beating of the steely sea,
Where tossed about all hearts of men must be;
Whose ravening monsters mighty men shall slay,
Not the poor singer of an empty day."

That is a most perfect account of the scope and of the charm of the *Earthly Paradise*. In form the book has something of the naïveté of the Thousand-And-One nights. Mr. Morris begins with a mediæval poem on the dreams which led men to seek out Utopias in the west, during the century or two which preceded the actual discovery of the New World. As in the *Life and Death of Jason*, but in this case, of course, without any of the magic which is of the essence of that delightful poem, Mr. Morris paints the half reasonable, half superstitious hopes which led men just before the dawn of modern science to seek new lands free from the thought of death and pain. He paints with exquisite lightness of touch the deferred hope, the triumphant anticipation, the weary disappointment, the soothing rest, which the long voyage and actual discovery of the lovely barbarism and semi-civilization of tropical America gave rise to in the hearts of the Utopia-seekers. Then he brings back a weary and dispirited remnant to the old country in that stage of life, and that complex mood of gratitude for their return, of self-reproach for their wasted stores of enjoyment and energy, and of pride in their useless achievements, which most ministers to the dreamy mood in which they will recall gladly the old marvels their youth had read or heard of. This is the machinery by which the occasion is obtained for rehearsing the old Greek or Italian or Norse legends which these worn-out mariners have treasured up in their memories. The same old yearning for a condition of life in part removed from the painful incidents of loss and death, or raised above these conditions by supernatural gifts, which had taken the mariners in seach of a Utopia in their youth, is perceived to determine in great measure the subjects of the tales thus rehearsed. Either they are filled with the Greek idea of a fate overruling all human desires or they narrate how men specially favored by the supernatural powers were just enabled to taste the delights which ordinary mortals miss. The thread which connects all these poetic fables and gives them a sort of unity, is the importunate craving for some special isle of happiness amidst the cares of life, which all the tales more or less express, and the pathetic disappointments attaching to which all the tales more or less delineate. There is a profound sense of the glory properly belonging to life in all of them, and of the lamentable liability to see that glory drowned in tears, in all likewise. In one or two of the tales perhaps, — "The Lady of the Land" and "The Writing on the Image" especially, — the human yearning, the Chaucerian pity, is too much lost sight of in mere fairy tale; and by

these two stories at least, this delightful volume might perhaps have fairly been shortened. But generally,—in almost all,—the human joy, love, and pity predominate over mere wonders, and lend to the wonders half their light and beauty. Take, for instance, the story of Apollo's service as a herdsman to King Admetus, and how the god gave Alcestis power to redeem her husband from death by the sacrifice of her own life;—nothing can be more simply human in its tenderness than the whole story in the form in which Mr. Morris has given it to us. How fine is the description of Apollo in his herdsman's disguise at the opening of the poem:—

"So henceforth did this man at Pheræ dwell,
And what he set his hand to wrought right well,
And won much praise and love in everything,
And came to rule all herdsmen of the King;
But for two things in chief his fame did grow;
And first that he was better with the bow
Than any 'twixt Olympus and the sea,
And then that sweet, heart-piercing melody
He drew out from the rigid-seeming lyre,
And made the circle round the winter fire
More like to heaven than gardens of the May.
So many a heavy thought he chased away
From the King's heart, and softened many a hate,
And choked the spring of many a harsh debate;
And, taught by wounds, the snatchers of the wolds
Lurked round the gates of less well guarded folds.
Therefore Admetus loved him, yet withal,
Strange doubts and fears upon his heart did fall;
For morns there were when he the man would meet,
His hair wreathed round with bay and blossoms sweet,
Gazing distraught into the brightening east,
Nor taking heed of either man or beast,
Or anything that was upon the earth.
Or sometimes midst the hottest of the mirth,
Within the King's hall, would he seem to wake
As from a dream, and his stringed tortoise take
And strike the chords unbidden, till the hall
Filled with the glorious sound from wall to wall,
Trembled and seemed as it would melt away,
And sunken down the faces weeping lay
That erewhile laughed the loudest; only he
Stood upright, looking forward steadily
With sparkling eyes as one who cannot weep,
Until the storm of music sank to sleep."

Very sweet and harmonious is the description of the love of peace and the wide love of man shed by Apollo into the heart of Admetus, and of his delight in the peaceful conquests of rich harvests and laborious lives. But the main beauty of the poem is in its close, when, on the death-bed of Admetus, Apollo returns to tell him that he may yet recover if any one will give a life in exchange for his, and his aged wife Alcestis, who is lying by his side, silently resolves to give up hers for her husband:—

"'O me, the bitterness of God and fate!
A little time ago we two were one;
I had not lost him though his life was done,
For still was he in me—but now alone
Through the thick darkness must my soul make moan,
For I must die: how can I live to bear
An empty heart about, the nurse of fear?
How can I live to die some other tide,
And, dying, hear my loveless name outcried

About the portals of that weary land
Whereby my shadowy feet should come to stand?

'Alcestis! O Alcestis! hadst thou known
That thou one day shouldst thus be left alone,
How hadst thou borne a living soul to love!
Hadst thou not rather lifted hands to Jove,
To turn thine heart to stone, thy front to brass,
That through this wondrous world thy soul might pass,
Well pleased and careless, as Diana goes
Through the thick woods, all pitiless of those
Her shafts smite down? Alas! how could it be?
Can a god give a god's delights to thee?
Nay rather, Jove, but give me once again,
If for one moment only, that sweet pain
Of love I had while still I thought to live!
Ah! wilt thou not, since unto thee I give
My life, my hope? — But thou — I come to thee,
Thou sleepest: O wake not, nor speak to me!
In silence let my last hour pass away,
And men forget my bitter feeble day.'

With that she laid her down upon the bed,

(*See page* 8.)

The description here of the morning breaking over the aged pair, in one of whom life had been renewed, and in the other at her own prayer extinguished, is, in its gentle way, as sweet and touching as anything in modern poetry, though it has not all the lustre of one or two of the descriptive passages in other poems where the beauty of the external world flashes through the veil of overflowing emotion. For mere lyrical beauty of this sweet and shining kind the passage describing Perseus and Andromeda, after the sea-monster has been destroyed, and the fears of the maiden have given place to happy love, is perhaps the most brilliant in the book:—

"Then on a rock smoothed by the washing sea
They sat and eyed each other lovingly.
And few words at the first the maiden said,
So wrapped she was in all the goodlihead
Of her new life made doubly happy now:
For her alone the sea breeze seemed to blow,
For her in music did the white surf fall,
For her alone the wheeling birds did call
Over the shallows, and the sky for her
Was set with white clouds, far away and clear;
E'en as her love, this strong and lovely one
Who held her hand, was but for her alone."

There is, too, quite a Herodotean simplicity and good faith in the manner in which Mr. Morris describes the various marvels of his old tales. Instead of the covert satire of the modern style, or even the irresponsible historical manner which tells only what it has heard for as much as it may be worth, and no more, Mr. Morris narrates with a circumstantial precision of eye which never even raises the question of evidence at all. For instance, when Psyche is alone in the palace of Love, you hear the very splash of the water in her golden bath, and see her startled eyes as she beholds her own image and hears "the loud splashing in that lonely place." No child would doubt any detail of the story, if not prematurely trained in scientific scepticism:—

"She came again, and through a little door
Entered a chamber with a marble floor,

Open a-top unto the outer air,
Beneath which lay a bath of water fair,
Paved with strange stones and figures of bright gold,
And from the steps thereof could she behold
The slim-leaved trees against the evening sky
Golden and calm, still moving languidly.
So for a time upon the brink she sat,
Debating in her mind of this and that,
And then arose and slowly from her cast
Her raiment, and adown the steps she passed
Into the water, and therein she played,
Till of herself at last she grew afraid,
And of the broken image of her face,
And the loud splashing in that lonely place."

It is this combination between the simple credulity of a seeing and trustful imagination, and a tender human love and pity that enter into all the hopes and fears of Mr. Morris's various wonderful heroes and heroines, which makes these narrative poems so charming. The story uniformly slides along with the simplest grace; every now and then a passage of rare sweetness and pathos occurs which leaves a light in the memory long after we have passed it by; and so the book gives us, on the whole, a volume of the most delightful and varied poetic legend which ever entranced the school-boy, or amused the weary brain of toiling man.

The Saturday Review.

In these days, when the poetry most in vogue is such as is one man's business to write and another's to interpret, it is refreshing to the spirit to meet with a modern poem of the Chaucerian type. If there is ground for a suspicion that not half of those who praise the subtleties of our contemporary poets are at pains to penetrate them, still less is it likely that such will put themselves about to study the explanations and elucidations which, although the tribute is surely a questionable compliment, admiring critics vie with each other in offering at their shrine. At any rate there is a fairer chance for poetry to be read and appreciated and taken back into favor by a busy material age, if its scope is distinct and direct, its style clear and pellucid, and its manner something like that of the old rhapsodists, minnesingers, and tale-tellers who in divers climes and ages have won such deserved popularity. So seems Mr. Morris to have thought, who now follows up the success of his *Life and Death of Jason* with a second poem, even more distinctly wrought after Chaucer's model. In that poem the reader followed the hero, so to speak, from the cradle to the grave, and there was no attempt at any framework to hold his adventures together. The *Earthly Paradise*, on the other hand, is a collection of tales, classical and mediæval, in much the same sort of setting as the tales of Boccaccio or Chaucer. A knot of story-tellers are introduecd to us in a Prologue, which is in itself a story, as having agreed to tell tales at set times upon Sannazaro's principle,

Falle diem: mediis mors venit atra jocis:

And here it is not a group of Canterbury pilgrims supping at a hostel, nor young ladies with their lovers seeking refuge in a country villa, and fending the grim memories of the plague at Florence by the arts of the minstrel and the gestour, but a strangely interesting revival of that olden quest of shores unvisited by death, those dreams of alchymist, adept, and hermetic philosopher, which were so common in the

middle ages, and which, of course, resulted in the same sort of "labor lost" as the searches for the local habitation of Prester John.

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There is, indeed, one feature which imparts to Mr. Morris's lays a grace not always conspicuous in his model; a grace sadly wanting to the poetry of one of his contemporaries, who professes the warmest appreciation of his Muse. A thorough purity of thought and language characterizes Mr. Morris. We tremble to think of the treatment which Jove's wooing of Danaë in the brazen tower would have met with, had the "Doom of King Acrisius" been handled by the author of *Chastelard*; had Andromeda on the rock, or Psyche in her interview with her unseen lover, been subjected to the fervid and sensuous imagination of Mr. Swinburne. From one end to the other of the *Earthly Paradise* there is no error in taste of this sort, and it is thereby adapted for conveying to our wives and daughters a refined, though not diluted, version of those wonderful creations of Greek fancy which the rougher sex alone is permitted to imbibe at first hand, from the ancient fountain, taking bitter with sweet, and pure with impure. Yet, in achieving this purification, Mr. Morris has not imported tameness into his versions. Every situation is made the most of, within the limits of a chaste and refined fancy—a fancy, too, that does not escape into the favorite by-path of modern days, by regarding the mythic heroes and heroines as the impersonations of natural phenomena, or explaining them away upon the "bow-wow" principle. With him mortals and immortals live and breathe, eat and drink, love and hate, and he asks no questions, neither perplexes his readers with any doubts, keeping well before his mind that his office is that of the rhapsodist of old. The impress of familiarity with classic fable is stamped on his pages, and echoes of the Greek are wafted to us from afar both delicately and imperceptibly.

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But really the task of singling out the best stories for commendation, where all are good, is, in the case of the *Earthly Paradise*, a work of supererogation. Suffice it to say that we have enjoyed such a thorough treat in this in every sense rare volun e, that we heartily commend it to readers of all ages.

The London Review.

THE reputation which Mr. Morris has won for himself is creditable not only to him, but also to the reading public. One begins to have a higher respect for modern taste and criticism, and greater hopes of modern English literature, in observing the effect produced by the one or two very unpretending volumes which Mr. Morris has published. We are glad to know that there is a public with sufficient discrimination and time to give honest literary labor the full and patient attention it demands; and what reputation Mr. Morris has acquired, he has undoubtedly earned by dint of good and sound work. * * * Mr. Morris has got over the most trying portion of his career. He has separated himself from the herd of verse-writers; he has secured for himself an audience; whatever he writes is in no danger of being overlooked. And he has achieved this success under obviously difficult conditions. He is not professedly a lyric poet; nor does he ever care to appeal to the reader simply through a sensuous sweetness of sound. Then his subjects have been either mediæval or classical; and, instead of breathing the new spirit of this century, into the old types, he has studiously confined himself to a reproduction of the form and sentiment of the times of

which he treats. We do not know in English literature of any effort at reproduction so artistically perfect as the "Defence of Guenevere;" and his recently-published "Jason" is admirable in the same way. But this is a merit which generally lies in the way of a poet's popularity; and that Mr. Morris, in the face of such obstacles, should have earned for himself the fame that now belongs to him, is a proof that genuine poetic utterances, in whatever guise they may appear, never fail to secure their own proper audience.

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It would be difficult to convey, by means of extracts, any part of the impression produced by this book; nor could the reader judge by such excerpts of the singular purity, terseness, and vigor of Mr. Morris's style. Mr. Morris aims at a severe simplicity, occasionally relieved by a few Chaucerian quaintnesses, which give his poems a certain air of individuality, besides adding greatly to the strength of his language. * * * Of the tales which go to make up the volume, "Atalanta's Race," and the story of Pygmalion, will probably become chief favorites. Mr. Morris points no artistic moral in his rendering of the Pygmalion legend. He does not make the artist desecrate his art by imbuing it with sensual passion; nor does he describe the vivified statue as eating and drinking, "like to a glorious beast." Pygmalion's passion receives its reward in the entire humanizing of the statue; and the maiden whom he had created becomes his wife. In the story of "Ogier the Dane," there occurs a charming song, which shows us that Mr. Morris ought to cultivate that lyric faculty which gave us the splendid choruses in the "Life and Death of Jason." The song is begun "'twixt two young voices," "in the garden green," and the girl sings:—

"In the white-flowered hawthorn brake,
Love, be merry for my sake;
Twine the blossoms in my hair,
Kiss me where I am most fair—
Kiss me, love! for who knoweth
What thing cometh after death?"

It is finished by his singing—

"Weep, O Love, the days that flit
Now, while I can feel thy breath;
Then may I remember it
Sad and old, and near my death.
Kiss me, love! for who knoweth
What thing cometh after death?"

As the latest contribution of a poet of unusual and quite original power, and of very great promise, "The Earthly Paradise" will be read with much interest and much pleasure.

The Fortnightly Review.

At a time when lovers of poetry are over-wearied with excess of purely subjective verse, some of it deep and admirable and sincere, much of it mere hollow echo and imitation, and most of it essentially sterile in its solutions, it is no small thing to possess such a poet as Mr. Morris. His mind seems to have travelled in paths remote from the turgid perplexities of a day of spiritual transition. Either the extraordinary directness and brightness of his temperament have made him unconscious

of them, or else they have presented themselves to him for a space just long enough to reveal their own futility and flat unprofitableness, and then have vanished away, leaving him free to follow the lead of his genius. We nowhere see in his work the enfeebling influences of the little doubtings, and little believings, and little wonderings, whose thin wail sounds in a conventional manner through so much of our current writing, whether in prose or verse, weakening life and distorting art. Mr. Morris's central quality is a vigorous and healthy objectivity; a vision and a fancy ever penetrated by the color and light and movement of external things, just as they stir and penetrate the painter. It is because he is possessed by this most excellent spirit in all sincerity that he is able to produce such perfect effects by the plainest strokes. People who talk the conventional cant about word-painting, this phrase usually denoting a sickening process of accumulated epithet and names of piled-up objects, should turn to a page of the "Jason" or "The Earthly Paradise," and watch how the most delicious pictures are produced by the simplest and directest means. To take the first instance that offers as one turns over the pages hap-hazard, mark the life, color and distinctness in such lines as these:—

"Now, 'midst her wanderings, on a hot noontide,
Psyche passed down a road, where, on each side,
The yellow corn-fields lay, although as yet
Unto the stalks no sickle had been set;
The lark sung over them, the butterfly
Flickered from ear to ear distractedly,
The kestrel hung above, the weasel peered
From out the wheat-stalks unafear'd,
Along the road the trembling poppies shed
On the burnt grass their crumpled leaves and red."

Or this picture of remotest Thule:—

"Then o'er its desert icy hills he passed,
And on beneath a feeble sun he flew,
Till, rising like a wall, the cliffs he knew
That Pallas told him of: the sun was high,
But on the pale ice shone but wretchedly:
Pale blue the great mass was, and the cold snow:
Gray tattered moss hung from its jagged brow.
No wind was there at all, though ever beat
The leaden tideless sea, against its feet."

Mr. Morris's descriptions, condensed, simple, absolutely free from all that is strained and all that is artificial, enter the reader's mind with the direct and vivid force of impressions coming straight from the painter's canvas. There is no English poet of this time, nor perhaps of any other, who has so possessed this excellent gift of looking freshly and simply on external nature in all her many colors, and of reproducing what he sees with such effective precision and truthfulness. One trait and consequence of the same quality, by the way, is his sparing use, almost no use, of simile, which is supposed to be the peculiar figure of the story-teller from Homer downwards. More than one fine poem of our day has gone near having its effects destroyed by the writer's excessive resort to a figure which is so soon apt to wear the look of an artifice.

Another of Mr. Morris's most characteristic and most delightful qualities, nearly always found in men of the healthy objective temperament, is the low-toned, crooning kindliness to all the earth which one hears through all his pleasant singing; and

akin to this a certain sweet sadness as of the old time. There are not more than two or three passages in "The Earthly Paradise" where this is deliberately and articulately expressed; here is one:—

"Sirs, you are old, and ye have seen, perchance,
Some little child for very gladness dance
Over a scarcely-noticed, worthless thing,
Worth more to him than ransom of a king,
Did not a pang of more than pity take
Your heart thereat, not for the youngling's sake,
But for your own, for man that passes by,
So like to God, so like to beasts that die?
Lo, sirs, my pity for myself is such,
When like an image that my hand can touch,
My old self grows unto myself grown old."

As a rule, this sense of "more than pity" Mr. Morris leaves inarticulate, as the musician is constrained to leave it, and we only feel its presence vaguely, as one may in strains of quaint music. The old men and gray whose adventures form the staple of the prologue, and who sit with modest patience in the background of all the stories, perhaps do something to impart to the whole this effect at once of sadness and of calm. The note of the poem is exquisitely struck in the half-dozen stanzas which open the volume:—

"Folk say, a wizard to a northern king
At Christmas-tide such wondrous things did show,
That through one window men beheld the spring,
And through another saw the summer glow,
And through a third the fruited vines a-row,
While still unheard, but in its wonted way,
Piped the drear wind of that December day.

So with this Earthly Paradise it is,
If he will read aright, and pardon me,
Who strive to build a shadowy isle of bliss
Midmost the beating of the steely sea,
Where tossed about all hearts of men must be;
Whose ravening monsters mighty men shall slay,
Not the poor singer of an empty day."

There were some weak and inappreciative souls, one has heard, who found the "Jason" somewhat touched with monotony of story. They can scarcely find the same fault with "The Earthly Paradise," which is full of change and variety of personage and incident. When it is complete, it is not too bold to anticipate for it a longer duration in the minds and hearts of men than perhaps any contemporary verse. It is less marked than any other with the accidental and transient moods of this time, and most strongly marked with those broad and unsophisticated moods that enchant men for all time. Meanwhile, for us it is full of that reposeful serenity, purity, freshness, and vivid objectivity which the mind loves always, but which it yearns for thirstily in turbid and broken times like these.

The Imperial Review.

MR. MORRIS, by the publication of *The Earthly Paradise*, has confirmed and strengthened the favorable impressions that were produced by *The Life and Death of Jason*. In his present volume, the same power and beauty of expression, the

same delicate grace of style, the same ineffable charm, are displayed that rendered the earlier work so grateful to the reader. Perhaps one of the chief causes of the keen pleasure with which Mr. Morris's works are read, consists in the fact that they enter into so strong a contrast with the poetry that the other great poets of the day give us. No traces of the influence of Tennyson are to be traced. The rugged grandeur of Browning, with all its fascinations, has not prevailed over the native bent of Mr. Morris's genius. Mr. Swinburne is, perhaps, indebted to Mr. Morris; the older poet has certainly in no way inclined to the sway that the author of *Atalanta* has exercised over so many — even over the Laureate, if we are to judge by the evidence afforded in *Lucretius*. Mr. Morris writes with complete originality; he has won favor by disregarding the apparent tendencies of literary taste. He has gone back to the earlier poets for his inspiration. His pages reveal his sympathy with Chaucer, and the influence that a delicate appreciation of the father of English poetry has had upon the latest of English poets is everywhere to be detected. Readers turn from the subtle thoughtfulness, the vague mysticism, and the fierce voluptuousness that mark the writings of other great poets of the period, and find refreshing calm and dreamy repose in these verses that brim with freshness and brightness as of early spring, and are softly melodious as the song of wild birds, and soothing and lulling in their tender harmonies and exquisite suggestiveness, as sea-waves swaying over sands, or low winds fluttering through trees.

Mr. Morris does not adopt the conventional view of the lofty mission of the poet. His theory, if less transcendental, is one that gives results far more pleasant to the reader than those that are usually achieved. Only professing to be "an idle singer of an empty day," "a dreamer of dreamers, born out out of my due time," he does not strive to set the crooked straight:—

"Of heaven or hell I have no power to sing;
I cannot ease the burden of your fears,
Or make quick-coming death a little thing—
Or bring again the pleasures of past years,
Nor for my words shall ye forget your tears,
Or hope again for aught that I can say.
* * * *
The heavy trouble, the bewildering care
That weighs us down who live and earn our bread;
These idle verses have no power to bear."

He is content not to weight his verse with deep speculation, or burden it with intricate musings, but to reply on the simple fascinations of graceful legends daintily told:—

"Let it suffice me that my murmuring rhyme
Beats with light wing against the ivory gate;
Telling a tale, not too importunate,
To those who in the sleepy region stay."

Mr. Morris has, in *The Earthly Paradise*, exquisitely carried out the poetic intention to which he has thus given expression. The language Keats applied to his *Endymion* may be used with equal, if not greater, appropriateness of Mr. Morris's new poem. He has offered his readers "a little region to wander in, where they may pick and choose, and in which the images are so numerous that many are forgotten, and found new on a second reading, — which may be food for a week's stroll in summer."

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The Pall Mall Gazette.

MR. MORRIS, by his previously published book, "The Life and Death of Jason," placed his name definitively on the roll of poets, in an age by no means poor in good poetry. The volume now before us, containing the earlier half of a work of far larger scheme than the former, attests still more strongly the fertility of its author's genius, his independence and individuality of manner, and will be sure to extend, as it certainly will confirm, his reputation. The bulk of the book — a thick octavo of nearly seven hundred pages, to be followed by another of like proportions — may, it is possible, deter some who like their poems small, and are impatient of whatever cannot be read through and be done with in half an hour. And it cannot be denied that the poetic compendiousness, the concentration and castigation of style, of which the Laureate has given us so many admirable examples, have much to recommend them; but the "Earthly Paradise" appeals to a class of readers willing to give time to the enjoyment of poetry, who, when they have a new book on hand, are in no hurry to get through with it, but like to loiter over its pages, putting it down and taking it up again. Those that, with Leigh Hunt, are disposed to shrug their shoulders at a long poem in these latter days, should call to mind the plea of Keats: "Do not the lovers of poetry like to have a little region to wander in, where they may pick and choose, and where the images are so numerous that they may be forgotten, and found new in a second reading, which may be food for a week's stroll in the summer? Besides, a long poem is the test of invention, which I take to be the polar star of poetry, as fancy is the sails and imagination the rudder. Did our great poets ever write short pieces? I mean, in the shape of tales. This same invention seems indeed to have been forgotten as a poetical excellence." Mr. Morris's work is remarkable for "this same invention," the especial gift of the story-teller, in virtue of which he lives with the persons of his fable, and leads them through a labyrinth of circumstances conceived with unforced ingenuity and realized with pictorial distinctness. For vividness and luxuriance in this kind Mr. Morris may be compared with Spenser, rather than any other English poet; although we do not find in his work other qualities of Spenser, his moral fervor, his subtlety and superabundance. Mr. Morris's language is direct, flowing, and unlabored, uniting in a rare degree simplicity with what we may call distinction. It is not easy to describe the charm of a style which is picturesque without artifice, striking without emphasis, various without inequality; which, though copious, is never redundant, and resembles the pleased loquacity of one wholly taken up with what he is talking about, and talking always about beautiful things. Accepting as he does the part of teller of tales, whose one task is to deal with delightful subjects in a delightful manner, Mr. Morris shuts himself out from some of the most fertile fields of poetry. He forswears speculation and reflection, refrains from touching, whether to solve or to restate, the questions nearest the hearts of his contemporaries, the moral and social problems with which so much modern poetry has occupied itself. In some prefatory stanzas of singular melody he leaves to others the "slaying of monsters," the active or moral function of the poet, —

> "Dreamer of dreams, born out of my due time,
> Why should I strive to set the crooked straight?" —

and claims for himself, as "the idle singer of an empty day," the work of renewing for us some of the old-world enchantments by which pleasure may be bestowed if

pain cannot be abated. He thus recalls poetry to the sphere of true fine art proper, in which it has simply, along with music, painting, and the rest, to add to the sum of human happiness in the contemplation of enjoyable things. The "Earthly Paradise" is written from the stand-point of a paganism that is frankly afraid of death, and eager to make the most of life and its blessings, foremost among which it reckons the artistic gratification of the higher senses. This fear of death is allowed to play a somewhat oppressive part in the poem; not, of course, the coward's passion, but the ever-present dread of oblivion and extinction comes continually forward as a motive to action, or darkener of delight. It may, for some, impair the charm of the book, that, over all the pleasant places into which the author leads us, there should hang this cloud.

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Coming, however, to the stories themselves, there need be little reserve in praising; they are all beautiful. * * * The book must be read by any one who wishes to know what it is like; and few will read it without recognizing its author for a poet who has struck a new vein, and who, preferring his art above popularity, has achieved a work which will yet be popular wherever true poetry is understood.

The London Star.

Mr. Morris's fame is a striking example of success achieved by worthy workmanship alone. The author of "Jason" has never appealed to fashion, or tried to put his work into a shape attractive to the mass of readers. On the contrary, he has deliberately chosen high ground and "audience fit though few." Our best critics, and some of our finest poets, have registered their favorable judgment on Mr. Morris's work, so that his name has come to be ranked with those of Arnold and Swinburne as one of the rising lights on the poetic horizon. A peculiar characteristic of his poetry is that blitheness of helpful and hopeful humanity which makes "The Canterbury Tales" live for us today as fresh and vivid as when Chaucer wrote. Mr. Morris is almost alone in this spiritual vigor. His rivals, from the Laureate downwards, all feel, or feign, the presence of a morbid sense of wrong. Fate, the world, man and God are to them dark unrealities, weary burdens or lurking foes. In Mr. Morris only do we find a thorough and healthy exultation in life as it is, united with a keen apprehension of the beauties of Nature and the pleasures of this earth.

THE AMERICAN PRESS.

North American Review.

MR. MORRIS'S last poem, "The Life and Death of Jason," proved him to possess so much intellectual energy, and so large a poetical capacity, that we are not surprised to find him, after only a year's interval, publishing a work equally considerable in size and merit. The author's treatment of the legend of Jason, whatever may be thought of the success of his manner and of the wisdom of an attempt to revive an antiquated and artificial diction, certainly indicated a truly vigorous and elastic

genius. It exhibited an imagination copious and varied, an inventive faculty of the most robust character, and the power to sustain a heavy burden without staggering or faltering. It had, at least, the easy and abundant flow which marks the effusions of genius, and it was plainly the work of a mind which takes a serious pleasure in large and formidable tasks. Very much such another task has Mr. Morris set himself in the volume before us. He has not, indeed, to observe that constant unity of tone to which he had pledged himself in telling the adventures of Jason, but he is obliged, as in his former work, to move all armed and equipped for brilliant feats, and to measure his strength as frequently and as lustily.

"The Earthly Paradise" is a series of tales in verse, founded, for the most part, on familiar legends and traditions in the Greek mythology. Each story is told with considerable fulness, so that by the time the last is finished the volume numbers nearly seven hundred pages, or about twenty thousand lines. Seven hundred pages of fantastic verse, in these days of clamorous intellectual duties, run a very fair chance of being, at best, somewhat neglectfully read, and to secure a deferential inspection they must carry their excuse in very obvious characters. The excuse of Mr. Morris's volume is simply its charm. We know not what force this charm may exert upon others, but under its influence we have read the book with unbroken delight and closed it with real regret,—a regret tempered only by the fact that the publishers announce a second series of kindred tales. Mr. Morris's book is frankly a work of entertainment. It deals in no degree with actualities, with worldly troubles and burdens and problems. You must forget these things to take it up. Forget them for a few moments, and it will remind you of fairer, sweeter, and lighter things,—things forgotten or grudgingly remembered, things that came to you in dreams and waking reveries, and odd idle moments stolen from the present. Every man, we fancy, has a latent tenderness for the past, a vague unwillingness to let it become extinct, an unavowed desire to preserve it as a pleasure-ground for the fancy. This desire, and his own peculiar delight in it, are very prettily suggested by the author in a short metrical Preface:—

> "The heavy trouble, the bewildering care
> That weighs us down who live and earn our bread,
> These idle verses have no power to bear;
> So let me sing of names remembered,
> Because they, living not, can ne'er be dead,
> Or long time take their memory quite away
> From us poor singers of an empty day."

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Mr. Morris's diction is doubtless far from perfect in its kind. It is as little purely primitive as it is purely modern. The most that we can say of it is that, on the whole, it recalls Chaucer. But Mr. Morris wears it with such perfect grace, and moves in it with so much ease and freedom,—with so little appearance of being in bands or in borrowed raiment,—that one may say he has fairly appropriated it and given it the stamp of his individuality. How he came finally to form his style,—the remote causes of his sympathy with the language which he has made his own,—the history of his literary growth,—these are questions lying below the reach of criticism. But they are questions possessing the deeper interest, in that the author's present achievement is a very considerable fact. None but a mind of remarkable power could have infused into the torpid and senseless forms of a half-forgotten tongue the exuberant vitality which pervades these pages. To our perception, they

are neither cold nor mechanical, they glow and palpitate with life. This is saying the very best thing we can think of, and assigning Mr. Morris's volume a place among the excellent works of English literature, a place directly beside his "Jason."

The Atlantic Monthly.

The *trouvère*, as distinct from the *troubadour*, seemed almost disappearing from literature, when Mr. Morris revived the ancient line, or, to speak more exactly, the ancient thousand lines. He brings back to us the almost forgotten charm of mere narrative. We have lyric poets, and, while Browning lives, a dramatic poet; it is a comfort if we can have also a minstrel who can tell a story.

It is true, as Keats said, that there is a peculiar pleasure in a long poem, as in a meadow where one can wander about and pick flowers. One should cultivate a hopeful faith, like that of George Dyer, who bought a bulky volume of verse by an unknown writer, in the belief (so records Charles Lamb) that "there must be some good things in a poem of three thousand lines." That kindly critic would have found a true Elysium in the "Earthly Paradise."

If not so crowded as "Jason" with sweet, fresh, Chaucerian passages, it has more breadth, and more maturity, and briefer intervals of dulness. Yet the word "Chaucerian" must be used with reluctance, and only to express a certain freshness of quality that no other phrase can indicate. Imitative these poems certainly are not; their simplicity is simple, whereas the simplicity of some poets is the last climax of their affectation. The atmosphere of Morris's poems is really healthy, though limited; and their mental action is direct and placid, not constrained.

The old legends of Cupid and Psyche, Atalanta, Alcestis and Pygmalion, are here rendered with new sweetness, interspersed with tales more modern. It is pleasant to see these immortal Greek stories reproduced in English verse; for, at the present rate of disappearance, who knows that there will be an American a hundred years hence who can read a sentence of that beautiful old language, or to whom the names of "the Greeks and of Troy town" will be anything but an abomination? It is a comfort to think that the tales of the world's youth may take a new lease of life in these and other English rhymes, and so something of the ideal world be preserved for our grand-children, as well as Herbert Spencer, and Greeley's "American Conflict."

Such themes are far more congenial to Morris than to Swinburne; for Greek poetry is at once simple and sensuous, and we come nearer to it when put on short allowance of the sensuous than when it runs riot and becomes unpleasantly conscious of its own nudity. Morris is also wiser in not attempting any imitation of the antique forms. Indeed his poems belong in a world of their own, neither ancient nor modern, and touching remotely on all human interests. The lyrical poems interspersed between the legends are the only modern things, and even those are tender little bits of English landscape-painting that might have been executed centuries ago. His story-tellers and his listeners dwell forever in a summer land, where youths and maidens may sit beneath their own vines and fig-trees, and even a poem of seven hundred pages cannot molest them nor make them afraid.

The Galaxy.

THE world is richer by a new poet, a genuine born maker and singer. William Morris, were he to write nothing more than "Jason" and "The Earthly Paradise," is sure of a hold upon the world's ear and heart that will not be loosened for many a year, perhaps for generations. * * * * *

The manner of these poems is new to this generation; but it is no new manner. The delight that they give is fresh; but it is the old delight for which men have longed in their hearts ever since they began to feel and to think, and which has been ministered to them by men born to that office through centuries and cycles. What we crave, unless we are gross, material, and sordid, is the beauty of human life, and to show us this is what we ask of our poets. The beauty of the whole of it, of its sorrows as well as of its joys, of its graver as well as of its lighter employments; of its grand purposes, its absorbing passions, its passing moods, its reveries, its gaiety and its gloom. For it all has beauty — beauty which a great painter shall detect and set before you in the mingled craft and misery of a beggar, as a great poet has, in the agony of a forlorn, insulted father and crazy king. There are two ways by which this end can be attained; one is by the representation of real life, which is the aim of the novelist, whether in prose, or in verse like that of Mrs. Browning's "Aurora Leigh;" the other the creation of an ideal world, of life freed from material cares, from what must be to most of us its chief concern — daily toil and the multiplication table. To present the latter is the chief function of the poet when he works simply as a poet — a maker — and does not assume the functions of priest, sage, seer, or prophet. And rarely has a man of this order sung his songs of life with such power of enchantment as is shown in William Morris's "Earthly Paradise."

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The very charm of his poetry is in that while it does not strive "to set the crooked straight," it is yet penetrated, as we see in many sad, sweet lines the writer's soul is penetrated, with the keen knowledge of the woe of life and the weariness. * * * The poet whom Morris most resembles is Chaucer, whom he is like in the clean, sharp outline of his figures and their vivid coloring, and the firm straightforwardness of his simple thought, revealed although it is through a rich poetic style. This likeness comes of inborn impulse, but no less of purpose. The poet himself tells us at whose feet he has sitten a learner in some beautiful lines of his "Jason," which set Chaucer's style before us with fine appreciation. He disclaims comparison with his master, and even the credit of being his worthy pupil, with a modesty which is touching because it is manifestly genuine, but it is too great. For, William Morris is eminently a poet of imagination, and he does bring before our eyes the image of the thing his heart is filled with. His "Earthly Paradise" is a succession of scenes, either of repose or of action, which he has seen, and which he enables us to see as clearly as we saw the friends we sat with yesterday. He is not sententious, not philosophical; he does not trouble himself or us with the twelve moral virtues; he comes not to offend us by preaching to us, or to please us by scourging the rest of the world; he is no writer of epigrams or sayer of sayings; he does not even give us poetry, as Bunsby uttered wisdom "in solid chunks," but he diffuses it throughout the stories that he tells us in sweet rhymes that run so easily and with such mere charm of sound and motion, that it seems as if he must have had as much pleasure in the writing of them as we do in the reading. * * *

And the stories that he tells, what of them? Wonderful new stories, you suppose. No; they are the wonderful old stories; stories that were told a thousand years, and most of them two thousand years ago; which grammar-school boys have had flogged into them as tasks for centuries — the stories of Medea, of Atalanta, of Cupid and Psyche, of Alcestis, of Crœsus, of Pygmalion, or to mix the new and the modern with the old, the story of Ogier the Dane, who was one of Charlemagne's paladins — stories which, if told by the right man, are just as fresh, and just as charming now as they were to the people who first heard them. For all the beauty of a story that does not lie in the heart of the hearer lies in the tongue of the teller.

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"Jason" is inferior to "The Earthly Paradise," chiefly because there is in it less of the poet. He has confined himself more to the old classic authorities; he has followed more the old classic models. * * * But in this poem are many passages which are filled with a spirit of poetry that has been born since the days of the blind bard of Scio, and which give new life to the old tale of Medea and the Argonaut. One of the most beautiful of these is in the opening of the ninth book, where Jason and the princely sorceress, who has given up all that she might give herself to him, stand together outside her father's palace. Then, with a touching premonition of her fate,

"Medea turned to Jason, and she said:
'O love, turn round, and note the goodlihead
My father's palace shows beneath the stars.
Bethink thee of the men grown old in wars
Who do my bidding; what delights I have,
How many ladies lie in wait to save
My life from toil and carefulness, and think
How sweet a cup I have been used to drink,
And how I cast it to the ground for thee.
Upon the day thou weariest of me
I wish that thou may'st somewhat think of this,
And, 'twixt thy new-found kisses and the bliss
Of something sweeter than thine old delight,
Remember thee a little of this night
Of marvels, and this starlit, silent place,
And these two lovers, standing face to face.'"

Then he breaks out with vows of constancy, and swears the old oath, forever. What young man ever did, ever could do less, and do it, too, in simple honesty? Had she been mere woman, she would have believed him; but she was a sorceress, and she looked, though but a little way, into the cloud before her, and trembled; but, being more woman than sorceress, she did not hesitate: —

"Nay sweet," she said, "let be:
Wert thou more fickle than the restless sea.
Still should I love thee, knowing thee for such;
Whom I know not, indeed, but fear the touch
Of fortune's hand when she beholds our bliss,
And knows that nought is good to me but this."

O, the old, sad story that will be ever fresh while man is man and woman woman! with what tender nobleness of beauty is it told here; with what exquisite art is it revealed to us in the very first flush of mutual passion between these two lovers, before he has begun to waver and she to eat her own heart with jealousy. Who can be untouched by her reply, which has a certain grandeur! She loves him, not because she trusts him, but because he is her heart's desire, and, to use the poet's words on

another occasion, she has cast her heart into the hand of fate. In all modern poetry known to us, there is no more clearly-imagined picture, none more filled with meaning than this one of Medea standing with Jason in the starlight upon the threshold of their strange, woful love. For this, and for what is like it in the poem, William Morris owes nothing to the ancients. And although he is a teller of tales, he is dramatic in the higher sense, in that he writes without a conscience. For when Jason comes to love Creusa, he glides into his new passion so easily, so naturally, it seems so inevitable that the beauty and the allurements of this fair girl and the circumstances under which they are brought together should end in his enthralment, that we — we men, at least — cannot look upon him as guilty; while Medea, with her love-born hatred of the fresh-hearted, innocent beauty who has won what she has lost, with her incantations and her poisoned garments, becomes, in spite of her grief and her grandeur, a hideous witch.

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Perhaps of all the poems in "The Earthly Paradise" that which tells the story of Cupid and Psyche is the most admirable, the most daintily sensuous, the richest in those clearly and strongly-imagined scenes of various beauty which are the chief charm of this delightful volume. One of these scenes, not very interesting for the incident which it relates, is yet very impressive for the sharp sense of reality which is conveyed by the poet's clear imagination, and his ability to impress upon others what his mind's eye so clearly sees. Psyche finds herself in the wonderful golden house of her unknown, unseen lover. She has wandered through it, wrapt in admiration, and has begun to lose her fear of its strangeness as her sensitive nature is absorbed in her enjoyment of its marvellous beauty. After hearing a song of welcome, sung by an invisible choir, she enters a tessellated chamber, in which there is a bath: —

> "So for a time upon the brink she sat,
> Debating in her mind of this and that,
> And then arose, and slowly from her cast
> Her garment, and adown the steps she passed
> Into the water, and therein she played,
> Till of herself at last she grew afraid,
> And of the broken image of her face,
> And the loud splashing in that lonely place."

That would seem rather like the relation of an actual occurrence by the actor in it, than the dream of a poet, did we not know how sharply real the dreams of real poets are. It brought up at once to us the memory of a woman, who, under like circumstances, would surely become thus the prey of her own fancy — one who with Psyche's nature seems like her in the poet's word's, "the soul of innocent desire." In this poem we have evidence that, given up to his delight, as the author is, in physical beauty, he is able to read the nature to which it is as often a mask as an outward manifestation, and that he is not to be bribed by its allurements into any unfaithfulness to the truth of nature.

Poor Psyche, according to the old story, wanders into the precincts of her arch-enemy Venus herself, who straightway begins to torment her rival in beauty, who has thus stumbled into her power. There, in an enchanting plesaunce, she has the poor girl whipped by stalwart Amazons, until "like red flame she saw the trees and ground." And then comes this fine touch: —

> "But while beneath the many moving feet
> The small crushed flowers sent up their odor sweet,

Above sat Venus, calm and very fair;
Her white limbs bared of all her golden hair;
Into her heart all wrath cast back again,
As on the terror and the helpless pain
She gazed with gentle eyes and unmoved smile."

Admirable, and not exaggerated picture of a cold, cruel beauty, the cruellest and most coldly selfish of all created things. In portraying moods of mind our new poet is no less skilful than in his descriptions of passing scenes and his revelations of character. Psyche, weary and worn, sinks down in a swoon upon the banks of the Styx, —

"And there she would have lain forevermore,
A marble image on the shadowy shore,"

had not the Phœnix seen her, and for pity of her sweet face borne the news of her whereabout to Cupid, who flies to her, and rouses her by words of love, and assurances that now she shall be his, and share his divinity forever: —

"Then when she heard him, straightway she arose,
And from her fell the burden of her woes;
And yet her heart within her well nigh broke,
When she from grief to happiness awoke;
And loud her sobbing was in that gray place,
And with sweet shame she covered up her face."

But we must bring to a speedy end our studies of these delightful poems. We have not troubled ourselves with the plan or the machinery of "The Earthly Paradise," which are of the most artless sort — mere unconcealed contrivances by which a dozen tales are strung together, and which yet give the work a unity of purpose and of tone. The story of The Wanderers, who set sail in quest of that Utopia for which their hearts yearn, even like ours, who know that there is no Utopia, but which men five hundred years ago, seem to have thought might exist in some far country this side of the bourne from which no traveller returns, and who finally rest worn and weather-beaten among some kindly folk beyond the great gray waters, and who tell, and are told, these old-world tales, is at times a little prolix, but is surcharged with that poetic charm which Morris diffuses through all his writing.

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RICHARD GRANT WHITE.

Harper's Magazine.

IT is very remarkable that two poems should have been published within the last eighteen months, each filling a large volume, and revealing not only a new poet, but a nascent change in the character of the poetry of the time, without awakening more general interest and attention. When Mr. Bailey published his "Festus," twenty-five years ago, it was received by many as the most remarkable of modern poems since Goëthe's "Faust." When Alexander Smith's "Life Drama" appeared, the English reviews and magazines and newspapers overflowed with superlatives of praise, and a new poet was hailed with acclamation. The cry was caught up on this side of the sea, and it might have been supposed that Keats had an equal successor. More recently Mr. Swinburne's poetry, a kind of renaissance, or, perhaps, culmina-

tion, of the truly sensational, highly-colored modern verse, has had a great reputation. Meanwhile Tennyson was twenty years in coming to his fame, and Browning is still the poet of a few. And now comes William Morris, with "The Life and Death of Jason" and "The Earthly Paradise." Of the first there was a notice a few months since among the literary criticisms of this Magazine, and the second, like the first, has been welcomed by the best critics with an almost unreserved praise. But common conversation is by no means full of the poems and the poet, and there are doubtless a great many careful readers who have looked doubtfully at so ample a body of verse, and have passed it by.

Yet if they will stop long enough to taste fully, they will detect an unaccustomed flavor. It is neither Byron nor Wordsworth, nor Tennyson, nor Browning; neither of the technically "natural," nor of the spasmodic kind. It should, perhaps, challenge the most interested attention of every cultivated reader that the only poet mentioned in the notices of Mr. Morris's poems is Chaucer. That is a key to their character. We have come out of shadows and murky, lurid lights, into the sweet morning sunshine, and the whistling of robins, and the joyous voice of the lark and the bobolink. The breath of spring blossoms perfumes the air; the open landscape is peopled with heroic forms. The pervading pathos is natural and simple. There is no artifice of sentiment, no elaboration of emotion. This poetry is in no sense a repetition, or an imitation, or an echo of Chaucer; it is like him only because he is the most breezy, and blithe, and sincere of story-tellers in rhyme.

"The Life and Death of Jason" is the old tale of the search for the Golden Fleece, and the old tale is made as new and absorbingly interesting as if we were Greeks hearing it for the first time. We follow the fortunes of those ancient mariners as if they were friends who sailed last May, not as if they were the vague figures of a forgotten fiction. It is a Greek poem, but not as Swinburne's "Atalanta," or Matthew Arnold's "Merope," or Keats's "Hyperion" are. It is not a study in the Greek style, with a careful reproduction of the Greek form. It is Greek in the simple, broad, obvious treatment of a romantic narrative, without sentimentality, yet as cunningly adjusted to the necessity of modern interest as the "Iliad" to that of old Greece. The story is told as Homer would tell it were Homer an Englishman and writing today.

This is to say that Mr. Morris is a true poet; not an extremely clever, and cultivated, and imaginative, and poetic writer, who can turn off excellent work in many styles, like Owen Meredith, for example, and very many writers like Mr. Swinburne. He tells a story whose interest lies in the play of the cardinal human feelings, and with a delicacy and depth of insight, a broad and self-possessed mastery of manner, a freedom, and simplicity, and sustained power, which are wholly unrivalled among the recent singers. These two poems may be read with the same profound satisfaction that we read the best novels. They are refreshing and purifying, and yet the themes are all remote. They are wholly romantic in themselves as well as in their treatment. It is not Goody Blake and Harry Gill, not the Five Points or Wapping, not London or Saratoga, of which the poet tells. He

"Builds a bridge from Dreamland for his lay,"

for, with the instinct of a poet, he knows that imagination is as real as experience.

"Certain gentlemen and mariners of Norway," says the simple argument, "having considered all that they had heard of the Earthly Paradise, set sail to find

it, and after many troubles and the lapse of many years, came old men to some western land, of which they had never before heard; there they died, when they had dwelt there certain years, much honored of the strange people." At once, with this quaint yet pathetic prelude — for who knows not what the search for the Earthly Paradise must be? — we are wafted away into pure romance :—

"Forget six counties overhung with smoke,
Forget the snorting steam and piston stroke,
Forget the spreading of the hideous town;
Think rather of the pack-horse on the down,
And dream of London, small, and white, and clean,
The clear Thames bordered by its garden green;
Think, that below bridge the green, lapping waves
Smite some few keels that bear Levantine staves,
Cut from the yew-wood on the burned-up hill,
And pointed jars that Greek hands toiled to fill,
And treasured scanty spice from some far sea,
Florence gold cloth and Ypres napery,
And cloth of Bruges, and hogsheads of Guienne;
While nigh the thronged wharf Geoffrey Chaucer's pen
Moves over bills of lading — mid such times
Shall dwell the hollow puppets of my rhymes."

The tale begins at once in "a nameless city in a distant sea," upon whose quays have landed a little band of gray-beard wanderers, who are the remnant of the certain gentlemen and mariners of Norway who sailed to find the Earthly Paradise. The elders of the city salute them kindly, and, telling them that they too are the descendants of wanderers from some Grecian land, invite them to remain. Then one of the strange old men replies that he knows the Greek tongue, because he was born in Byzantium, but of northern parents, and long before his beard grew was taken back to Norway. There, when a pestilence raged, he and others were persuaded to leave the land of death and seek the happy shores of which a Breton Squire told them. The old man goes on to tell the sad story of their wandering. It is a delightful poem, full of romantic adventure and perpetually suggestive of Browning's lines:—

"The sad rhyme of the men who proudly clung
To their first fault and withered in their pride."

After long and weary years they come to the nameless city where they met this sympathetic welcome; and in every month the wanderers and the elders meet, and after an ample feast two tales are told, one by the hosts and the other by the guests. That of the elders is a Greek story, that of the northmen a northern legend. In the present volume there are the twelve narratives of half the year, March to August; and another volume will finish the year with twelve more. The Greek tales thus far are Atalanta's Race; the Doom of King Acrisius; the story of Cupid and Psyche; the Love of Alcestis; the Son of Crœsus; Pygmalion and the Image. The others are less known, but are very striking and fascinating.

This is the argument of much the most notable poem recently published; and if the wanderers among ourselves, seeking somewhere an autumn Paradise, are wondering with what new book to charm their retreat, let them open these poems of Morris's; and if they do not agree with John Morley that they will be remembered beyond Tennyson and Browning, they will agree with him that they are most delightful reading.

GEORGE W. CURTIS.

Putnam's Magazine.

It is about a year since Mr. Morris's first poem was published, and was heartily welcomed, especially by the English critics. At the head of his eulogists was Algernon Charles Swinburne, who, like himself, had first appeared as a Greek story-teller, and who hailed the new poet as a second Chaucer. Without being convinced of the justice of all Mr. Swinburne's enthusiasm about his friend, an enthusiasm as highly-colored as his own poetry, it is nevertheless impossible to read Jason without very great pleasure. The exquisite simplicity of the style, the grace and easy flow of the lines, and tone of truthfulness and serious intent which pervade its beautiful descriptions, made us forget the want of grander thought, or more intense dramatic power. It was all that it seemed meant to be, a beautifully told story in verse, and therewith we were content. * * * In the "Earthly Paradise" we have more and better than we had hoped. It is rare, indeed, that a poet gives us a volume of seven hundred pages within a year of its predecessor, and still more rare that in that time should be so much improvement.

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Of the twelve tales contained in this volume, six are from Grecian history and the others legends of various times and countries. The finest poem of all, for interest of subject, dignity of treatment, and flashes of real poetic fire, is the Love of Alcestis. In this lovely tale we are told how Admetus, assisted by Apollo, who serves him as a herdsman, wins to wife the daughter of King Pelias, and how Alcestis, when her husband's time comes to die, saves his life by giving her own in his stead. In the course of this poem occurs perhaps the finest passage in the whole book, the farewell and departure of Apollo. The god, in a speech of exquisite beauty and dignity, bids adieu to the earth, —

> "This handful that within its little girth
> Holds that which moves you so, O men that die;"

and after promising Admetus assistance in his last extremity, —

> "He ceased, but ere the golden tongue was still
> An odorous mist had stolen up the hill,
> And to Admetus first the god grew dim,
> And then was but a lovely voice to him,
> And then at last the sun had sunk to rest,
> And a fresh wind blew lightly from the west
> Over the hill-top, and no soul was there;
> But the sad dying autumn field-flowers fair,
> Rustled dry leaves about the windy place,
> Where even now had been the god-like face,
> And in their midst the brass-bound quiver lay."

Could there be anything in the way of simple narrative lovelier than this picture? We seem to stand among the "sad dying autumn field-flowers fair," and gaze with Admetus at the vanishing divinity, till the last ray of the celestial brightness has departed, and we turn to see only a "gray-haired shepherd driving down" the woolly sheep that must learn now to obey the voice of mortal herdsman. Throughout this poem we find more frequent traces of the finer gold of poetry; the diction rises continually to a higher level than in some of the tales, in which there seems little absolute necessity for the poetic form. We might go through all the Son of Crœsus, for instance, or the Watching of the Falcon, without finding any such lines as these:

—— "the night
Grew dreamy with a shadowy sweet delight."

"Her lovely shadow even now did pass
Along the changeless fields, oft looking back,
As though it yet had thought of some great lack."

"But Time, who slays so many a memory,
Brought hers to light, the short-lived loving Queen;
And her fair soul, as scent of flowers unseen,
Sweetened the turmoil of long centuries."

After Alcestis, in order of excellence, comes perhaps the Cupid and Psyche. A greater genius would probably have given us more of the spiritual aspects of the fable, but we will not quarrel with our poet, who has told us the old, old story in his sweetest words. * * * The picture of Psyche wandering through the world after she has lost her love, is most beautifully drawn.

"Like a thin dream she passed the clattering town,"

is one of Mr. Morris's felicities of expression.

And above all, and through all the grace and simplicity of the narrative, the music of the flowing verse, the vividness of the lightly sketched pictures, is the exquisite purity of thought, which pervades the book like an atmosphere. It is lovely with the perfume of a beautiful soul and a sweet imagination. Its tender moonlight effects, its dreamy music, soothe us to sleepy peace. It is a book preëminently for lovers and lazy people; a book to carry into the country and read under a tree, with a little brook keeping time to the flowing lines; a book to loiter and dream over, not to analyze and criticise.

The Nation.

THIS new volume of Mr. Morris's is, we think, a book for all time; but it is especially a book for these ripening summer days. To sit in the open shade, inhaling the heated air, and, while you read these perfect fairy tales, these rich and pathetic human traditions, to glance up from your page at the clouds and the trees, is to do as pleasant a thing as the heart of man can desire. Mr. Morris's book abounds in all the sounds and sights and sensations of nature, in the warmth of the sunshine, the murmur of forests, and the breath of ocean-scented breezes. The fulness of physical existence which belongs to climates where life is spent in the open air, is largely diffused through its pages: —

. . . "Hot July was drawing to an end,
And August came the fainting year to mend
With fruit and grain; so 'neath the trellises,
Nigh blossomless, did they lie well at ease,
And watched the poppies burn across the grass,
And o'er the bindweed's bells the brown bee pass,
Still murmuring of his gains: windless and bright
The morn had been, to help their dear delight.
. . . . . Then a light wind arose
That shook the light stems of that flowery close,
And made men sigh for pleasure."

This is a random specimen. As you read, the fictitious universe of the poem seems to expand and advance out of its remoteness, to surge musically about your senses, and merge itself utterly in the universe which surrounds you. The summer brightness of the real world goes half-way to meet it; and the beautiful figures which throb with life in Mr. Morris's stories pass lightly to and fro between the realm of poetry and the mild atmosphere of fact. This quality was half the charm of the author's former poem, "The Life and Death of Jason," published last summer. We seemed really to follow, beneath the changing sky, the fantastic boat-load of wanderers in their circuit of the ancient world. For people compelled to stay at home, the perusal of the book in a couple of mornings was very nearly as good as a fortnight's holiday. The poem appeared to reflect so clearly and forcibly the poet's natural sympathies with the external world, and his joy in personal contact with it, that the reader obtained something very like a sense of physicial transposition, without either physicial or intellectual weariness. This ample and direct presentment of the joys of action and locomotion seems to us to impart to these two works a truly national and English tone. They taste not perhaps of the English soil, but of those strong English sensibilities which the great insular race carry with them through their wanderings, which they preserve and apply with such energy in every terrestrial clime, and which make them such incomparable travellers. We heartily recommend such persons as have a desire to accommodate their reading to the season — as are vexed with a delicate longing to place themselves intellectually in relation with the genius of the summer — to take this "Earthly Paradise" with them to the country.

* * * * * * * *

The author, in his "Jason," identified himself with the successful treatment of Greek subjects to such a degree as to make it easy to suppose that these matters were the specialty of his genius. But in these romantic modern stories the same easy power is revealed, the same admirable union of natural gifts and cultivated perceptions. Mr. Morris is evidently a poet in the broad sense of the word — a singer of human joys and sorrows, whenever and wherever found. His somewhat artificial diction, which would seem to militate against our claim that his genius is of the general and comprehensive order, is, we imagine, simply an achievement of his own. It is not imposed from without, but developed from within. Whatever may be said of it, it certainly will not be accused of being unpoetical; and except this charge, what serious one can be made? The author's style — according to our impression — is neither Chaucerian, Spenserian, nor imitative; it is literary, indeed, but it has a freedom and irregularity, an adaptability to the movements of the author's mind, which make it an ample vehicle of poetical uttearnce. He says in this language of his own the most various and the most truthful things; he moves, melts, and delights. Such, at least, is our own experience. Other persons, we know, find it difficult to take him entirely *au sérieux*. But we, taking him — and our critical duties too — in the most serious manner our mind permits of, feel strongly impelled, both by gratitude and by reflection, to pronounce him a noble and delightful poet. To call a man healthy now-a-days is almost an insult — invalids learn so many secrets. But the health of the intellect is often promoted by physical disability. We say therefore, finally, that however the faculty may have been promoted — with the minimum of suffering, we certainly hope — Mr. Morris is a supremely healthy writer. This poem is marked by all that is broad and deep in nature, and all that is elevating, profitable, and curious in art.

The Round Table.

THE very breath of June, its tenderness, its gracious calm, its infinite repose, seems to breathe through the music of these verses; one almost catches on the page the shifting play of sun and shade from the rose trellises under which they were surely written:—

> . . . "the murmur of the stream,
> The rustling boughs, the twitter of the birds,"

seem to mingle with their soft, sad cadence. And reading thus, one is apt to fling criticism, as he flings care, to the winds, and, fully resigned to the spell of the poet, to drink his fill of enjoyment. So we are not disposed to find fault, and indeed it is difficult to choose words which shall suffice without extravagance to express our praise.

* * * * * *

There are not many poets of the present generation who can write better poetry than this; there is none who can attire so much graceful simplicity of thought in such simple grace of language, who can wed such straightforwardness of sense to such exquisite melody of rhythm, who can so completely satisfy one's perceptions of poetic beauty with so little appeal to poetic ornament.

* * * * * *

Mr. Morris's faults are easily numbered; it is more difficult, within the limits of such a notice as this, to enumerate his beauties. Many there are which the ordinary reader can scarcely miss: his directness, his clearness, his simplicity, the firmness and fineness of his style, the beauty of his rhythm, in whose music there is a certain subtle pathos we find it difficult to define, unlike the cadence of any other poet, and which we can only trace to the singular preponderance of Saxon words and of monosyllables. But what few readers will discern on casual inspection are the delicate touches with which Mr. Morris finishes his pictures into unusual perfection, as in the charming description of Psyche's meeting with her sisters:—

> "Then did she run to take them by the hand,
> And laid her cheek to theirs, and murmured words
> *Of little meaning, like the moan of birds*" (p. 377);

or of Andromeda rescued by Perseus:—

> "For her alone the sea breeze seemed to blow,
> For her in music did the white surf fall,
> For her alone the wheeling birds did call
> Over the shallows, and the sky for her
> Was set with white clouds far away and clear
> Even as her love; this strong and lovely one
> Who held her hand was but for her alone" (p. 275);

or the beautiful expression of the dying Admetus,—

> "Stoop down and kiss me, for I yearn for you
> *E'en as the autumn yearneth for the sun*" (p. 493);

the pathetic farewell of Alcestis, which is too long to quote; or the picture of *The Lady of the Land*, p. 513,—

> "Naked she was; the kisses of her feet
> *Upon the floor a dying path had made;*"

* * * * * *

But it needs not to multiply examples which indeed would be endless; we have said enough to show the high value we set on a poem which it is not easy to value too highly, and which, if it cannot, as its author fears, —

"Make quick coming death a little thing,
Or bring again the pleasures of past years,"

must certainly win for him a longer memory than the one he modestly hopes for, a nobler name than —

"The idle singer of an empty day."

New York Independent.

WHEN "The Life and Death of Jason" appeared, scarce a year ago, it was quietly welcomed, and found not many but appreciative readers. It was hardly to be expected that classic tales could be made popular when sung by minstrels this side of the dark ages. The Myriad-Minded had dramatized the death of Cæsar; but what other immortal work of modern times is founded on ancient tale or history? And yet there has been a constant fascination about these scenes of distant romance, and few of our English poets, from Chaucer to Tennyson, have failed to court the muses of the Aonian Mount.

But a few months have passed by, and Mr. Morris issues yet another volume of nearly seven hundred pages, and promises a second of equal bulk, which shall conclude the work. Such a race-horse speed in composition well nigh takes away our breath, and we involuntarily mutter the rule which Horace oracularly lays down to young authors, —

"*Nonumque prematur in annum,*
Membranis intus positis,"

and open the volume with no little suspicion.

But a nine years' gestation is a law for that style of literary artists whose forte is elaboration, and is no law for genius; and genius Mr. Morris possesses. The "Earthly Paradise" is worthy of the author of "Jason."

* * * * * *

But in his own sphere Mr. Morris is unequalled. His stories have all the simplicity of one of Andersen's fairy tales. He does not hesitate to modify the details of classic mythology; and his taste is in such exquisite harmony with the antique that there are no seams between shreds of Grecian and English fancy, sewed into a modern patchwork. Nor yet do the classic tales seem purely Grecian. They are, rather, undefined in time and place — pure tales of fancy.

We admire, then, three things in Mr. Morris: his sustained power of invention, which can add the interest of novelty to well-worn tales; his extreme simplicity, so charming and so rare, and so beautifully adapted to his themes — a simplicity which allows no poetical flourishes, scarce a metaphor or a simile, nothing more pretentious than the simple "pale as privet," which, twice repeated, is almost the only comparison in the whole volume, even as *'os nephos — like a cloud* — is the only simile which Demosthenes allows himself in his oration "De Corona"; and, finally, a sympathy with the unreal, the distant, the vague, which, if not very healthy, is yet delightful, and which reminds one rather of a seer telling in unconscious soliloquy the vision which with closed eyes he sees, or dreams he sees, in some distant haze. * * *

We might like now and then a little more condensation; we might at times prefer a more perfect rhythm; but we cannot avoid welcoming the poem as worthy to rank among the best productions of the century. Nothing can be more charming for a summer's vacation, or, better, for a hazy autumn afternoon, when sky and earth and leaf all seem least real; and it needs scarce an overwrought fancy to see "the yellow-skirted fays," not yet banished from earth with the "flocking shadows pale."

New York Times.

THERE can be no question in the mind of any critic with regard to the extraordinary industry of Mr. Morris. It was only last year that he came before the world for the first time with a poem, under the title of *Jason*, which contained about eleven thousand lines. We now have a series of poems, amounting in the whole to twice the length of *Jason*, and at the end of the volume a continuation of the series is announced, apparently to extend over the same compass. This is a wonderful instance of quick writing, to say nothing of the fertility of the poetic genius, and if Mr. Morris is not publishing works which have long been in hand, the mere manual labor which he is equal to must surprise even a practised journalist, who is accustomed to use his pen as freely as most men. Yet the further marvel remains that there is no sign of crudeness or haste in Mr. Morris's compositions. The tales and legends of which his new poem is constructed are as perfect in workmanship as *Jason*—a new version of an old story that compelled the reluctant admiration of men who took up the book with a certain prejudice against both it and the author. * * *

Chaucer is Mr. Morris's model, and the old master reappears in the disciple. To some readers the ease and unambitious grace of these poems will seem to savor of monotony. There are few of those lines in the poem which certain critics like to quote in italics. The work is one of uniform excellence, not of exceptional brilliancy. * * * The mastership which Mr. Morris possesses over our mother tongue would alone repay every reader for the hours devoted to this work, even if those hours were snatched from the most engrossing pursuits.

We have already stated that the *Earthly Paradise* is formed of a number of different stories, so that a detailed analysis of the poem would be both unreadable and unprofitable, even if the critic had the patience to make it. The prologue is sufficient by itself to satisfy the sternest judges of the right of Mr. Morris to be ranked among the true poets of this century. * * * We are disposed to think that this prologue, called "The Wanderers," will haunt the recollection of the reader longer than any of the classical or Northern legends which make up the substance of the volume. We follow the adventures of the "gentlemen and mariners of Norway" with the interest which very few records of travel succeed in inspiring. Sometimes they are beating about at random on unknown seas, at other times they have landed on the coast which, to their self-deluded eyes, seems to be the entrance to the Earthly Paradise. Then come their toilsome marches, their hardships, their bitter disappointments and sorrows. One such expedition into a land of idolaters, where human sacrifices are part of the religion of the country, reads like a metrical version of Prescott's account of the advance of Cortes into Mexico. The story of the "Spanish Conquest" was undoubtedly familiar to Mr. Morris before he sat down to relate the wayward fortunes of the "Wanderers." The Norsemen tarry, in one or the other of these strange lands, and as they grow older and more hopeless in

their quest, their reflections, being based rather upon retrospection than anticipation, take a sombre cast. It is while they are in these moods that the pathetic quality of Mr. Morris's muse finds its exercise. * * *

New York Evening Post.

"THE Earthly Paradise" is in many ways a better work than "Jason." It is not, perhaps, so carefully finished, either in design or expression. The reader in this, oftener than in the former work, feels the lack of that undying patience with one's own work which alone accomplishes perfection. Yet there is an apparent advance in power in the collection of stories. The author speaks, on the whole, more simply, more intelligibly; he sustains the human interest of his tale more uniformly; and in several passages rises to a nobler style than he had attained in "Jason."

* * * * * *

Mr. Morris's book is in itself charming. The stories of Atalanta, Alcestis and Pygmalion have never been told so well. Apart from the dusky world the reader is taken into a life of the imagination, another human race; like this, so as to awaken our sympathies, but yet more unlike it, so as to rest our hearts. Anything less in unison with the strifes and aims of the age can scarcely be dreamed. There is nothing in the events, the persons, the words, to connect the work with this century or with England. It is the permanent element of our language in which it is written; and it is the permanent element of human nature in which it seeks its interest.

Boston Transcript.

THE previous poem by Mr. Morris was so good, and so original in its excellence, that his present venture will naturally be subjected to tests of more than ordinary severity. These, we think, "The Earthly Paradise" will bear. As a narrative poet the author takes Chaucer for his model, and though his seeming artlessness is real artfulness, it is still full of fascination. Let any reader once commit himself to any one of these delicious narratives,—"Atalanta's Race," "The Man Born to be a King," "The Doom of King Acrisius," "Cupid and Psyche," "The Love of Alcestis," or "Pygmalion and the Image,"—and he cannot fail to feel the spell of its melody, and to have his imagination filled with its events and images. Nobody who wishes to gain an idea of the original poetic literature of the present time can afford to overlook "The Life and Death of Jason," and "The Earthly Paradise."

Boston Daily Advertiser.

The *Earthly Paradise* is the sweetest volume of poetry we have seen for a long time. Its absolute merit cannot be judged of at once. At present, with its melodies ringing in our ears, and all the pictures of the four seasons and all the tropics orderly and clear before our eyes, it seems as if the genuine instrument of Chaucer were touched again by a worthy hand; as if England were essentially the same healthy England, our language the same great language, our hearts the same hearts to which the world six hundred years ago owed the immortal Canterbury Tales.

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"Open this poem where the reader may, he will find in it broad and simple pictures of the olden days. It is true art alone which can draw pictures with this living simplicity, whether in bare outline or in full blaze of color; and this art Mr. Morris possesses in a high degree." — *The Standard.*

"Musical, clear, and flowing, strangely imaginative and suggestive, presenting pictures of almost incomparable beauty, it is a work of which an epoch may be proud." — *Sunday Times.*

SOME RECENT NOTICES of William Morris's "Earthly Paradise," more especially with reference to "The Lovers of Gudrun."

From the Brooklyn Union.

"'The Earthly Paradise' is the great poem of the day, if not the greatest poem of the century. It may grow slowly into public favor, but it will rise, year by year, in the world's estimation. It is a gallery of pictures for all times and all occasions, and each picture is a masterpiece."

From the Boston Daily Advertiser.

"'The Lovers of Gudrun' will convince the most sceptical of Mr. Morris's high dramatic power, and of his gift of depicting and analyzing the human heart. . . . . It is refreshing to think that our race is capable of producing such a poet."

From the New York Herald.

"The great poem in the book is, however, 'The Lovers of Gudrun.' No space that we can spare for a much larger article than this would be sufficient to review it as it deserves. We shall not, therefore, even attempt to give the plot. It is a tale of love, jealousy, hate, and revenge, founded on an Icelandic legend. Mr. Morris had full opportunity for displaying his genius in this work, and he has lost nothing of it. All the passions which can sway the human heart are described with a vividness that impresses the mind with a series of pen-paintings which will long remain undimmed. And yet Mr. Morris seems incapable of describing a totally depraved man. Bodli's crime is half forgiven in his agony, and even for the wretched brothers of Gudrun we feel a pang of pity. As for Gudrun herself, Mr. Morris has so drawn her that we forget the madness of the jealousy that prompts her to urge her husband to the killing of the man she loves better than all else on earth. We have only sympathy for her sufferings."

From the New York Evening Post.

"The Icelandic legend of 'The Lovers of Gudrun' is, we think, the finest poem of this autumn series and perhaps the finest of all that Mr. Morris has yet written. It is most vividly wrought out in costume, in scenery, and in portraiture of character, and in its tragic finale manifests a higher dramatic power than is displayed in any other poem of the author. We submit no extracts from this or any other of the stories, because of all poets Mr. Morris loses most from being read in detached passages, and every lover of poetry will read him in full."

From the Boston Transcript.

"'The Earthly Paradise' should be found in every library. To the enthusiast in mythic lore it will be an unfailing spring of enjoyment, to be read and reread, and often referred to. We have nothing but praise for these noble poems, and we are never weary in gathering the dainty fruits and in plucking the fresh flowers which are found within the enchanted borders of Mr. Morris's 'Earthly Paradise.'"

"The *John Bull* declares its sincere conviction that in Mr. Morris, the author of 'The Earthly Paradise,' England possesses a greater poet than Mr. Tennyson."