

NORWEGIAN
GRAMMAR AND READER
JULIUS E. OLSON

UNIVERSITY OF TORONTO

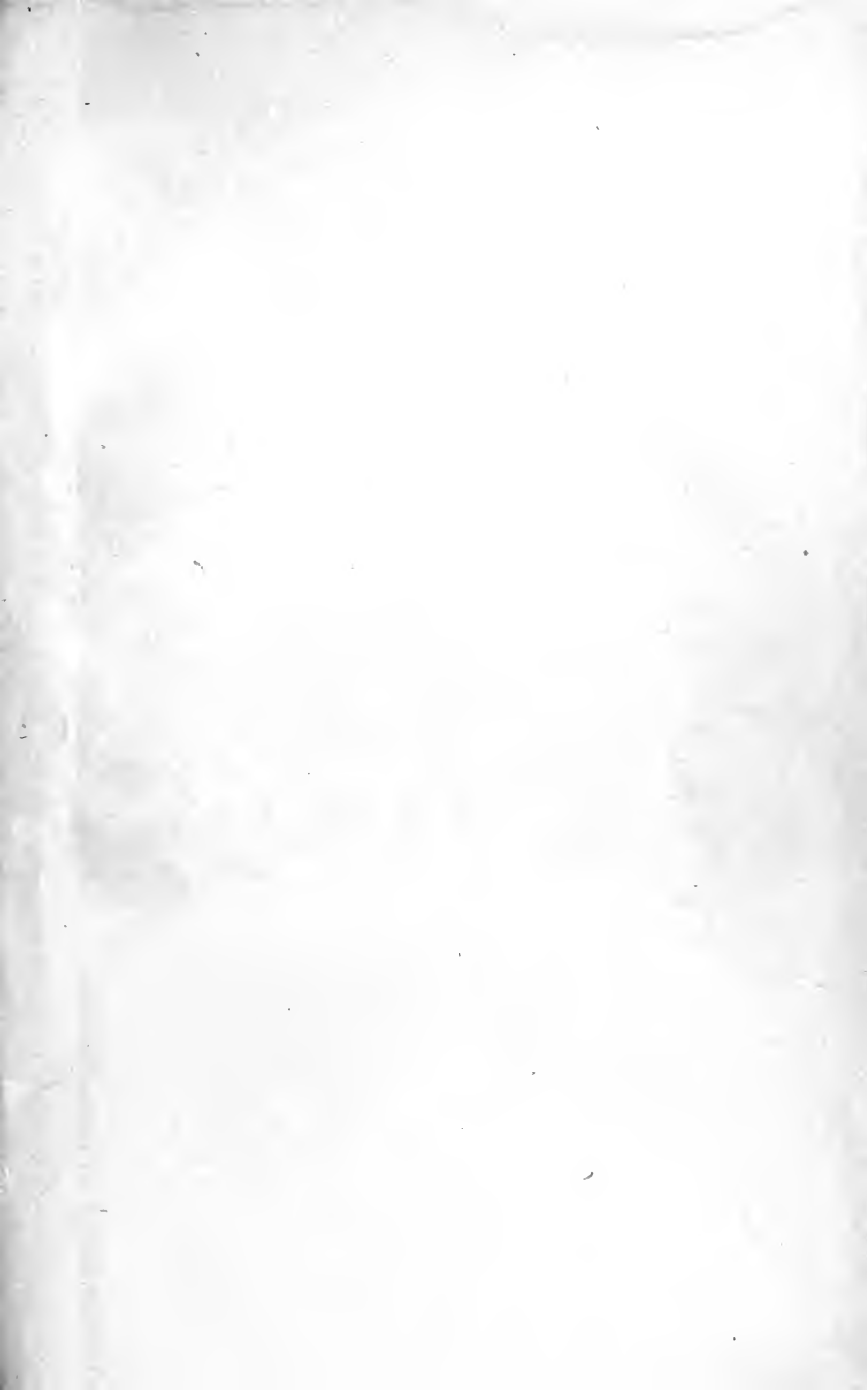


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NORWEGIAN

GRAMMAR AND READER

WITH NOTES AND VOCABULARY

BY

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PREFACE.

This book is an attempt to produce a practical manual for students that desire to gain access to Norwegian literature. It is designed not only for the class-room, but also to meet the demands of Americans endeavoring by means of self-instruction to acquire a knowledge of the language, and, furthermore, to serve as a guide to that increasingly large number of persons of Norwegian parentage, who, having some knowledge of spoken Norwegian, desire to know something of Norwegian literature. The wants of these various classes are somewhat different, it is true, and the effort to satisfy them within the limits of one moderate-sized volume has presented many difficulties. Omissions and eliminations have been necessary. No doubt some will feel that the book should have contained a series of exercises for translation into Norwegian. The space devoted to the Reader, Notes and Vocabulary has prohibited this, in conformity with the essential idea of the book, that of being an introduction to the literature of Norway. But the Grammar does contain a large number of carefully translated illustrative sentences, which, to the skillful instructor, and even to the eager student, may serve the purpose of the more formal exercises; for they have been chosen with the double view of laying something of a foundation for a speaking knowledge of the language, and of giving the beginner some familiarity with the essentials of the language before attempting the Reader, especially if he does not have the assistance of an instructor.

The selections in the Reader have been made on the basis of literary excellence and historical interest. The aim has been to make them of such a nature as to engage the heart as well as the head of the learner, that he may be led to peruse them as literature, and not merely as reading exercises. The first selections will be found to be comparatively easy; the last are of sufficient difficulty so that the student who has mastered them may feel that he is prepared to read any modern Norwegian or Danish author. After the beginner has gained some knowledge of the pronunciation and a general familiarity with the principal grammatical forms, he should spend considerable time on some of the first selections—the second and fifth, for instance. These are easy and interesting, and contain constantly recurring words and phrases that are an encouragement in the first efforts at translation.

The Notes are intended to give adequate explanations of the more difficult passages in the text, and the necessary literary and historical information for a due appreciation of the selections in the Reader. It is also hoped that they may incite the student to seek beyond the limits of this book for a further acquaintance with the authors represented.

The Vocabulary does not aim to give complete definitions, but only such meanings as occur in the Reader. In connection with the list of verbs and the cross-references to the Grammar, the Vocabulary will be found sufficiently full and complete so that the laborious and perplexing task of using an independent dictionary may be obviated. When such a work is needed for supplementary reading, Larsen's "*Dansk-Norsk-Engelsk Ordbog*," Copenhagen, 1897, is recommended.

In the preparation of the Grammar I have been under special obligations to Hofgaard's "*Norsk Grammatik*" and Poestion's "*Lehrbuch der norwegischen Sprache*." In the matter of orthography, except in regard to the use of capital

letters, I have followed Aars's "Norske Retskrivningsregler," eleventh edition; but the selections from Ibsen have not been normalized. (See Notes, p. 257.)

I have seen fit to call this work "A Norwegian Grammar and Reader," instead of using the cumbersome and awkward term "Dano-Norwegian." (See Notes, p. 280.) Although the common literary language of Norway is Danish in its general structure, it nevertheless presents numerous differences in pronunciation, vocabulary and grammatical details. The literary activity that Norway has experienced, especially during the last forty years, has developed many peculiarities of language quite foreign to Danish. Norway has numerous vigorous dialects from which modern authors have drawn pithy words and happy turns of phrase. The language, like its literature, is instinct with modernness.

THE AUTHOR.

MADISON, WIS., December 31, 1897.

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NORWEGIAN GRAMMAR.

THE ALPHABET.

I. In Norwegian both the German and the Roman characters are used. The former, however, are gradually yielding to the latter. The letters of the alphabet are as follows :—

ROMAN.	GERMAN.	NAME.
A, a	Ȧ, ȧ	ah
B, b	Ḃ, ḃ	bay *
C, c	Ḙ, ḙ	say *
D, d	Ḑ, ḑ	day *
E, e	Ḛ, ḛ	ay *
F, f	Ḟ, ḟ	eff
G, g	Ḡ, ḡ	gay *
H, h	Ḥ, ḥ	haw (see 13, a).
I, i	Ḭ, ḭ	ee
J, j	Ḱ, ḱ	yod
K, k	Ḳ, ḳ	caw (see 13, a).
L, l	Ḍ, ḍ	ell
M, m	Ṁ, ṁ	em
N, n	Ṇ, ṇ	en
O, o	Ṑ, ṑ	oo (see 8).
P, p	Ṓ, ṓ	pay *
Q, q	Ṕ, ṕ	coo
R, r	Ṛ, ṛ	air (short, with rolled r).
S, s	Ṣ, ṣ	ess

* See note on page 2.

ROMAN.	GERMAN.	NAME.
T, t	Ṭ, t	tay *
U, u	ll, u	ou (in 'you,' see 9).
V, v	Ṽ, v	vay *
W, w	Ṛ, w	dobbelt vay
X, x	Ṙ, x	ex
Y, y	Ÿ, y	ee † (with pouting lips).
Z, z	Ṣ, z	set
Æ, æ	ṚḂ, æ	a † (in 'am').
Ø, ø, (ö)	Ø, ø	u † (in 'urn').
Aa, aa (Å, å)	Ṛa, aa	awe (see 13, a).

* Care must be taken in pronouncing these equivalents not to introduce the "vanish." The vowel sounds in Norwegian (except diphthongs) are all simple, whereas, in English, long vowels have almost always a compound or partially diphthongal quality, called vanish. If these English sounds be graphically represented by curves, the Norwegian sounds will be represented by straight lines.

† As these vowels (y, æ, ø) have no corresponding sounds in English, it is impossible to represent them exactly with English letters. They take their names from their simplest value.

CAPITAL LETTERS.

2. Formerly capital letters, besides being used, as in English, at the beginning of a sentence, etc., were also used for all nouns and words used as nouns, and for some pronouns (see 70); but not for proper adjectives; as, *en amerikansk Stat*, an American state. The official orthography of Norway and Denmark, as at present taught in the public schools, uses capital letters only at the beginning of a sentence, in the second personal pronouns **I, De, Dem**, you, and the possessive adjective **Deres**, yours, and in proper names; but not in titles, nor in the names of the months or days of the week. But many writers, especially in newspapers, do not follow the official orthography.

ACCENT.

3. In native Scandinavian words, and words derived from native German words, the accent is usually on the root syllable, as *Barn*, child, *Bárndom*, childhood. In compound words the first part (unless it is a prefix) has the primary and the other the secondary accent, as *Ís-hus*, ice-house. Words with the prefixes *be-*, *er-* or *ge-* never have the accent on the first syllable, while those with *for-* and *u-* often do. Nouns of Latin origin are usually accented on the last syllable; as, *Stu-dént*, *Kul-túr*, *Sol-dát*. Verbs of foreign origin are accented on the penult; as, *stu-dé-re*, to study; *re-for-mé-re*, to reform.

On account of the numerous variations, rules relating to accent, except those of the most general kind, are of but little assistance to the beginner.

For an explanation of musical accent or inflection (*Tonelag*) see first page of Notes.

VOWELS.

4. The vowels are *a*, *e*, *i*, *o*, *u*, *y*, *æ*, *ö* and *aa* (or *å**).

For convenience **a**, **o**, **u**, and **aa** are called hard vowels, **e**, **i**, **y**, **æ** and **ö**, soft.

The distinction between long and short vowels must be learned chiefly by practice, but the following observations will be found useful.

In pronouncing the Norwegian vowels the lips are brought into more prominent play than in English, for in the production of the rounded vowels, *o*, *u*, *y*, *ö* and *aa*, a considerable pouting of the lips is necessary, and in the unrounded vowels, *i*, *e*, and *æ*, a decided "chinking" or spreading out of the corners of the mouth must be practiced.

In accented syllables a vowel is usually long when it precedes a single consonant, as *Dag*, day; *Kultúr*, culture. It is short when it precedes two consonants,

* The character *å* is originally Swedish, but is now gradually displacing the Norwegian and Danish *aa*.

especially a double consonant, as in *Helt*, hero; *Bakke*, hill. The long sound of a vowel is not, however, affected by the combination of different consonants resulting from the addition of inflectional or tense endings, unless the combination be **-dt**; as, *spare*, to save, and *sparte*, saved, in both of which cases the vowel is long. Before **-dt** the vowel is always short; thus, in the adjective *god*, good, the vowel is long, but in *godt*, the neuter form of the same adjective, the vowel is short on account of the combination *dt*.

- a. In words with the same spelling but different length of vowel and different signification, where ambiguity may easily arise, the long sound of the vowel is often indicated by the sign of accent; thus *för* is the past tense of *fare*, to fare, go, while *for* is the preposition 'for,' and has a short vowel.
- b. In some words the short sound of the vowel is, by some writers, shown by a doubling of the final consonant; thus, *viss*, certain; *Dugg*, dew; *Egg*, egg. (In *vis*, wise; *Dug*, cloth; *Eg*, oak, the vowel is long.)
- c. When a final consonant is doubled in the plural of nouns and in the plural and definite forms of adjectives, the preceding vowel is short; thus, *Gut*, boy, *Gutter*, boys; *en let Bog*, a light book, *lette Böger*, light books, *den lette Bog*, the light book.

5. **A** has the sound of *a* in 'father': the difference between long and short **a** is only quantitative. Ex.: long, *Fa-der*, father; *Mad*, food; short (i. e. pronounced with the same position of the vocal organs, but more quickly), *Fad-der*, sponsor; *gam-mel*, old; *Mand*, man.

6. **E** and **æ** are treated together, because their values exactly correspond. These are: 1) The closed sound, long, which is like English *a* in 'lay' without its vanishing or diphthongal quality. Ex.: *le*, laugh; *Sne*, snow; *Sten*, stone; *leve*, live; *Træ*, tree; *Bræ*, glacier; *Knæ*, knee: and the same sound short, as in *et*, a or an; *Bredde*, breadth; *fedt*, (neuter of *fed*, fat).

2) The open sound, long, which is equal to English *e* in 'ell.' Ex.: *Fædre*, fathers; *Glæde*, joy; *dræbe*, kill;

Sted, place; *Kjedel*, kettle; and the same sound short, which is like *e* in 'ebb.' Ex.: *Mænd*, men; *hænge*, hang; *Fjeld*, mountain; *let*, light; *Seng*, bed. *fjell*.

- a. Unaccented *e*, when final, is very short, and before liquids (*l, m, n, r*) in final syllables is practically suppressed. Ex.: *He-ste*, horses; *beg-ge*, both; *vak-ker*, (pr. *vak-k'r*), pretty; *Han-del* (pr. *han-d'l*), trade; *li-den* (pr. *li-d'n*), little.

3) The broad sound before *r* in the accented syllable of native root-words. This sound is like the English *ai* in 'air' (pronounced with a spreading of the lips). Ex.: long in *er*, am, is, are; *her*, here; *Hær*, army; *være*, to be; short (like *a* in 'at') in *sterk*, strong; *værd*, worth.

- b. In words where *r* is an inflectional or tense ending, and in foreign words, *e* and *æ* do not have this broad sound, but follow the general rule; that is, are long or short, according to their position. Ex.: *ser* (from *at se*), sees; *mer* (the comparative of *meget*, much), more; *Manér* (a foreign word), manner; *Europæ-er*, European.

- c. There are exceptions to the general rules in regard to the pronunciation of *e* and *æ*. In fact, the pronunciation of them not only is different in Denmark and Norway, but varies in different parts of Norway. The following irregularity is important: *de*, they, and *De*, you, are pronounced like the English combination 'dee'; and *jeg*, I, may be approximated by the English 'yea,' quickly pronounced, with a slight suggestion of an *ee* sound at the close.

7. **I** long is like *e* in 'he,' or *i* in 'pique,' as *Mil*, mile; *Is*, ice; *Tid*, time; *ri-de*, to ride. When short it is like *i* in 'it,' as *Fisk*, fish; *Lin-ned*, linen; *Ild*, fire; *spil-le*, to play.

- a. In the following pronouns the vowel *i* has a very irregular pronunciation: *mig*, me, *dig*, thee, *sig* (the reflexive), himself, etc.; they are pronounced nearly like the English words 'may,' 'day,' 'say.' To be exact, the *-ig* of these words has the same phonetic value as the *-eg* of *jeg*, explained above in 6, c.

8. **O** has a closed and an open sound, each of which may be long or short. The closed *o*, long, has the

sound of our *oo* in 'food,' uttered with a more decided projecting of the lips than is usual. Ex.: *Fod*, foot; *Mod*, courage; *god*, good; *stor*, large; *moden*, ripe. The short sound is different only in quantity, like *oo* in 'foot.' Ex.: *Ost*, cheese; *Bonde*, peasant; *bort*, away.

1) The open *o* is the same as *aa* (*å*). It may be approximated by pronouncing the English 'awe' with a rounding of the lips. It is between the sound of 'awe' and 'oh.'

2) Open *o*, long, occurs principally before *v* and *g*, also in the possessive adjective *vor*, our. Ex.: *Bog*, book; *Lov*, law; *do-ven*, lazy; *og*, and.

3) Open *o*, short, is the same as the long except in quantity. It occurs much more frequently than the short *o* closed, and should be carefully practiced. It is like the German *o* in *Gott*. That is, the Norwegian *godt* (the neuter of *god*, good) is like the English 'got' pronounced quickly with a projecting and rounding of the lips. Ex.: *Fos*, waterfall; *at holde*, to hold.

9. *U*, long, is like *ou* in 'you': it is the closed *o* long, thrown further forward in the mouth; as in *Gud*, God; *Ful* (pronounced like the English 'yule'), Christmas; *du*, thou. The short sound is nearly like *oo* in 'foot.' Ex.: *Gut*, boy; *Hund*, dog. Care should be exercised not to give initial *u* its English sound as in 'union.'

10. *Y*, long, is the English *ee* pronounced with a projecting and rounding of the lips. It is the equivalent of the German *ü* and the French *u*. Ex.: *By*, city; *Lyd*, sound; *ty-ve*, twenty; *Dyr*, animal; *kry-be*, to creep. Short *y* differs from the long only in quantity. Ex.: *Byg-ge*, to build; *Lyst*, pleasure; *Styk-ke*, piece; *Styr-ke*, strength.

a. In the numerals *fyrretyve*, forty; *syttien*, seventeen; *sytti*, seventy, the *y* of the first syllable has the sound of *ø* (see 12.)

II. *Æ* (sometimes written *Ā*, *ä*) has the same sound as *e* (see 6.)

a. The use of *æ* instead of *e*, and *vice versa*, is somewhat perplexing. Many words formerly written with *æ* now have the simpler letter *e*; in others the *æ* is retained for etymological and other reasons. The following general rule is observed in the official orthography of Norway: *æ* is always used to represent the *e* sound in words which have a related or derivative word in *a* or *aa*. Ex.: *Fædre* (from *Fa-der*, father), fathers; *Færd* (from *fare*, to go), expedition; *Sæd* (from *saa*, to sow), seed.

b. In consulting a lexicon for a word that has one of these letters (*e* or *æ*), the above irregularity should be kept in mind. Thus, the word for 'priest' in most lexicons will be spelled *Præst*, whereas in modern literature the more common form is *Prest*. ✓

12. *Ø*, *ø* (*ö*), has no equivalent sound in English. Long *ø* is like the German *ö* in *Göthe*, or the French *eu* in *peur*. It closely resembles the vowel sound in the provincial American pronunciation of 'burn,' only the learner must be careful not to introduce an *r* sound after *ö* where there is no *r*. To produce it the lips must be well rounded and projected. Ex.: *Ø*, island; *Øre*, ear; *hö-re*, hear; *fö-de*, feed; *röd*, red. Short *ø* is different only in quantity. It is equivalent to the French *eu* in *peu*, or the German *ö* in *Götter*, and resembles the *u* in 'hurry.' Ex.: *Höst*, autumn; *Löfte*, promise; *Söster*, sister.

a. Before *gn*, *ö* has the sound of the diphthong *öi*, (14, 2), the *g* becoming silent. Thus, the word *Lögn* is pronounced as though written *Löin*.

13. *Aa* (*å*), long, has the same sound as open *o* (see 8, 1). Ex.: *Aal*, eel; *Daad*, deed; *aaben*, open; *gaa*, go. The short sound differs only in quantity. Ex.: *Haand*, hand; *maat-te*, must. *åpen*

a. The names of the letters *h* and *k* have this sound; namely, *haa* and *kaa*.

DIPHTHONGS.

14. The diphthongs are **ei**, **öi**, **au** (sometimes **ou**), and in words of foreign origin, **ai**, **oi** and **eu**. *Ie* is not a diphthong; thus, *bi-e*, to wait; *Pi-e-tét*, piety; *Fa-mi-li-e*, family. Some modern authors write *j* instead of *i* in these diphthongs, a substitution not recognized in official orthography.

1) **Ei** is a compound sound made up of the *a* in 'age' and the *e* in 'eat' pronounced rapidly together. It has its exact equivalent in the Scotch *ey* in 'gey.' Ex.: *Seil*, sail; *Vei*, way; *rei-se*, travel.

a. In the words *Veir*, weather, and its derivative *Uveir*, storm, *ei* has the sound of *æ* before *r*, that is, like *e* in 'there.'

b. **E** before **gn** and **gl**, when these consonants belong together in the root of a word, has (with few exceptions) the same sound as the diphthong **ei**, the *g* being silent or rather fused in the *e*. Ex.: *Tegn*, sign; *Egn*, region; *Tegl*, tile. But in *egne* (the plural of *egen*, own) the *e* has its ordinary long sound, because the *g* and *n* do not belong together in the root.

2) **Öi** is a very common diphthong. It has the sound of *ö* followed quickly by a short *i*, both sounds being run together into one syllable. Ex.: *höi*, high; *Stöi*, noise.

3) **Au** is much like the English *ou* in 'house,' but somewhat closer. Ex.: *Au-gúst*, August; *Haug*, hill.

c. **Eu** in *Eu-ro-pa* has the same sound as **au**, but in other words it has the sound of the Norwegian diphthong **öi**, as in *neutrál*, neutral; *far-ma-ceút*, pharmacist.

4) **Oi** is found only in a few foreign words. It is like *oi* in 'oil.' Ex.: *Kon-voi*, convoy.

CONSONANTS.

15. **B** has the same sound as in English: *Bad*, bath; *Bi-bel*, bible.

a. Before *s* or *t* in accented syllables *b* has the sound of *p*: *dræbt*, killed; *döbt*, baptised.

b. **B, d, g** are called soft, and **p, t, k** hard consonants. In many Norwegian words where a long vowel is followed by a soft consonant, the latter has the sound of its corresponding hard consonant. Thus, *Pi-be*, pipe, is in modern usage pronounced *Pi-pe*; *Baad*, boat, is pronounced *Baat*, and *syg*, sick, becomes *syk*. Some authors, especially Björnson, now use this phonetic spelling.

16. **C** is now found only in foreign words, where it has the sound of *s*; as *Cén-trum*, center; *Of-fi-cér*, officer; *Dis-ci-pel*, disciple. Words of foreign origin, formerly written with *c*, where the *c* was hard, are now written with *k*; as *Kritik*, *Kandidát*.

17. **D** is usually like the English *d*; as *Daad*, deed; *bi-de*, to bite.

a. For the *t* sound of *d* after long vowels, see 15, b.

b. Before **st**, **d** is always silent; as *bedst*, best. Before **s** in a short syllable **d** has the sound of **t**, although here, too, especially in colloquial language, it is silent, the vowel remaining short; as in *Spids*, point; *Trods*, defiance; *plud-se-lig* (pr. *plús-se-li*), suddenly.

c. In many words **d** is silent after the liquids **l, n** and **r**; thus *Mand*, man; *Land*, land; *Fald*, fall; *haard*, hard. There are so many exceptions to this rule, however, that the beginner had better not apply it except in poetry, where the rhyme may require it. Thus *Ford* and *Mor*, *han* and *Land* make perfect rhymes.

18. **F** is like English *f* except in the preposition and prefix *af*, of, where, as in English, it has the sound of *v*; as *áf-bryde*, to break off.

19. **G** in all unaccented syllables and before the hard vowels is like *g* in 'good'; as *Gá-de*, street; *god*, good; *gul*, yellow; *drá-ge*, to draw; *Nór-ge*, Norway. Before the soft vowels in accented syllables it has the sound of English *y* in 'yield'; as *gi-ve*, give; *gy-se*, shudder; *göre* (for *gjöre*); *gerne* (for *gjerne*).

a. Before **t, g** has the sound of **k**: *Dig^t*, poem; *Plig^t*, duty; *neg-te*, to deny.

- b.** In the adjective and adverbial endings **-ig** and **-lig** the *g* is silent, the *i* retaining its short sound: *al-drig*, never; *fær-dig*, ready; *mer-ke-lig*, remarkable, as also in *mer-ke-lige* (the plural form). When *t* is added to these endings (to form the neuter), the *g* has a *k* sound: *merkeligt*; *nöd-ven-digt*, necessary.
- c.** In naturalized French words with a *g* before a soft vowel, the *g* is sounded, not as in French, but like English *sh*; as *ge-ni* (pr. she-neé), genius; *etage* (pr. e-tá-she), story (of a house).
- d.** In the combination **gj** the *g* is silent. Many writers drop the *j* of this combination in places where the pronunciation is not affected; that is, before the soft vowels, where *g* has the sound of Norwegian *j*, English *y*. Thus *gjöre* and *göre*, to do, are identical in sound and signification; similarly *Gjest*, or *Gest* (pr. yest), guest; *gjennem*, or *gennem*, through.

20. **H** is sounded as in English. It is silent before **j** and **v** and in the combination **th**; as *Hus*, house; *Fri-hed*, freedom; but, *Hjem* (pr. yemm), home; *Hjul* (pr. yule), wheel; *hvad*, what; *hvid*, white; *hvi-le*, rest.

21. **J** has the sound of English *y*; as *ja*, yes; *Ford*, earth; *ja-ge*, chase.

22. **K** has the same sound as in English, except before the soft vowels in accented syllables, where it approximately has the sound of *ch* in 'church.' Ex.: As *k* in English: *kal-de*, to call; *Klok-ke*, bell; *Kul-tur*, culture. As *ch*: *Kir-ke* (only in the accented syllable), church; *Ki-ste*, chest; *kys-se*, to kiss.

- a.** The exact sound of this soft **k** may be produced by pronouncing 'chest' without allowing the point of the tongue altogether to touch the palate. For **k** in consonantal digraphs and trigraphs, see **31**.

23. **L**, **m**, **n** and **p** have practically the same sounds as in English; as *Lam-pe*, lamp; *Peng-e*, money; *Sang*, song; *lum-pen*, paltry.

24. **Q** has the sound of **k** and is usually so written. In modern orthography **qu** becomes **kv**, in which combination

both letters are sounded. *Kvinde* (pr. K'vin-de), woman; *Kvad*, a song; *Kvarto*, quarto.

25. **R** is rolled and always distinctly heard: as, *Ravn*, raven; *rig*, rich; *mere*, more; *vær-re*, worse; *Styrke*, strength.

26. **S** is always sharp like English *ss*: *So-len*, the sun; *le-se*, to read; *Ro-se*, rose.

27. **T** is sounded as in English; as, *Stat*, state; *Ting*, thing; *stöt-te*, to support. In the monosyllabic ending *-tion* it has an *sh* sound; as in *Na-tion* (pr. na-shoón); *Konversation*. Sometimes this ending is written *sjon*.

28. **V**, in native words, is like English *v*; as, *Vin-du*, window; *Vand*, water; *va-de*, wade.

W appears only in foreign names, and has the sound of **v**.

a. **V** has the sound of **f**: 1) before **t** after a short vowel in inflectional forms of words whose roots have *v*; as, *havt* (from *have*); *stivt* (from *stiv*); 2) before **s** after a short vowel when the root has *v*; as, *Havsens*, *Livs-glæde*; 3) in *Vi-ól*, *violét*, *Violín*.

b. **V** is usually silent after **l**: as, *Sølv*, silver; *halv*, half; *tolv*, twelve; *selv*, self, (but not in *selve*). It is also silent in *Provst*, dean.

29. **X** is now used principally in foreign words. For the sake of brevity, however, it is used by many writers, even in native words, instead of its equivalent **ks**; as, *Text* or *Tekst*, text; *strax* or *straks*, immediately.

a. Initial **x** in foreign words has the sound of sharp *s*: *Xantippe*.

30. **Z** has the sharp sound of *s*: *Zigeuner*, gipsy.

CONSONANTAL DIGRAPHS AND TRIGRAPHS.

31. The following are to be noted:

1) **Bj**, where both consonants are distinctly sounded, *j* having its usual (*y*) sound; as *Björn*, bear.

2) **Gj**, which has the value of simple **j**; as, *gjøre*, do; *Gjest*, guest (19, d).

3) **Kj**, which has the sound of **k** before a soft vowel (22, a.); as, *kjö-re*, drive; *Kjöb-mand*, merchant.

4) **Skj**, which has the sound of *sh*; as *Skjeg* (pr. shegg), beard; *for-skjél-lig*, different. **Sk** before a soft vowel in an accented syllable has the same sound.

a. In the combinations *gj*, *kj* and *skj* before a soft vowel in accented syllables, the *j* is dropped by many writers both in Norway and Denmark. The official orthography of Norway has not adopted this elimination. Both Ibsen and Björnson regularly discard this *j*. In these authors one will find *göre* for *gjøre*; *Gæst* for *Gjest*; *skære* for *skjære*.

5) **Th**, where the **h** is always silent; as *Thor*, Thor; *Throne*, throne; *The-å-ter*, theater. *teater*

b. The *h* in *th* is now usually dropped in all words except *thi*, for (because), to distinguish it from *ti*, ten, and *ti*, the imperative of *ti-e*, to be silent.

VOWEL CHANGE.

32. In the formation of derivatives, the plural of nouns, and the comparison of some adjectives, a somewhat regular change of vowels takes place. This is called Mutation or Umlaut. Thus,

<i>a</i> to <i>æ</i> , as	<i>Mand</i> , man; <i>Mænd</i> , men. <i>Navn</i> , name; <i>nævne</i> , to name. <i>glad</i> , glad; <i>Glæde</i> , joy.
<i>aa</i> (<i>å</i>) to <i>æ</i> , as	<i>Haand</i> , hand; <i>Hænder</i> , hands. <i>saa</i> , to sow; <i>Sæd</i> , seed.
<i>o</i> to <i>ø</i> (<i>ö</i>), as	<i>Klo</i> , claw; <i>Kløer</i> , claws. <i>love</i> , to promise; <i>Löfte</i> , a promise. <i>stor</i> , large; <i>större</i> , larger.
<i>u</i> to <i>y</i> , as	<i>ung</i> , young; <i>yngre</i> , younger. <i>tung</i> , heavy; <i>Tyngde</i> , weight.

- a. It will be observed that these vowel-changes are always from hard vowels (*a*, *aa*, *o*, and *u*) to the corresponding soft ones (*æ*, *e*, *y*). These changes were originally produced by a process of assimilation effected by the appearance of certain letters (or sounds) in the inflectional endings of words. In Old Norse *i* (*j*) and *u* (*w*) are "the two themes which hit back in this way, assimilating the root vowel half way to themselves, and thus producing a delicate harmony." (Vigfusson and Powell, *Icelandic Reader*.)

EXERCISE IN PRONUNCIATION.

*Jeg*¹ *har* *et* *Hjem*², *det*³ *er* *saa* *godt*⁴,
I have a home it is so good

*Skjönt*⁵ *kun*⁶ *en* *liden* *Hytte*;
although only a little hut

Men *ei*⁷ *for* *noget* *Kónge-slot*⁸
but not for any royal-castle

*Jeg*¹ *vilde* *det*² *bort-bytte*⁹.
I would it (away) exchange

Der *har* *jeg* *baade* *Far* *og* *Mor*
there have I both father and mother

Og *mine* *Söskend*¹⁰ *kjære*¹¹;
and my brothers-and-sisters dear

Der *dækkes*¹² *dågligen* *mit* *Bord*¹³,
there is-decked daily my table

*Hvad*¹⁴ *kan* *jeg* *mer* *begjære*¹⁵?
what can I more desire

¹) *jeg* like 'yea.' ²) *h* before *j* is silent; *j* like *y*; the vowel short. ³) *t* is silent. ⁴) *dt* like *tt*; vowel short. ⁵) *skj* like *sh*. ⁶) vowel short. ⁷) *ei* like *a* in 'age.' ⁸) *ng* like *ng* in 'singer.' ⁹) primary accent on *byt*.. ¹⁰) *k* has a hard sound. ¹¹) *kj* like *ch*. ¹²) *æ* like *e*. ¹³) *d* is silent (after *r*); vowel long; rhymes with *Mor*, like 'moor' and 'boor' with rolled *r*. ¹⁴) *h* before *v* is silent. ¹⁵) *gj* like *y*, i. e., *g* before *j* is silent, and *j* is like English *y*.

ARTICLES.

33. The gender of nouns in Norwegian is grammatical. It is either common or neuter, and is indicated by the articles. There are two articles, the definite and the indefinite, both of which are inflected.

34. The indefinite article in the common gender is **en**, a or an; in the neuter, **et**. Thus, *en Mand*, a man; *en Kvinde*, a woman; *en Bog*, a book; *et Hus*, a house; *et Rige*, a kingdom.

- a. Nouns denoting profession and occupation usually omit the indefinite article where in English it would be used: *Han er Læge*, he is a doctor. *Det er vanskeligt at blive Forfatter*, it is difficult to become an author.

35. The definite article has two forms:—1) A noun without an adjective is made definite by adding the indefinite article to it as a suffix, **-en** (or **-n**) for the common gender, **-et** (or **-t**) for the neuter. Thus, *Manden*, the man; *Kvinden*, the woman; *Bogen*, the book; *Huset*, the house; *Riget*, the kingdom. This is called the post-positive article; its plural form is **-ene** or **-ne** for both genders. Thus, *Mændene*, the men; *Kvinderne*, the women; *Husene*, the houses.

36. 2) When the noun is preceded by an adjective, the post-positive article is not used. In such a case the form **den**, the, for the common gender, **det** for the neuter, and **de** for the plural (of both genders) precedes the adjective as in English. Thus, *den gode Mand*, the good man; *den gode Kvinde*, the good woman; *det gode Hus*, the good house; *de gode Mænd*, the good men; *de gode Huse*, the good houses; *de gode Kvinder*, the good women.

- a. The definite article is used with abstract nouns and those taken in a universal sense. Thus, *Livet er langt*, life is long; *Fernet er sterkt*, iron is strong.

- b. It is often used where English uses a possessive adjective; as, *Gutten satte Hatten paa Hovedet*, the boy placed his hat upon his head.
- c. In colloquial language both definite articles are frequently used at the same time; thus, *den gode Manden*, the good man; *det store Huset*, the large house; *de brune Hestene*, the bay horses.

EXERCISE ON ARTICLES.

en Hest, a horse; *Heste*, horses.
Hesten, the horse; *Hestene*, the horses.
en By, a city; *Byer*, cities.
Byen, the city; *Byerne*, the cities.
en Kone, a woman; *Koner*, women.
Konen, the woman; *Konerne*, the women.
et Hus, a house; *Huse*, houses.
Huset, the house; *Husene*, the houses.
et Aar, a year; *Aar*, years.
Aaret, the year; *Aarene*, the years.
et Barn, a child; *Börn*, children.
Barnet, the child; *Börnene*, the children.

NOUNS.

GENDER.

37. Nouns have two genders, common and neuter. This is indicated in the singular by the articles (34) and also by adjectives and pronouns.

- a. In Old Norse, the language of the Sagas, still spoken in Iceland in an almost unchanged form, nouns are masculine, feminine or neuter; in the Norwegian dialects these genders are still preserved in the three forms of the article; as,
- ein Mann*, a man; *ei Kona*, a woman; *eit Barn*, a child.
ein Stol, a chair; *ei Dör*, a door; *eit Hus*, a house.

38. The grammatical gender of a noun is often determined by the natural gender, but usually by its ending.

There are, however, so many exceptions that, as in German, the gender of nouns must be learned by practice. The following general rules may be given.

39. Of the common gender are:—

1) The names of living beings, trees and plants, divisions of land and water, the heavenly bodies, the seasons and other divisions of time; as, *en Kvinde*, a woman; *en Hund*, a dog; *en Birk*, a birch; *Rug-en*, the rye; *en Ø*, an island; *en Elv*, a river; *en Stjerne*, a star; *Sol-en*, the sun; *Höst-en*, the autumn; *en Uge*, a week. *uke*.

2) Derivatives in *-e*, *-d*, *-de*, *-et* and in *-else*, *-sel*, *-ing*, *-ske*, *-dom* and *-hed*; as, *en Gave*, a gift; *en Færd*, an expedition; *en Høide*, a height; *Skabelse-n*, creation; *en Advarsel*, a warning; *Barndom*, childhood; *Blindhed*, blindness.

40. Of the neuter gender are:—

1) Nouns denoting substances, names of cities and places, letters and languages, and other parts of speech used as nouns; as, *Papir-et*, the paper; *Kjød-et*, the meat; *kjøttet* *ullet*; *Guld-et*, gold; *Vand-et*, water; *det sydlige Europa*, southern Europe; *det gamle Norge*, old Norway; *det norske Sprog*, the Norwegian language; *det stumme e*, silent e; *mit Ja er saa godt som dit Nei*, my yes is as good as your no. *vann*

2) Nouns with the endings *-ri* (*-i*), *-ende*, *-dømme*, *-maal*, and *-skab*; as, *Slaveri*, slavery; *et Foretagende*, an enterprise; *Herredømme*, dominion; *et Spøragsmaal*, a question; *Venskab*, friendship.

Also nouns derived from verbs without the addition of an ending; as, *et Spring*, a leap; *et Slag*, a blow.

41. In some nouns the gender changes with the signification; as,

<i>en Ark</i> , an ark;	<i>et Ark</i> , a sheet (of paper).
<i>en Bid</i> , a morsel;	<i>et Bid</i> , a bite.

en Brud, a bride; *et Brud*, a breach.

en Verk, a pain; *et Verk*, a work.

en Raad, a counsellor; *et Raad*, advice.

42. Compound nouns usually take the gender of their final member; as, *et Is-hus*, an ice-house; *et Arm-baad*, a bracelet; *en Hus-fugl*, a domestic bird.

43. The natural gender in some words is indicated by the ending; as, *Grevinde*, countess, from *Grev*, count; *Lövinde*, lioness, from *Löve*, lion; *Veninde*, lady friend, from *Ven*, friend; *Baronésse*, baroness, from *Barón*, baron; *Kassérerske*, from *Kassérer*, treasurer; *Direktrice*, directress, from *Direktör*, director.

THE PLURAL OF NOUNS.

44. The plural of nouns is usually formed by adding **r**, **er**, or **e**. Some, however, form the plural by a change (umlaut) of the root vowel, and others change the vowel and take an ending as well. Many nouns have the same form for both numbers.

45. Nouns may be classified according to the manner in which they form their plurals.

CLASS I.

46. Nouns ending in an unaccented *e* add **r** to form the plural; as *en Abe*, an ape, *Aber*; *et Æble*, an apple, *Æbler*; *en Begravelse*, a burial, *Begravelser*; *Veninde*, lady friend, *Veninder*; *en Krone*, a crown (a coin, about 27 cents), *Kroner*; *en Öre* (a coin, the hundredth part of a *Krone*), *Örer*.

a. Note the following exceptions: *en Bonde*, a peasant, *Bønder*; *et Öie*, an eye, *Öine*; *et Öre*, an ear, *Ören* (or *Örer*).

CLASS II.

47. The following classes of nouns form their plurals by adding **er**:

1) Those that end with the root vowel; as,

en Aa, a rivulet, *Aaer*.*en By*, a city, *Byer*.*en Li*, a slope, *Lier*.*en Sjö*, a sea, *Sjöer*.*en Bro*, a bridge, *Broer*.*en Ske*, a spoon, *Skeer*.*en Hei*, a ridge, *Heier*.*et Træ*, a tree, *Træer* (or *Trær*).*en Mo*, a heath, *Moer*.

- a. The important exceptions are: *en Høi*, a hill, height, *Høie*; *en Fløi*, a vane, *Fløie*; *en Vei*, a road, way, *Veie*; *en Sko*, a shoe, *Sko*.

2) Those ending in *-en*, *-el*, *-sel*, *-ing* (also *-ning* and *-ling*), *-hed*, *-skab*, and *-ri*; as,*en Aften*, an evening, *Aftener*.*en Kjedel*, a kettle, *Kjedler***et Æsel*, an ass, *Æsler***et Kjøkken*, a kitchen, *Kjøkkener*.*en Lidenskab*, a passion, *Lidenskaber*.*en Længsel*, a longing, *Længsler***en Arving*, an heir, *Arvinger*.*en Bygning*, a building, *Bygninger*.*en Lærling*, a learner, *Lærlinger*.*en Dumhed*, stupidity, *Dumheder*.*et Maleri*, a painting, *Malerier*.

- b. Some personal nouns like *Olding*, old man, and *Slægtning*, relative, usually add *e* instead of *er* to form the plural.

3) Derivatives in *d* and *t*; as,*en Bygd*, a district, *Bygder*.*en Dyd*, a virtue, *Dyder*.*en Drift*, an impulse, *Drifter*.*en Kunst*, an art, *Kunster*.*en Slegt*, a race, family, *Slegter*.*en Magt*, a power, *Magter*.*en Udsigt*, a prospect, *Udsigter*. *utsikt*.*en Vekst*, a growth, *Vekster*.

* Words ending in *-el* drop the *e* before the *t* when a syllable is added.

4) Most foreign nouns, especially those having the accent on the final syllable; as,

en Student, a student, *Studenter*.

en Kandidat, a candidate, *Kandidater*.

en Figúr, a figure, *Figurer*.

en Grad, a degree, *Grader*.

en Generál, a general, *Generaler*.

et Hof, a court, *Hoffer**.

en Natió, a nation, *Nationer*.

en Melodí, a melody, *Melodier*.

en Prest, a priest, *Prester*.

en Part, a part, *Parter*.

c. Foreign words ending in *-um*, drop this termination when they receive the plural or the definite ending; as, *et Stúdium*, a study; *Studier*, studies; *Studiet*, the study.

5) Other parts of speech used as nouns; as *ingen Mener**, no buts (*men*, but); *mange Neier*, many noes, (*nei*, no).

CLASS III.

48. Many monosyllabic nouns that add *er* in the plural also modify the root-vowel; as,

en And, a duck, *Ænder*.

en Bog, a book, *Böger*.

en Fod, a foot, *Födder*.

en Haand, a hand, *Hænder*.

en Rod, a root, *Rödder*.

en Tand, a tooth, *Tænder*.

en Taa, a toe, *Tæer*.

en Nat, a night, *Nætter*.

CLASS IV.

49. The following classes of nouns form their plural by adding *e*:—

1) Most monosyllabic nouns of the common gender (and many of the neuter) that end in a consonant; as,

en Arm, an arm, *Arme*.

en Björn, a bear, *Björne*.

en Bænk, a bench, *Bænke*.

en Birk, a birch, *Birke*.

en Dverg, a dwarf, *Dverge*.

en Dör, a door, *Döre*.

* All monosyllabic words (and other words with the accent on the last syllable) with a short vowel, ending in a single consonant, double this consonant when a syllable is added.

en Hat, a hat, *Hatte*.

en Elv, a river, *Elve*.

en Fjord, a fjord, *Fjorde*.

en Gaard, a farm, *Gaarde*.

en Havn, a harbor, *Havne*.

en Hest, a horse, *Heste*.

en Kniv, a knife, *Knive*.

en Væg, a wall, *Vægge*.

a. There are many exceptions to this class; as,

en Aand, a spirit, *Aander*.

en Bred, a border, *Bredder*.

en Bøn, a prayer, *Bønner*.

en Gjest, a guest, *Gjester*.

en Mast, a mast, *Master*.

en Ven, a friend, *Venner**.

In some words of this class usage varies in Norway and Denmark, the Norwegians inclining to the *-er* ending. Especially in colloquial language in Norway many words of this class have an *-er* ending in the plural; as *Hester*, horses, for *Heste*, as it is usually written. These forms are gradually finding their way into literature.

2) Nouns ending in *-er*. In most of these words the *e* before the *r* is dropped when the *e* of the plural is added; as,

en Ager, a field, *Agre*.

en Finger, a finger, *Fingre*.

et Theater, a theater, *Theatre*.

en Söster, a sister, *Söstre*.

et Kloster, a cloister, *Klostre*.

en Vinter, a winter, *Vintre*.

But derivatives usually retain the *e*; as,

en Borger, a citizen, *Borgere*.

en Sanger, a singer, *Sangere*.

en Bager, a baker, *Bagere*.

en Fisker, a fisherman, *Fiskere*.

et Bæger, a goblet, *Bægere*.

en Kunstner, an artist, *Kunstnere*.

b. The following nouns of this class modify the vowel as well:

en Fader, a father, *Fædre*.

en Moder, a mother, *Mödre*.

en Broder, a brother, *Brødre*.

en Datter, a daughter, *Døtre*†.

3) Nouns ending in *-dom* which double the final consonant; as *Rigdom*, wealth, *Rigdomme*‡, riches; *Fordom*, prejudice, *Fordomme*.

* Thus also *Vennen*, the friend. See note p. 21. † The singular was formerly *Dotter*. ‡ Thus also: *Rigdommen*, the wealth.

CLASS V.

50. A few nouns form their plural by merely modifying the vowel; as,

et Barn, a child, *Börn*. *en Mand*, a man, *Mænd*.
gås *en Gaas*, a goose *Gæs*, (or *Gjæs*).

CLASS VI.

51. Most neuters ending in a consonant do not change in the plural.

<i>et Aar</i> , a year.	<i>et Bud</i> , a commandment.
" <i>Baal</i> , a funeral pyre.	" <i>Spring</i> , a leap.
" <i>Bröd</i> , (a loaf of) bread.	" <i>Slag</i> , a blow.
" <i>Lam</i> , a lamb.	" <i>Svar</i> , an answer.
" <i>Lys</i> , a light.	" <i>Forsög</i> , an attempt.

a. There are many exceptions in this class, some adding *e* and others *er*; as,

<i>et Bjerg</i> , a mountain, <i>Bjerge</i> .	<i>et Skib</i> , a ship, <i>Skibe</i> .
<i>et Blad</i> , a leaf, <i>Blade</i> .	<i>et Tag</i> , a roof, <i>Tage</i> .
<i>et Bord</i> , a table, <i>Borde</i> .	<i>et Navn</i> , a name, <i>Navne</i> .
<i>et Sted</i> , a place, <i>Steder</i> .	<i>et Bryllup</i> , a wedding, <i>Bryllupper</i> .
<i>et Hoved</i> , a head, <i>Hoveder</i> .	<i>et Bidsel</i> , a bridle, <i>Bidsler</i> .

b. In colloquial language many of the words of this class which by exception take *e* to form the plural, follow the rule, that is, are the same in both plural and singular; as, *Bord*, *Hus*, *Navn*, *Skib*.

c. Some nouns are used only in the plural; as, *Forældre*, parents; *Søskende*, brothers and sisters; *Forfædre*, ancestors; *Penge*, money.

Note.—The numerous exceptions to the general rules for the formation of the plural will indicate that this branch of the Norwegian language can be mastered only after long and careful practice. This fact, however, need not be discouraging to one who desires to acquire an accurate reading knowledge of the language, as the articles, adjectives and the context generally aid in detecting whether a noun is singular or plural,

DECLENSION OF NOUNS.

CASE.

52. Nouns have three cases, the nominative, the genitive or possessive, and the accusative or objective. The genitive case, both singular and plural, is formed by adding *s*. The accusative of nouns is always like the nominative. Thus,

SING.	PLU.
Nom. <i>en Mand</i> , a man.	<i>Mænd</i> , men.
Gen. <i>en Mand's</i> , a man's.	<i>Mænd's</i> , men's.
Acc. <i>en Mand</i> , a man.	<i>Mænd</i> , men.
N. <i>en Kvinde</i> , a woman.	<i>Kvinder</i> , women.
G. <i>en Kvindes</i> , a woman's.	<i>Kvindes</i> , women's.
A. <i>en Kvinde</i> , a woman.	<i>Kvinder</i> , women.
N. <i>et Brev</i> , a letter.	<i>Breve</i> , letters.
G. <i>et Brevs</i> , a letter's.	<i>Breves</i> , letters'.
A. <i>et Brev</i> , a letter.	<i>Breve</i> , letters.
N. <i>et Aar</i> , a year.	<i>Aar</i> , years.
G. <i>et Aars</i> , a year's.	<i>Aars</i> , years'.
A. <i>et Aar</i> , a year.	<i>Aar</i> , years.

53. When the noun has a post-positive article, the *s* of the genitive is added to the article. Thus,

SING.	PLU.
N. <i>Manden</i> , the man.	<i>Mændene</i> , the men.
G. <i>Mandens</i> , the man's.	<i>Mændenes</i> , the men's.
A. <i>Manden</i> , the man.	<i>Mændene</i> , the men.
N. <i>Kvinden</i> , the woman.	<i>Kvinderne</i> , the women.
G. <i>Kvindens</i> , the woman's.	<i>Kvindernes</i> , the women's.
A. <i>Kvinden</i> , the woman.	<i>Kvinderne</i> , the women.
N. <i>Brevet</i> , the letter.	<i>Brevene</i> , the letters.
G. <i>Brevets</i> , the letter's.	<i>Brevenes</i> , the letters'.
A. <i>Brevet</i> , the letter.	<i>Brevene</i> , the letters.

- N. *Aaret*, the year. *Aarene*, the years.
 G. *Aarets*, the year's. *Aarenes*, the years'.
 A. *Aaret*, the year. *Aarene*, the years.

- a. Proper names that end in *s* form the genitive by adding an apostrophe and *s*; as *Hans's Bog*, Hans's book. This may be obviated by saying *Bogen til Hans*.
 b. Foreign names often retain the foreign genitive form; as *Kristi Død*, the death of Christ; *Petri Breve*, the epistles of Peter.
 c. In Old Norse the *s* is added to both the noun and the post-positive article. Remnants of this are found in Norwegian in such forms as *Livsens* for *Livets*, and *Dödsens* for *Dödens*.

ADJECTIVES.

54. Adjectives agree with substantives in gender and number (not in case), not only when they precede them, but also when used predicatively.

55. When the noun in the singular is used indefinitely (that is, without any preceding limiting word), or with the indefinite article *en* or *et*, the simple form of the adjective is used, if the substantive is of the common gender, and *t* is added, if it is of the neuter gender. This is sometimes called the Strong Declension.

Ex.: *god Mad*, good food; *godt Vand*, good water.

en god Mand, a good man; *et godt Barn*, a good child.

Manden er god, the man is good; *Barnet er godt*, the child is good.

Bogen er stor, the book is large; *Bordet er stort*, the table is large.

Den er stor, it is large; *det er stort*, it is large.

- a. Final *t* of the neuter is omitted in: 1) adjectives that end in *t*; as, *et let Sind*, a light mind; *et sort Lam*, a black lamb; 2) some adjectives having a vowel before final *d*; as, *glad*, happy; *fremmed*, strange; *lad*, lazy; *kaad*, frisky; 3) derivative adjectives in *sk*; as, *et krigersk Folk*, a warlike people; *norsk Sprog*, Norwegian speech; but radicals in *sk* follow the gen-

eral rule; as, *ferskt Kjød*, fresh meat; *falskt Vidnesbyrd*, false witness; 4) adjectives ending in a vowel; as, *et vantro Menneske*, an incredulous person; but *ny*, new; *fri*, free; *stø*, steady, and those in *-aa* follow the general rule; as, *et frit Folk*, a free people; *et nyt Hus*, a new house; *et graat Hoved*, a gray head.

56. When the noun is plural, the adjective agreeing adds *e*, no matter what the gender may be, or what words precede.

Ex.: *gode Mænd*, good men; *gode Børn*, good children; *disse store Byer*, these large cities; *mine gamle Forældre*, my old parents; *Hestene er kaade*, the horses are frisky; *vi er unge*, we are young.

57. When the adjective is preceded by the definite article, a demonstrative, a possessive adjective, or a noun in the genitive case, it has the ending *e* in both genders and numbers. This is sometimes called the Weak Declension.

Ex.: *den store Bog*, the large book; *det store Bord*, the large table.

denne store Hest, this large horse; *dette store Dyr*, this large animal.

min sterke Arm, my strong arm; *mit sterke Barn*, my strong child.

hans klare Øie, his clear eye; *hans klare Øine*, his clear eyes.

Haralds store Tanke, Harold's great thought; *Guds hellige Ord*, God's holy word.

- a. Adjectives ending in *aa* (*å*) do not take the *e* ending (either in the plural or the definite); as, *graa Katte*, gray cats; *smaa Børn*, little children; *de blaa Øine*, the blue eyes.
- b. Monosyllabic adjectives having a short root vowel and ending in a single consonant, and other adjectives ending in a single consonant with the accent on the last syllable, double the consonant before adding *e* in both the definite and the plural

forms; as, *den lette Vei*, the easy way; *det smukke Barn*, the pretty child; *smukke Blomster*, pretty flowers; *en violet Farve*, a violet color; but *violette Farver*, violet colors. Adjectives ending in *som* also double the final consonant; as, *en virksom Lærer*, an active teacher; *virksomme Lærere*, active teachers; *betænksomme Mennesker*, discreet people.

- c. Participial adjectives and other native words ending in *et* change this ending to *ede* instead of simply adding *e*; as, *en elsket Moder*, a dear (beloved) mother; but *min elskede Moder*, my dear mother; *elskede Brødre*, beloved brethren; *en kroget Vei*, a crooked road; but *den krogede Vei*, the crooked road; *krogede Veie*, crooked roads.
- d. Adjectives of two or more syllables ending in *el*, *en*, or *er* drop this *e* before the final consonant when *e* is added; thus, *en edel Daad*, a noble deed; *den edle Daad*, the noble deed; *en kristen Prest*, a Christian minister; *kristne Mennesker*, Christian people; *en mager Hest*, a lean horse; *de magre Heste*, the lean horses.
- e. In elliptical expressions where the limiting word is omitted, and also in exclamations and in address, the adjective retains the *e* ending; as, (*min*) *kjære Ven*, my dear friend; *rige Knud*, *du lover godt!* rich Knud, you promise well! *jeg arme Mand*, I, poor man!

58. The following adjectives drop the *n* of the simple form when the *t* of the neuter is added. Some of the plurals are irregular.

COMMON.	NEUTER.	PLURAL.
<i>en</i> , a or an,	<i>et</i>	
<i>den</i> , the,	<i>det</i>	<i>de</i>
<i>liden</i> , small,	<i>lidet</i>	<i>smaa</i>
<i>nogen</i> , some, any,	<i>noget</i>	<i>nogen</i> (<i>nogle</i>)
<i>megen</i> , much,	<i>meget</i>	
<i>anden</i> , other,	<i>andet</i>	<i>andre</i>
<i>hvilken</i> , which,	<i>hvilket</i>	<i>hvilke</i>
<i>min</i> , my (mine),	<i>mit</i>	<i>mine</i>
<i>din</i> , thy,	<i>dit</i>	<i>dine</i>
<i>sin</i> , his own,	<i>sit</i>	<i>sine</i>
<i>egen</i> , own,	<i>eget</i>	<i>egne</i>

Ex.: *en liden Gut*, a little boy; *et lidet Barn*, a little child.
nogen Mand, any man; *noget Menneske*, any person.
nogen Æbler, any apples; *nogle Æbler*, some apples.
megen Godhed, much kindness; *meget Vand*, much water.

en anden Ting, another thing; *et andet Sted*, another place; *andre Steder*, other places.

hvilken Bog, which book; *hvilket Papir*, which paper; *hvilke Böger*, which books.

min egen Fader, my own father; *mit eget Barn*, my own child; *mine egne Börn*, my own children.

- a. The past participles of strong verbs when used in an adjective sense, undergo a similar change; as,

skreven, written, *skrevet*, *skrevne*.

59. The following demonstrative and indefinite adjectives are irregular:

COMMON.	NEUTER.	PLURAL.
<i>den</i> , that,	<i>det</i>	<i>de</i>
<i>denne</i> , this,	<i>dette</i>	<i>disse</i>
<i>mangen</i> , many a,	<i>mangt</i>	<i>mange</i>
<i>ingen</i> , no,	<i>intet</i>	<i>ingen</i> .

Ex.: *Feg liker ikke den Herre*, I do not like that gentleman.

Denne Bog og dette Papir er mine, this book and this paper are mine.

Disse Böger er ikke dine, these books are not yours.

Feg saa ingen Mand, intet Barn og ingen Heste,
 I saw no man, no child and no horses.

- a. In colloquial language a noun preceded by a demonstrative frequently has the post-positive article also.

Ex.: *Feg glemmer aldrig den Dagen*, I shall never forget that day.

Jeg har ikke seet denne Gutten før, I have not seen this boy before.

Hvem bor i det Huset? who lives in that house?

Hvor er disse Hestene fra? where are these horses from?

60. The following words are also used both adjectively and substantively:

COMMON.	NEUTER.	PLURAL.
<i>hin</i> , that,	<i>hint</i>	<i>hine</i>
<i>hver</i> , each, every,	<i>hvert</i>	
<i>samme</i> , same,	<i>samme</i>	<i>samme</i>
<i>saadan</i> , such,	<i>saadant</i>	<i>saadanne</i>
<i>slik</i> <i>slig</i> , such,	<i>sligt</i>	<i>slige</i>
—	(<i>somt</i>)	<i>somme</i> , some.
—	—	<i>begge</i> , both.

Ex.: *I hine gamle Tider var der en Konge*, in those olden times there was a king.

Hvert eneste Barn var smukt, every single child was pretty.

Den samme Skurk var her igaar, the same villain was here yesterday.

Saadanne Ting interessér mig, such things interest me.

Det er ikke hyggeligt at bo i slige Huse, it is not pleasant to live in such houses.

Begge disse Mænd har været mine Venner, both (of) these men have been my friends.

Somme Folk liker ikke at arbeide, some people do not like to work.

ADJECTIVES AS SUBSTANTIVES.

61. Qualifying adjectives may be used substantively, and when so used take the adjective endings.

Ex.: *For meget af det gode*, too much of a good thing.

En blind, a blind man (or woman); *den blinde*, the blind man (or woman); *de blinde*, the blind.

Salige er(e) de fattige i Aanden, blessed are the poor in spirit.

Den fattige sulted, de rige led Savn, the poor man starved, the rich suffered want.

Vi fik hverken vaadt eller tørt, we got nothing to eat or drink (literally: 'neither wet nor dry').

- a. Adjectives, including comparatives and superlatives, used substantively may also be used in the genitive.

Ex.: *De fattiges Børn lider*, the children of the poor suffer.

At sove den retfærdiges Søvn, to sleep the sleep of the just.

INDECLINABLE ADJECTIVES.

✓ 62. Adjectives that end in *e*, *es*, and in *s* with a preceding consonant are indeclinable; as, *et ringe Beløb*, a small amount; *et afsides Sted*, an out-of-the-way place; *vor fælles Ven*, our mutual friend.

- a. *Tilfreds*, contented, and *gammeldags*, old-fashioned, take the regular *e* ending when definite or plural, but they cannot take the *t* of the neuter; as *den tilfredse Dronning*, the contented queen; but *et tilfreds Sind*, a contented mind; *gammel-dage Folk*, old-fashioned people.
- b. Indeclinable are also *idel*, mere, *lutter*, sheer; as *lutter Töv*, sheer nonsense; *idel Armod*, abject poverty.

POSSESSIVE ADJECTIVES.

63. The possessives might properly be treated under adjectives, but being derived from pronouns they are more readily understood after these have been studied, and for that reason they will be given under Pronouns. See 76.

COMPARISON OF ADJECTIVES.

64. Adjectives form the comparative and superlative by suffixing **ere** or **re** and **est** or **st**, and in certain cases (as in English) by the use of **mere**, more, and **mest**, most.

Most monosyllabic adjectives form the comparative by adding **ere**, and the superlative by adding **est**.

Ex.: <i>rig</i> , rich,	<i>rigere</i> ,	<i>rigest</i> .
<i>glad</i> , glad,	<i>gladere</i> ,	<i>gladest</i> .
<i>höi</i> , high,	<i>höiere</i> ,	<i>höiest</i> .
<i>sterk</i> , strong,	<i>sterkere</i> ,	<i>sterkest</i> .
<i>let</i> , light,	<i>lettere</i> ,	<i>lettest</i> *.

Adjectives ending in *-ig*, *-lig* and *-som* have **ere** in the comparative and **st** in the superlative.

Ex.: <i>flittig</i> , diligent,	<i>flittigere</i> ,	<i>flittigst</i> .
<i>lykkelig</i> , happy,	<i>lykkeligere</i> ,	<i>lykkeligst</i> .
<i>virksom</i> , active,	<i>virksommere</i> ,	<i>virksomst</i> .

- a. The same elision of *e* in adjectives ending in *er*, *el*, and *en* takes place in the comparison of adjectives as in their declension. See 57, d.

Ex.: <i>doven</i> , lazy,	<i>downere</i> ,	<i>downest</i> .
<i>ædel</i> , noble,	<i>ædlere</i> ,	<i>ædlest</i> .
<i>mager</i> , lean,	<i>magrere</i> ,	<i>magrest</i> .

65. The comparative and superlative may also be expressed by **mere** (**mer**), more, and **mest**, most, preceding the adjective. This must be done in the comparison of derivative adjectives ending in *en*, *et*, *sk* (*isk*), and other adjectives ending in *ed*, *es* (and *s* with a preceding consonant), and also all participial adjectives. The last usually end in *ende* for the present, and *et* for the past, participle.

Ex.: *sortladen*, darkish, *mere sortladen*, *mest sortladen*.

Similarly: *bakket*, hilly, *krigersk*, warlike, *fremmed*, strange, *udvortes*, external, *gjængs*, prevalent, and *elskende*, loving, *elsket*, loved, and many others.

- a. *Mere* is used to express the comparative in a phrase like the following: *Han er mere doven end syg*, he is more lazy than sick.
- b. Comparatives and superlatives do not take the ending *t* to indicate the neuter.

Ex.: *Amerika er et rigere Land end Norge*, America is a richer land than Norway.

Det sterkeste Bord er det bedste, the strongest table is the best.

* For the doubling of the consonant see foot-note, p. 21.

- c. Superlatives take the inflectional ending *e* like the simple adjective, except when used predicatively.

Ex.: *Han er den rigeste Mand i Byen*, he is the richest man in the city.

Min kjæreste Ven var her idag, my dearest friend was here today.

Johans første Tanke var at løbe, John's first thought was to run.

but, *Dette Ur er bedst*, this watch is best.

Mine Æbler er bedst, my apples are best.

66. The following adjectives modify the vowel besides taking the regular endings to form the comparative and superlative:

<i>stor</i> , large,	<i>større</i> ,	<i>størst</i> .
<i>lang</i> , long,	<i>længere</i> ,	<i>længst</i> .
<i>tung*</i> , heavy,	<i>tyngre</i> ,	<i>tyngst</i> .
<i>faa</i> , few,	<i>færre</i> ,	<i>færrest</i> .

67. The following adjectives are compared irregularly:

<i>gammel</i> , old,	<i>ældre</i> ,	<i>ældst</i> .
<i>god</i> , good,	<i>bedre</i> ,	<i>bedst</i> .
<i>ond (vond)</i> , bad,	<i>værre</i> ,	<i>vørst</i> .
<i>liden</i> , small,	<i>mindre</i>	<i>mindst</i> .
<i>mange</i> , many.	<i>flere</i> ,	<i>flest</i> .
<i>meget</i> , much,	<i>mere</i> ,	<i>mest</i> .
<i>nær</i> , near,	<i>nærmere</i> ,	<i>nærmest</i> .

68. Some adjectives are found only in the comparative and superlative, being in reality formed from adverbs; as,

(<i>nede</i>), down,	<i>nedre</i> , lower,	<i>nederst</i> , lowest.
(<i>ude</i>), out,	<i>ydre</i> , outer,	<i>yderst</i> , outermost.
(<i>oven</i>), above,	<i>övve</i> , upper,	<i>överst</i> , uppermost.
(<i>midt</i>), middle,	<i>midtre</i> , middle,	<i>midterst</i> , middlemost.
(<i>bag</i>), back,	<i>bagre</i> , back,	<i>bagerst</i> , hindmost.
(<i>frem</i>), forth,	<i>fremre</i> , further,	<i>fremst</i> , furthestmost.

- a. The comparatives *bagre* and *midtre* are used as positives; as,

Den midtre Dør, the middle door.

Det bagre Vindu, the back window.

*. This adjective has also the regular forms *tungere* and *tungest*.

- b. The following indeclinable forms are to be noted: *höire*, the right (hand or side); *venstre*, the left; *nordre*, northern; *søndre*, southern; *østre*, eastern; *vestre**, western.
Ex.: *Min höire Haand*, my right hand.
Det venstre Parti, the party of the Left.
- c. The following superlatives occur: *först*, first; *forrest*, foremost; *sidst*, last; *ypperst*, uppermost; *agterst* (cf. *agter*, astern, aback), rearmost; *eneste* (cf. *en*, one), only, single.
- d. All comparatives and superlatives when used substantively, take *s* to form the genitive.

PRONOUNS.

69. Pronouns, like nouns, have three cases, but in reality the genitive forms of the personal pronouns are used mainly as possessive adjectives. To aid the beginner, however, these forms will be given in parentheses so as to indicate the corresponding possessive adjectives.

- a. There are no prepositions, verbs or adjectives in Norwegian that govern the genitive. In this connection it is to be noted that the preposition *til* in Old Norse governs the genitive, and some phrases (now usually treated as adverbs) in the modern Scandinavian languages still retain the genitive ending; as *tilfjelds* (*til*, to; *Fjeld*, mountain), to the mountains; *tilvands* (*Vand*, water), by water; *til Lands og Vands*, on land and sea; *tilbunds*, to the bottom; *tilsengs*, abed, to bed; *til Alters*, to sacrament.

There are also some sporadic remains of a dative after a preposition in phrases like: *tildöde* (*til*, to; *Död*, death), to death; *ilive* (*i*, in; *Liv*, life), alive.

PERSONAL PRONOUNS.

70. The personal pronouns are:—

FIRST PERSON.

	SINGULAR.	PLURAL.
Nom.	<i>jeg</i> †, I.	<i>vi</i> , we.
Gen.	(<i>min</i> , my or mine).	(<i>vor</i> , our).
Acc.	<i>mig</i> , me.	<i>os</i> , us.

* The synonyms *nordlig*, *sydlig*, *østlig* and *vestlig* are regular. † For the irregular pronunciation of some personal pronouns see 7, a.

SECOND PERSON.

N.	<i>du</i> , thou.	<i>I*</i> , you.
G.	(<i>din</i> , thy or thine).	(<i>eders</i> , <i>jers</i> , yours).
A.	<i>dig</i> , thee.	<i>eder</i> (<i>jer</i>), you.

THIRD PERSON.

N.	<i>han</i> , he.	<i>hun</i> , she.	<i>den</i> or <i>det†</i> , it.	<i>de</i> , they.
G.	(<i>hans</i> , his).	(<i>hendes</i> , hers).	(<i>dens</i> or <i>dets</i> , its).	(<i>deres</i> , theirs).
A.	<i>ham</i> , him.	<i>hende</i> , her.	<i>den</i> or <i>det</i> , it.	<i>dem</i> , them.

POLITE FORM OF THE SECOND PERSON.

	SINGULAR.	PLURAL.
N.	<i>De</i> , you.	<i>De</i> , you.
G.	(<i>Deres</i> , your).	(<i>Deres</i> , your).
A.	<i>Dem</i> , you.	<i>Dem</i> , you.

Polite address requires the use of the forms **De**, *Deres*, *Dem*, which are in reality the plurals of the third personal pronoun capitalized. The forms **du**, *din*, *dig* and **I**, *eders* (*jers*), *eder* (*jer*), the pronouns of the second person, familiar form, are used in addressing relatives and intimate friends; but in colloquial language an irregular form **dere** is commonly used instead of *I* and *eder*. The common people often use *dere* instead of the regular polite form **De**, (*Deres*), *Dem*, which should always be used in addressing strangers and others with whom one is not on familiar terms.

Ex.: *Hvor har du været, mit Barn?* where have you been, my child?

Börn, har I (dere) seet min Stok? children, have you seen my cane?

Kjære Far og Mor, det er hyggeligt at være hjemme hos eder (dere) igjen, dear father and mother, it is pleasant to be at home with you again.

Hr. N., kan De huske, hvor jeg traf Dem først?
Mr. N., can you remember where I met you first?

* Written with a capital letter to distinguish it from the preposition *i*, in.

† *Den* or *det*, depending upon the grammatical gender of the antecedent.

- a. **Jers** and **jer** are sometimes used instead of *eder* and *eders*. In poetry they are often used interchangeably to accommodate the meter.

Ex.: "*Men eder var han mere god;*

Han dryssed Rædseli jert Blod." (Ibsen).

In the last line consistency would require *eders* instead of *jert*.

- b. **Den** and **det** as simple personal pronouns usually refer to animals and things.

Ex.: *Manden holdt meget af Hunden og vilde ikke dræbe den,*
the man thought a great deal of the dog and would
not kill it.

Jeg købte en ny Bog, men liker den ikke, I bought a new
book, but do not like it.

Hvor er Uret? Det ligger paa Bordet, where is the
watch? It is lying on the table.

- c. As in German the polite form of the second personal pronoun is the plural of the third personal pronoun capitalized.

REFLEXIVE PRONOUNS.

71. The reflexive of the first and second personal pronouns is, in both numbers, the accusative.

Ex.: *Jeg slog mig,* I hurt myself.

Lad dig ikke bedrage, do not let yourself be deceived.

Nu maa vi skynde os, now we must hurry (ourselves).

Har I anstrengt eder? have you exerted yourselves?

The reflexive of the third personal pronouns, both singular and plural, is **sig** (Germ. *sich*). It refers to the logical subject of the verb with which it is used. The recasting of a sentence, however, is often necessary to avoid ambiguity.

Ex.: *Han læste sig blind,* he read himself blind.

De trængte sig igjennem, they forced themselves
through.

Hun negter sig intet, she denies herself nothing.

Han bad ham købe sig en Bog, he asked him to
buy himself a book.

The reflexive of the polite form *De*, you, is not *sig*, as we might expect, but the accusative **Dem**.

Ex.: *Sæt Dem*, be seated (*lit.* seat yourself).

Har De moret Dem iaften? have you amused yourself this evening?

- a. The reflexives are more commonly used in Norwegian than in English. See Reflexive Verbs, 176.

Ex.: *Stormen lagde sig*, the storm abated (*lit.* laid itself).

Lykken vender sig ofte, fortune often changes.

They are also used in a dative sense; as, *Han ventede sig ikke et saadant Udfald*, he did not expect (for himself) such a result.

- b. The use of the reflexive in the third person plural differs in Norway and Denmark. Danish may have: *De slog dem selv*, they hurt themselves. In Norwegian this sentence must read: *De slog sig selv*. For a similar difference in the reflexive possessive see 76, a.

RECIPROCAL PRONOUNS.

72. The reciprocal pronouns are **hinanden** (*hin**, the, *anden*, other), and **hverandre** (*hver*, each). Strictly, *hinanden* should be used of two, and *hverandre* of more than two, but they are often used interchangeably, *hverandre* being much more common in ordinary language, even when only two are referred to.

Ex.: *Disse to Brødre ligner hinanden som to Draaber Vand*, these two brothers resemble each other as two drops of water.

Fættene siger ikke De, men du til hverandre, cousins do not say 'you,' but 'thou' to each other.

Vi skal bære hinandens Byrder, we should bear each other's burdens.

De elskede hverandres Børn, they loved each other's children.

* *Hinn, hin, hit* are the Old Norse forms of the definite article.

73. Begge, both, is a dual pronoun and also a nominal adjective. **Baade**, both, is a conjunction (see 183). In some of the Norwegian dialects *baade* is used in the sense of *begge*. *Begge*, as a pronoun, has the genitive *begges*.

Ex.: *Jeg gav ham en af de to Böger, men han vilde have begge*, I gave him one of the two books, but he wanted both.

Vi har været paa begge Steder, we have been in both places.

DEMONSTRATIVE PRONOUNS.

74. The demonstrative pronouns are **den** and **det**, that; **denne** and **dette**, this; and **hin** and **hint**, that (yon, yonder). The context alone indicates whether *den* (and *det*) is a personal pronoun, a demonstrative pronoun, or a demonstrative adjective. As a demonstrative it is more emphatically pronounced.

Ex.: *Bogen ligger, hvor jeg lagde den*, the book lies where I laid it.

Denne Bog er min, den Bog er hans, this book is mine, that book is his.

Denne er min, den er hans, this is mine, that is his.

Det maa ikke gjøres, it must not be done.

Det maa ikke gjøres, that must not be done.

Denne Mands Hustru er syg*, this man's wife is ill.

but, *Dennes† Hustru er syg*, this one's wife is ill.

SINGULAR.

	COM.	NEU.	COM.	NEU.	COM.	NEU.
N.	<i>den</i> , that, <i>det</i> ‡.		<i>denne</i> , this, <i>dette</i> .		<i>hin</i> , that, <i>hint</i> .	
G.	<i>dens</i> ,	<i>dets</i> .	<i>dennes</i> ,	<i>dettes</i> .	<i>hins</i> ,	<i>hints</i> .
A.	<i>den</i> ,	<i>det</i> .	<i>denne</i> ,	<i>dette</i> .	<i>hin</i> ,	<i>hint</i> .

* Note that adjectives do not have case.

† Used substantively, and hence has a genitive form.

‡ *Den* or *det*, *denne* or *dette*, *hin* or *hint* according to the grammatical gender of the antecedent.

PLURAL.

N.	<i>de</i> , those.	<i>disse</i> , these.	<i>hine</i> , those.
G.	<i>deres</i> .	<i>disses</i> .	<i>hines</i> .
A.	<i>dem</i> .	<i>disse</i> .	<i>hine</i> .

- a. **Hin**, that, yon, is frequently used in writing (in speaking *den*, *det* is more common) to indicate something at a distance, or to refer to a noun in a preceding sentence, when it means 'the former.'

Ex.: *Begge disse Veie fører til Byen; denne er en Gjenvei, hin gjør store Kroge*, both of these roads lead to the city; this is a short-cut, that makes large detours.

75. **Selv**, self, even, is an intensive.

Ex.: *Feg selv var tilstede*, I myself was present.

Hun læser den selvsamme Bog, she is reading the identical book.

Selv Kongen negtede at hjelpe, even the king refused to aid.

Selve Kongen gjorde det, the king himself did it.

'*Glem dit Selv, men tab det ikke*', forget your self, but do not lose it.

POSSESSIVES.

76. The simplest form (i. e. the common gender, singular) of the possessive pronouns, or adjectives, as we shall call them, is the same as the genitive of the corresponding pronoun. Possessive adjectives agree with the substantives with which they are used in gender and number; as, *min Hat*, my hat; *mit Barn*, my child; *mine Bøger*, my books. Possessives that end in *s* are indeclinable*; as, *hans Hat*, his hat; *hans Barn*, his child; *hans Bøger*, his books.

Sin is the possessive adjective corresponding to the reflexive **sig**.

* On account of this fact possessives ending in *s* are by Norwegian grammarians looked upon as pronouns; they are here classed as indeclinable possessive adjectives, because their use is identical with those possessives that are declined.

In the following complete list the three forms (common, neuter and plural) are given :

<i>min</i> , my, mine,	<i>mit</i> ,	<i>mine</i> .
<i>din</i> , thy, thine,	<i>dit</i> ,	<i>dine</i> .
<i>hans</i> , his,	<i>hans</i> ,	<i>hans</i> .
<i>hendes</i> , her, hers,	<i>hendes</i> ,	<i>hendes</i> .
<i>dens</i> , its,	<i>dens</i> ,	<i>dens</i> .
<i>dets</i> , its,	<i>dets</i> ,	<i>dets</i> .
<i>vor</i> , our, ours,	<i>vort</i> ,	<i>vore</i> .
{ <i>eders</i> , your, yours,	<i>eders</i> ,	<i>eders</i> .
{ <i>jer</i> , " "	<i>jert</i> ,	<i>jere</i> .
<i>Deres</i> , your, yours,	<i>Deres</i> ,	<i>Deres</i> .
<i>deres</i> , their, theirs,	<i>deres</i> ,	<i>deres</i> .
<i>sin</i> ,	<i>sit</i> ,	<i>sine</i> .

Ex.: *Hvor er min Plads?* where is my place?

Mit Barn sover, my child is sleeping.

Mine Bøger er paa Bordet, my books are on the table.

Hans Børn havde været syge, his children had been sick.

Vore Forældre er ikke hjemme, our parents are not at home.

Vi har solgt vort Hus, we have sold our house.

Hvorledes fandt De Deres Vei? how did you find your way?

Hvorledes fandt de sin Vei? how did they find their way?

Han købte deres Hest, he bought their horse.

- a. **Sin** can be used of the third person, both singular and plural, but it must refer to the logical subject of the verb with which it is used.

Ex.: *Han tog sin Hat*, he took his (own) hat.

Han tog hans Hat, he took his (some one else's) hat.

Han kan ikke tjene Brød til sine Børn, he cannot earn bread for his children.

Jeg bad ham gaa til sit Hjem, I told him to go to his home.

Børnene elskede sin Fader, the children loved their father.

- b. As in English and German, the possessives may be used substantively.

Ex.: *Hvorledes gaar det med dig og dine?* how goes it with you and yours?

Han arbejder for sig og sine, he works for himself and his (family).

Jeg har gjort mit, nu maa du gjøre dit, I have done my (share), now you must do yours.

- c. In colloquial language the possessives frequently follow the noun, which then takes the post-positive article.

Ex.: *Hvor er Hesten min?* where is my horse?

Det er Barnet mit, it is my child.

Han elskede Børnene sine, he loved his children.

Der var ingen, som vilde kjøbe Æblerne hendes, there was no one who wanted to buy her apples.

INTERROGATIVE PRONOUNS.

77. The interrogatives are **hvem*** (**hvo**), who; **hvad**, what; **hvilken**, which; and **hvad for en** (or **et**), what (cf. German *was für ein*.)

The form *hvo* is used only in solemn style; as, *Hvo, som sparer sit Ris, hader sin Søn*, he that spareth his rod, hateth his son.

Hvilken and *hvad for en* are also used adjectively.

78. The interrogatives are declined as follows:

SINGULAR.

N. *hvem* (*hvo*), who, *hvad*, what, *hvilken*, which, *hvilket*.

G. *hvis*, whose, *hvis*, whose, *hvis*.

A. *hvem*, whom, *hvad*, what, *hvilken*, *hvilket*.

PLURAL.

N. *hvem*, *hvad*, *hvilke*.

G. *hvis*, *hvis*, *hvis*.

A. *hvem*, *hvad*, *hvilke*.

* Note that *h* before *v* is silent.

Ex.: *Hvem ser os?* who sees us?

Hvem ser vi? whom do we see?

Med hvem gik han? with whom did he go?

Hvem gik hun med? with whom did she go?

Hvad er dette? what is this?

Hvad sagde han? what did he say?

Hvad er han? what is he?

Hvis Bog er dette? whose book is this?

Hvilken Bog talte De om? which book did you speak of?

Hvilken burde jeg læse? which ought I to read?

Hvilket Bord sad han ved? which table did he sit at?

Ved hvilket skal jeg sidde? at which shall I sit?

Hvilke Børn var i Huset? which children were in the house?

Hvilke var paa Gaden? which were on the street?

Hvad for en Bog er det? what book is that?

Hvad er det for et Barn? what child is that?

RELATIVE PRONOUNS.

79. The relative pronouns are **som**, who, which or that; **der**, who, which or that; **hvilken** (-et, -e), which; **hvem**, who; and **hvad**, what.

The declension of the relatives is as follows:

SINGULAR.

N. *som*, *der*, *hvem*, *hvad*, *hvilken*, *hvilket*.

G. *hvis*, *hvis*, *hvis*, *hvis*, *hvis*, *hvis*.

A. *som*, — *hvem*, *hvad*, *hvilken*, *hvilket*.

PLURAL.

som, *der*, *hvem*, *hvad*, *hvilke*

hvis, *hvis*, *hvis*, *hvis*, *hvis*

som, — *hvem*, *hvad*, *hvilke*

- a. From the above paradigm it will be seen that in the relatives the accusative is like the nominative (excepting *der*, which has no accusative), and that *hvis* is used as the genitive of all the relatives.

80. Som is by far the most common relative. It may refer to both persons and things in all persons of either number and gender.

Ex.: *Er det dig, som har skrevet dette Brev?* is it you who have written this letter?

Det er mig, som har gjort det, it is I who have done it.

Hvor er Damen, som talte til Dem? where is the lady who spoke to you?

Her er Bogen, som han har læst, here is the book that he has read.

81. Som cannot be preceded by a preposition; as in English the preposition may come at the end of the clause. If for any reason it is desirable to have the preposition before the relative, some other relative must be used instead of *som*.

Ex.: *Han er en Læge, som De kan stole paa,* he is a physician whom you can depend upon.

or, *Han er en Læge, paa hvem De kan stole,* he is a physician upon whom you can depend.

Der er Bogen, som jeg talte om, there is the book which I spoke of.

or, *Der er Bogen, om hvilken jeg talte,* there is the book of which I spoke.

82. Der can only be used as subject. It is used to avoid a too frequent repetition of *som*, or instead of *som*, the relative, when *som* meaning 'as' or 'like' stands in proximity.

Ex.: *Den, der (or som) ikke vil arbeide, skal ikke æde,* he (the one) who will not work, shall not eat.

Han talte som en, der længe har været syg, he spoke as one who has long been ill.

83. Hvem can refer only to persons, and as a relative cannot be used as a subject except when it is indefinite.

It is used instead of *som*, when it is desirable to have the relative follow the preposition, and also to avoid the repetition of *som* and *der*.

Ex.: *Der gaar Damen, med hvem jeg talte*, there goes the lady with whom I spoke.

Denne Kone har en Mand, hvem (or som) ingen liker, this woman has a husband whom no one likes.

Han sagde, at hvem, som vilde, kunde komme, he said that whoever wished might come.

84. Hvilken (hvilket, hvilke) is used when the antecedent is followed by another noun; also when the antecedent is a phrase or sentence.

Ex.: *Jeg lægger et Brev i Bogen, hvilket De vil behage at give min Ven*, I put a letter in the book, which you will please give my friend.

Han fortalte os om sine Reiser, hvilket morede os meget, he told us of his travels, which pleased us greatly.

85. Hvad, as a relative, is used much like the English 'what', but it is frequently rendered by 'that'. It is found especially in elliptical sentences for *det som*, that which.

Ex.: *Hvad du lover, maa du holde*, what you promise, you must keep.

or, *Det, som du lover, maa du holde*, that which you promise you must keep.

Han har faaet alt, hvad jeg havde, he has got all that I had.

Svar mig, paa hvad jeg spørger, answer me (to) what I ask.

86. Hvo, who, and **hvad**, what, as indefinite relatives, are used when the antecedent is not expressed; they may or may not be followed by *som* or *der*.

Ex.: *Hvo lidet saar, lidet faar*, who little sows, little reaps (gets).

Hvo, som vover, han vinder, who ventures, (he) wins.

Hvo intet eier, letvindt vover, who nothing owns, readily ventures.

*Jeg har gjort, hvad der kunde gjøres**, I have done what (there) could be done.

- a. In the above sentences *den som*, the one who, may be substituted for *hvo*, and *det som* for *hvad*. *Hvo* is used in the more solemn styles, but also in proverbs.

GENITIVE OF THE RELATIVES.

87. As noted before, *hvis* is the genitive of all the relatives.

Ex.: *Jeg vælger mig en Ven, paa hvis Troskab jeg kan stole*, I choose (for me) a friend upon whose fidelity I can depend.

Dette er Barnet, hvis Moder døde igaar, this is the child whose mother died yesterday.

OMISSION OF THE RELATIVES.

88. As in English the relative, when objective, may be omitted. (See 215).

Ex.: *Hvor er Brevet, De har skrevet?* where is the letter you have written?

Det var mig, han talte om, it was I he spoke of.

INDEFINITE PRONOUNS.

89. The indefinite pronouns are **det**, it; **man**, one; **en**, one; **nogen**, some one; **somme**, some; **ingen**, no one; **mangen**, many a (one); **anden**, other; **al**, all; **hver** or **enhver**, every one; **enhversomhelst**, whosoever, and other words ending in **-somhelst**, **-soever**.

* The *s* ending of a verb usually indicates the passive.

Of these *det* and *man* are used only in the nominative. The genitive of the others is formed by adding *s*, and the accusative is the same as the nominative. The neuter and plural forms will be noted under each word. Most of the indefinite pronouns may be used adjectively. (See sentences under each).

90. Det, it, is used as the indefinite and impersonal subject of a verb, answering to the English 'it'; as, *Det regner*, it is raining. *Det er mig*, it is I. *Det er ikke sandt*, it is not true.

91. Man, one*, is also used as indefinite subject to a verb.

Ex.: *Man siger*, they say, people say, it is said.

Man kan ikke altid stole paa, hvad Folk siger, one cannot always depend upon what people say.

92. En, gen. *ens*, one, may be used in the same sense as *man*; it is more common in colloquial language than *man*.

Ex.: *Hvad skal en egentlig tro om sligt?* what can one really believe in regard to such (things)?

Det er ens Pligt at hjælpe de fattige, it is one's duty to help the poor.

93. Nogen, anyone, anybody, somebody, someone, anyone; gen. *nogens*; neut. *noget*, something, anything; plu. *nogen*, any, and *nogle*, some. *Nogensomhelst*, neut. *nogetsomhelst*, any one at all, is an intensive.

Ex.: *Har nogen seet min Bror?* has anyone seen my brother?

Der er nogen, som har taget mine Penge, (there is) some one (who) has taken my money.

Han sagde ikke noget, he did not say anything.

* Sometimes translated 'we,' 'they,' 'people'; cf. French *on*, Germ. *man*.

Feg fortalte det ikke til nogensomhelst, I did not tell it to anyone at all.

Feg har ikke sagt nogetsomhelst om det, I have not said anything whatsoever about it.

- a. **Nogen**, in the plural, is usually rendered by 'any' and **nogle** by 'some', but in colloquial language *nogen* (contracted to *no'en*) is generally used instead of *nogle*.

Ex.: *Har De nogen Bøger?* have you any books?

Feg har nogle, I have some.

94. Ingen, no one, nobody; gen. *ingens*; neut. *intet*; plu. *ingen*; intensive *ingensomhelst*; neut. *intetsomhelst*, nothing whatever.

Ex.: *Er ingen hjemme?* is no one at home?

Noget er bedre end intet, something is better than nothing.

Har De nogen Penge? have you any money?

Feg har ingen (ingensomhelst), I have none (none whatever).

Ingen blir hvid, fordi han gjør en anden svart, no one becomes white because he makes another black.

95. Somme, some; gen. *sommes*, is synonymous with *nogle*.

Ex.: *Somme liker ham, somme ikke*, some like him, some don't (*lit. not*).

Somme Folk klandrer Alting, some people complain of everything.

96. Mangen, many a; gen. *mangens*; neut. *mangt*; plu. *mange*; gen. *manges*. The form *mangen en*, many a one, is also common.

Ex.: *Mangen en ler idag, som maa græde imorgen*, many a one laughs to-day, who must cry to-morrow.

Tjenere siger saa mangt, servants say so many (things).

Mangen ler med Munden og græder i Hjertet, many a one smiles (*lit.* with his mouth) who weeps in his heart.

97. Anden, another; gen. *andens*; neut. *andet*, anything else; plu. *andre*; gen. *andres*. These words are usually preceded by an article.

Ex.: *En anden maa have gjort det*, another must have done it.

Har De ikke andet at fortælle mig? have you nothing else to tell me?

Nogle forlod ham, andre fulgte ham, some forsook him, others followed him.

Den ene gik videre, den anden kom tilbage, the one went on, the other came back.

Den enes Død er den andens Brød, one's death is another's bread. (One man's meat is another man's poison).

Andre Tider, andre Seder, other times, other customs.

98. Al, all; neut. *alt*; plu. *alle*; gen. *alles*. *Al*, in the common gender, is used only as an adjective. An equivalent of *alt* is *Alting*, everything; and of *alle*, *allesammen*, all, everybody.

Ex.: *Al Verden ved, at han lyver*, all the world knows that he lies.

Alt har en Ende, everything has an end.

Naar Enden er god, er Alting godt, all's well that ends well.

Jeg husker ikke allesammen, I do not remember everything.

Jeg likte dem allesammen, I liked them all.

Allesammen var tilstede, all (of them) were present.

99. **Hver** and **Enhver**, each, every; gen. *hvers, enhvers*; neut. *hvert, ethvert*. *Hver* has an equivalent in *Hvermand*, everybody. Intensive forms are: *alle og enhver*, each and everybody; *hver eneste en*, every single one; *en og hver*, anybody; but *hver og en*, each and everybody.

Ex.: *Hver er lykkelig paa sin Vis*, each is happy in his own way.

Enhver er sig selv nærmest, each is nearest unto himself.

Han gav mig lidt af hvert, he gave me a little of everything.

Det er noget, alle og enhver kan se, that is something each and everybody can see.

Brevbog for Hvermand, universal letter-writer.

Vi ventede ham hvert Øieblik, we expected him every minute.

100. The following forms in **-som-helst**, **-soever**, should also be noted as indefinites: *enhversomhelst*, anybody, everybody; *hvemsomhelst*, whosoever; *hvadsomhelst*, whatsoever; and *hvilkenksomhelst*, *hvilketksomhelst*, *hvilkesomhelst*, whichever, the last being used only adjectively.

Ex.: *Det kan ikke enhversomhelst gjöre*, not every one can do that.

Spörg hvemsomhelst, De vil, ask whomsoever you please.

Hvadsomhelst jeg gjør, er urigtigt, whatever I do is wrong.

THE EXPLETIVE.

101. **Der**, like the English 'there,' is an expletive, and, as in English, has the same form as the adverb of place, *der*, there.

Ex.: *Der var mange Folk i Forsamlingen*, there were many people in the assemblage.

Er der nogen hjemme? is there anyone at home?

Der er intet Lægemiddel mod Döden, there is no remedy for death.

Der herskede dyb Stilhed i Forsamlingen, deep silence prevailed in the assemblage.

a. *Der* is sometimes used in the sense of *det*, it; as, *Der sagdes igaar, at Dronningen var farlig syg*, it was reported yesterday that the queen was dangerously ill.

NUMERALS.

102. The cardinal numerals are:—

1, <i>en</i> , neut. <i>et</i> .	20, <i>tyve</i> .
2, <i>to</i> (<i>tvende</i>).	21, <i>en og tyve</i> .
3, <i>tre</i> (<i>trende</i>).	30, <i>tredive</i> (<i>tretti</i>).
4, <i>fire</i> .	40, <i>firti</i> , (<i>fyrty</i> , <i>fyrretyve</i> †).
5, <i>fem</i> .	50, <i>femti</i> .
6, <i>seks</i> .	60, <i>seksti</i> .
7, <i>syv</i> .	70, <i>sytti</i> §.
8, <i>otte</i> .	80, <i>otti</i> (<i>otteti</i>).
9, <i>ni</i> .	90, <i>nitti</i> .
10, <i>ti</i> .	100, <i>hundrede</i> (<i>hundre</i>).
11, <i>elleve</i> .	101, <i>hundrede og en</i> .
12, <i>tolv</i> .	1000, <i>tusend</i> (<i>tusende</i> , <i>tusen</i>).
13, <i>tretten</i> .	3000, <i>tre tusend</i> .
14, <i>fjorten</i> .	1450, <i>et tusend fire hundrede og femti</i> , or <i>fjorten hundrede og femti</i> .
15, <i>femten</i> .	
16, <i>seksten</i> *.	
17, <i>sytten</i> †.	1896, <i>atten hundrede seks og nitti</i> .
18, <i>atten</i> .	<i>En Millión</i> , a million.
19, <i>nitten</i> .	<i>To Millióner</i> , two millions.

* Pronounced as though written *seis-ten*. † Pronounced *søtten*. ‡ Pronounced *førti*, *førretyve*. § Pronounced *søtti*.

- a. *En* and *et*, one, to distinguish them from the indefinite articles, are sometimes written *én* or *een*, *ét* or *ett*. *Tvende*, two, and *trende*, three, are older forms, no longer used in the spoken language. *Tredive*, thirty, is as yet more common than *tretti*. *Tusend*, thousand, is in accordance with the official orthography, but the form *tusen* is gradually displacing it. In like manner *otteti*, eighty, and *hundrede* are giving way to the shorter forms *otti* and *hundre*.
- b. The Danes (and to some extent the older generation of Norwegians in certain parts of the country) have a system of counting by 20's from 50 to 100. Thus,

50 is *halv-tre-sinds-tyve*, or *halvtres* (*halvtreds*).

51 " *en og halvtresindstyve*, or *en og halvtres*.

60 " *tresindstyve*, " *tres* (*treds*).

70 " *halvfjersindstyve*, " *halvfjers*.

80 " *firsindstyve*, " *firs*.

90 " *halvfemsindstyve*, " *halvfems*.

The old word *Sinde*, now obsolete except in a few compounds, means 'time;' thus *tre-sinds-tyve* means three times twenty.

- c. When the noun does not follow these numerals the abbreviated forms are used; as, *Han døde, da han var to og tresindstyve Aar gammel*, he died when he was sixty two years old; but, *Han døde, da han var to og tres*.
- d. When preceded by the definite article or a possessive, *en* and *et* become *ene*; as *den ene, det ene*, the one.
Ex.: *Den ene Bog er min, den anden Karls*, (the) one book is mine, the other Carl's.
- e. When used substantively *Hundrede* and *Tusend* have in the plural *Hundreder* and *Tusender*.

ORDINALS.

103. The ordinal numerals are adjectives, formed by adding *-ende*, *-nde* or *-de* to the corresponding cardinals, except in the following: *förste*, first; *anden* (neut. *andet*), second; *tredje*, third; *fjerde*, fourth; *sjette*, sixth; *ellefte*, eleventh; *tolvte*, twelfth; and *tredivte*, thirtieth. *Hundrede* and *tusende* have no distinct ordinal forms.

The ordinals are as follows:—

<i>den (det or de) förste, 1ste.</i>	<i>den, det, syttende, 17de.</i>
<i>den anden* (neut. det andet), 2den.</i>	<i>“ attende, 18de.</i>
<i>den, det tredje, 3die.</i>	<i>“ nittende, 19de.</i>
<i>“ fjerde, 4de.</i>	<i>“ tyvende, 20de.</i>
<i>“ femte, 5te.</i>	<i>“ en og tyvende, 21de.</i>
<i>“ sjette, 6te.</i>	<i>“ tredivte, 30te.</i>
<i>“ syvende, 7de.</i>	<i>“ firtiende (fyrretyvende), 40de.</i>
<i>“ ottende, 8de.</i>	<i>“ femtiende, 50de.</i>
<i>“ niende, 9de.</i>	<i>“ sekstiende, 60de.</i>
<i>“ tiende, 10de.</i>	<i>“ syttiende, 70de.</i>
<i>“ ellevte, 11te.</i>	<i>“ ottiende, 80de.</i>
<i>“ tolvte, 12te.</i>	<i>“ nittiende, 90de.</i>
<i>“ trettende, 13de.</i>	<i>“ hundrede, 100de.</i>
<i>“ fjortende, 14de.</i>	<i>“ hundrede og förste,</i>
<i>“ femtende, 15de.</i>	<i>101te.</i>
<i>“ sekstende, 16de.</i>	<i>“ tusende, 1000de.</i>

- a. The ordinals are usually preceded by the definite article, (or a possessive adjective), but in some set phrases it is omitted; as *til syvende og sidst*, finally. In colloquial language, especially with *förste*, the article is frequently omitted; as *Förste Gang, jeg saa ham, var han en liden Gut*, the first time I saw him he was a little boy.
- b. The Danish cardinals (**102, b.**) take the regular ending *-nde*; thus, *halvtresindstyvende*, fiftieth; *tresindstyvende*, sixtieth.
- c. Variatives are formed by the aid of the noun **Slags**, kind; thus, *tre Slags*, three kinds; *begge Slags*, both kinds; *alle Slags* all kinds.

Ex.: *Der er mange Slags Mennesker i Verden*, there are many kinds of people in the world.

Vi fik tre Slags Vin, we got three kinds of wine.

* In colloquial language *andre*, although a plural form, is frequently used instead of *anden* and *andet*.

- d. Iteratives are formed by the aid of the noun **Gang**, time; thus, *to Gange*, twice; *tre Gange*, three times; *to ad Gangen*, two at a time. *En Gang*, once, is to be distinguished from *engång*, once, once upon a time.

Ex.: *De kom én ad Gangen*, they came one at a time.

Jeg har seet ham kun én Gang, I have seen him but once.

Der var engång en Konge, som hed Harald Haarfager, there was once a king who was called Harold the Fairhaired.

- e. Multiplicatives are formed by the aid of the word **dobbelt**, double; thus, after the forms *enkelt*, single, and *dobbelt*, double, we have *tredobbelt*, triple, *firdobbelt*, quadruple. The word **Fold**, fold, is principally used of crops in relation to the seed (in a figurative sense as well).

Ex.: *Jeg saa kun et enkelt Menneske i Huset*, I saw but one single person in the house.

Han fik dobbelt Løn for sit Arbeide, he received double pay for his work.

Hveden giver i denne Egn over ti Fold, wheat yields in this region over ten fold.

- f. Dimidiatives are formed, from 2 to 20, by prefixing **halv**, half, to the ordinal, and denote a quantity half a unit less than the corresponding cardinal; thus,

halv-anden (neut. *andet*) = *en og en halv* = $1\frac{1}{2}$.

halv-tredje = *to og en halv* = $2\frac{1}{2}$.

halv-fjerde = *tre og en halv* = $3\frac{1}{2}$.

Ex.: *Det er omtrent halvandet Aar, siden det hændte*, it is about a year and a half since that happened.

Bogen koster halvanden Krone, the book costs a crown and a half.

- g. In giving the time of day, the parts of the hour, especially the half hours, are likewise given in relation to the following hour, but with the cardinals instead of the ordinals.

Ex.: *Hvor mange er Klokken?* what o'clock is it?

Den er halv-tre, it is half past two.

Klokken er tre Kvartér til elleve, it is a quarter to eleven

Den mangler et Kvartér i elleve, it is a quarter to eleven.

- h.** In enumerating a series the following expressions are used:

for det første, in the first place, firstly.

for det andet, in the second place, secondly.

for det tredje, in the third place, thirdly.

- i.** The following numeral forms sometimes occur: *selvanden* another and myself (*lit.* myself the second), *selvfjerde*, three others and myself, etc.

FRACTIONAL FORMS.

104. Fractions are formed with the word **Del** (or **Part**), part, with the proper ordinal prefixed; thus, *en Tredjedel*, a third; *en Tiendedel*, a tenth; *to Ottendedele*, two eighths; *en Fjerdedel*, a fourth. Other forms for 'fourth' or 'quarter' are *en Kvart*, *et Kvartér*, *en Fjerding*.

Ex.: *Han har mistet en Tredjedel af sin Formue*, he has lost a third of his fortune.

Min Kniv er tre og to Ottendedele Tommer lang, my knife is three and two eighths inches long.

COLLECTIVES.

- 105.** The most common collectives are:

et Par, a couple, a pair.

en Snes, a score.

et Dusin, a dozen.

en Tylft, a dozen (used of large objects).

en Bog, a quire.

et Ris, a ream.

en Favn, a fathom.

en Alen, an ell (two feet).

Ex.: *Min Søster købte ti Par Hansker og to Par Sko*, my sister purchased ten pairs of gloves and two pairs of shoes.

Jeg trænger fem Dusin Knapper til, I need five dozen buttons more.

Min Far er over tre Alen i Høide, my father is over six feet in height.

VERBS.

CONJUGATION.

106. Verbs are divided into two conjugations, the Weak and the Strong, according to the way in which they form the past tense, and partly the past participle. As in English, the principal parts of a verb are the present infinitive, the past tense, and the past participle. The infinitive usually ends in an unaccented *e*, by the dropping of which the root or stem is found. When, however, the root of the verb ends in *aa*, *e*, *o*, *y*, or *ö*, the infinitive ending *e* is usually not written in modern Norwegian or Danish, and even when written, it is not sounded. Thus, *at gaa*, to go; *at se*, to see; *at tro*, to believe; *at sy*, to sew; *at dö*, to die.

THE WEAK CONJUGATION.

107. Verbs of the weak conjugation form the past tense by the addition of a syllable or syllables (*ede*, *de*, or *te*) to the root and do not change the root vowel. There are two classes of verbs in this conjugation. Those of the First Class take the ending **-ede** in the past tense, and **-et** in the past participle; thus,

PRES. INF.	PAST TENSE.	PAST PART.
<i>at elske</i> , to love,	<i>elskede</i> ,	<i>elsket</i> .
<i>at fiske</i> , to fish,	<i>fiskede</i> ,	<i>fisket</i> .
<i>at vente</i> , to wait,	<i>ventede</i> ,	<i>ventet</i> .
<i>at tro</i> , to believe,	<i>troede</i> ,	<i>troet</i> .
<i>at huske</i> , to remember,	<i>huskede</i> ,	<i>husket</i> .

To this first class belong those weak verbs whose roots will not coalesce with the simpler ending *-te* in the past tense, especially those whose root-endings are *t*, *ndl*, *ndr*, and *sk*; as,

<i>at lytte</i> , to listen,	<i>lyttede</i> ,	<i>lyttet</i> .
<i>at kaste</i> , to throw,	<i>kastede</i> ,	<i>kastet</i> .

<i>at vandre</i> , to wander,	<i>vandrede</i> ,	<i>vandret</i> .
<i>at handle</i> , to act,	<i>handlede</i> ,	<i>handlet</i> .

108. Weak verbs of the Second Class add **-te** in the past tense and **-t** in the past participle. To this class belong especially those weak verbs whose roots end in the combinations *mm*, *ld*, *nd*, and *ng*; as,

<i>lære</i> , learn,	<i>lærte</i> ,	<i>lært</i> .
<i>bruge</i> , use,	<i>brugte</i> ,	<i>brugt</i> .
<i>glemme</i> , forget,	<i>glemte</i> *,	<i>glemt</i> .
<i>kalde</i> , call,	<i>kaldte</i> ,	<i>kaldt</i> .
<i>hænde</i> , happen,	<i>hændte</i> ,	<i>hændt</i> .
<i>hænge</i> , hang,	<i>hængte</i> ,	<i>hængt</i> .

109. Some verbs with the regular endings of the above class also modify the root vowel. As they have the characteristics of both weak and strong verbs they are sometimes called Mixed Verbs. This class contains the following:

<i>bringe</i> , bring,	<i>bragte</i> ,	<i>bragt</i> .
<i>dölge</i> , conceal,	<i>dulgte</i> ,	<i>dulgt</i> .
<i>fölge</i> , follow,	<i>fulgte</i> ,	<i>fulgt</i> .
<i>kvæle</i> , choke,	<i>kvalte</i> ,	<i>kvalt</i> .
<i>række</i> , reach,	<i>rakte</i> ,	<i>rakt</i> .
<i>spørge</i> , ask,	<i>spurgte</i> ,	<i>spurgt</i> .
<i>smøre</i> , smear,	<i>smurte</i> ,	<i>smurt</i> .
<i>strække</i> , stretch,	<i>strakte</i> ,	<i>strakt</i> .
<i>sælge</i> , sell,	<i>solgte</i> ,	<i>solgt</i> .
<i>sætte</i> , set,	<i>satte</i> ,	<i>sat</i> .
<i>træde</i> , tread,	<i>traadte</i> ,	<i>traadt</i> .
<i>tælle</i> , count,	<i>talte</i> †,	<i>talt</i> .
<i>vække</i> ‡, excite,	<i>vakte</i> ,	<i>vakt</i> .
<i>vælge</i> , choose,	<i>valgte</i> ,	<i>valgt</i> .

* It is a general rule with all parts of speech that if, through inflexion or elision, a consonant immediately follows a double consonant, one of the double consonants is dropped.

† Short *a*; distinguished from *talte*, the past of *tale*, to speak, (110), which keeps the vowel long. See 4.

‡ This verb has also the forms *vækkede* and *vækket*, when it means 'to awaken'; as, *han vækkede mig*, he awoke me; *det vækte min Medlidenhed*, it excited my compassion.

110. Some weak verbs have the endings of both of the above classes. Where euphony will permit it, there is a tendency in modern Norwegian to use the simpler endings of the second class, the longer forms being retained in the more exalted or solemn styles; thus,

<i>tale</i> , speak,	<i>talte</i> ,	<i>talt</i> .
	or, <i>taledede</i> ,	<i>talet</i> .
<i>lege</i> , play,	<i>legte</i> ,	<i>legt</i> .
	or, <i>leggede</i> ,	<i>leget</i> .
<i>svare</i> , answer,	<i>svarte</i> ,	<i>svart</i> .
	or, <i>svarede</i> ,	<i>svaret</i> .

- a. The final *e* of the ending *ede* is often dropped in verse. In colloquial language this is also generally done, in which case the *d* has a *t* sound. This change is beginning to appear in modern literature, and some authors write *t* instead of *d*.

Ex.: "*Da flammed hans Blik, da saa han tilbage,*

Da maned han frem sine Bryllupsdage."

Det banket (bankede) paa Døren, there was a knocking at the door.

III. The original ending of the past tense of weak verbs was *-de*. In the written language this is retained in modal auxiliaries (see 135), and in the following words, three of which also change the vowel.

<i>gjøre</i> , do,	<i>gjorde</i> ,	<i>gjort</i> .
<i>lægge</i> , lay,	<i>lagde</i> ,	<i>lagt</i> .
<i>dö</i> , die,	<i>döde</i> ,	(<i>död</i> , adj.)
<i>ske</i> , happen,	<i>skede</i> (or <i>skete</i>),	<i>skeet</i> (<i>sket</i>).
<i>sige</i> , say,	<i>sagde</i> ,	<i>sagt</i> .
<i>have</i> , have,	<i>havde</i> ,	<i>havt</i> .

- a. But in colloquial language and in the writings of some modern authors, a few other verbs, especially those whose roots end in a vowel, have *de* in the past tense, and *d* in the past participle; thus,

<i>naa</i> , reach,	<i>naadde</i> (<i>naadede</i>),	<i>naad</i> (<i>naaet</i>).
<i>bry(de)</i> , mind,	<i>brydde</i> (<i>brödd</i>),	<i>bryd</i> (<i>brudt</i>).

<i>saa</i> , sow,	<i>saadde</i> (<i>saaede</i>),	<i>saad</i> (<i>saaet</i>).
<i>bo</i> , dwell,	<i>bodde</i> (<i>boede</i>),	<i>bod</i> (<i>boet</i>).
<i>tro</i> , believe,	<i>trodde</i> (<i>troede</i>),	<i>trod</i> (<i>troet</i>).

112. The past participle, when the meaning will permit, may be used as an adjective. The definite and plural forms of such adjectives have the ending *ede*, if the participle ends in *et*; and *te*, if the participle ends in *t*; thus,

en elsket Sön, a beloved son;
min elskede Sön, my beloved son.
et elsket Barn, a beloved child;
mit elskede Barn, my beloved child.
et gjemt Brev, a hidden letter;
gjemte Breve, hidden letters.

THE STRONG CONJUGATION.

113. To the Strong Conjugation belong those verbs that do not form their past tense by the addition of a syllabic ending to the root: with few exceptions, they change the root vowel in the past tense, or in both the past tense and the past participle.

Ex.: <i>tage</i> , take,	<i>tog</i> ,	<i>taget</i> .
<i>skrive</i> , write,	<i>skrev</i> ,	<i>skrevet</i> .
<i>synke</i> , sink,	<i>sank</i> ,	<i>sunket</i> .
<i>komme</i> , come,	<i>kom</i> ,	<i>kommet</i> .
<i>holde</i> , hold,	<i>holdt</i> ,	<i>holdt</i> .

114. The past participle of the majority of strong verbs has three endings of an adjective nature, *-et* for the neuter, *-en* for the common gender, and *-ne* for the plural. The form is always used with the auxiliary *have*, have, but with the auxiliaries *være*, to be, and *blive*, to become, the past participle usually agrees with the subject. Verbs that have only one form in the past participle end in *et* or *t*,

Ex.: <i>tage</i> ,	<i>tog</i> ,	<i>taget, tagen, tagne*</i> .
<i>skrive</i> ,	<i>skrev</i> ,	<i>skrevet, skreven, skrevne</i> .
<i>synke</i> ,	<i>sank</i> ,	<i>sunket, sunken, sunkne</i> .
<i>komme</i> ,	<i>kom</i> ,	<i>kommet, kommen, komne</i> .

- a. The tendency among modern writers is to drop the forms for the common gender and the plural of the past participle. In speaking this is generally done. Thus, *Bogen er skrevet* (instead of *skreven*); *Brevene er skrevet* (instead of *skrevne*).

But when these participles are used as participial adjectives preceding the noun, the regular adjective forms are used.

Ex.: *en skreven Tale*, a written speech; *den skrevne Tale*, the written speech.

et skrevet Brev, a written letter; *det skrevne Brev*, the written letter.

skrevne Taler, written speeches; *de skrevne Breve*, the written letters.

115. On the basis of change in the root vowel, strong verbs may be divided into six classes. There are, however, slight variations in each class†.

1. The first class has the vowel series *i* (*y* or *æ*)—*a*—*u* in the principal parts.

INF.	PAST.	PAST PART.
Ex.: <i>briste</i> , break,	<i>brast</i> ,	<i>brustet</i> .
<i>binde</i> , bind,	<i>bandt</i> ,	<i>bundet</i> .
<i>syng</i> , sing,	<i>sang</i> ,	<i>sunget</i> .
<i>hjælpe</i> , help,	<i>hjælp</i> ,	<i>hjulpet</i> .
<i>brænde</i> , burn,	<i>brandt</i> ,	<i>brændt</i> .
<i>sidde</i> , sit,	<i>sad</i> ,	<i>siddet</i> .

2. The second class has the vowel series *i* (*e*)—*a*—*i* (*e*), and some irregular forms.

* For the elision of the *e* see 49, 2.

† In the examples only the neuter form of the past participle is given. A complete list of strong and irregular verbs will be found at the end of the volume.

Ex.: <i>give</i> , give,	<i>gav</i> ,	<i>givet</i> .
<i>ligge</i> , lie (recline),	<i>laa</i> ,	<i>ligget</i> .
<i>bede</i> , ask,	<i>bad</i> ,	<i>bedet</i> (<i>bedt</i>).
<i>være</i> , be,	<i>var</i> ,	<i>været</i> .
<i>se</i> , see,	<i>saa</i> ,	<i>seet</i> .
<i>æde</i> , eat,	<i>aad</i> ,	<i>ædt</i> .
<i>bære</i> , bear,	<i>bar</i> ,	<i>baaret</i> .

3. The third class has the vowel series **i—e—e**.

Ex.: <i>blive</i> , become,	<i>blev</i> ,	<i>blevet</i> .
<i>skrive</i> , write,	<i>skrev</i> ,	<i>skrevet</i> .
<i>gribe</i> , grasp,	<i>greb</i> ,	<i>grebet</i> .
<i>bide</i> , bite,	<i>bed</i> ,	<i>bidt</i> .

4. The fourth class has the vowel series **y—ö—u (ö)**.

Ex.: <i>bryde</i> , break,	<i>bröd</i> ,	<i>brudt</i> .
<i>skyde</i> , shoot,	<i>skjöd</i> ,	<i>skudt</i> .
<i>stryge</i> , stroke,	<i>strög</i> ,	<i>ströget</i> .
<i>flyde</i> , float,	<i>flöd</i> ,	<i>flydt</i> .

5. The fifth class has the vowel series **a (aa or e)—o—*a* (aa or o)**.

Ex.: <i>drage</i> , draw,	<i>drog</i> ,	<i>draget</i> .
<i>fare</i> , go, fare,	<i>for</i> ,	<i>faret</i> .
<i>lade</i> , let,	<i>lod</i> ,	<i>ladet</i> .
<i>slaa</i> , strike,	<i>slog</i> ,	<i>slaaet</i> .
<i>staa</i> , stand,	<i>stod</i> ,	<i>staaet</i> .
<i>le</i> , laugh,	<i>lo</i> ,	<i>leet</i> .

6. The sixth class has no change of the root vowel.

Ex.: <i>falde</i> , fall,	<i>faldt</i> ,	<i>faldt</i> .
<i>hede</i> , be called,	<i>hed</i> ,	<i>hedt</i> .
<i>holde</i> , hold,	<i>holdt</i> ,	<i>holdt</i> .
<i>hugge</i> , chop,	<i>hug</i> ,	<i>hugget</i> .
<i>komme</i> , come,	<i>kom</i> ,	<i>kommet</i> .
<i>sove</i> , sleep,	<i>sov</i> ,	<i>sovet</i> .

7. Two strong verbs that do not fall into the above classes are :

<i>faa</i> , receive,	<i>fik</i> ,	<i>faaet</i> .
<i>gaa</i> , go,	<i>gik</i> ,	<i>gaaet</i> .

Note.—The strong conjugation is the oldest, and was undoubtedly for a time the only one. But at an early period some verbs were given a weak conjugation, and at present perhaps nine-tenths of all Dano-Norwegian verbs are weak. Moreover, the language not only forms no new strong verbs, but it has also changed many verbs that were originally strong to weak. Thus, the past tense of the verb *vokse*, to grow, was once *voks*, making it a strong verb. Later this tense became *voksede*, a weak verb of the first class, and finally *vokste*, a weak verb of the second class.

TENSE.

116. As in English, the only simple tenses in Norwegian are the present and past, the others being formed by the aid of auxiliary verbs. The present tense is regularly formed by adding *r* to the infinitive. The tenses of the indicative are illustrated by the following forms of the weak verb *rose*, to praise, the principal parts of which are: *rose*, *roste*, *rost*.

Present:	<i>jeg roser</i> ,	I praise.
Past:	" <i>roste</i> ,	I praised.
Perfect:	" <i>har rost</i> ,	I have praised.
Pluperfect:	" <i>havde rost</i> ,	I had "
Future:	" <i>skal (vil) rose</i> ,	I shall (will) praise.
Fut. Perfect:	" " " <i>have rost</i> ,	I shall (will) have praised.

117. Intransitive verbs denoting definite motion, or a change of condition, usually require the auxiliary *være*, to be, instead of *have*, to have. Thus,

Present:	<i>jeg kommer</i> ,	I come.
Past:	" <i>kom</i> ,	I came.
Perfect:	" <i>er kommen</i> ,	I have come.

Pluperfect: *jeg var kommen*, I had come.

Future: " *skal (vil) komme*, I shall (will) come.

Fut. Perfect: " *skal (vil) være kommen*, I shall (will) have come.

118. There are no forms of the verb in Norwegian that correspond to the progressive and emphatic forms of the English verb. Thus, I praise, I am praising, and I do praise, are expressed by *jeg roser*. Where it is necessary to indicate the differences of the English forms it must be done by other words and phrases.

NUMBER.

119. In modern Norwegian and Danish the spoken, and to a large extent the written, language has the same form for both singular and plural of the verb, and for all persons. Thus, in the weak verb *vente*, to wait:

Present:	<i>jeg venter,</i>	<i>vi venter,</i>
	<i>du " "</i>	<i>I " "</i>
	<i>han " "</i>	<i>de " "</i>
Past:	<i>jeg ventede,</i>	<i>vi ventede.</i>
Perfect:	<i>jeg har ventet,</i>	<i>vi har ventet.</i>
Pluperfect:	<i>jeg havde ventet,</i>	<i>vi havde ventet.</i>
Future:	<i>jeg skal (vil) vente,</i>	<i>vi skal (vil) vente.</i>
Fut. Perfect:	<i>jeg skal (vil) have ventet,</i>	<i>vi skal (vil) have ventet.</i>

120. In the older literature, and to some extent among the more conservative writers of the present, a distinct plural form is used. This will be referred to as the Classical form. Thus,

Present:	<i>vi vente,</i>	instead of <i>vi venter.</i>
Perfect:	<i>vi have ventet,</i>	" " <i>vi har ventet.</i>
Future:	<i>vi skulle (ville) vente,</i>	" " <i>vi skal (vil) vente.</i>

The past tense of verbs of the weak conjugation is

always the same in both numbers, whether classical or modern. Thus,

<i>jeg tænkte,</i>	<i>vi tænkte.</i>
<i>jeg elskede,</i>	<i>vi elskede.</i>

But strong verbs having a long root vowel, and ending in a consonant, and forming their past tense by a change of vowel, add an *e* to form the older or classical plural. Thus, *jeg tog, vi toge; jeg blev, vi bleve.*

MOOD.

121. Verbs have the following moods: indicative, subjunctive, conditional and imperative, to which may be added the infinitives and participles.

The Indicative has six tenses, as in English: present, past, perfect, pluperfect, future and future perfect (see 116).

122. The Subjunctive has but one tense, the present, and is always identical in form with the infinitive. It is used in concessive clauses, or to express a wish. Thus,

Gud hjælpe ham, (may) God help him.

Han være aldrig saa sterk, let him be ever so strong.

- a.** The subjunctive is not very commonly used, as the optative idea and concession are usually expressed by the aid of some auxiliary verb. Thus, *Han være aldrig saa sterk*, may be expressed by the use of *lad* (the imperative of *lade*, to let):
Lad ham være aldrig saa sterk.

123. The Conditional has two tenses, present and perfect, formed by the use of the auxiliary *vilde*, or *skulde* (the past tenses of *ville*, will, and *skulle*, shall). Thus,
Present: *jeg vilde* (or *skulde*) *rose*, I would (or should) praise.

Perfect: *jeg vilde* (or *skulde*) *have rost*, I would (or should) have praised.

124. The Imperative has but one tense, the present, which is usually identical with the root of the verb; that

is, it is formed by dropping the final *e* of the infinitive; as, *Tag mine Bøger*, take my books. But if the stem of the verb ends in a combination of consonants which euphony will not permit to end a word, the *e* of the infinitive is retained in the imperative, as in *aabne*, to open; *handle*, to act; *fordre*, to demand. Verbs in *-ige* also retain the *e*; as, *Uleilige Dem ikke*, do not trouble yourself.

In the older language, and at present also in solemn style, the plural of the imperative is formed by adding an *r* to the infinitive. Thus, *Börn, elsker eders Forældre*, children, love your parents.

125. The Infinitive usually ends in an unaccented *e**. It has three forms: present, perfect and future. The perfect is formed by the aid of the auxiliary verbs *have* or *være* (see 114), and the future by the aid of the auxiliary *skulle* or *ville*, infinitive forms corresponding to the defective English verbs 'shall' and 'will.' Thus,

Present: <i>at elske</i> , to love.	<i>at komme</i> , to come.
Perfect: <i>at have elsket</i> , to have loved.	<i>at være kommet</i> , to have come.
Future: <i>at skulle (ville) elske</i> , to be about (to intend) to love.	<i>at skulle (ville) komme</i> , to be about (to intend) to come.

126. The Present Participle is formed by adding **-ende** to the stem of the verb; as, *elskende*, loving; *kommende*, coming. When used adjectively this participle, like adjectives in *e*, is indeclinable; as, *et skrigende Barn*, a crying child; *en slaaende Sandhed*, a striking truth.

The Past Participle of weak verbs ends in **-t** or **-et**; as, *tænkt* (from *tænke*), and *elsket* (from *elske*). When used adjectively, the plural and definite forms of participles

* For exceptions see 106.

ending in *-t* add *e*, and those in *-et* change this ending to *-ede*. Thus,

brændte Skibe, burned ships; *det brændte Skib*, the burned ship.

elskede Venner, beloved friends; *min elskede Ven*, my beloved friend.

The past participles of most strong verbs have three endings, *-et*, *-en*, *-ne*, neuter, common, and plural, respectively. (See 58, a.)

VOICE.

127. What has been said in regard to mood and tense indicates that the Active Voice in Norwegian grammar is like that of English. The Passive Voice, however, is somewhat different. It is usually formed by the aid of the auxiliary verb *blive*, 'become' (German *werden*), whose auxiliary again is *være*, 'be.' Hence, the tenses of the passive are formed by adding the past participle of the principal verb to the tenses of the verb *blive*. Thus,

Present:	<i>jeg bliver</i>	<i>rost</i> ,	I am	praised.
Past:	" <i>blev</i>	"	I was	"
Perfect:	" <i>er bleven</i>	"	I have been	"
Pluperfect:	" <i>var bleven</i>	"	I had	" "
Future:	" <i>skal blive</i>	"	I shall be	"
Fut. Perfect:	" <i>skal være bleven</i>	<i>rost</i> ,	I shall have been	praised.

128. But in certain tenses, namely, the present, past and future, the passive may be formed by adding the suffix *-s* or *-es* to the corresponding tense of the active. The present indicative drops the ending *r* before adding the suffix. That is, the tenses of any transitive verb in the active, that do not contain a past participle, may take this suffix to form the passive, except the subjunctive and imperative. Thus,

ACTIVE.

PASSIVE.

<i>at elske,</i>	<i>at elskes, or</i>	<i>at blive elsket.</i>
<i>jeg elsker,</i>	<i>jeg elskes, or</i>	<i>jeg bliver “</i>
<i>jeg elskede,</i>	<i>jeg elskedes, or</i>	<i>jeg blev “</i>
<i>jeg skal elske,</i>	<i>jeg skal elskes, or</i>	<i>jeg skal blive “</i>

These two forms of the passive are often interchangeable, but each has idiomatic uses, for a discussion of which see 211, 212, 213.

- a. The *s* of this passive is the *s* of the reflexive pronoun *sig* (Old Norse *sik*), which has become joined to the verb. Old Norse has a middle voice formed by adding the reflexive pronoun (or a mutilated form of it) to the verb. In some verbs the original reflexive meaning is still retained; as,

de samles = *de samle(r) sig*, they assemble.

de undres = *de undre(r) sig*, they wonder.

- b. The pronoun *sig* is also used reciprocally, and hence some verbs in *s* have a reciprocal meaning. Thus, *at slaas* (from *at slaa*, to strike), to strike each other, i. e. to fight; *at mødes*, to meet; *at skilles*, to separate; *vi sees igjen*, we (shall) meet (see each other) again.

AUXILIARY VERBS.

129. The auxiliary verbs used in making the compound tenses and the passive voice of other verbs are: *have*, have; *være*, be; *blive*, become; and the modal auxiliaries *skulle*, shall, and *ville*, will. They are also used as independent verbs, and have their own conjugation. In the following paradigms, of the forms *skal* or *vil*, and *skulde* or *vilde*, *skal* alone is given in the future, and *vilde* in the conditional, for the sake of brevity. For the correct usage of each see 138 and 139.

At have.

Principal parts: *have*, *havde*, *havt*.

INDICATIVE.

Present: I have, etc.

<i>jeg</i>	}	<i>har,</i>	<i>vi</i>	}	<i>har (have).*</i>
<i>du</i>			<i>I</i>		
<i>han</i>			<i>de</i>		

Past: I had, etc.

jeg havde, vi havde.

Perfect: I have had, etc.

jeg har havt, vi har (have) havt,

Pluperfect: I had had, etc.

jeg havde havt, vi havde havt

Future: I shall have, etc.

jeg skal have, vi skal (skulle) have.

Future Perfect: I shall have had, etc.

jeg skal have havt, vi skal (skulle) have havt.

SUBJUNCTIVE.

Present: may you, or he, have.

du, han have, I, de have.

CONDITIONAL.

Present: I would, or should, have, etc.

jeg vilde have, vi vilde have.

Perfect: I would, or should, have had, etc.

jeg vilde have havt, vi vilde have havt.

IMPERATIVE.

Present: have, or do thou have, etc.

hav, hav (haver).

INFINITIVES.

Present: *at have*, to have.Perfect: *at have havt*, to have had.Future: *at skulle have*, to be about to have.

PARTICIPLES.

Present: *havende*, having.Past: *havt*, had.

* To accustom the eye to the older or classical plurals these are given in parentheses.

- a. *Har*, the present indicative of this verb, is a contracted form of *haver*.
- b. The infinitive, *have*, in colloquial language is now regularly pronounced *ha*, and this form is slowly finding its way into print. The same may be said of *hadde* for *havde*.

130. At være.

Principal parts: *være*, *var*, *været*.

INDICATIVE.

Present:	<i>jeg er,</i>	<i>vi er (ere).</i>
Past:	<i>jeg var,</i>	<i>vi var (vare).</i>
Perfect:	<i>jeg har været,</i>	<i>vi har (have) været.</i>
Pluperfect:	<i>jeg havde været,</i>	<i>vi havde været.</i>
Future:	<i>jeg skal være,</i>	<i>vi skal (skulle) være.</i>
Fut. Perf.:	<i>jeg skal have været,</i>	<i>vi skal (skulle) have været.</i>

SUBJUNCTIVE.

Present: *du, han være,* *I, de være.*

CONDITIONAL.

Present:	<i>jeg vilde være,</i>	<i>vi vilde være.</i>
Perfect:	<i>jeg vilde have været,</i>	<i>vi vilde have været.</i>

IMPERATIVE.

Present: *vær,* *vær (værer).*

INFINITIVES.

Present: *at være.*
 Perfect: *at have været.*
 Future: *at skulle være.*

PARTICIPLES.

Present: *værende.*
 Past: *været.*

131. At blive.

Principal parts: *blive*, *blev*, *blevet*, *-en*, *-ne*.*

* For the three endings of the past participle of strong verbs see 114.

INDICATIVE.

Present:	<i>jeg bliver,</i>	<i>vi bliver (blive).</i>
Past:	<i>jeg blev,</i>	<i>vi blev (bleve).</i>
Perfect:	<i>jeg er* bleven,</i>	<i>vi er (ere) blevne.</i>
Pluperfect:	<i>jeg var bleven,</i>	<i>vi var (vare) blevne.</i>
Future:	<i>jeg skal blive,</i>	<i>vi skal (skulle) blive.</i>
Fut. Perf.:	<i>jeg skal være bleven, vi skal (skulle) være blevne.</i>	

SUBJUNCTIVE.

Present:	<i>du, han blive,</i>	<i>I, de blive.</i>
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CONDITIONAL.

Present:	<i>jeg vilde blive,</i>	<i>vi vilde blive.</i>
Perfect:	<i>jeg vilde være bleven, vi vilde være blevne.</i>	

IMPERATIVE.

Present:	<i>bliv,</i>	<i>bliv (bliver).</i>
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INFINITIVES.

Present:	<i>at blive.</i>
Perfect:	<i>at være bleven.</i>
Future:	<i>at skulle blive.</i>

PARTICIPLES.

Present:	<i>blivende.</i>
Past:	<i>blevet, -en -ne.</i>

- a. Instead of *bliver*, the present tense, a contracted form *blir* is very often used, especially in speaking. In the perfect and pluperfect tenses, *blevet*, the neuter form of the past participle, may be used instead of the common form *bleven*. See **114, a.**

WEAK CONJUGATION.

FIRST CLASS.

132.

At elske.

Principal parts: *elske, elskede, elsket.*

ACTIVE.

INDICATIVE.

Present:	<i>jeg elsker.</i>
Past:	<i>jeg elskede.</i>

* The auxiliary of *blive* is *være*, not *have*. See **117** and **127**.

Perfect:	<i>jeg har elsket.</i>
Pluperfect:	<i>jeg havde elsket.</i>
Future:	<i>jeg skal elske.</i>
Future Perfect:	<i>jeg skal have elsket.</i>

SUBJUNCTIVE.

Present: *du, han elske**.

CONDITIONAL.

Present:	<i>jeg vilde elske.</i>
Perfect:	<i>jeg vilde have elsket.</i>

IMPERATIVE.

Present: *elsk.*

INFINITIVES.

Present:	<i>at elske.</i>
Perfect:	<i>at have elsket.</i>
Future:	<i>at skulle elske.</i>

PARTICIPLES.

Present:	<i>elskende.</i>
Past:	<i>elsket; plu. elskede†.</i>

PASSIVE.

INDICATIVE.

Present:	<i>jeg bliver elsket, or jeg elskes.</i> <i>vi bliver elskede‡, or vi elskes.</i>
Past:	<i>jeg blev elsket, or jeg elskedes.</i> <i>vi blev elskede, or vi elskedes.</i>
Perfect:	<i>jeg er bleven elsket.</i> <i>vi er blevne elskede.</i>

* The second and third persons are given in the subjunctive as the first person is very rarely used.

† In the conjugation of the above verb in the active voice only the first person singular of each tense is given, as the other personal endings are the same, except in the older or classical style, where the plural of the present indicative drops the *r* of the singular; as *vi elske*; the perfect is *vi have elsket*; the future *vi skulle* (or *ville*) *elske*, and the plural of the imperative is *elsker*. The full forms are shown in the auxiliary verbs, 129 and 130, which see.

‡ *elskede* is the plural of the past participle *elsket*. See 112. In colloquial language and by many modern writers the plural forms in the passive are not used.

- Pluperfect: *jeg var bleven elsket.*
vi var blevne elskede.
- Future: *jeg skal blive elsket, or jeg skal elskes.*
vi skal blive elskede, or vi skal elskes.
- Fut. Perf.: *jeg skal være bleven elsket.*
vi skal være blevne elskede.

SUBJUNCTIVE.

- Present: *du, han blive elsket.*
I, de blive elskede.

CONDITIONAL.

- Present: *jeg vilde blive elsket, or jeg vilde elskes.*
vi vilde blive elskede, or vi vilde elskes.
- Perfect: *jeg vilde være bleven elsket.*
vi " " blevne elskede.

IMPERATIVE.

- Present: *bliv elsket.*
" elskede.

INFINITIVES.

- Present: *at blive elsket, or at elskes.*
- Perfect: *at være bleven elsket.*
- Future: *at skulle blive elsket.*

PARTICIPLE.

- Past: *elsket; plu. elskede.*

- a. From the above it may be observed that where the passive in *s* is not used, some form of *blive* must be used with the past participle of the principal verb to make a passive. Special attention is called to the fact that the past participle may be used with the verb *være*, but this combination indicates a condition, or the result of an action, not its endurance, and hence is not passive. Thus,

Huset er bygget, the house is built.

Huset har været bygget, the house has been built.

The corresponding passives of the above sentences are:

Huset bliver bygget, the house is being built.

Huset er bleven bygget, the house has been (become) built.

The form *har været bygget* cannot properly be used of a house still standing; *er bleven bygget* must be used. The English translation is the same for both.

EXAMPLES.

Med Lov skal Land bygges, with law shall the land be built.

En Vise blev sunget, a song was sung.

Kristiania anlagdes af Kristian den fjerde, Christiania was founded by Christian IV.

Haralds Søn Haakon blev sendt over til England, hvor han opfostredes hos Kong Ædelsten, Harold's son Haakon was sent over to England, where he was brought up at the court of King Athelstan.

Fremlægger jeg dette Papir i Retten, saa bliver De dømt efter Lovene, if I produce this document in court, you will be judged according to the law.

Det maa indrømmes, at han er et Geni, it must be admitted that he is a genius.

Lykurg befaledede, för han døde, at Asken, naar hans Lig var brændt, skulde kastes i Havet, forat ikke engang denne skulde blive bragt til Sparta, Lycurgus ordered before he died that his ashes, when his body was burned, should be cast into the sea, in order that not even these should be brought to Sparta.

SECOND CLASS.

133.

At kalde, to call.

Principal parts: *kalde, kaldte, kaldt*.

ACTIVE.

INDICATIVE.

Present: *jeg kalder.*Past: *jeg kaldte.*Perfect: *jeg har kaldt.*Pluperfect: *jeg havde kaldt.*Future: *jeg skal kalde.*Fut. Perf.: *jeg skal have kaldt.*

SUBJUNCTIVE.

Present: *du, han kalde.*

CONDITIONAL.

Present: *jeg vilde kalde.*

Perfect: *jeg vilde have kaldt.*

IMPERATIVE.

Present: *kald.*

INFINITIVES.

Present: *at kalde.*

Perfect: *at have kaldt.*

Future: *at skulle kalde.*

PARTICIPLES.

Present: *kaldende.*

Past: *kaldt; plu. kaldte.*

PASSIVE.

INDICATIVE.

Present: *jeg bliver kaldt, or jeg kaldes.*
vi bliver kaldte, or vi " "

Past: *jeg blev kaldt, or jeg kaldtes.*
vi blev kaldte, or vi " "

Perfect: *jeg er bleven kaldt.*
vi er blevene kaldte.

Pluperfect: *jeg var bleven kaldt.*
vi var blevene kaldte.

Future: *jeg skal blive kaldt, or jeg skal kaldes.*
vi skal blive kaldte, or vi " "

Fut. Perf.: *jeg skal være bleven kaldt.*
vi skal være blevene kaldte.

SUBJUNCTIVE.

Present: *du, han blive kaldt.*

CONDITIONAL.

Present: *jeg vilde blive kaldt, or jeg vilde kaldes.*
vi vilde blive kaldte, or vi " "

Perfect: *jeg vilde være bleven kaldt.*
vi vilde være blevene kaldte.

INFINITIVES.

- Present: *at blive kaldt*, or *at kaldes*.
 Perfect: *at være bleven kaldt*.
 Future: *at skulle blive kaldt*, or *at skulle kaldes*.

PARTICIPLE.

- Past: *kaldt*; plu. *kaldte*.

STRONG CONJUGATION.

134. At give, to give; at komme*, to come.

- Principal parts: *give*, *gav*, *givet*, -en, -ne.
komme, *kom*, *kommet*, -en, -ne.

ACTIVE.

INDICATIVE.

Present:	<i>jeg giver.</i> (<i>vi give</i>).	<i>jeg kommer.</i> (<i>vi komme</i>).
Past:	<i>jeg gav.</i> (<i>vi gave</i>).†	<i>jeg kom.</i> (<i>vi kom</i>).†
Perfect:	<i>jeg har givet.</i> (<i>vi have givet</i>).	<i>jeg er kommen.</i> <i>vi er (ere) komne.</i>
Pluperfect:	<i>jeg havde givet.</i> (<i>vi " "</i>).	<i>jeg var kommen.</i> <i>vi var (vare) komne.</i>
Future:	<i>jeg skal give.</i> (<i>vi skulle give</i>).	<i>jeg skal komme.</i> (<i>vi skulle komme</i>).
Fut. Perf.:	<i>jeg skal have givet.</i> (<i>vi skulle have givet</i>).	<i>jeg skal være kommen.</i> <i>vi skal (skulle) være komne.</i>

SUBJUNCTIVE.

- Present: *du, han give.* | *du, han komme.*

* *Komme* is given as an example of intransitive verbs that take the auxiliary *være*. It has of course no passive.

† The older or classical plural of the past tense of strong verbs ending in a single consonant with a long root vowel takes an *e*; the vowel in *kom* is short, hence no *e*. See 120.

CONDITIONAL.

Present: <i>jeg vilde give.</i>	<i>jeg vilde komme.</i>
Perfect: <i>jeg vilde have givet.</i>	<i>jeg vilde være kommen.</i>

IMPERATIVE.

Present: <i>giv.</i>	<i>kom.</i>
(<i>giver</i>).	(<i>kommer*</i>).

INFINITIVES.

Present: <i>at give.</i>	<i>at komme.</i>
Perfect: <i>at have givet.</i>	<i>at være kommen.</i>
Future: <i>at skulle give.</i>	<i>at skulle komme.</i>

PARTICIPLES.

Present: <i>givende.</i>	<i>kommende.</i>
Past: <i>givet, -en, -ne.</i>	<i>kommet, -en, -ne.</i>

PASSIVE.

INDICATIVE.

Present:	<i>jeg bliver givet†, or jeg gives.</i>
	<i>vi bliver givne, or vi “</i>
Past:	<i>jeg blev givet, or jeg gaves.</i>
	<i>vi blev givne, or vi “</i>
Perfect:	<i>jeg er bleven givet.</i>
	<i>vi er blevne givne.</i>
Pluperfect:	<i>jeg var bleven givet.</i>
	<i>vi var blevne givne.</i>
Future:	<i>jeg skal blive givet, or jeg skal gives.</i>
	<i>vi skal blive givne, or vi “ “</i>
Fut. Perf.:	<i>jeg skal være bleven givet.</i>
	<i>vi skal være blevne givne.</i>

SUBJUNCTIVE.

Present:	<i>du, han blive givet.</i>
	<i>I, de blive givne.</i>

* The forms given in parentheses throughout this conjugation are the classical plurals.

† For irregularity in the use of the past participle of strong verbs see 114, a.

CONDITIONAL.

- Present: *jeg vilde blive givet, or jeg vilde gives.*
vi vilde blive givne, or vi " "
- Perfect: *jeg vilde være bleven givet.*
vi vilde være blevne givne.

IMPERATIVE.

- Present: *bliv givet; plu., bliv (bliver) givne.*

INFINITIVES.

- Present: *at blive givet, or at gives.*
- Perfect: *at være bleven givet.*
- Future: *at skulle blive givet, or at skulle gives.*

PARTICIPLE.

- Past: *givet, given, givne.*

EXAMPLES.

Han giver meget til de fattige, he gives much to the poor.

Jeg gav ham de Penge, jeg havde, I gave him the money I had.

Hans Embede har givet ham meget at bestille, his office has given him much to do.

Jeg skal give Dem en interessant Bog at læse, I shall give you an interesting book to read.

Hans Samtykke er bleven givet, his consent has been given.

Giv mig Brevet, som ligger paa Bordet, give me the letter which is lying on the table.

MODAL AUXILIARIES.

135. The modal auxiliaries are **skulle**, shall; **ville**, will; **maatte**, must, to be obliged; **kunne**, can, to be able; **turde**, dare, to be permitted; and **burde**, ought; all of which (unlike the corresponding English words) have the three principal parts of ordinary verbs, and hence are

complete in the indicative; the subjunctive and imperative are wanting. The present tense is irregularly formed, as may be seen from the following:—

INFINITIVE.	PRESENT.	PAST.	PAST PART.
<i>at skulle</i>	<i>jeg skal</i>	<i>skulde</i>	<i>skullet</i>
<i>" ville</i>	<i>" vil</i>	<i>vilde</i>	<i>villet</i>
<i>" maatte</i>	<i>" maa</i>	<i>maatte</i>	<i>maattet</i>
<i>" kunne</i>	<i>" kan</i>	<i>kunde</i>	<i>kunnet</i>
<i>" burde</i>	<i>" bør</i>	<i>burde</i>	<i>burdet</i>
<i>" turde</i>	<i>" tør</i>	<i>turde</i>	<i>turdet</i>

136. As a pattern verb for the conjugation of the modal auxiliaries *kunne* may be taken.

INDICATIVE.

Present: *jeg kan**, I can, am able.

Past: *jeg kunde*, I could, was able.

Perfect: *jeg har kunnet*, I have been able.

Pluperfect: *jeg havde kunnet*, I had been able.

Future: *jeg skal kunne†*, I shall be able.

Fut. Perf.: *jeg skal have kunnet*, I shall have been able.

CONDITIONAL.

Present: *jeg vilde kunne*, I would be able.

Perfect: *jeg vilde have kunnet*, I would have been able.

INFINITIVES.

Present: *at kunne*.

Perfect: *at have kunnet*.

Future: *at skulle kunne*.

PARTICIPLES.

Present: *kunnende‡*.

Past: *kunnet*.

USES OF THE MODAL AUXILIARIES.

137. The modal auxiliaries have a variety of meanings, the full explanation of which belongs to the dictionary rather than to a grammar. Some of the more common

* The classical plural in the present of the modal auxiliaries, as in other verbs, has the same form as the infinitive; thus *vi kunne*, etc.

† The futures are lacking in *skulle* and *burde*.

‡ The present participle is wanting in *maatte*, *burde* and *turde*.

significations of each will be given, however, with sentences in illustration.

As in English, the modal auxiliaries are used with the infinitive with the sign (*at*) omitted; but they are also frequently used without any dependent infinitive, especially with verbs denoting motion, in which case the infinitive may be supplied from the context.

138. Skulle. Besides being used in forming the future tense, this word denotes duty or obligation. It sometimes implies the exercise of authority, and is also used in reporting something on the authority of another. It is frequently rendered 'is to,' 'are to.'

Ex.: *Jeg skal ikke glemme det*, I shall not forget it.

Du skal ikke stjæle, thou shalt not steal.

Han skulde have vidst bedre, he should have known better.

Hvor skal han hen? where is he going?

Han skal bort, he is going away.

Hvis det skulde ske, if that were to happen.

Den drukner ei, som hænges skal, he will not drown who is to be hanged.

Kongen skal være død, the king is said to be dead.

Han sagde, at han skulde komme, he said that he would come.

139. Ville. As the primary meaning of *skulle* implies duty or obligation, that of *ville* denotes will, desire, intent or choice. It is also used in forming the future tense (especially in the second and third persons). It may be used also to indicate a report or rumor, and frequently implies impending action, where it is to be rendered 'be on the point of' or 'be about to.'

Ex.: *Han vil ride, vi andre vil kjøre*, he desires to ride, we others wish to drive.

Han ved ikke, hvad han vil, he does not know what he wants.

Jeg vilde gjerne se hende, I should like to see her.

Jeg vilde heller blive her, I would rather remain here.

Man siger, han vil til England, they say he intends (to go) to England.

*Det vil sige**, that is to say.

Der vil Penge til, it will take money (money is necessary).

Vilde De være saa god at hjælpe ham, would you be so kind as to help him.

Rygtet vil vide, at hun er forlovet, rumor has it (wants to know) that she is engaged.

Vil gaa (in dramatic directions), about to go.

Han vilde netop reise, he was just on the point of going.

140. Maatte. This word primarily expresses necessity. It also implies permission, and therefore renders both 'must' and 'may.' It has a variety of other shades of meaning, which may be gathered from the following examples:

Ex.: *Alle Ting maa have en Ende*, all things must have an end.

Jeg maa reise imorgen, I must go to-morrow.

Den svagere maa give efter, the weaker must yield.

Jeg maatte love ham at blive, I had to promise him to remain.

Vi har begge to maattet arbeide, we have both been obliged to work.

Hun maa være over sytti Aar, she must be over seventy.

Maa jeg følge med? may I go too?

* Often abbreviated to *d. v. s.*

For mig maa han blive eller reise, so far as I am concerned he may either remain or go.

Man maatte tro, one could not but believe.

Gid vi snart maatte høre fra ham, would that we soon might hear from him.

141. Kunne. This word, like the English 'can,' denotes ability and possibility. It also means 'to know.' It is frequently rendered 'may.'

Ex.: *Jeg kan ikke arbeide længere*, I can work no longer.

Enhver maa gjøre, hvad han kan, each must do what he can.

En Sten kan ikke flyde, a stone cannot float.

Jeg kunde slet ikke sove, I could not sleep at all.

Det kan gjerne være, that may be (is quite possible).

Jeg kan læse norsk, I can read Norwegian.

Han kan engelsk, tysk og fransk, he knows English, German and French.

Den, som kan et Haandverk, har en Kapital, he who knows a trade has a capital.

Den, som er ræd, kan blive hjemme, he who is afraid may remain at home.

Han kan gaa, naar han vil, he may go when he pleases.

Dette Barn kan meget for sin Alder, this child knows a great deal for its age.

Det har jeg kunnet, siden jeg var et Barn, that I have known since I was a child.

Han kunde Digtet udenad, he knew the poem by heart.

Det kunde jeg tænke, that's what I thought! (or, I thought as much).

142. Burde. This word expresses duty and propriety. Its English equivalent is 'ought.'

Ex.: *Du bør gjøre det*, you ought to do it.

Dette burde han have vidst, this he ought to have known.

I Tordenveir bør man ikke søge Ly under Træer,
in a thunderstorm one ought not to seek shelter
under trees.

Som det sig hör og bör, as is fitting and proper.

143. Turde. The primary meaning of this verb is 'dare,' 'venture.' In imitation of the German *dürfen*, it is frequently used in asking permission; *maa*, however, is the better word. It also signifies, especially in the past tense, a probable contingency.

Ex.: *Hun tør ikke sige, hvad hun mener*, she does not dare to say what she thinks.

Jeg turde ikke spørge ham, I did not dare to ask him.

Tør du svare mig saaledes? dare you answer me thus?

Tør jeg spørge? may I ask?

Om jeg tør sige, if I may say so.

Det turde vel hælde sig, it may possibly happen.

OTHER AUXILIARIES.

144. Besides the auxiliaries that have been enumerated, two others, **faa** and **mon**, require mention.

Faa. The usual meaning of this verb is 'get,' 'receive;' but its present tense (*faar*) may be substituted for *skal* (or *vil*) *have* of the future perfect indicative, and its past tense (*fik*) for *skulde* (or *vilde*) *have* of the perfect conditional.

Ex.: *Naar jeg faar spist, skal jeg komme*, when I (shall) have eaten, I shall come.

Han sagde, at han skulde komme, saa snart han fik spist, he said that he would come, as soon as he had (should have) eaten.

Naar jeg faar læst Bogen, skal jeg sende den tilbage, when I (shall) have read the book, I shall send it back.

This verb also has a variety of idiomatic meanings, especially that of 'have to.'

Ex.: *Du faar hjælpe ham*, you will* have to help him.

Nu faar du komme, now you will have to come.

Han fik selv betale det, he had to pay for it himself.

Jeg gjorde mit, nu faar du gjøre dit, I did my (part), now you will have to do yours.

Lad mig faa se, let me (get to) see.

Jeg har ikke faaet skrevet saa meget, som jeg vilde, I have not (gotten) written as much as I wanted to.

"Naar du faar harvet, hvad jeg har plöiet,

Faar du at vide, hvad jeg har döiet."

When you (shall) have harrowed, what I have plowed,

you will (get to) know what I have endured.

145. Mon (or monne). These forms are remnants of the Old Norse verb *muna*, to remember; they are used only in verse and in archaic style, much like the English 'doth.' They are followed by an infinitive, and are either present or past, as indicated by the context.

Ex.: *"De skjendte og brændte, hvor de drog frem,
Al Folkeret monne de krænke."*

In the above couplet the context shows that *monne de krænke*, 'they did violate' is the past tense. But in the following couplet, *mon true* is present, and hence should be rendered 'doth threaten':

* The present tense in Norwegian is very often used for the future.

*"End kneiser en Støtte paa samme Sted,
Som Norges Uvenner mon true."*

Tiden æder med skarpen Tand; saa lidet monne hun levne,
time eats with a sharp tooth; so little doth it (she)
leave.

REFLEXIVE VERBS.

146. Reflexive verbs are very common in Norwegian. Any transitive verb may have a reflexive pronoun as its object, but verbs are regarded as properly reflexive only when they are always used reflexively, or when they have a special meaning in this use. The conjugation of reflexive verbs offers no new features, as will be seen from the following present tense of the verb *at skamme sig*, to be ashamed:

<i>jeg skammer mig.</i>	<i>vi skammer os.</i>
<i>du " dig.</i>	<i>I " eder (jer).</i>
<i>han " sig.</i>	<i>de " sig.</i>

- a.** The pronoun used in polite address is *De*, the plural of the third personal pronoun capitalized. The reflexive of the polite form, however, is not *sig*, but *Dem*, the accusative of *De*; thus,

De behøver ikke at skamme Dem, you need not be ashamed*.

147. As indicated above, some verbs can only be used reflexively; this includes especially a number of verbs with the prefixes **be-** and **for-**.

Ex.: Hun forbarmede sig over ham, she took pity on him.

Han befatter sig ikke med saadanne Ting, he does not meddle with such things.

De benytter Dem ikke af Deres Fordel, you do not use your advantage.

Og det begav sig, and it came to pass.

Han begav sig paa en Reise, he set out upon a journey.

* For other examples see reflexive pronouns, 71.

Tag dig i Agt! take care!

Han har ofte taget sig af mig, he has often taken an interest in me.

Hvad vil du nu tage dig til? what do you now intend to do?

148. Some verbs change signification when they are used reflexively.

Ex.: *Hun forestillede ham for mig,* she introduced him to me.

De kan forestille Dem, hvor det gik, you can imagine how it went.

Han har opført et stort Hus, he has erected a large house.

Han har opført sig godt, he has behaved well.

149. Other peculiarities in reflexive verbs may be observed from the following sentences :

Det forstaar sig, (it is a matter) of course.

Døren aabnede sig, the door opened.

Toget bevægede sig langsomt, the train moved slowly.

Byen har ikke forandret sig, the city has not changed.

Han følte sig ganske frisk igaar, he felt quite well yesterday.

Man kan ikke forlade sig paa hans Løfter, one cannot depend upon his promises.

Folket samlede sig, the people assembled.

Lykken vender sig ofte, fortune often changes.

- a.** From the above sentences and their translation it is evident that reflexive verbs are often difficult to render into English. Before consulting the dictionary for a verb the learner should ascertain whether it is followed by a reflexive pronoun.

DEPONENT VERBS.

150. Deponent verbs are those that have a reflexive or passive ending without a reflexive or passive signification.

They end in *s*, and this *s*, as we have seen (128, a, b), is a remnant of the reflexive or reciprocal signification. In modern Norwegian it usually indicates the passive voice, but it sometimes indicates that the verb is reflexive, reciprocal or deponent. The following are examples of deponents: *at blues*, to be ashamed, to blush; *at langes*, to long; *at ældes*, to grow old; *at lykkes*, to succeed; *at undres*, to wonder; *at mindes*, to remember; *at enes*, to become agreed.

151. Deponent verbs belong to the weak conjugation. The present tense, however, does not take the regular *r* ending, and both the past tense and the past participle retain the *s* of the infinitive. The past participle is usually the same as the past tense, but an abbreviated form is sometimes used, as may be seen from the following:

INFINITIVE.	PAST.	PAST PART.
<i>at lykkes</i> ,	<i>lykkedes</i> ,	<i>lykkedes</i> (<i>lykkets</i> or <i>lyktes</i>).
<i>at enes</i> ,	<i>enedes</i> ,	<i>enedes</i> (<i>enets</i>).

- a. Some of the deponents are inceptive or inchoative verbs; thus, *at grönnes*, to grow green; *at ældes*, to grow old. Other inceptives end in *-ne*; thus, *at blegne*, to grow pale; *at mørkne*, to grow dark.

152. The following sentences will illustrate the usage of deponent verbs:

Han længtes efter at se sit Hjem, he longed to see his home.

Hvor hun har længtes efter dig, how she has longed for you.

Hun ældedes ikke tidlig, she did not grow old early.

Det har lykkedes mig denne Gang, I have succeeded this time.

Det vil ikke lykkes ham, he will not succeed.

Jeg undres, hvad han synes om mig, I wonder what he thinks of me.

Jeg mindes at have seet ham, I remember having seen him.

Han sagde til dem: kives ikke paa Veien, he said to them, "do not quarrel on the way."

De kappedes med hverandre i Læsning, they vied with each other in reading.

Der er intet at slaas om, there is nothing to fight about.

Denne Mand og Kone kan aldrig enes, this man and wife can never agree.

Det begynder at dages, day is beginning to dawn.

IMPERSONAL VERBS.

153. Some verbs are only used impersonally; thus,

Det regner og lyner, it thunders and lightens.

Det har rimet inat, there was a frost last night.

Det sker ikke ofte, it does not happen often.

154. Some impersonal verbs may take a definite subject, but only in the third person; as,

En Ulykke skete, a misfortune happened.

Forsöget mislykkedes, the attempt did not succeed.

155. Some passive verbs are used in an impersonal sense; as,

Der (or det) siges, at han er i Fængsel, it is said that he is in prison.

Der findes dem, som ikke tror det, there are those who do not believe it.

COMPOUND VERBS.

156. Many compound verbs are formed in Norwegian by prefixing inseparable particles, or by the aid of various other parts of speech,—namely, nouns, adjectives, prepositions and adverbs.

The inseparable prefixes are **an-**,* **be-**, **er-**, **for-**, **fore-**, **mis-**, **und-** and **van-**, by means of which such verbs as the following are formed:—

<i>at angaa</i> , to concern,	from <i>gaa</i> , go.
“ <i>ankomme</i> , to arrive,	“ <i>komme</i> , come.
“ <i>angribe</i> , to attack,	“ <i>gribe</i> , seize.
“ <i>begrife</i> , to comprehend,	“ “ grasp.
“ <i>beskrive</i> , to describe,	“ <i>skrive</i> , write.
“ <i>betænke</i> , to consider,	“ <i>tænke</i> , think.
“ <i>erkjende</i> , to acknowledge,	“ <i>kjende</i> , know.
“ <i>erholde</i> , to obtain,	“ <i>holde</i> , hold.
“ <i>forbinde</i> , to combine,	“ <i>binde</i> , bind.
“ <i>fordreie</i> , to distort,	“ <i>dreie</i> , turn.
“ <i>forfølge</i> , to pursue,	“ <i>følge</i> , follow.
“ <i>førekomme</i> , to occur,	“ <i>komme</i> , come.
“ <i>førebygge</i> , to prevent,	“ <i>bygge</i> , build.
“ <i>mistænke</i> , to suspect,	“ <i>tænke</i> , think.
“ <i>undgaa</i> , to escape,	“ <i>gaa</i> , go.
“ <i>vånære</i> , to dishonor,	“ <i>ære</i> , honor.

- a. In a few phrases the particle **an** is used separably. When thus used it gives the verb an entirely distinct meaning.

Ex.: *Det gaar ikke an*, that will not do.

Det kommer an paa dig, it depends upon you.

Sangen slog godt an, the song was well received.

157. The prefixes **for-**† and **fore-** must be carefully noted, as they give the compound very different significations. Thus,

at forgaa, to perish, but, *at føregaa*, to take place.

“ *forstaa*, to understand, “ “ *førestaa*, to manage.

“ *fordrage*, to endure, “ “ *føredrage*, deliver, execute.

“ *forgive* to poison, “ “ *føregive*, to pretend, allege.

* Of these prefixes, **an-**, **fore-**, **mis-**, and **van-** are always accented; the others never, in verbs.

† The prefix **for** is not the preposition, but is the equivalent of the German **ver**, while **fore** is the equivalent of the German **vor**; thus *forgaa* and *foregaa* are the German *vergehen* and *vorgehen*.

158. Verbs compounded with nouns and adjectives are always used inseparably ; as,

at korsfæste, to crucify, from *Kors*, a cross, and *fæste*, fasten.

“ *raadsþörge*, to consult, “ *Raad*, advice, “ *spörge*, ask.

“ *godtgjøre*, to indemnify, “ *godt*, good, “ *gjøre*, make.

“ *frigive*, to release, “ *fri*, free, “ *give*, give.

159. Verbs compounded with prepositions and adverbs are separable. Sometimes both parts retain their literal meaning ; but usually the compound acquires a secondary or figurative meaning. The context must often indicate in what sense the compound is used. Thus,

*at bortfalde**, to disappear, *at falde bort*, to fall away.

“ *tilbagekalde*, to revoke, “ *kalde tilbage*, to call back.

“ *opdrage*, to educate, “ *drage op*, to pull up.

“ *indblæse*, to inspire, “ *blæse ind*, to blow into.

“ *udeblive*, to fail to appear, “ *blive ude*, to remain out.

“ *oversætte*, to translate, “ *sætte over*, to ferry across.

“ *overse*, to overlook, “ *se over*, to look over.

“ *undersøge*, to investigate, “ *søge under*, to seek under.

“ *tiltale*, to address, “ *tale til*, to speak to.

“ *overvinde*, to overcome, “ *vinde over*, to win over.

160. In some compounds separation of the prefix does not affect the meaning. The disjoined forms are more common in colloquial language. Thus,

at gjennemlæse, and, *at læse gennem*, to read through.

“ *sammenregne*, “ “ *regne sammen*, to reckon together.

“ *istandsætte*, “ “ *sætte istand*, to put in order.

“ *ihjelslaa*, “ “ *slaa ihjel*, to put to death.

“ *tilhøre*, “ “ *høre til*, to belong to.

“ *vedkomme*, “ “ *komme ved*, to concern.

In some cases the particle, whether disjoined or not, has given the verb a signification, the origin of which

* Separable verbs always take the accent on the prefix.

is not, or but faintly, indicated by the composite parts; as,
at udse, to select, *at se ud**, to look

(appear).

“ *tilstaa*, to confess,

“ *staa til*†.

“ *tilslaa*, to knock down (at auction), “ *slaa til*, to suffice.

- a. The variety of meanings that a verb may assume through the aid of a single particle may be illustrated by the verb *tale*, to speak, and *til*, to, in the following sentences:

Faderen talte til sit Barn, the father spoke to his child.

Læreren talte Barnet haardt til, the teacher censured the child.

Han tiltalte Folket med disse Ord, he addressed the people in these words.

Jeg vilde ikke tiltale ham paa Gaden, I would not accost him on the street.

Han er tiltalt for Tyveri, an action has been brought against him for theft.

Hendes Væsen tiltaler mig ikke, I do not fancy her manners.

- b. From the above it will be seen that before consulting the dictionary for the meaning of a verb, care must be exercised to ascertain whether it is to be construed with a particle. In any good dictionary the particles with which a verb may be used are given under each verb with illustrative phrases.

ABBREVIATED VERBS.

161. In colloquial language many verbs, especially those whose infinitives end in *-de*, *-ge* and *-ve*, have abbreviated forms in which these endings are dropped‡. These abbreviations never occur in the present participle or in forms having the passive ending *-s*; thus,

at be, for *at bede*, to ask, pray.

“ *bli*, “ “ *blive*, to become, remain.

“ *blö*, “ “ *blöde*, to bleed.

* This verb is also used in its literal sense ‘to look out.’

† This verb has a variety of significations, the most common of which is expressed in the following: *Hvorledes staar det til?* How do you do?

‡ These forms are gradually finding their way into the literature of the language.

<i>at bry, for at bryde,</i>	to care.
" <i>by,</i> " " <i>byde,</i>	to offer.
" <i>fö,</i> " " <i>föde,</i>	to feed, bear.
" <i>gi,</i> " " <i>give,</i>	to give.
" <i>ha,</i> " " <i>have,</i>	to have.
" <i>la,</i> " " <i>lade,</i>	to let.
" <i>raa,</i> " " <i>raade,</i>	to advise.
" <i>si,</i> " " <i>sige,</i>	to say.
" <i>ta,</i> " " <i>tage,</i>	to take.

The present tense of the above verbs is formed by adding *r* to the abbreviated infinitive; as, *Jeg ber dig*, I ask you.

IRREGULAR PRESENTS.

162. Besides *være*, to be, and the modal auxiliaries, there are several other verbs whose present tense is irregularly formed. They are *bære*, to bear; *gjøre*, to do; and *vide*, to know. In the case of the first two, the present tense is formed by dropping the *e* of the infinitive instead of adding *r*. The present tense of *vide* is *ved*.

Ex.: *Han gjør altid sin Pligt*, he always does his duty.
Jeg ved ikke, hvad jeg skal gjøre, I do not know what I shall do.

Han bær (or bærer) en Byrde paa Ryggen*, he bears a burden on his back.

ADVERBS.

163. Adverbs are either primitive, as *ofte*, often; *nu*, now; or derivative, as *godt* (from the adjective *god*), well; *høit* (adj. *høi*), high, loud.

Ex.: *Han er ofte i Byen*, he is often in the city.
Denne Dame synger godt, this lady sings well.

* The verb *bære* may have either form in the present.

Det er ikke nödvendigt at tale saa höit, it is not necessary to talk so loud.

164. Most adverbs are formed from adjectives in the following ways:—

1) By the addition of **-t**, thus making the adverb identical in form with the neuter of the adjective. But in modern usage, adjectives ending in *-ig* and *-lig* are used adverbially without this ending.

Ex.: *Kom snart* (adj. *snar*, quick) *igjen*, come again soon.
Gutten opførte sig pent, the boy behaved nicely.
Bor han langt herifra? does he live far from here?
Sönnen handlede ikke ærlig mod sin Fader, the son did not act honorably toward his father.
Jeg fortalte ham oprigtig, hvad jeg mente, I told him honestly what I thought.

2) By the addition of **-e**, as *længe** (adj. *lang*, long), a long time; *bare* (adj. *bar*, bare), only; and *ilde* (adj. *ild*, bad), badly.

Ex.: *Der var bare to Börn i Huset*, there were only two children in the house.
Han har været længe i Udlandet, he has been abroad a long time.
Det gik ham ilde, he fared badly.

3) By adding **-lig**, as *snarlig*, quickly; *nylig*, recently; *sandelig*, truly, verily; *visselig*, certainly, surely.

Ex.: *Jeg har nylig været paa en Reise*, I have recently been on a journey.
Jeg ved sandelig ikke, I really do not know.
Sandelig siger jeg eder, verily, I say unto you.
Visseligen har Herren besøgt dig i denne Nat, surely the Lord hath visited you this night†.

* The adverb *langt* means 'far'; for the vowel change in *længe*, see 32.

† In solemn style, the *-lig* ending may have the form *-ligen*; as *sandeligen*, *visseligen*, *ugudeligen*, *jevnlig*, *hyppigen*.

4) By adding **-vis** (English 'wise'), as *heldigvis*, fortunately; *muligvis*, possibly. Some substantives also may take this ending; as *delvis*, partly; *parvis*, in couples.

Ex.: *Heldigvis traf jeg ham hjemme*, fortunately I found him at home.

Jeg kommer muligvis igjen om en Time, I shall possibly return in an hour.

Studenterne marscherede parvis nedad Gaden, the students marched down the street by twos.

165. Some adverbs are in reality prepositional phrases; as, *tilsengs* (*til*, to, *Seng*, bed), abed; *tilstede* (*Sted*, place), present; *istand* (*Stand*, condition), in order, condition; *idag* (*Dag*, day), to-day; *undertiden* (*Tid*, time), at times; *afsted* (*Sted*, place), away.

Ex.: *Børnene gik tidlig tilsengs*, the children went to bed early.

Der var mange Folk tilstede, there were many people present.

Eieren maa holde Huset istand, the owner must keep the house in repair.

Undertiden skriver han smukke Vers, at times he writes beautiful verses.

Han red afsted i Galop, he rode off at a gallop.

For other compound adverbs formed with prepositions see **176**.

166. Some adverbs compounded of other parts of speech are in reality elliptical phrases; as, *vistnok* (*vist*, certain, *nok*, enough), surely, no doubt; *maaské* (*maa*, may, *ske*, happen), perhaps, may-be; *kanské**, perhaps.

Ex.: *Han er vistnok en meget intelligent Mand*, he is no doubt a very intelligent man.

* Of the two adverbs *maaske* and *kanske*, the latter is in much more common use.

Jeg kan kanskje faa se Havet igjen, I may perhaps get to see the ocean again.

167. A few adverbs are formed from other parts of speech by adding the adverbial endings **-sinde**, **-lunde**, **-ledes**, and **-deles**; as *ingensinde*, never; *nogensinde*, ever; *ingenlunde*, by no means, not at all; *ligeledes*, likewise, also; *særdeles*, especially, very; *aldeles*, entirely, at all.

Ex.: *Har han nogensinde været Lærer?* has he ever been a teacher?

Jeg er ingenlunde istand til at hjælpe ham, I am by no means able to help him.

Han har vist sig særdeles høflig, he has shown himself very polite.

Jeg er aldeles tilfreds med ham, I am entirely satisfied with him.

Det er aldeles ikke sandt, it is not true at all.

168. Participles, especially the present, are used as adverbs without change of form.

Ex.: *Vandet er kogende hedt*, the water is boiling hot.

Hun er udmerket vakker, she is remarkably pretty.

169. Some nouns take the ending **-ende** to form adverbs.

Ex.: *Natten var begende mørk*, the night was pitch dark.

Vandet er isende koldt, the water is ice-cold.

CLASSIFICATION OF ADVERBS.

170. According to their signification adverbs may be divided into the following classes:*

1) Adverbs of time; as, *da*, then; *nu*, now; *endnu*, yet; *længe*, long; *undertiden*, at times.

Ex.: *Da reiste han sig og svarede*, then he arose and answered.

* Only a few of the most common adverbs of each class are given as examples. The illustrative sentences show their position.

Han sidder nu i Fængsel, he is now in prison.

Han var her nu nylig, he has just recently been here.

Er det endnu ikke godt nok? is it not good enough yet?

Bi ikke for længe, do not wait too long.

Han er undertiden noget underlig, he is at times somewhat strange.

2) Adverbs of place; as, *der*, there; *her*, here; *hvor*, where; *nogensteds*, anywhere; *etsteds*, somewhere.

Ex.: *Der har jeg ofte været*, there I have often been.

"Der bra Folk gaar, der er Guds Veie," (there) where good people walk, there are the paths of God.

Her staar jeg, jeg kan ikke andet, here I stand, I can not do otherwise.

Hvor bor han nu? where does he live now?

3) Adverbs of manner; as, *saa*, so; *saaledes*, thus; *vel*, well; *anderledes*, differently; and on the whole adverbs identical in form with adjectives, as *høit*, *langt*, etc.

Ex.: *Saaledes var det fordum, men nu langt anderledes*, thus it was formerly, but now quite otherwise.

Lev vel, good bye.

Hans Tale var vel lang, his speech was rather long.

Jeg liker ham meget godt, I like him very well.

4) Adverbs of degree; as, *meget*, very; *overmaade*, extremely; *ganske*, quite; *for*, too; *altfor*, altogether too; *neppe*, scarcely; *kun*, only.

Ex.: *Denne Hest er meget sterk*, this horse is very strong.

Kjøbmanden gjorde mig en overmaade stor Tjeneste, the merchant did me a very great service.

Jeg er endnu ikke ganske færdig, I am not yet quite ready.

Gutten er noget sløv, the boy is somewhat dull.

5) Adverbs of contrast; as, *dog*, still; *alligevel*, nevertheless; *ellers*, otherwise, else.

Ex.: *Det er dog ei min hjemlige Strand*, still it is not my native shore.

Han gjorde det alligevel, skjönt han vidste bedre, he did it nevertheless, although he knew better.

Jeg har ellers intet at bemerke, I have nothing else to say.

6) Adverbs of concession; as, *rigtignok*, to be sure, indeed; *vistnok*, no doubt.

Ex.: *Han har rigtignok engang været her*, he has, to be sure, once been here.

Det er vistnok længe siden, it is no doubt long ago.

7) Adverbs of cause and effect; as, *derfor*, therefore, for that reason; *altsaa*, hence; *følgelig*, consequently.

Ex.: *De er min bedste Ven; derfor vil jeg sige Dem det*, you are my best friend, for that reason I wish to tell it to you.

Jeg kan hjælpe ham og burde altsaa gjøre det, I am able to help him, and hence ought to do so.

Han er den svagere, og følgelig maa han give efter, he is the weaker, and consequently he must yield.

8) Adverbs of assurance; as, *ja* and *jo*, yes; *sandelig*, truly, indeed. The difference between *ja* and *jo* is this: *ja* is the affirmative answer to a positive question; *jo*, the affirmative answer to a negative question, or the contradiction of a negative statement.

Ex.: *Er Manden hjemme? Ja*, is the man at home? Yes.

Er ikke Manden hjemme? Jo, is not the man at home? Yes.

Han er ikke hjemme, he is not at home.

Jo, han er, yes, he is.

Jo is also very frequently used in a strictly adverbial sense with a variety of significations.*

Ex.: *Han er jo streng, men ikke urimelig*, he is indeed strict, but not unreasonable.

Der er han jo, why, there he is.

Han har jo været her før, he has been here before, hasn't he?

Jeg ved det jo nok, of course I know that.

Du har jo givet mig dit Ord, you have, you know. given me your word.

9) Adverbs of negation; as, *ikke* and *ei*, not; *heller ikke* and *ei heller*, nor; *langtfra*, by no means; *end sige*,† not to say.

Ex.: *Fruen vidste ikke, hvad hun skulde sige*, the lady did not know what she should say.

Jeg kommer, enten han er tilstede eller ei,‡ I will come, whether he is present or not.

Han er en klog Mand; men Broderen er heller ikke nogen Nar, he is a clever man, but the brother is no fool either.

Han vil ikke arbejde; ei heller skal han spise, he will not work; neither shall he eat.

Det er langtfra ikke min Mening, it is by no means my opinion.

Han har ikke betalt Renterne, end sige Kapitalen, he has not paid the interest, to say nothing of the capital.

10) Adverbs of interrogation; as, *naar*, when; *hvor*, how (of degree); *hvorledes*, how (of manner); *hvorledes det*, how so; *hvorfor*, why; *hvor*, where; *mon*, I wonder.

* Compare the German *ja* in: *Er ist ja mein Sohn*, and see 186.

† *End sige* is a corruption of the Old Norse *enn sidr*, still less.

‡ *Ei* is a synonym of *ikke*; it is not common in prose; it is retained in some set phrases. especially in connection with *enten*.

Ex.: *Naar saa De ham sidst?* when did you see him last?
Hvor gammel er Deres Far? how old is your father?
Hvor langt har De gaaet? how far have you walked?
Hvorledes gaar det? how goes it (how do you do)?
Hör, hvor han snakker!* hear how he talks!
Hvorfor er han kommen tilbage? why has he returned?

11) Adverbs of e m p h a s i s; as, *ogsaa*, also, too; *endog*, even; *alene*, only, alone; *bare*, *kun* and *blot*,† only; *netop*, just; *især*, especially.

Ex.: *Han har været paa Skolen og i Teatret ogsaa*, he has been at school, and at the theater also.

Jeg har ikke blot seet ham, men ogsaa talt med ham,
 I have not only seen him, but also talked with him.

Han var ikke alene en klog, men en god Mand, he was not only a clever, but a good man.

Jeg skal bare have en Bog, I only want a book.

Hun er kun seksten Aar gammel, she is only sixteen years old.

Det var netop det, jeg vilde sige, that was just what I wanted to say.

171. Some adverbs which imply definite motion toward or away from a place are made to indicate locality merely by taking the ending -e; as *ud*, *ude*, out; *ind*, *inde*, in, *bort*, *borte*, away, off; *hjem*, home; *hjemme*, at home; *hen*, *henne* (see sentences).

Ex.: *Manden gik ud*, the man went out.

Han er ude, he is out.

Han red ind i Skoven, he rode into the woods.

* In colloquial language *hvorledes* is often contracted to *hvor*. Strictly *hvor* is an adverb of place meaning 'where', or an adverb of degree.

† In Norwegian (but not in Danish) *bare*, only, is more commonly used than *kun* and *blot*.

Han rider inde i Skoven, he is riding in the woods.
Min Mand er ikke hjemme, my husband is not at home.

Han kommer ikke hjem idag, he will not come home to-day.

Læreren reiste bort imorges, the teacher went away this morning.

Han blir borte en Uge, he will be away a week.

Hun kastede Bøgerne hen paa Bordet, she threw the books over on the table.

Bøgerne ligger henne paa Bordet, the books are lying over on the table.

Hvor gik Barnet hen? where did the child go?

Hvor er Barnet henne? where is the child?

172. The adverbs **hen** (indicating motion from) and **her** (motion toward) are found in various compounds; as, *derhen*, thither; *hvorhen*, whither; *herhen*, hither; *herefter*, hereafter; *herfra*, from here.

COMPARISON OF ADVERBS.

173. There are but few adverbs, strictly speaking, that admit of comparison. Comparative and superlative adverbs so-called are for the most part adjectives used adverbially. The only adverbs whose comparatives and superlatives do not occur as adjectives are *ofte*, often; *tidt*, (*tit*), often*; and *gjærne*†, willingly; thus,

<i>ofte</i> ,	<i>oftere</i> ,	<i>oftest</i> .
<i>tidt</i> ,	<i>tiere</i> ,	<i>tiest</i> .
<i>gjærne</i> ,	<i>hellere (heller)</i> ,	<i>helst</i> .

Ex.: *Ofte kommer sort Unge af hvidt Egg*‡, often a black chick comes from a white egg.

* *Ofte* and *tidt* are synonyms; the former is the more emphatic, and is in much more common use.

† *Gjærne* (cf. German *gern*) admits of a variety of translations. It indicates desire or preference. (See sentences).

‡ In proverbs the article is usually omitted to make the sentence more pithy. (See 221).

Det sker oftere nu end før, it happens oftener now than formerly.

Man finder ham ved den Tid oftest hjemme, one is most apt to find him home at that time.

Vi gaar som oftest paa Teatret om Aftenen, we usually go to the theater in the evening.

Tidt har en liden Aarsag frembragt store Virkninger, a small cause has often produced great effects.

Du maa ikke komme tiere (oftere), you must not come any more.

Jeg saa ham alt som tiest, I saw him every now and then.

Han vilde gjerne gjøre det, he would gladly do it.

Jeg vilde gjerne se den Mand, I should like to see that man.

Hun vilde hellere gaa end ride, she would rather walk than ride.

Jeg drikker helst Vand, I prefer water.

174. Adverbs derived from adjectives, or identical in form with them, have the same comparatives and superlatives; thus,

<i>ilde</i> , badly,	<i>værre</i> ,	<i>vørst</i> ,
<i>vel</i> (or <i>godt</i>), well,	<i>bedre</i> ,	<i>bedst</i> ,
<i>længe</i> , long (of time),	<i>længere</i> (<i>længer</i>)	<i>længst</i> ,
<i>lidt</i> , slightly, a little,	<i>mindre</i> ,	<i>mindst</i> ,
<i>meget</i> , much,	<i>mere</i> ,	<i>mest</i> ,
<i>høit</i> , highly, loudly,	<i>höiere</i> ,	<i>höist</i> ,*
<i>hurtig</i> , quickly,	<i>hurtigere</i> ,	<i>hurtigst</i> .

Ex.: *Naar værst det syntes, det gik ham bedst*, when things looked worst, he succeeded best.

Ærlighed varer længst, honesty is the best policy (lasts the longest).

* Before an adjective or adverb *höist* becomes *höist*; as *höist unaturlig* extremely unnatural.

Lyden gaar hurtig; Lyset gaar endnu hurtigere,
sound travels fast; light travels still faster.

Han talte meget høiere idag end igaar, he spoke
much more loudly to-day than yesterday.

PREPOSITIONS.

175. As in English, prepositions regularly govern the accusative, or objective case.

Ex.: *Jeg fik Bogen fra hans Søster,* I got the book
from his sister.

Jeg gav den til hende igjen, I gave it back to her.

176. Old Norse had four cases, and some of the prepositions governed the genitive and dative. In the modern Scandinavian languages there are many remnants of these constructions, especially with the prepositions *til*, to, and *i*, in. They occur in prepositional phrases, now treated as adverbs and usually written in one word; as, *tilsengs* (*Seng*, bed), abed; *tillands* (*Land*, land), on land; *tilvands* (*Vand*, water), on water, by sea; *tilfods* (*Fod*, foot), on foot; *tilbords* (*Bord*, table), at table; *ilive* (*Liv*, life), alive; *itide* (*Tid*, time), in time; *isøvne* (*Sövn*, sleep), asleep; *underveis* (*Vei*, way), on the way.

Ex.: *Børnene gik tidlig tilsengs,* the children went to bed early.

Landets Krigsmagt tillands og tilvands, the country's forces on land and sea.

Her tillands straffes en saadan Handling, in this country such an act is punished.

Er den gamle Mand endnu ilive? is that old man still alive?

Denne Gut gaar ofte isøvne, this boy often walks in his sleep.

Vi mødte ham underveis, we met him on the way.

177. The most common simple prepositions are the following :

<i>ad</i> , to, at, toward.	<i>mellem (imellem)</i> , between.
<i>af</i> , of, from.	<i>med</i> , with.
<i>bag</i> , behind.	<i>mod (imod)</i> , against,
<i>blandt (iblandt)</i> , among.	toward.
<i>efter</i> , after, according to.	<i>om</i> , about.
<i>for</i> , for, before (position).	<i>over</i> , over, above.
<i>fra</i> , from.	<i>paa</i> , on, upon.
<i>för</i> , before (time).	<i>samt</i> , together with.
<i>gjennem (igjennem)</i> , through.	<i>siden</i> , since.
<i>hos</i> , with, at the house of,	<i>til</i> , to.
among.	<i>trods</i> , in spite of.
<i>i</i> (archaic <i>udi</i>), in.	<i>uden</i> , without, except.
<i>inden</i> , within.	<i>ved</i> , at, by.

178. Other prepositions in common use, mostly compounds, are:

<i>bagefter</i> , behind, (afterwards).*	<i>indenfor</i> , within, inside.
<i>bagved</i> , behind.	<i>omkring</i> , around.
<i>foran</i> , before, in front of.	<i>ovenfor</i> , above.
<i>forbi</i> , past.	<i>ovenpaa</i> , upon, on top of.
<i>formedelst</i> , on account of.	<i>ovenom</i> , round about,
<i>foruden</i> , without, besides.	above.
<i>ifølge</i> , according to.	<i>tvertimod</i> , contrary to.
<i>istedetfor</i> , instead of.	<i>uagtet</i> , in spite of.
	<i>udenfor</i> , outside of.

179. Prepositions are used in a great variety of idiomatic senses, the discussion of which belongs to the dictionary. The following sentences will illustrate some of the more common usages of the simple prepositions:

* Most of the prepositions in this list may also be used as adverbs.

Ad.

Lad to komme ad Gangen, let two come at a time.

Hen ad Aften blev jeg meget sulten, along towards evening I became very hungry.

Af.

Den, som gjør Nar af alle, er selv en Nar, he who makes fun (a fool) of everybody, is himself a fool.

De lo af os, they laughed at us.

Jeg kjender ham af Navn, I know him by name.

Moderen elskede Barnet af ganske Hjerte, the mother loved the child with all her heart.

Bag.

Vi sad bag ham i Kirken, we sat behind him in church.

Hunden laa bag Ovn, the dog lay behind the stove.

Blandt (iblandt).

Jeg regner ham blandt mine Venner, I count him among my friends.

Brevet laa blandt andre Papirer, the letter lay among other papers.

Efter.

Den ene kom ridende efter den anden, the one came riding after the other.

Han skal hede Finn efter sin Fader, he is to be called Finn after his father.

Efter min Mening er det ikke rigtigt, according to my opinion it is not correct.

For.

Jeg er kommen tilbage for din Skyld, I have returned for your sake.

Hvor meget skal De have for det? how much are you to have for that?

Han læste en Fortælling for mig, he read a story to me.

Det er det samme for mig, it is indifferent to me.

Fra.

Jeg har ikke hørt fra ham nylig, I have not heard from him recently.

Gaa ikke fra mig, do not leave me.

Vi arbeider fra Morgen til Aften, we work from morning till night.

Hvor er han fra? where is he from?

För.

Skolen sluttete to Uger för Jul, school closed two weeks before Christmas.

Dette indtraf kort för den store Ildebrand, this occurred shortly before the great fire.

Jeg kom för nogen af de andre, I came before any of the others.

Gjennem (igjennem).

Hestene maatte vade gjennem Elven, the horses had to wade through the river.

Tyven trængte sig gjennem Mængden, the thief forced his way through the crowd.

Hun har gaaet gjennem meget i sit Liv, she has gone through a great deal in her life.

Vi reiste gjennem mange store Byer, we traveled through many large cities.

Hos.

Sæt dig hos os, sit with us.

Denne unge Dame bor hos os, this young lady lives at our house.

Bliv hos Börnene en Stund, stay with the children a while.

Hos Tyskerne er det anderledes, among the Germans it is different.

I.

Begge hans Sønner er i Frankrige, both of his sons are in France.

Morderen sidder nu i Fængsel, the murderer is now in prison.

Der er godt Staal i min Kniv, there is good steel in my knife.

Det var gjort i et Öieblik, it was done in a moment.

Inden.

Det skete inden disse fire Vægge, it happened within these four walls.

De holdt sig inden Landets Grænser, they kept within the borders of the land.

Vi venter hans Ankomst inden nogle faa Dage, we expect his arrival within a few days.

Imellem (mellem).

Hun gik imellem sine to Brødre, she walked between her two brothers.

Der er bare en Uge mellem Jul og Nytaar, there is only a week between Christmas and New Year.

Min ældste Søn er mellem atten og nitten Aar gammel, my eldest son is between eighteen and nineteen years old.

Med.

Presten talte længe med hende, the minister talked with her a long time.

Jeg har hørt derom med Forundring, I have heard of it with astonishment.

Med Penge kan man udrette meget, with money one can accomplish much.

Det gaar langsomt med Arbeidet, it goes slowly with the work.

Mod (imod).

Dyrene søgte Ly mod Uveiret, the animals sought shelter against the storm.

Det er imod mine Grundsætninger, it is against my principles.

Mod Aften begyndte det at sne, towards evening it began to snow.

Om.

Børnene satte sig om Bordet, the children seated themselves about the table.

Den gamle Soldat fortalte meget om Krigen, the old soldier told many things about the war.

Henrik Jæger har skrevet to Böger om Ibsen, Henrik Jæger has written two books on Ibsen.

Om Aftenen er Lægen altid hjemme, in the evening the physician is always at home.

Om Sommeren er det smukt paa Landet, in the summer it is beautiful in the country.

Over.

Fuglen flöi over Huset, the bird flew over the house.

Den Sag har jeg længe tænkt over, that matter I have long thought about.

Det gaar over min Forstand, it is beyond my comprehension.

Kongen seirede over sine Modstandere, the king was victorious over his opponents.

Paa.

Moderen lagde Barnet paa Sengen, the mother laid the child on the bed.

Mine Forældre bor nu paa Landet, my parents now reside in the country.

Hvad er Navnet paa den Mand? what is the name of that man?

Jeg har endnu ikke svaret paa hans Brev, I have not yet answered his letter.

Samt.

Han indböd Faderen og Sönnen samt den hele övrige Familie, he invited the father and son with all the rest of the family.

Siden.

Min gamle Ven har været sengeliggende siden Jul, my old friend has been in bed since Christmas.

Siden den Dag har han ikke talt til mig, since that day he has not spoken to me.

Jeg har ikke seet min Tante siden ifjor Vinter, I have not seen my aunt since last winter.

Til.

Barnet kan tælle til tyve, the child can count to twenty.
Tyskland og Frankrige rustet sig til Krig, Germany and France are preparing for war.

Vi ønskede Brudeparret til Lykke, we congratulated the bridal couple.

Min Datter blir atten Aar til Hösten, my daughter will be eighteen years old in the fall.

Trods.

Han blev valgt til Præsident trods al Modstand, he was elected president in spite of all opposition.

"Kom, berg hans Sjæl trods Veir og Vind," come, save his soul in spite of wind and weather.

Uden.

Der var ingen hjemme uden Konen*, there was no one at home except the wife.

Denne Bog er uden Titelblad, this book is without a title page.

Ingen bliver Mester uden Øvelse, no one becomes a master without practice, (practice makes perfect).

Han gjør intet uden sin Kones Raad, he does nothing without his wife's advice.

* *Undtagen*, the past participle of *undtage*, to except, is frequently used as a preposition, in the sense of 'excepting.'

Under.

Han havde hundrede Mænd under sig, he had a hundred men under him.

Jeg staar langt under ham i Lærdom, I am far beneath him in learning.

Under Samtalen fik jeg vide, at han var Læge, during the conversation I found out that he was a doctor.

Ved.

Læreren sad ved min höire Side, the teacher sat at my right side.

Han holdt mig længe ved Haanden, he held my hand a long time.

Han blev saaret i Slaget ved Gettysburg, he was wounded in the battle of Gettysburg.

Det var ifjor ved denne Tid, at han døde, it was last year at this time that he died.

Jeg kunde ikke gjøre ved dette, I could not help this.

Han opnaaede Embedet mere ved andres Anbefalinger end ved egne Fortjenester, he got the office more through the recommendations of others than through his own merits.

180. The prepositions **af**, **efter**, **for**, **om**, **over**, **uden**, **til** and **ved** may govern an infinitive, with the **at** expressed, where the English usually has the participial form, if a preposition is used.

Ex.: *Jeg er kjed af at høre hende synge*, I am tired of hearing her sing.

Han er kommen for at tale med Dem, he has come for the purpose of talking with you.

Jeg bryder mig ikke om at se hende, I do not care about seeing her.

Hun var hjertelig glad over at se mig, she was heartily glad to see me.

Efter at have spist lagde han sig, after having eaten, he went to bed.

Uden at sige et Ord forlod han Forsamlingen, without saying a word, he left the meeting.

Ved at gaa i Forbøn for ham frelste hun hans Liv, by interceding for him she saved his life.

181. Prepositions are frequently used without an object, especially if the word that would be the object has been used before in the sentence.

Ex.: *Han tog en Stok og slog med*, he took a cane and struck with (it).

Vil De gaa med? do you wish to go with (us)?

Hun bruger en Hat med sorte Baand paa, she wears a hat with black ribbons on (it).

182. Many prepositions are compounded with the adverbs **der**, **her**, **hvor** and some others, thus forming adverbs. These compounds are much more common in Norwegian than in English; thus, *derfra*, from there, thence; *dermed*, therewith; *hermed*, herewith; *hvormed*, wherewith, with which; *hvorfra*, from where, whence; *hidtil*, hitherto; *derom*, concerning that.

Ex.: *Det kom deraf, at han ikke var hjemme*, this came from the fact that he was not at home.

Derom har jeg ikke hørt et eneste Ord, about that I have not heard a single word.

Det, hvorum han talte, er ganske utroligt, that of which he spoke is quite incredible.

Dermed var han tilfreds, with that he was satisfied.

Hidtil er alt gaaet godt, hitherto everything has gone well.

Hermed vil jeg slutte, with this I will conclude.

For prepositions used in composition with verbs, see 159 and 160.

CONJUNCTIONS.

183. Conjunctions may be divided according to their use into co-ordinating and subordinating conjunctions. Co-ordinating conjunctions are divided into various classes, as follows:—

1. COPULATIVE.

Og, and; *ogsaa*, also; *baade—og*, both—and; *saavel—som*, as well—as; *end*, in the sense of *og*.

Ex.: *Det tordner og lyner**.

Her maa en arbeide baade sent og tidlig.

Saavel Faderen som Sönnen blev straffet.

Hvorledes har De det? Tak, meget bra; end De?

2. DISJUNCTIVE.

Eller, or; *enten—eller*, either—or; *hverken—eller*, neither—nor; *heller ikke*, nor.

Ex.: *Önsker De Melk eller Vand?*

Han skyr hverken Ild eller Vand.

Denne Mand kan ikke skrive og kan heller ikke læse.

3. ADVERSATIVE.

Men, but.

Ex.: *Han var engang rig, men nu er han fattig.*

Hun er smuk, men ikke saa smuk som Sösteren.

4. CAUSAL.

Thi, for, for.

Ex.: *Fæg har hjulpet denne Gut med Penge; thi han er fattig.*

Rent fattig er ingen, thi Tiden er Penge.

Han kan ikke komme, for (thi) han er syg.

184. Subordinating conjunctions are divided into the following classes:—

* The illustrative sentences given under Conjunctions are not translated. For new words see Vocabulary.

I. TEMPORAL.

Da, when, since; *naar**, when, whenever; *efterat*, after; *för*, *förend*, before; *inden* before (literally: within the time before); *idet*, as, when, in the moment that, (German *indem*); *medens*, *imedens*, *imens*, *mens*, while; *indtil*, *til*, until, till; *fra*, *ifra*, (elliptical for *fra den Tid da*), since; *siden*, as, since; *som*, as. This last word has the compounds *altsom*, according as; *ligesom*, *netop som*, *retsom*, *bedst som*, just as; *saa længe som*, so long as; *saa snart som*, as soon as.

Ex.: *Da Faderen døde, flyttede Sönnen bort.*

En ond Herre savnes ogsaa, naar der kommer en værre.

Naar han var i Byen, kjøbte han Aviser.*

Efterat Balder var död, fik Ondskaben Overhaand.

Jeg agter at besøge ham, förend jeg forlader Byen.

Ingen kan kaldes lykkelig, inden han er död.

Idet† han kom ind gjennem Døren, fik han Öie paa mig.

Han sad og talte til mig, medens jeg skrev.

En faar smide, medens Fernet er varmt.

I dit Ansigts Sved skal du æde dit Bröd, indtil du bliver til Ford igjen.

Jeg har kjendt ham, fra jeg var Barn.

Vi har ikke hört fra vor Datter, siden hun reiste hjemmefra.

Som jeg sad og læste, hörte jeg nogen banke.

Bedst som det var, hörte han en Dur‡.

* *Naar*, 'when', is used with a present, perfect, or future tense, and with a past tense when the sense is 'whenever.' *Da* is used with a past or pluperfect tense. Compare German *wenn* and *als*.

† "On coming through the door" etc. Participial phrases are much less common in Norwegian than in English. Ordinarily they are represented by full adverbial clauses introduced by some conjunction, as in the above sentence. See 209.

‡ All of a sudden he heard a rumbling.

2. CAUSAL.

Fordi, because; *efterdi*, whereas, since; *eftersom*, inasmuch as, according as; *da*, since, as, seeing that; *siden*, since, as.

Ex.: *Jeg roste ham, fordi han fortjente det.*

Eftersom du har været tro i det mindste, skal du have Magt over ti Stæder.

Det er forskjelligt, eftersom man ser det fra den ene eller den anden Side.

Da han ikke har besøgt mig, gaar jeg heller ikke til ham.

Jeg er fornöiet dermed, siden De er det.

3. CONDITIONAL.

Hvis, if; *dersom*, if, in case; *om*, if, whether; *naar*, if; *uden*, unless; *saafremt*, provided that; *medmindre* (*med*, with; *mindre*, less), unless, except; *ifald* (*i*, in, *Fald*, case) in case, if.

Ex.: *Hvis du vil hjælpe mig, saa kan du give mig Penge.*

“Hvis alt du gav foruden Livet,

Da vid, at du har intet givet.” (Ibsen.)

Dersom ingen anden vil, saa vil jeg.

Om jeg kan, skal jeg gjøre det.

Sig mig, om han bor her.

Jeg skal gjøre det, naar han vil indestaa for Følgerne.

Han er aldrig fornöiet, uden han er alene.

Saafremt han forlanger det, vil det ikke blive ham negtet.

Du kommer ikke herfra, medmindre du lover at komme tilbage.

Ifald han kommer, naar jeg er borte, maa du bede ham vente.

4. CONCESSIVE.

Skjönt (or *endskjönt*, *omendskjönt*), *uagtet*, *hvorvel* (or *ihvorvel*), *endda*, all meaning 'although', are used to denote an actual concession. *Om*, although; *selv om*, even if; *om—end*, though; *om—saa*, even though, are used to denote a possible contingency.

Ex.: *Herren er kjendt af alle, skjönt Herren kjender kun faa.*

Man vilde ikke lade mig komme ind, uagtet mange andre havde fri Adgang.

Hun er smukkere end Søsteren, hvorvel denne er meget yngre.

Jeg vilde ikke være i hans Sted, om jeg fik hele hans Rigdom.

Om Jorden skalv, jeg blev endda.

Om det saa koster mit Liv, skal det gjøres.

5. FINAL.

Forat, in order that (denoting purpose); *saa at*, so that (denoting a consequence); *uden at*, without (German *ohne dass*); *paa det at*, in order that (German *auf dass*).

Ex. *Vi er forsigtige, forat vi kan undgaa Fare.*

Han raabte, saa at det kunde høres paa Gaden.

Der gaar intet Aar hen, uden at Havet fordrer sine Ofre under Vinterfisket.

6. COMPARATIVE.

Som (*ligesom*), as, usually with *saa*, so, in the principal clause; *end*, than; *jo—jo** (or *jo—desto*), the—the (by how much—by so much).

Ex.: *Som man saar, saa skal man høste.*

"Som Naturens Haand dem skabte,

Saa de gren, og saa de gable." (Ibsen).

Dette er mer end nok.

Du svarer mig paa andet end det, jeg spørger om.

* Like the English equivalents 'the—the', these forms are really adverbial.

Jo för, jo heller, (the sooner the better).

Jo för du talar med hende, desto bedre (*desbedre*).

Jo mere man har, desmere vil man have.

Jo höiere man stiger, jo mer er man udsat for at falde.

If the particle *jo* is repeated in two or more appositional clauses, the principal clause has *desto* (or *des*) instead of *jo*, which may be used in simpler sentences; thus: *Jo mere man sögte at berolige ham, jo flere Grunde man anföerte, desto hidsigere blev han*, the more one sought to calm him, the more reasons that were adduced, the more vehement he became.

INTERJECTIONS.

185. The interjections most commonly used are almost self-explanatory, and need no special discussion. The principal ones are illustrated by the following sentences:

Aa, er det dig? oh, is it you?

Aa, Gud tröste mig, God pity me (good heavens!)

Aahaa, var det dig! ha, it was you, was it?

Aha, jeg forstaar, ah, I understand.

Aha, der har vi den store Hemmelighed! ah, there we have the great secret!

Au, hvor ondt det gjorde! oh, how that hurt!

Ak, det er for sent, alas, it is too late.

Ak ja, det ventede jeg jo, alas, that I of course expected.

Fy skam dig! shame!

Hys, hun er död, hush, she is dead.

Hei, fremmedkarl, far ei saa fort! ho, stranger, not so fast!

Heisan, Gut! ho, boy! (here we go!)

Hu, nei da, hvor hult det klinger! oh, mercy, how hollow it's rumbling!

Huttetu, hvor jeg fryser! oh, how cold I am!

Nei, nei, har du hørt sligt, I declare, have you ever heard anything like it.

O, lad mig leve!* O, let me live!

O, hvor tungt det er at vente, O, how hard it is to wait.

Pyt, jeg behøver ingen Ting! Pshaw, I need nothing!

Tvi dig! fie upon you!

Top! agreed! a bargain!

Uf, du skræmmer mig, goodness, you frighten me!

Uf da, hug han ikke Fingren af! Mercy, if he didn't chop his finger off!

INTERJECTIONAL PHRASES AND PARTICLES.

186. Note the following phrases, which are of an interjectional nature: *Far vel*, good bye, (farewell); *Mange Tak*, many thanks; *Ingen Aarsag*, no trouble at all, don't mention it; *Om Forladelse*†, I beg your pardon; *Vær saa god*, be so good, please; *Gud bevarer*‡, (God preserve us) the saints preserve us; *Lad gåa*, never mind. *Det forstaar sig*, of course.

The particles *dog*, though, yet, however; *jo*, yes, indeed; *nok*, surely; *vel*, possibly, I suppose,—often modify the meaning of the whole sentence in a way not indicated by their primary significations. The finer shades of meaning that these simple words may express must be learned by careful observation.

The following sentences will indicate some of the idiomatic uses of these words:—

* *O* is used in more solemn expressions than *aa*. It is seldom used in colloquial language.

† The full phrase is: *Jeg ber om Forladelse*, I beg pardon.

‡ So common a phrase that, when not emphatic, it is the equivalent of the English 'of course'.

Dog.

Hør dog, hvad jeg siger*, please listen to what I say.

Vi maa dog endelig gaa derhen, we must really go there.

Det er dog altfor galt, that's too bad.

Hun er dog ikke syg, why, I hope she is not ill.

Det er dog herligt at være rig, what a fine thing it is to be rich!

Tag dog Tøiet af, do take off your wraps.

Du fryser dog vel ikke, I hope you aren't cold.

Jo.

Nei, jeg ved det jo† nok, og du har jo givet mig dit Ord,
no, of course not, and then you know you have promised me.

Du har jo været der? you have been there, haven't you?

Der er han jo, why, there he is.

Jeg har jo sagt dig, at du ikke maa gjøre det, you know
I have told you that you must not do it.

Du er jo bleven Enke, you have become a widow, I hear.

Nok.

Du kjender mig nok ikke igjen, you evidently do not recognize me.

Du finder ham nok, you will surely find him.

Det kan jeg nok tænke mig, that I can easily imagine.

Det kan nok hænde, perhaps (I dare say.)

Det tror jeg nok, I do not doubt it.

Vel.

Han kommer vel‡ igjen, I suppose he will return.

Det var vel dig, som tog Bogen, I suppose it was you
who took the book.

* Compare the German *doch*.

† Compare the German *ja*.

‡ Compare the German *wohl*.

Jeg behøver vel ikke en ny Billet, I hope I shall not need a new ticket (or, I don't suppose etc).

Man kan vel ikke stole paa hans Løfte, I don't suppose one can depend upon his promise.

SYNTACTICAL NOTES.

THE SENTENCE.

187. The order of words in a simple Norwegian sentence beginning with the grammatical subject is practically the same as in English. If, however, the sentence begins with a word or phrase which is not the grammatical subject, nor grammatically connected with it, the personal verb precedes the subject. But conjunctions do not affect the natural order.

Ex.: *Nu er det for sent*, now it is too late.

Mod Aften kom han hjem, towards evening he came home.

I Slutningen af 1715 kom Karl XII. tilbage til Sverige, at the close of 1715 Charles XII. returned to Sweden.

Træt af den lange Gang, satte jeg mig paa en Bænk, tired from the long walk I seated myself upon a bench.

Nogle dræbte han, andre lemlæstede han, somme jagede han fra Landet, some he killed, others he maimed, some he banished from the country.

188. The inverted order must also be used in a principal clause when a subordinate clause precedes.

Ex.: *Da* Harald blev 80 Aar gammel, delte han Riget mellem sine Sønner*, when Harold was 80 years old he divided the kingdom among his sons.

* The position of the subject will always indicate whether *da* is an adverb or a conjunction; when an adverb (meaning 'then') it causes the inverted order.

Ex.: *Da reiste han sig og svarede*, then he arose and answered.

Da han havde reist sig, begyndte han at tale, when he had arisen, he began to speak.

Hvis† du vil hjælpe mig, saa kan du give mig Penge, if you wish to help me, you can give me money.

Naar Enden er god, er alting godt, all's well that ends well.

Efterat Balder var død, fik Ondskaben Overhaand, after Balder was dead, evil got the upper hand.

189. The regular order of words in dependent and relative clauses is about the same as in English, except that the negative must precede the personal verb.

Ex.: *Folket klagede over, at Kongen bestandig holdt sig udenfor Landet*, the people complained that the king was constantly out of the country.

Den kan ogsaa tygge, som ikke har alle Tænder, the one who has not all his teeth, can also chew.

Stortinget havde udtalt, at "den store Flerhed af det norske Folk sikkerlig ikke ønsker nogen nærmere Forbindelse mellem de forenede Riger og Danmark", the Storthing had declared that "the great majority do not desire any closer union between the united kingdoms and Denmark."

190. The order in an interrogative sentence is substantially the same as in English.

Ex.: *Hvem var den Mand, som gik forbi?* who was the man that passed?

Kan De ikke hjælpe mig? can you not help me?

Har han ikke læst Bogen? has he not read the book?

Skjuler nu Normændenes Konge sig, eller har han flygtet, eller hvor er Guldhjelman? is the king of the Norwegians in hiding, or has he fled, or where is the golden helmet?

† A condition may be expressed by omitting the conditional particle *hvis* and placing the verb first; thus, *Vil du hjælpe mig, saa kan du give mig Penge*. Note that when the conditional clause precedes, the conclusion is generally introduced by *saa*.

191. Some writers, following German usage, frequently permit an inverted participial phrase having the nature of an adjective to come between the article and the noun. This is rendered into English by a relative clause or participial phrase, following the noun.

Ex.: *Han var en af sin Samtid haardt behandlet Mand*,*
he was a man who was severely treated by his
age (contemporaries).

Den paa den 17de Mai 1814 vedtagne Grundlov
staar endnu ved Magt i Norge, the constitution
adopted on the 17th of May 1814 is still in force
in Norway.

Digtet modtoges med en til Entusiasme grænsende
Tilslutning, the poem was received with a sym-
pathy bordering on enthusiasm.

*Under denne Dato (den 28 September 1893) be-
hagede det Hans Majestæt at resolve: "At in-
gen Forføining bliver at træffe i Anledning af
den af Stortinget den 19. Juli d. A. angaaende
Budgettet for det fælles Konsulatvæsen under
Post I. fattede Beslutning om Opsigelse af det
mellem Norge og Sverige hidtil bestaaende Fæl-
lesskab i Konsulatvæsen til Ophævelse fra 1.
Januar 1896 at regne . . .".* On this date (Sep-
tember 25th 1893) it pleased His Majesty to re-
solve: That no steps will be taken in regard to
the Storthing's resolution (Article I) of July 19,
this year, concerning the budget for the common
consular service and the notice therein contained
of the abolition, reckoning from January 1, 1895,
of said common consular service heretofore ex-
isting between Norway and Sweden.

* The words in heavy-faced type belong together as article and noun.

SPECIAL USES OF NOUNS.

192. The possessive (or genitive) case of substantives is much more commonly used in Norwegian than in English, where the prepositional phrase with 'of' is preferred with nouns denoting inanimate objects.

Ex.: *Johans Bog ligger paa Bordet*, John's book lies on the table.

Orfeus's Spil tæmmede de vilde Dyr*, Orpheus' music subdued the wild animals.

De nye Troppers Ankomst afgjorde Slaget, the arrival of the new troops decided the battle.

Alle Husets Folk laa og sov, all the people of the house lay sleeping.

Træets Blade er grønne, the leaves of the tree are green.

Jeg har seet de fattiges Sorger og Glæder, I have seen the sorrows and joys of the poor.

Længe efter Kristendommens Indførelse i Norge vedblev den gamle Tro at holde sig, long after the introduction of Christianity in Norway the old faith held its own (*lit.* continued to maintain itself).

"Hvi blev min Sjæl da født i Kjød, Naar Kjødets Elsk er Sjælens Død?" (Ibsen).

"Why was my soul then born in the flesh, when the love of the flesh is the death of the soul?"

In colloquial language a preposition (*til* or *paa*) is often used instead of the possessive.

Ex.: *Han var Broder til Prinsessen*, he was a brother of the princess.

Om Morgen en gik Vesle-Peter ind i Stuen til Store-Peter, in the morning Little-Peter went into Big-Peter's house.

* Note that the apostrophe is used only with nouns ending in a sibilant (s or z).

Hun klippede med Fingrene efter Næsen paa Manden, she snipped with her fingers at her husband's nose.

Husene til de fattige var i Udkanten af Byen, the houses of the poor were in the outskirts of the city.

193. A substantive denoting measure or quantity is followed by the noun designating what is measured or otherwise referred to, without a preposition.

Ex.: *Læreren har en stor Masse Bøger*, the teacher has a large number of books.

Fæg har kjøbt flere Flasker Vin*, I have bought several bottles of wine.

Gutten spiste fire Skiver Brød, the boy ate four slices of bread.

Han gav Enken ti Pund Sukker, he gave the widow ten pounds of sugar.

Hvad Slags Vin drikker De helst, what kind of wine do you prefer.

Substantives that denote measurement, as in the above, are always used in the singular unless they end in *e*.

Ex.: *Veien er ti Fod* (not *Födder*) *bred*, the road is ten feet wide.

But, *Isen var syv Tommer* (sing. *Tomme*) *tyk*, the ice was seven inches thick.

SPECIAL USES OF PRONOUNS.

194. The second personal pronoun often precedes a proper noun in direct and familiar address, especially as a vocative. It may also precede a noun in exclamations.

Ex.: *Du Karl, har du seet Stokken min?* Carl, have you seen my cane?

* The word *flere*, the comparative of *mange*, 'many,' is often used in the sense of 'several.'

Sov du, dyreste Gutten min! sleep, my most precious boy.

Du holder dig godt, du Tord, you keep young, Tord (or, you hold your own well, Tord).

Du store Verden! hvorledes gik det til? heavens! (*lit.* thou great world), how did that happen?

195. In colloquial language the third personal pronouns are frequently used before names of persons and animals.

Ex.: *Han Ole Bull var en prægtig Kar,* Ole Bull was a splendid fellow.

"Havde han Anders, Far min, levet," sagde Per, if Anders, my father, had (only) been alive, said Peter.

"Du er nu saa klog med dine Forundringer bestandig, du," sagde han Per og han Paal, you are always so wise at wondering, said Peter and Paul.

196. In colloquial language the personal pronoun is often repeated at the end of the clause.

Ex.: *"Har du Guldæblet, du?" spurgte Kongen,* have you the golden apple? asked the king.

Da jeg kom til Byen, var der ingen, som vilde kjøbe Koen, saa byttede jeg den bort mod en Hest, jeg, when I got to the city, there was no one that would buy the cow, so I traded it off for a horse, (I did).

"Ja, det skal du rigtig have Tak for, det," sagde Konen, yes, that you must really have thanks for, (that), said the wife.

197. The possessive pronoun is used in vocative expressions where the English uses the personal pronoun.

Ex.: *Nu skal du faa se, din Tosk!* now you shall see, you dunce!

Høire ret, din Fusker! right dress, you bungler!

Mener du det, din Dögenigt! do you think so, you good-for-nothing!

SPECIAL USES OF VERBS.

198. The present tense may be used for the past in lively narrative (the historical present).

Ex.: "*Den Toften ligger ikke sikkert under mig,*" sagde Sönnen *og reiste sig for at lægge den tilrette. I det samme glider den Tilje, han staar paa; han slaar ud Armene, giver et Skrig og falder i Vandet,* "that seat does not lie securely under me," said the son, and arose to fix it. At the same time the bottom-board on which he is standing slips; he throws out his arms, utters a shriek and falls into the water.

199. In modern usage the present tense largely supplies the place of the future, especially if the context indicates futurity.

Ex.: *Han kommer imorgen,* he comes (will come) to-morrow.

Jeg kommer tilbage om fjorten Dage, I shall return in two weeks.

De stanser snart, tænkte Ravnene, they will soon stop, thought the raven.

Jeg kommer i din Angers Stund, I shall come in the hour of your repentance.

Jeg bier her, til Helmer kommer ned; jeg siger ham, at han skal give mig mit Brev igjen, I shall wait here until Helmer comes down; I shall tell him that he must give me back my letter.

200. In dependent clauses the past and pluperfect tenses of the indicative are frequently used for the tenses of the conditional. This peculiarity is especially common, and should be carefully noted.

Ex.: *De mente, at han kom den næste Dag* (or, *at han vilde komme den næste Dag*), they thought that he would come the next day.

Han sagde, at hvis han blev færdig, saa reiste han allerede imorgen tilbage (or, *saa vilde han allerede imorgen reise tilbage*), he said that if he got through, he would return to-morrow.

201. The same interchange of tenses as the above may be made in the conclusion of conditional sentences contrary to fact, and in mutilated conditional sentences.

Ex.: *Dersom jeg bare turde, gik jeg straks* (or, *vilde jeg gaa straks*), if I only dared, I should go immediately.

Dersom jeg havde vidst dette, var jeg ikke kommet tilbage (or, *vilde jeg ikke være kommet tilbage*), if I had known this, I should not have returned.

Det havde været bedre for Dem (or, *det vilde have været bedre for Dem*), *om De havde opgivet den Udenlandsreise*, it would have been better for you, if you had given up that trip abroad.

Hvis jeg havde kunnet, saa havde jeg hjulpet dig (or, *saa vilde jeg have hjulpet dig*), if I had been able, I should have helped you.

I dit Sted gjorde jeg det ikke (or, *vilde jeg ikke have gjort det*), (if I had been) in your place, I would not have done it.

Det var slet ikke umuligt (or, *det vilde slet ikke være umuligt*), that would by no means be impossible.

INDIRECT DISCOURSE.

202. The change of tenses from direct to indirect discourse corresponds to English usage; that is, the present tense becomes the past, the perfect becomes the pluperfect, etc.

Ex.: Direct: *De, der ikke vil arbeide, skal ikke æde*, they who will not work, shall not eat.

Indirect: *Han sagde, at de, der ikke vilde arbeide, skulde ikke æde*, he said that those who would not work, should not eat.

Direct: *Naar hun faar mit Brev, saa venter jeg Bud fra hende*, when she gets my letter, I expect a message from her.

Indirect: *Han sagde, naar hun havde faaet hans Brev, saa ventede han Bud fra hende*, he said (that) when she had received his letter, he expected a message from her.

Direct: *Læser ikke Gutterne for længe?* are not the boys reading too long?

Indirect: *Moderen spurgte, om Gutterne ikke læste for længe*, the mother asked if the boys were not reading too long.

THE SUBJUNCTIVE MOOD.

203. The subjunctive mood is not regularly used except in addressing deity, and in a few set expressions.

Ex.: *Gud hjælp ham, velsigne ham*, (may) God help him, bless him.

Herren være med eder, (may) the Lord be with you.

Gud give, at det var saa vel, God grant that it were so.

Kongen leve! long live the king.

It is sometimes used to express a wish, especially in poetry; and in prose the subjunctive of *maatte* is frequently used.

Ex.: "*Hvad ædelt er du ville, hvad ret du gjøre*," whatever is noble may you wish, whatever is right, may you do.

*"Landsmand, Roserne du tage,
Og af dem du Honning drage!
Men for alting agtsom vær,
Kom ei Tornerne for nær*!"* (Wessel.)

Maatte ingen af os opleve den Dag! may none of us live to see the day.

204. The subjunctive may also be used in concessive clauses, but a paraphrastic construction with *lade* is generally preferred.

Ex.: *Han være aldrig saa sterk*, let him be ever so strong.

Or, *Lad ham være aldrig saa sterk*, let him be ever so strong.

Man sige, hvad man vil, people may say what they please.

THE INFINITIVE.

205. The infinitive is used in Norwegian where English requires the verbal noun. But for the infinitive used as the object of a preposition a substantive clause may be substituted.

Ex.: *Det kan man kalde at fiske*, that is what we call fishing.

Han kan den Kunst at spaa, he knows the art of telling fortunes.

Han reiste uden at sige Farvel, he left without saying good-bye,

Or, *Han reiste, uden at han sagde Farvel*, he left without saying good-bye.

Hvor du end er, saa vogt dig for at blive drukken, wherever you are, beware of getting intoxicated.

* In this stanza *tage* and *drage* are subjunctives, while *vær* and *kom* are imperatives.

Jeg opfordrede dem til at holde sig vaagne ved at fortælle Historier, I exhorted them to keep awake by telling stories.

206. The active infinitive is often rendered by the English passive infinitive.

Ex.: *Det var at vente*, that was to be expected.

Han er at beklage, he is to be pitied.

Der var ikke en Lyd at høre, ikke et Liv at se, there was not a sound to be heard, not a living thing to be seen.

Kongen lod bygge mange Kirker, the king caused many churches to be built.

207. The sign of the infinitive, *at*, 'to,' is omitted, not only after the modal auxiliaries, but also after the verbs *lade*, let; *høre*, hear; *se*, see; *kjende*, feel; *bede*, ask; and sometimes after *byde*, command, ask.

Ex.: *Han lod dem snakke*, he let them talk.

Har De hørt hende synge? have you heard her sing?

Jeg har aldrig seet hende arbeide, I have never seen her work.

Han bad mig komme, he asked me to come.

Vægteren bød os stanse (or, *at stanse*), the watchman commanded us to stop.

PARTICIPLES.

208. The present participle, so common in English, is but sparingly used except as an adjective. But in the verbs *sidde*, *staa*, *ligge* and *gaa*, after the verb *blive*, usage corresponds with English. The same is true of such verbs as may be used after *komme*.

Ex.: *Hun blev siddende*, she remained sitting.

Han kom gaaende, he came walking.

An additional verb following the participle and connected with it by the conjunction *og* must be put in the infinitive.

Ex.: *Bedstemor blev siddende og binde*, grandmother remained sitting and knitting.

Han blev staaende der og gabe, he remained standing there gaping.

209. English present participial phrases are rendered by the aid of a clause introduced by a conjunction, or by a prepositional phrase.

Ex.: *Idet jeg sad ved det aabne Vindu, hørte jeg den fjerne Musik*, sitting (or, as I sat) by the open window, I heard the distant music.

210. The use of the past participle corresponds with English.

Ex.: *Alt overveiet, vil jeg heller blive her*, everything considered, I prefer to remain here.

THE PASSIVE.

211. There are two ways of forming the passive, either by the use of the auxiliary *blive* or (in certain tenses) by adding *s* to the corresponding tense of the active voice.* In many cases these two forms are interchangeable, but in some verbs and constructions usage does not sanction the passive in *-s*, while, on the other hand, some require it. The passive with *blive* indicates more emphatically than the other that the subject is affected by the action of another. It is therefore generally used in definite statements of individual acts or events; but there are numerous exceptions to this rule.

Ex.: *Björnson blev födt den 8de December 1832*, Björnson was born Dec. 8th, 1832.

* See 127 and 128.

Gutten blev kaldt Bjørnstjerne, the boy was called Bjørnstjerne.

Rom blev ikke bygget paa en Dag, Rome was not built in a day.

Tyven er bleven straffet, the thief has been punished.

212. The passive in *-s* is especially used in statements expressing that which is general or usual.

Ex.: *Digtere fødes, siger man*, poets are born, they say.

En Ven kjendes i Nød, a friend is known in need.

Han kaldtes Broder Martin, he was called (generally known as) Brother Martin.

Han roses for sin Smag, he is praised for his (good) taste.

Gamle Fugle fanges ikke med Avner, old birds are not caught with chaff.

Streng Love skrives med Blod, ikke med Blæk, rigorous laws are written in blood, not in ink.

213. The passive in *-s* must be used after the modal auxiliaries, unless these express futurity (*skal* and *vil*), or a future possibility (*kan, maa* and *tør*), when the passive with *blive* must be used.

Ex.: *Verden vil bedrages*, the world (the public) likes to be deceived.

Ære den, som æres bør, honor to whom honor is due.

Dette maa og skal gjøres, this must and shall be done.

Diamanten maa slibes i sit eget Støv, a diamond must be ground in its own dust.

Gud kan tilbedes overalt, God can be worshipped everywhere.

Han gjorde, hvad gjøres kunde, he did what could be done.

Det skal blive gjort, Herre, it shall be done, master.

Hvis det hændte, saa vilde du selv blive dræbt, if that happened, you yourself would be killed.

Han tør blive skuffet, he may be disappointed.

Jeg beder om, at det maa blive gjort straks, I ask that it may be done immediately.

Denne Ordning kan let blive forandret, this arrangement may easily be changed (a possible contingency).

Denne Ordning kan med Lethed forandres, this arrangement can easily be changed (i. e. if desired.)

214. Some verbs (especially those belonging to the first class of strong verbs, as *drikke*, *syng* and *hjælpe*) cannot take the passive in *-s* in the past tense. On the other hand some cannot take the passive with *blive* in any tense; these are especially *vide*, *have*, *faa*, and *behøve*.

ELLIPSIS.

215. The relative pronoun is frequently omitted, but this can be done only when it is used objectively.

Ex.: *En tror ikke alt det, (som) en hører*, one does not believe all (that) one hears.

Alle de Historier, (som) han fortalte, staar i denne Bog, all the stories (that) he told are in this book.

Kan du gjette den Gaade, (som) jeg gav dig? can you guess the riddle I gave you?

Det er netop det, (som) jeg vil undgaa, that is just what I wish to avoid.

Du er det eneste Menneske, (som) jeg har sagt det til, det eneste, (som) jeg igrunden bryder mig om, you are the only person (that) I have told it to,—the only one (that) I really care for.

216. The conjunction *at* is also very often omitted.

Ex.: *Jeg ved, (at) du holdt meget af ham*, I know (that) you thought a great deal of him.

Det er godt, (at) de knebne Tider er forbi, it is a good thing (that) the hard times are past.

Er der noget, (som) De behøver, saa haaber jeg, (at) De ved, (at) De blot har at henvende Dem til mig, if there is anything (that) you need, I hope (that) you know (that) you have only to apply to me.

217. In proverbs, and in lively narrative, Norwegian allows a peculiar omission of the conjunction (usually *idet*, as) after a direct quotation and a verb of saying.

Ex.: "*Jeg er lige glad*," sagde Gutten, *han græd*, "I don't care," said the boy, (as) he cried (i. e. as he began to cry).

"*Et Eg er et Eg*," sagde Gutten, *han tog det største*, "an egg is an egg," said the boy, (as) he took the largest.

"*Tag i Aaren!*" raabte Faderen, *han reiste sig op og stak den ud*, "take hold of the oar," cried the father, (as) he arose and held it out.

218. The comparative particle *som*, 'as,' may be omitted, where its English equivalent cannot be.

Ex.: *Han gjorde det saa stille, (som) han kunde*, he did it as quietly as he could.

Han begyndte at græde, saa snart (som) han var kommen ud af Huset, he began to cry as soon as he had got out of the house.

219. After the past tense of the modal auxiliaries, *have* or *være* of a compound tense is sometimes omitted.

Ex.: *Hvad var det, jeg skulde (have) sagt?* what was it that I was to have said? (i. e. what was I going to say?).

Det kunde (have) været en Time senere, it might have been an hour later.

220. In lively discourse the finite verb may be omitted, corresponding with a similar ellipsis in English; but this usually occurs where there is an infinitive following a preposition to indicate the action.

Ex.: *Han ud af Døren det forreste, han kunde,* he (started) out through the door as fast as he could.
"Hug selv!" sagde Esben til Øksen, og den til at hugge, "chop away!" said Esben to the ax, and it (took) to chopping.

221. In many proverbs it is common to drop the indefinite article.

Ex.: *Brændt Barn skyr Ilden,* a burnt child shuns fire.
God Sag giver godt Mod, a good cause gives courage.
Kjært Barn har mange Navne, a pet child has many names.
Ofte kommer sort Unge af hvidt Eg, a black chick often comes from a white egg.
Lærdom gjør god Mand bedre og slet Mand værre, learning makes a good man better and a bad man worse.

PUNCTUATION.

222. Punctuation in Norwegian (as in German) rigidly follows the clausal construction of the sentence. This is especially true in regard to the use of the comma. Among modern writers there are signs of revolt against this arbitrary and unnatural method, as it is an obstacle rather than an aid to good reading and correct interpretation.

The period, interrogation and exclamation points are applied as in English. The exclamation point, however, is more freely used.

223. The semicolon usually indicates a confirmation of what precedes. It must therefore be used before the causal conjunctions *thi* and *for*, and before adverbs of cause and effect, and of contrast, and usually before the conjunction *men*. (See **227**).

Ex.: *Rent fattig er ingen; thi Tiden er Penge.*

Spis ikke Kirsebær med de store; du faar bare Stenene i Ansigtet.

Han er den svagere; fölgelig maa han give efter.

Han kan ikke komme; for han er syg.

Han har rigtignok engang været her; men det er meget længe siden.

224. As in English, the comma is used before and after parenthetical, appositional and explanatory words or clauses, or any word of address.

Ex.: *Siden den Dag, sagde han, har jeg aldrig seet ham.*

Hun havde, jeg ved ikke i hvormange Aar, tjent hos Provsten.

Skolemesteren, en gammel, graahaaret Mand, sad paa en Krak ved Gruen og stoppede sin Pibe.

Mandig er dette talt, Eivind, og nær mit Sind.

225. A relative clause is always set off by a comma.

Ex.: *Den, der tier, samtykker.*

Den, som har et Haandverk, har en Kapital.

Kan du gjette den Gaade, jeg gav dig.

Ægypterne dyrkede de Dyr, hvis Styrke de frygtede.

Jeg vælger mig en Ven, paa hvis Troskab jeg kan stole.

226. The comma must be used between principal and subordinate clauses, and between co-ordinate clauses. For practical use this rule may be stated as follows: The comma is always used to set off a complete clause,* unless the separation is so marked as to require a semicolon.

Ex.: *Naar Enden er god, er alting godt.*

Da Faderen døde, reiste Sønnene bort.

Tyven tror, at Hvermand stjæler.

Hold op, mens Legen er god.

Vil du, eller vil du ikke.

Han sad og talte med mig, medens jeg skrev.

Sig mig, om han bor her.

Der var en Tid, da jeg var meget liden

Snart kom en ud af Døren, snart var der en fremmed, snart stod Anders ude og hug Ved.

Nu tror jeg, jeg ved, hvorfor han sagde, han var syg.

227. A comma is always placed before the conjunction *men*, when the connection between the parts of the sentence is close; otherwise the semicolon is used. (See **223**).

Ex.: *Han er liden, men sterk.*

Jeg kan, men jeg vil ikke.

Tiden er lige lang, men ikke lige nyttig.

228. The colon is used before a direct quotation.

Ex.: *Han sagde: "Mit Navn er Peter."*

Filip af Makedonien pleiede at sige: "Ingen Stad er uindtagelig, naar der blot er saa stor Aabning paa dens Mure, at et Æsel, belæsset med Guld, kan komme derind."

* By a complete clause is meant one in which both subject and predicate are expressed. Thus, no comma before *og*, as the clause following is incomplete:—*Denne Mand kan ikke skrive og kan heller ikke læse.*

229. The colon is often used where English employs a word or phrase as “namely,” “the following,” “that is,” etc.

Ex.: *Loke havde tre Børn: Fenrisulven, Midgardsormen og Hel.*

Imidlertid bliver de praktiske Politikere staaende og kjævler; og kommer der saa en med et uhyre Krav som dette: Folkene vil ikke længer Krig, men Fred og Voldgift, saa siger de overlegent: en saare skjøn Tanke, men altfor umulig til, at vi kan indlade os!

230. The colon may be used instead of the comma, when special attention is directed to what follows.

Ex.: *Han er af simpel Familie, han er fattig — han er mer end det: han er forgjældet!*

Det gaar underligt til i Verden: Peder Wessel hædres som en kongetro Danske, mens en Svenske repræsenterer Norge i Holmens Kirke. (Kielland).

NORWEGIAN READER.

1. FADEREN.

Den Mand, hvorum her skal fortælles, var den mægtigste i sit Prestegjeld; han hed Tord Øveraas. Han stod en Dag i Prestens Kontor, høi og alvorlig. "Jeg har faaet en Søn," sagde han, "og vil have ham over Daaben." — "Hvad skal han hedde?" — "Finn efter Far min." — "Og Fadderne?" — De blev nævnte og var da Bygdens bedste Mænd og Kvinder af Mandens Slegt. "Er der ellers noget?" spurgte Presten, han saa op. Bonden stod lidt. "Jeg vilde gjerne have ham døbt for sig selv," sagde han. — "Det vil sige paa en Hverdag?" — "Paa Lørdag førstkommende, 12 Middag." — "Er der ellers noget?" spurgte Presten. — "Ellers er der ingen Ting." Bonden dreiede Huen, som vilde han gaa. Da reiste Presten sig; "endnu dog dette," sagde han og gik lige bort til Tord, tog hans Haand og saa ham ind i Øinene; "give Gud, at Barnet maa blive dig til Velsignelse!"

Seksten Aar efter den Dag stod Tord i Prestens Stue. "Du holder dig godt, du Tord," sagde Presten, han saa ingen Forandring paa ham. "Jeg har heller ingen Sorger," svarede Tord. Hertil taug Presten; men en Stund efter spurgte han: "Hvad er dit Erende i Kveld?" — "I Kveld kommer jeg om Sønnen min, som skal konfirmeres imorgen." — "Han er en flink Gut." — "Jeg vilde ikke betale Presten, før jeg hørte, hvad Nummer han fik paa Kirkegulvet." — "Han skal staa Nummer en." — "Jeg

hører dette, — og her er ti Daler til Presten.” — “Er der ellers noget?” spurgte Presten, han saa paa Tord. — “Ellers er der intet.” — Tord gik.

Atter løb otte Aar hen, og saa hørtes der Støi en Dag foran Prestens Kontor; thi mange Mænd kom, og Tord først. Presten saa op og kjendte ham. “Du kommer mandsterk i Kveld.” — “Jeg vilde begjære Lysning for Sønnen min; han skal giftes med Karen Storliden, Datter af Gudmund, som her staar.” — “Dette er jo Bygdens rigeste Jente.” — “De siger saa,” svarede Bonden, han strøg Haaret op med den ene Haand. Presten sad en Stund og som i Tanker; han sagde intet, men førte Navnene op i sine Bøger, og Mændene skrev under. Tord lagde tre Daler paa Bordet. “Jeg skal blot have en,” sagde Presten. — “Ved det nok; men han er mit eneste Barn; vilde gjerne gjøre det vel.” — Presten tog mod Pengene. “Det er tredje Gang, du paa Sønnens Vegne staar her nu, Tord.” — “Men nu er jeg ogsaa færdig med ham,” sagde Tord og lagde sin Tegnebog sammen, sagde Farvel og gik, — Mændene langsomt efter.

Fjorten Dage efter den Dag roede Fader og Søn i stille Veir over Vandet til Storliden for at samtale om Brylluppet. “Den Toften ligger ikke sikkert under mig,” sagde Sønnen og reiste sig for at lægge den tilrette. I det samme glider den Tilje, han staar paa; han slaar ud med Armene, giver et Skrig og falder i Vandet. — “Tag i Aaren!” raabte Faderen, han reiste sig op og stak den ud. Men da Sønnen havde gjort et par Tag, stivner han. “Vent lidt!” raabte Faderen, han roede til. Da velter Sønnen bagover, ser langt paa Faderen — og synker.

Tord vilde ikke ret tro det, han holdt Baaden stille og stirrede paa den Pletten, hvor Sønnen var sunken ned, som skulde han komme op igjen. Der steg nogle Bobler op, endnu nogle, saa bare en stor, der brast — og speilblank laa atter Sjøen.

I tre Dage og tre Nætter saa Folk Faderen ro rundt om denne Pletten uden at tage Mad eller Søvn til sig; han soknede efter sin Søn. Og paa den tredje Dag om Morgen fandt han ham og kom bærende opover Bakkerne med ham til sin Gaard.

Det kunde vel være gaaet et Aar hen siden hin Dag. Da hører Presten sent en Høstkveld nogen rusle ved Døren ude i Forstuen og famle varsomt efter Laasen. Presten aabnede Døren, og ind traadte en høi, foroverbøiet Mand, mager og hvid af Haar. Presten saa længe paa ham, før han kjendte ham; det var Tord. "Kommer du saa sent?" sagde Presten og stod stille foran ham. "Aa ja; jeg kommer sent," sagde Tord, han satte sig ned. Presten satte sig ogsaa, som han ventede; der var længe stilt. Da sagde Tord: "Jeg har noget med, som jeg gjerne vilde give til de fattige; det skulde gøres til et Legat og bære min Søns Navn;" — han reiste sig, lagde Penge paa Bordet og satte sig atter. Presten tællede dem op; "det var mange Penge," sagde han. — "Det er Halvten af min Gaard; jeg solgte den idag." Presten blev siddende i lang Stilhed; han spurgte endelig, men mildt: "Hvad vil du nu tage dig for?" — "Noget bedre." — De sad en Stund, Tord med Øinene mod Gulvet, Presten med Øinene paa ham. Da sagde Presten sagte og langt: "Nu tænker jeg, at Sønnen din endelig er bleven dig til Velsignelse." — "Ja, nu tænker jeg det ogsaa selv," sagde Tord; han saa op, og to Taarer randt tunge nedover hans Ansigt.

BJØRNSTJERNE BJØRNSEN.

2. PER OG PAAL OG ESBEN ASKELAD.

Der var engang en Mand, som havde tre Sønner, Per og Paal og Esben Askelad; men andet end de tre Sønnerne havde han ikke heller, for han var saa fattig, at han ikke eiede Naalen paa Kroppen, og derfor sagde han tidt og

ofte til dem, at de fik ud i Verden og se at tjene sit Brød; hjemme hos ham blev det ikke andet end Sultihjel for dem.

Noget Stykke borte fra Manden laa Kongsgaarden, og lige udenfor Vinduerne til Kongen var der vokset op en Eg, som var saa stor og diger, at den skyggede for Lyset i Kongsgaarden; Kongen havde lovet ud mange, mange Penge til den, som kunde hugge ned Egen; men ingen var god for det, for saa fort en skaarede en Flis af Egeleggen, vokste der to isteden. Saa vilde Kongen ogsaa have gravet en Brønd, som skulde holde Vand hele Aaret; for alle Granderne hans havde Brønd; men han havde ingen, og det syntes Kongen var Skam. Til den, som kunde grave en slig Brønd, at den holdt Vand hele Aaret rundt, havde Kongen lovet ud baade Penge og andet; men der var ingen, som kunde faa gjort det, for Kongsgaarden laa høit, høit oppe paa en Bakke; aldrig før havde de gravet nogle Tommer ned i Jorden, saa kom de ned til haarde Fjeldet. Men da nu Kongen havde sat sig i Hovedet, at han vilde have gjort disse Arbeider, saa lod han lyse fra alle Kirkebakkerne baade vidt og bredt, at den, som kunde hugge ned den store Egen i Kongsgaarden og skaffe ham slig en Brønd, at den holdt Vand hele Aaret rundt, skulde faa Prinsessen og halve Riget. Der var nu nok af dem, som vilde prøve sig, kan du vel vide; men alt de knartede og hug, og alt de rodede og grov, saa hjalp det ikke; Egen blev tykkere og tykkere for hvert Hugg, og Fjeldet blev nu ikke blødere det heller. Om en Stund saa vilde de tre Brødrene i Veien og prøve sig ogsaa, og det var Faderen vel fornøiet med, for vandt de ikke Kongsdatteren og halve Riget, saa kunde det dog hælde, at de fik Tjeneste ensteds hos en brav Mand, tænkte Faderen, og mere ønskede han ikke; og da Brødrene slog paa det, at de vilde til Kongsgaarden, sagde Faderen straks ja, og saa lagde Per og Paal og Esben Askelad afgaarde.

*skyggede
= to ob
mo*

Da de nu havde gaaet et Stykke, kom de til en Granli, og lige op for den var en brat Hei; saa hørte de noget, som hug og hug oppe i Heien. "Jeg undres, hvad det er, som hugger oppe i Heien, jeg!" sagde Esben Askelad. "Du er nu saa klog med dine Forundringer bestandig, du!" sagde han Per og han Paal; "det er da noget at forundre sig over ogsaa, at der staar en Vedhugger og knarter oppe i Heien." "Jeg har nok Moro af at se, hvad det er, ligevel, jeg," sagde Esben Askelad, og dermed gik han. "Aa ja, er du sligt et Barn, har du godt af at lære at gaa med!" raabte Brødrene hans efter ham; men han brød sig ikke om det, Esben; han lagde afsted opover Bakkerne did, hvor han hørte det hug, og da han kom der, saa han, det var en Øks, som stod og hug paa en Furuleg. "God Dag!" sagde Esben Askelad. "Staar du her og hugger?" "Ja, nu har jeg staaet her og hugget i mange lange Tider og ventet paa dig," svarede Øksen. "Ja, ja, her er jeg," sagde Esben, han tog Øksen og slog den af Skaftet og stoppede baade Øks og Skaft i Skreppen sin. Da han saa kom ned igjen til Brødrene sine, begyndte de at le og gjøre Nar af ham; "hvad var det for noget rart, du fik se oppe i Heien?" sagde de. "Aa, det var bare en Øks, vi hørte," sagde Esben.

Da de saa havde gaaet en Stund igjen, kom de under en Berghammer; oppe i den hørte de noget hakkede og grov. "Jeg undres, hvad det er, som hakker og graver oppe under Berghammeren, jeg?" sagde Esben Askelad. "Du er nu altid saa klog til at forundre dig, du," sagde han Per og han Paal igjen; "har du aldrig hørt Fuglene hakke og pikke paa Trærne før?" "Ja, men jeg har nok Moro af at se, hvad det er, ligevel, jeg," sagde Esben, og alt de lo og gjorde Nar af ham, saa brød han sig ikke om det, han lagde afsted op imod Berghammeren, og da han kom op under, saa han, det var et Græv, som stod og hakkede og grov. "God Dag!" sagde Esben Askelad; "staar du her

og hakker og graver saa alene?" "Ja, jeg gjør det," sagde Grævet; "nu har jeg staaet her og hakket og gravet i mange lange Tider og ventet paa dig," sagde det. "Ja, ja, her er jeg," sagde Esben igjen, han tog Grævet og slog det af Skaftet og gjemte det i Skreppen sin, og saa nedover til Brødrene sine igjen. "Det var vel noget fælt rart, du saa deroppe under Berghammeren?" sagde han Per og han Paal. "Aa, det var ikke noget videre, det var bare et Græv, vi hørte," svarede Esben. Saa gik de et godt Stykke sammen igjen, til de kom til en Bæk; tørste var de nu alle tre efter det, de havde gaaet, og saa lagde de sig ned ved Bækken for at drikke. "Jeg undres rigtig, hvor dette Vand kommer fra?" sagde Esben Askelad. "Jeg undres, om du er rigtig i Skallen, jeg," sagde han Per og han Paal. "Er du ikke gal, saa forundrer du dig sagtens gal med det allerførste. Hvor Bækken kommer fra? Har du aldrig seet Vandet rinde op af en Aare i Jorden da?" "Ja, men jeg har nok Lyst til at se, hvor det kommer fra, ligevel, jeg," sagde Esben; han afsted opmed Bækken, og alt Brødrene raabte paa ham og lo af ham, saa hjalp det ikke; han gik sin Gang. Da han saa kom langt opmed, blev Bækken mindre og mindre, og da han kom endda et Stykke frem, fik han se en stor Valnød; fra den silrede Vandet ud. "God Dag!" sagde Esben igjen; "ligger du her og silrer og rinder saa alene?" "Ja, jeg gjør det," sagde Valnødden; "her har jeg ligget og silret og rundet i mange lange Tider og ventet paa dig." "Ja, ja, her er jeg," sagde Esben; han tog en Mosedot og dyttede i Hullet, saa Vandet ikke kunde komme ud, og saa lagde han Valnødden i Skreppen og satte nedover til Brødrene sine igjen. "Nu har du vel seet, hvor Vandet kommer fra? Det saa vel fælt rart ud, kan jeg tænke?" sagde han Per og han Paal. "Aa, det var bare et Hul, det randt ud af," sagde Esben, og saa lo de andre to og gjorde Nar af ham igjen;

men Esben Askelad brød sig ikke om det; "jeg havde nu Moro af at se det ligevel, jeg," sagde han.

Da de saa havde gaaet et Stykke igjen, kom de til Kongsgaarden; men da alle i Kongeriget havde faaet høre, at de skulde vinde Prinsessen og halve Riget, dersom de kunde hugge ned den store Egen og grave Brønd til Kongen, saa var der kommet saa mange, som havde prøvet Lykken sin, at Egen var dobbelt saa tyk og stor, som den var fra først af; for der vokste ud to Fliser for hver, de skaarede ud med Øksen, kan du vel huske. Derfor havde Kongen nu sat den Straf, at de, som prøvede sig og ikke kunde fælde Egen, skulde sættes ud paa en Ø, og begge Ørerne skulde klippes af dem. Men de to Brødrene lod sig ikke skræmme ved det; de troede nok, de skulde faa Egen ned, og han Per, som ældst var, skulde nu til at prøve først; men det gik med ham som med alle de andre, som havde hugget paa Egen; for hver Flis, han skaarede ud, vokste der to isteden, og saa tog Kongens Folk ham og klippede af ham begge Ørerne og satte ham ud paa Øen. Nu vilde han Paal til; men med ham gik det akkurat lige ens; da han havde hugget en to, tre Hugg, saa de fik se, at Egen vokste, tog Kongens Folk ham ogsaa og satte ud paa Øen, og ham klippede de Ørerne endda snuere af, for de syntes, han kunde lært at vogte sig af Broderen. Saa vilde Esben Askelad til. "Vil du endelig se ud som en merket Sau, skal vi gjerne klippe af dig Ørerne straks, saa slipper du Bryderiet," sagde Kongen; han var sindt paa ham for Brødrenes Skyld. "Jeg havde nok Moro af at prøve først alligevel," sagde Esben, og det maatte han da faa Lov til. Han tog Øksen sin ud af Skreppen og skjæftede den paa Skaftet igjen. "Hug selv!" sagde Esben til Øksen, og den til at hugge, saa Fliserne fløi, og saa var det ikke længe, før Egen maatte ned. Da det var gjort, tog Esben frem Grævet sit og satte det paa Skaftet. "Grav selv!" sagde Esben, og Grævet til at hakke og grave, saa Jord og Stene

sprutede, og saa maatte vel Brønden op, kan du tro. Da han nu havde faaet den saa dyb og stor, han vilde, tog Esben Askelad frem Valnødden sin og lagde i det ene Hjørne paa Bunden; der tog han Mosedotten ud af den. "Silre og rind!" sagde Esben, og den til at rinde, saa Vandet fossede ud af Hullet; om en liden Stund var Brønden bredfuld. Saa havde Esben hugget ned Egen, som skyggede for Kongens Vinduer, og skaffet Brønd i Kongsgaarden, og saa fik han Prinsessen og det halve Riget, som Kongen havde sagt; men godt var det for Per og Paal, at de havde mistet Ørerne; for ellers havde de hver Tid og Time faaet høre det, alle sagde, at Esben Askelad ikke havde forundret sig saa galt endda.

JØRGEN MOE.

3. DEN NORSKE BONDE.

Jeg er saa fro, jeg er saa glad,
jeg er min egen Herre,
jeg Fogden ei skal spørge ad,
om jeg tilfreds maa være;
jeg stræbe kan og vil, og Held
skal møde mig fra Dal og Fjeld,
jeg gi'r min Skat, gjør Ret og Skjel
og er min egen Herre.

Mit Hus er lavt; men mit det er,
min egen Tomt det bærer,
og aabent staar det for enhver,
som Gud og Kongen ærer.
Kom Bonde, bød jeg ham min Haand,
kom Ridder, bød jeg ham min Haand,
jeg frygter Gud, men ingen Mand,
og er min egen Herre.

Min Kost er simpel, og min Drik
 nedover Klippen flyder,
 og mon den mere Styrke fik,
 som Snese Retter nyder?
 mon den er mere glad end jeg,
 som henter paa en farlig Vei
 sin rare Vin? jeg mener nei;
 Vand læsker, styrker, fryder.

Mit Leie ingen spotte maa,
 jeg holder det i Ære;
 jeg ved, at Søvn paa bare Straa
 kan tryk og kvægsom være.
 Naar Sol forgylder Bjergetop,
 jeg med fornyet Sjæl og Krop
 til Dagens Arbeid stiger op,
 og saadan bør det være!

JENS ZETLITZ.

4. ØYVINDS SANG.

Løft dit Hoved, du raske Gut!
 om et Haab eller to blev brudt,
 blinker et nyt i dit Øie,
 straks det faar Glans af det høie!

Løft dit Hoved og se dig om!
 noget er der, som raaber: kom! —
 noget med tusende Tunger,
 som om Freidighed sjunger.

Løft dit Hoved, thi i dig selv
 blaaner ogsaa et udstrakt Hvælv,
 hvor det med Harper klinger,
 jubler, toner og svinger.

Løft dit Hoved og sjung det ud!
aldrig kuer du Vaarens Skud;
hvor der er gjærende Kræfter,
skyder det Aaret efter.

Løft dit Hoved og tag din Daab
af det høie, straalende Haab,
som over Verden hvælver
og i hver Livsgnist skjælver!

BJØRNSTJERNE BJØRNSON.

5. GUDBRAND I LIEN.

Der var engang en Mand, som hed Gudbrand; han havde en Gaard, som laa langt borte i en Aasli, og derfor kaldte de ham Gudbrand i Lien. Han og Konen hans levede saa vel sammen og var saa godt forligte, at alt, Manden gjorde, syntes Konen var saa velgjort, at det aldrig kunde gjøres bedre; hvorledes han bar sig ad, var hun lige glad i det. De eiede sin Jordvei, og hundrede Daler havde de liggende paa Kistebunden og i Fjøset to klavebundne Kjør. Men saa sagde Konen en Dag til Gudbrand: "Jeg synes, vi skulde lede den ene Ko til Byen og sælge den, jeg, saa vi kunde faa os nogle Haandskillinger; vi er saa brave Folk, at vi burde have nogle Skillinger mellem Hænderne, ligesom andre har det. De hundrede Daler, som ligger paa Kistebunden, kan vi ikke tage Hul paa; men jeg ved ikke, hvad vi skal med flere end en Ko. Og lidt vinder vi ogsaa derved, at jeg slipper med at stille den ene Ko, istedenfor at jeg har gaaet og maaget og vandlet til to." Ja, det syntes Gudbrand var baade rigtig og fornuftig talt. Han tog straks Koen og gik til Byen med for at sælge den; men da han kom til Byen, var der ingen, som vilde kjøbe Koen. "Ja, ja," tænkte Gudbrand, "saa kan jeg gaa hjem igjen med Koen min; jeg ved, jeg har

baade Baas og Klave til den, og det er lige langt frem og tilbage." Og dermed gav han sig til at rangle hjemover igjen.

Men da han var kommen et Stykke paa Veien, mødte han en, der havde en Hest, han skulde sælge; saa syntes Gudbrand, det var bedre at have Hest end Ko, og byttede saa med ham. Da han havde gaaet et Stykke længer, mødte han en, der gik og drev en fed Gris foran sig, og saa syntes han, det var bedre at have fed Gris end Hest, og byttede saa med Manden. Derpaa gik han et Stykke til, saa mødte han en Mand med en Gjed, og saa tænkte han, det sagtens var bedre at have Gjed end Gris, og derfor byttede han med ham, som eiede Gjeden. Saa gik han et langt Stykke, til han mødte en Mand, som havde en Sau; med ham byttede han, for han tænkte: "Det er altid bedre at have Sau end Gjed." Da han nu havde gaaet en Stund igjen, mødte han en Mand med en Gaas; saa byttede han bort Sauen med Gaasen; og da han saa havde gaaet et langt, langt Stykke, mødte han en Mand med en Hane; med ham byttede han, for han tænkte som saa: "Det er sagtens bedre at have Hane end Gaas." Han gik da, til det led langt ud paa Dagen; men saa begyndte han at blive sulten, og saa solgte han Hanen for tolv Skilling og købte sig Mad for dem; "for det er da altid bedre at bjerge Liv end have Hane," tænkte Gudbrand i Lien. Derpaa gik han videre hjemad, til han kom til sin nærmeste Nabo-gaard; der gik han indom. "Hvorledes er det gaaet dig i Byen?" spurgte Folkene. "Aa, det er nu gaaet saa og saa," sagde Manden, "ikke kan jeg rose Lykken min, og ikke kan jeg laste den heller," og dermed fortalte han dem det hele, hvorledes det var gaaet ham fra først til sidst. "Ja, du bli'r da sagtens vel modtagen, naar du kommer hjem til Konen din," sagde Manden paa Gaarden; "Gud hjælpe dig! ikke vilde jeg være i dit Sted." "Jeg synes, det kunde være gaaet meget værre, jeg," sagde Gudbrand i

Lien; "men enten det nu er gaaet galt eller vel, saa har jeg saa snil Kone, at hun aldrig siger noget, hvordan jeg saa bærer mig ad." "Ja, det ved jeg vist; men ikke for det jeg tror det," sagde Granden. "Skal vi vedde paa det?" sagde Gudbrand i Lien; "jeg har hundrede Daler liggende hjemme paa Kistebunden, tør du holde ligt imod?" Ja, de veddede, og saa blev han der til om Kvelden, da det begyndte at mørkne; saa gik de sammen til hans Gaard. Der blev Grandmanden staaende udenfor Døren og skulde lytte, medens Manden selv gik ind til Konen. "God Kveld!" sagde Gudbrand i Lien, da han kom ind. "God Kveld!" sagde Konen — "aa Gud ske Lov, du er der!" Ja, det var han da. Saa spurgte Konen, hvorledes det var gaaet ham i Byen. "Aa, saa og saa!" svarede Gudbrand, "det er just intet at rose. Da jeg kom til Byen, var der ingen, som vilde købe Koen, saa byttede jeg den bort mod en Hest, jeg." "Ja, det skal du rigtig have Tak for, det," sagde Konen; "vi er saa brave Folk, at vi kan kjøre til Kirke, vi ligesaavel som andre, og naar vi har Raad til at holde Hest, saa kan vi sagtens lægge os den til. — Gaa ned og sæt ind Hesten, Börn!" "Ja," sagde Gudbrand, "jeg har nok ikke Hesten heller, jeg; da jeg kom et Stykke paa Veien, byttede jeg den bort for en Gris." "Nei, nei!" raabte Konen, "det var da rigtig, som jeg selv skulde gjort det; det skal du saamænd have Tak for! Nu kan vi faa Flesk i Huset og noget at byde Folk, naar de kommer til os, vi og. Hvad skulde vi med Hesten? Saa skulde Folk sige, vi var blevne saa store paa det, at vi ikke længer kan gaa til Kirke som før. — Gaa ned og sæt ind Grisen, Börn!" "Men jeg har nok ikke Grisen her heller," sagde Gudbrand; "da jeg kom et Stykke længer bort, byttede jeg den bort med en Melkegjed." "Nei, hvor vel du gjør Alting!" raabte Konen. "Hvad skulde jeg med Grisen, naar jeg ret betænker mig! Folk skulde bare sagt: Derborte æder de op alt, de har; nei, nu har jeg Gjød, saa faar

jeg baade Melk og Ost, og Gjeden beholder jeg endda. — Slip ind Gjeden, Børn!” sagde Konen. “Nei, jeg har nok ikke Gjeden heller, jeg,” sagde Gudbrand; “da jeg kom et Stykke paa Veien, byttede jeg bort Gjeden og fik en dygtig Sau for den.” “Nei,” raabte Konen, “du har da gjort det, akkurat som jeg skulde ønsket mig alt, akkurat som jeg selv havde været med. Hvad skulde vi med Gjeden? Jeg maatte da klyve i Berg og Dale og faa den ned igjen til Kvelds. Nei, har jeg Sau, kan jeg faa Uld og Klæder i Huset og Mad ogsaa. — Gaa ned og slip ind Sauen, Børn!” “Men jeg har nok ikke Sauen længer, jeg,” sagde Gudbrand; “for da jeg havde gaaet en Stund, byttede jeg den bort mod en Gaas.” “Tak skal du have for det!” sagde Konen, “og mange Tak ogsaa! Hvad skulde jeg med Sauen? Jeg har jo hverken Rok eller Ten, og ikke bryder jeg mig om at slide og slæbe og virke Klæder heller; vi kan købe Klæder nu som før; nu faar jeg Gaaseflesh, som jeg længe har stundet efter, og nu kan jeg faa Dun i den lille Pudde min. — Gaa ned og slip ind Gaasen, Børn!” “Ja jeg har nok ikke Gaasen heller, jeg,” sagde Gudbrand; “da jeg var kommen et Stykke længer paa Veien, byttede jeg den bort for en Hane.” “Gud ved, hvordan du har fundet paa det alt!” raabte Konen; “det er altsammen, som jeg havde gjort det selv. En Hane! det er det samme, som du havde kjøbt et Ottedags-ur, for hver Morgen galer Hanen Klokken fire, saa kan vi ogsaa komme paa Benene til rette Tid. Hvad skulde vi vel med Gaasen? Ikke kan jeg lave til Gaaseflesket, og min Pude kan jeg jo fylde med Stargræs. — Gaa ned og slip ind Hanen, Børn!” “Men jeg har nok ikke Hanen heller, jeg,” sagde Gudbrand; “da jeg havde gaaet endda et Stykke, blev jeg skrubsulten, og saa maatte jeg sælge Hanen for tolv Skilling for at berge Livet.” “Naa, Gud ske Lov, for du gjorde det,” raabte Konen; “hvordan du stiller dig, gjør du Alting, netop som jeg kunde ønsket det frem. Hvad

skulde vi ogsaa med Hanen? Vi er jo vore egne Herrer, vi kan ligge om Morgenens, saa længe vi vil. Gud ske Lov, naar jeg bare har faaet dig igjen, som stiller alt saa godt, trænger jeg hverken til Hane eller Gaas, hverken Grise eller Kjør." Saa lukkede Gudbrand op Døren. "Har jeg vundet de hundrede Daler nu?" sagde han, og det maatte da Grandmanden tilstaa, at han havde.

JØRGEN MOE.

6. VED AARSKIFTET.

Jeg elsker Tiden: den driver Blodet
som Pulsens Slag gennem Verdens Orden;
den tar det onde og gir det gode
og svinder ydmyg, naar den er vorden.

Jeg elsker Tiden: den tar tilorde,
hvor alle skalv og hvor ingen turde;
den holder Dom over alt vi gjorde,
gjør stort det smaa og gjør smaat det store.

Jeg elsker Tiden; thi Tiden hevner:
det ondes Tempel med Jord den jevner;
det godes evige Navn den nævner,
hvor Sandheds Fylking mod Sandhed stævner.

Jeg elsker Tiden; thi Tiden breder
Forsonings Flor om vor trætte Pande.
Jeg elsker Tiden; thi Tiden leder
os som en Ven til de stille Lande.

Jeg elsker Tiden: den skaber Striden,
som driver Aanden mod evig Viden.
Jeg elsker Tiden: den skjænker Freden,
som bærer Aanden mod Evigheden.

JACOB BREDÅ BULL.

7. TO STERKE.

En Dvergbirk stod alene oppe paa en Skrent. Fjeldet var nøgent og graat omkring hende og brat som en Væg nedenunder. Hun følte ikke sin Ensomhed — længer. Det var kun i gamle Dage, da hun voksed op ung og forhaabningsfuld. Da drømte hun om Storhed og Styrke, om mildere Egne, om Lyst, blødt Græs og Markblomster omkring den høie, ranke Stamme. Hun vilde blive en stor, prægtig Birk.

Men som Tiden gik, var de sluknet den ene efter den anden af hendes mange lysende Drømme, og der var bleven tilbage en Virkelighed, graa som Fjeldvæggen — som den tynde Mos — og øde som de lange Heie. Istedetfor den ranke Stamme var hun blevet en ynkelig liden Busk, og Grenene vendte opad — vredne som to Hænder i en inderlig Bøn, i et fortvilet Skrig om Naade — Naade.

Men Dvergbirken, hun bad ikke, sukked ikke engang længer. Hun havde vænnet sig til Sorgen i det lange, ensformige Liv paa den høie Skrent, hvor Stormen rev og sled i hende, hvor Kulden trykked og Ensomheden knuged. Sorgen var bleven hendes Ven, en uundværlig.

I de Dage, da Taagen letted og Luften var klar, saa hun paa Livet nede paa Marken under Fjeldvæggen, lytted til, hvad Trærne hvisked om og glæded sig stille med dem. Dernede havde de samlet sig, Storbirken, Rognen, Heggen og mange flere. Hun beundred dem alle, Storbirken især, uden Misundelse, uden Bitterhed, endda hun følte, at de ikke engang lagde Merke til hende. Nu da hun forlængst havde opgivet selv at blive en stor og herlig Birk, var Storbirkens Venskab det høieste, hun kunde naa i Livet. Ofte havde hun været nær ved at snakke til hende; men altid havde det skortet hende paa Mod til at begynde, — endda hun havde saa svært meget at spørge om. Hun følte sig altfor liden.

En Sommermorgen med Sol over Fjelde og Lier, over Marker og Veie. Dvergbirken lytted til Stilheden dernede paa Marken. Ikke et Blad rørte sig. Ikke et. — — Kanske turde hun nu snakke til Storbirken. Hun kunde vel ikke forstyrre hende nu. — — Hun belagde sine Ord meget pent og skalv lidt, da hun sagde: “Du deilige Storbirk, sig mig, hvordan blev du saa sterk? Du blir gammel nu; men du er alligevel ingen svagelig Stakkar. Sig mig, hvordan blev du saa sterk?”

Saa meget havde Dvergbirken aldrig sagt paa engang i sit Liv. Hun følte sig baade glad og ængstelig. Ordene syntes hende snart for dristige, snart aldeles som de skulde være — smukke, venlige, men alligevel ærbødige. — Storbirken lo lyst og let. — “Gudskelov, hun er da ikke fornærmet,” tænkte den lille og kjendte sig lettet, saa deilig lettet.

“Jeg ved ikke rigtig, jeg. Alle kalder de mig det deiligste Træ i Skoven. Sol og Vind og Regn er gode mod mig. Smaablomsterne samler sig omkring min Stamme, dufter for mig og kalder mig sin kjære Ven. Jeg ved ikke rigtig, jeg; men jeg tror Glæden gjorde mig sterk.”

“Saa smukt hun taler, og saa mange Ord, hun bruger; men hun er jo ogsaa en lykkelig en,” tænkte Dvergbirken.

“Men du da, lille deilige Birk, med din underlig fine Pragt, hvordan blev *du* saa sterk? Ja, for sterk maa *du* være, som kan taale Kulden og alle de rygende Storme deroppe. Havde jeg staaet paa din Plads, saa var jeg knækket over for længe siden — hvis jeg da ikke havde frosset ihjel forinden.” Og Storbirken lo, som syntes hun, det maatte være Moro at se sig ligge der knækket over eller frosset ihjel. “*Glæden* kan vel ikke ha gjort dig sterk?”

Dvergbirken var meget forlegen: *hun* deilig og sterk! Hun gjorde sig mindre, end hun var, og vilde ikke straks tro, at de smukke Ord var ærlig mente. Men Storbirken

havde da snakket saa ligetil, at det kunde nok ikke være Svig. Det kribled hende fra Toppen og ned i Roden af bare Glæde. Det vared en Stund, før hun kunde svare, saa bevæget blev hun:

“Jeg har aldrig tænkt over det der, og da er det ikke saa godt at vide; men det maa vel være *Sorgen*, som gjorde mig sterk.”

PETER EGGE.

8. FÆDRELANDSSANG.

Ja, vi elsker dette Landet,
som det stiger frem
furet, veirbidt over Vandet
med de tusend Hjem, —
elsker, elsker det og tænker
paa vor Far og Mor
og den Saganat, som sænker
Drømme paa vor Jord.

Dette Landet Harald bjerged
med sin Kjemperad,
dette Landet Haakon verged,
medens Øivind kvad;
Olav paa det Land har malet
Korset med sit Blod,
fra dets Høie Sverre taled
Roma midt imod.

Bønder sine Økser brynte,
hvor en Hær drog frem;
Tordenskjold langs Kysten lynte,
saa den lystes hjem.
Kvinder selv stod op og strede,
som de vare Mænd;
andre kunde bare græde;
men det kom igjen!

Haarde Tider har vi døiet,
blev tilsidst forstødt;
men i værste Nød blaa-øiet
Frihed blev os født.
Det gav Faderkraft at bære
Hungersnød og Krig,
det gav Døden selv sin Ære —
og det gav Forlig!

Fienden sit Vaaben kasted,
op Visiret for,
vi med Undren mod ham hastet;
thi han var vor Bror.
Drevne frem paa Stand af Skammen
gik vi søderpaa;
nu vi staar *tre Brødre* sammen
og skal saadan staa!

Norske Mand i Hus og Hytte,
tak din store Gud!
Landet vilde han beskytte,
skjønt det mørkt saa ud.
Alt, hvad Fædrene har kjæmpet,
Mødrene har grædt,
har den Herre stille lempet,
saa vi vandt vor Ret!

Ja, vi elsker dette Landet,
som det stiger frem
furet, veirbidt over Vandet
med de tusend Hjem.
Og som Fædres Kamp har hævet
det af Nød til Sei'r,
ogsaa vi, naar det blir krævet,
for dets Fred slaar Leir!

BJØRNSTJERNE BJØRNSEN,

9. GAMLE HANS GRENADER.

I.

Viggo var nu ti Aar gammel. Beates Dukker lod han i Fred og Ro; han vilde ikke engang længer være Viking, naar han blev stor. Officer vilde han nu være, helst General; men kunde han ikke straks blive det, saa vilde han ogsaa nøie sig med at være Løitnant; han kunde jo altid blive General siden. Hvem tror du, han havde faaet det at vide af? Af den gamle Hans Grenader.

Hans var Viggos gode Ven, skjønt han var but og bidsk mod alle andre. Folkene paa Gaarden kaldte den gamle Grenader som oftest Hans Bandhund, for naar han talte til nogen, saa var det, ligesom han gjøede og vilde bide, sagde de. Men Viggo sagde, at Grenaderens Ord mere lignede Tappenstreg eller Reveille, og det mente den gamle ikke var saa dumt sagt; det var ogsaa egentlig fra den Tid, Viggo og Hans var saa gode Venner.

Hans Grenader holdt sine to og sytti Tommer og vel det; han var skulderbred og rank som et Lys; han havde langt, drivende hvidt Haar, som hang i en Pisk nedover hans røde Munderingstrøie. Naar han kom vandrende op imod Gaarden fra sin Husmandsplads, bar han altid Øksen paa den venstre Skulder som et Gevær og gik stiv og strunk og satte Fodbladene udtillbens og holdt Takt, som om Sergeanten marscherede lige i Hælene paa ham og kommanderede:

“En, to!

En, to!”

Han havde gule Skindbukser; men Buksesæler brugte han ikke. Derfor var der et halvt Kvarter mellem Trøien og Bukselinningen, og her lyste det ind paa bare Skjorten Sommer og Vinter. Paa Hovedet bar han en Hat, som var rødbrun af Slid i Kanterne; den var vid oventil og smal nede ved Bremmen, og i Pullen havde den en dyb Søk, som var fuld af Vand, hver Gang det regnede. Hat-

ten satte han altid lidt paa Sned over det venstre Øre; men gik Hans altfor kjøn og sad Hatten altfor meget paa Snur, saa sagde Folkene: "Idag er Hans Bandhund og Gaasedammen hans paa en Kant begge to."

Og hvor nødig Viggo vilde, maatte han dog tilstaa, at dette ofte var et slemt Tegn; thi Hans havde den Feil, at han somme Tider drak en liden Taar over Tørsten. Men Viggo saa endda ikke saa ugjerne, at Hatten sad lidt mer end tilbørlig paa Snur; thi da var gamle Hans allervilligst til at fortælle "om den Tid, han laa ude," baade i 88 og i 8 og 9. Da fik Viggo høre om Slaget ved Kvistrum og ved Lier og først og sidst om "Prinsen af Gustenborg," — det var Prins Kristian af Augustenborg, han kaldte saa.

"Det var vel Mand!" sagde Hans. "Sligt Opsyn skulde du aldrig seet paa Karl. Naar han saa paa dig, var det, som han vilde æde dig op i en Bid. Og slig Snabel, som der sad mellem Øinene paa ham! Du ser paa mig; ja, til en simpel Grenader at være, har Vorherre været ganske god imod mig. Men Prinsen af Gustenborg han havde Næse, som raabte: afveien! Og derfor maatte de unna ogsaa, hvor han viste sig. Slig Mand har der ikke været i Norges Land hverken før eller siden. Gud velsigne ham, der han ligger, og Gud straffe dem, som lagde ham der!"

"Fy! Prinsen af Augustenborg bandede vist ikke," sagde Viggo.

"Mener du det, din Hvalp? Men det er sandt nok, det gjorde han ikke heller," svarede Hans. "Det kom deraf, at en General ikke behøver at bande, det hører ikke ham til; men for den gemene er det ligesaa fornødent som at drikke Brændevin."

Viggo blev slet ikke overbevist herved, tvertimod han sagde, at det var Skam begge Dele.

"Skam?" svarede Grenaderen. "Ved du, hvad Prinsen af Gustenborg sagde, da han holdt foran Fronten? "En

Ting er Skam,” sagde han, “og det er at vise Ryggen, før der er slaaet Retræt. Nu ved du, hvad Skam er, min Gut.”

Viggo forstod nok, at det ikke nyttede ham at tale den gamle Grenader tilrette i denne Sag; derfor taug han en Stund. “Har du aldrig kjendt nogen Smaagut, som er bleven General?” spurgte han derpaa. “Nei, det har jeg aldrig; men jeg har kjendt en liden Tambur, som blev Underofficer. Han var ikke stort større end du; men det var levende Unge. Han kunde gjøre Alting, hvad det skulde være; han kunde staa paa Hovedet og paa Benene og slaa Hvirvel lige fort. Der var bare en Ting, han havde ondt for, og det var at slaa Retirade. Paa Exercerpladsen kunde han det som sin ABC; men naar han lugtede Svenskekrudt, havde han glemmt det med et. Løitnanten maatte give ham et Rap eller to, før han kom det i Hu igjen. — Men Gaapaamarsch kunde han slaa, den glemte han aldrig, og den slog han somme Tider istedenfor Retræten, og naar Løitnanten var vred, undskyldte han sig med, at han havde hørt Feil, “det smald saa rundt omkring ham,” sagde han. Men han slap for det meste fra det, for han havde engang reddet Kapteinens Liv med en Snebold.”

“Med en Snebold?” spurgte Viggo.

“Jo, jeg sagde Snebold, din Hvalp; større Anstalter brugte han ikke. Vi kom stormende opefter en Bakke og havde Fienden foran os; han var alt kommen bagom Bakketoppen. Det var om Vinteren, dyb Sne var det og Tøveir til. Kapteinen og Tamburnissen var i Spidsen, en otte—ti Skridt fremmenfor os. Med det samme de kom op paa Toppen, stod Svenskerne der i Linje. “Læg an!” raabte den svenske Officeren, og alle Bøssepiberne stod lige paa Kapteinen. Nu vil Svensken gjerne skyde over, ser du.” — “Skyde over?” sagde Viggo. “I Historien staar det, at Svenskerne er de tapreste Soldater, man kan ønske sig. — Det var jo dem —”

Men Hans vilde ikke høre paa det Øre. "Snak har vi nok af!" afbrød han. "Staar det paa Prent, saa er det, fordi de har lært det af os efter Foreningen. Hvordan skulde jeg sluppet helskindet derfra saa mangan god Gang, dersom ikke Blaabærene deres var gaaet i Grantoppene? Som jeg siger: Svensken vil gjerne skyde over; men det turde Tamburnissen ikke stole paa, for det var saa kort Hold, skjønner du. Han greb ned i Snehaugen og klemte ihob en Snebold, og med det samme det blaatrøiede Asenet aabnede Gabet og skulde sige: "Fyr!" saa drev Tamburnissen til ham med Bolden, saa han fik Forhindring; han blev staaende der og gabe, for Bolden sad lige i Flabben paa ham. Imens kom vi til, og saa blev der Baskeleg paanyt."

"Blev han saa Underofficer?" spurgte Viggo.

"Ja, en Stund efter, da Prinsen havde faaet spurgt det. Han fik Underofficersrang, og det som bedre var: Prinsen kaldte ham "min Søn." Prinsen holdt foran Fronten. "Min søn," sagde han til Tamburnissen: "Jeg hører du skal være brav til at stoppe Munden paa Svensken, naar han vil tale for høit. Vi vil prøve, hvad du duer til," sagde han, og saa blev Nissen Underofficer."

"Det var Synd, han ikke blev General," sagde Viggo. Han stod lidt og pudsede sine Trøieknapper, derpaa sagde han halvhøit: "Tror du, jeg duede til General, Hans?"

"Nei, hør paa den Ungkylling!" svarede Hans. "Saa? du vil være General, din Hvalp? Naa, naa! bliv ikke rød! det var ikke saa ilde spurgt, det. Men det er vel vanskeligt; for da maa du lære saa meget, svært meget —"

"Matematik mener du?" sagde Viggo; "den kan jeg allerede noget af, og Sprog ogsaa."

"Ja, det er brav nok; men du maa lære meget mere; du maa lære Reglement, og det som er Humlen, Karl! du maa lære at exercere, saa du aldrig gjør Feil i et eneste Haandgreb: Geværet maa danse i Næven paa dig, og

naar du slaar paa det, maa det synge som Klokkeren, naar han synger Amen; og marschere maa du kunne, saa stiv og stram at Kuglerne piber af Veien, bare de faar se dig."

Viggo vidste ikke, hvor han skulde lære alt dette; men gamle Hans sagde, at det maatte han lære i Krig.

"Men dersom der nu blev Krig igjen — —" sagde Viggo.

"Ja, du har Ret; dersom det bare blev, min Gut! det var ikke saa dumt sagt," afbrød Grenaderen ham.

"Tror du saa, jeg kunde blive General?" spurgte Viggo videre.

"Ja, hvem kan vide? Men vanskeligt er det. Øinene er ikke gale; du har det rette Opsyn. Men Næsen har ikke den rigtige Skabelon. — Men den tør vel vokse og krøge sig med Tiden," sagde gamle Hans.

Det haabede Viggo ogsaa, og i det Haab lærte han at exercere og marschere af sin gamle Ven; men han saa sig ofte i Speilet og ønskede af Hjertet, at Næsen vilde krøge sig lidt mere.

II.

En Eftermiddag kom Viggo hjem fra Skolen med sin Bogtaske paa Ryggen. Han marscherede stiv og strunk med Grenaderskridt; thi han tænkte paa den Tid, da han skulde ombytte Tasken med en, der var fuld af Patroner. Gamle Hans stod ude og ventede paa ham, og da Viggo gjorde Holdt og lagde Haanden paa Hueskyggen, spurgte den gamle, om han kunde gjette, hvad Foræring der var kommen tilgaards.

"Til hvem er det?" spurgte Viggo.

Grenaderen svarede, at det var til Viggo selv.

"Hvordan ser det da ud?" spurgte Viggo igjen.

"Det er brunt," sagde Hans. "Gjet nu!"

"Pyt, saa er det vel en brun Sukkerklump fra Tante. Hun kan nu aldrig huske, at jeg er vokset fra det Slikkeri," sagde Viggo haanlig.

“Bid bedre op!” sagde Hans og smiskede og gren. “Det er mørkebrunt, Karl! det gaar paa fire og lepper Melk.”

“Er du gal? Er det Jagthund-hvalpen, Kapteinen lovede mig? Er det?” raabte Viggo og glemte med et at staa stiv og rank foran Grenaderen.

“Høire ret, din Fusker! Javist er det saa,” sagde Hans Grenader.

Men Viggo gjorde et Hallingkast istedenfor at rette sig og styrtede ind i Stuen. — Paa Gulvklædet tæt ved Kakkelovnen laa den lille Hvalp, og den var saa smuk, at Viggo ikke kunde se sig møt paa den. Den var mørkebrun over hele Kroppen; men Snuden og Labberne var lysebrune, og en lysebrun Plet havde den over hvert Øie. Den var næsten lige lang og bred, og da Viggo satte sig paa Huk ved den og strøg og klappede dens bløde Pels, bøiede den sin tykke, korte Hals og snusede og slikkede ham paa Haanden. Nu havde de hilst paa hverandre, og fra den Tid saa Viggo næsten ligesaa flittig efter, om Hvalpen voksede brav, som om hans egen Næse krøgede sig til Generalsnabel. Men det gik meget fortere med Hvalpen. — Alt eftersom den blev større, fik Viggo den mere og mere kjær, og de var uadskillelige. Om Natten laa Allarm foran hans Seng, om Dagen sad den ved Siden af Viggo, medens denne læste sine Lekser, og saa paa ham med sine store, brune Øine, ligesom den vilde hjælpe ham, naar han kom til et vanskeligt Sted; siden fulgte den med ham, hvor han stod og gik. Til Skolen maatte den ikke faa Lov at være med; men den mødte ham hver Eftermiddag langt bortenfor Badstuen og logrede og peb af Glæde, naar den fik se ham, saa hengiven var den Viggo.

En Vintermorgen skulde Hans Grenader med Tjenestegutterne ned i Skoven og kjøre Tømmer. Viggo havde Ferier den Dag, saa skulde han faa Tilladelse at følge med. Han spændte da sine Snosokker paa Benene og fløitede paa Allarm; den sprang og gjøede og logrede, da

den merkede, de skulde til Skoven; thi Allarms Fader var Jagthund, og det stak i Blodet. Men Viggos Fader sagde, at det nok var raadeligst at lade Hunden blive hjemme, for i Moen gik der Graabener i Flokketal; ja lige ned paa Jordet, tæt under Gaardens Vinduer, havde han seet Slagfærden efter et Par Stykker, som havde lusket der om Natten. Viggo gjorde det høist nødig, men naar Faderen sagde det, maatte han sagtens lade Allarm blive hjemme. Han tog Kobbet, spændte det om Hundens Hals og bandt den til det ene Sofaben; sin gamle Trøie bredte han ved Siden af Hunden, forat den kunde ligge blødt og have det godt. Men du kan ikke forestille dig, hvor Allarm knistrede og jamrede sig, da den merkede, at den skulde bindes istedenfor at være med til Skovs. Den lagde sig ganske flad ned og slæbte sig henover Gulvet mod Viggos Fødder, saalangt Kobbellænken naaede, ligesom den vilde lægge sig paa Knæ for ham og bede ham om Frihed og om Lov; og den saa op paa ham med saa bedrøvede Øine, at de syntes at sige: Har du virkelig Hjerte til at gaa til Skovs og more dig og lade mig staa igjen, bunden og alene? Nei, det havde Viggo ikke Hjerte til. Han sagde til Faderen, at det maatte gaa, som det vilde, saa kunde han ikke udholde, at Allarm skulde være saa bedrøvet, og han bad, at han maatte tage den med. Faderen smilte og svarede, at han var bange, at det vilde blive Hundens Død; men hvis Viggo vilde vove det og tog den med, fik han passe vel paa den og ikke lade Hunden komme sig af Syne. Saa blev den løst, og den, der var glad, var vel Allarm; den sprang og gjøede, saa Moderen holdt for begge sine Øren.

Nede i Skoven kan du tro, det var smukt. Først reiste de et Stykke efter den slagne, opkjørte Vei, hvor det var godt Føre. Alle syv Heste gik i Rad, og Hans Grenader og Viggo og Allarm gik bagefter den første. Til begge Sider af Veien stod høie, store Furutrær med sine gule

Stammer op af Sneen, og hist og her indimellem stod en gammel Gran, som hængte Grenene ned. Dens Bar kunde man ikke se det mindste til, den var kridende hvid af Sne fra øverst til nederst, — der saa man ind paa dens mørke brune Legg. Men alle Ungtrærne paa begge Kanter stod bøiede under Sneens Vegt ligetil Marken. Det var, ligesom de havde taget tykke, hvide Kapper paa for Kulden og stod og bukkede sig for alle, som gik forbi. Men de hilste ikke høit. Tvertimod: det var saa stille, saa stille i Skoven; man hørte ikke den mindste Lyd uden Hestetritene, som knirkede i Sneen. Hist og her saa Viggo et Ulvespor ved Siden af Veien; da talte han hver Gang til Allarm og sagde, at den maatte holde sig tæt til ham. Og det gjorde den.

Men om en Stund bøiede de af fra Veien ind i tykke Skoven. Hans Grenader vadede foran, og Sneen naaede ham op til Knæet; saa kom Hestene og Gutterne, den ene efter den anden, og tilsidst Viggo. Det var en morsom Fart. Sneen dryssede ned fra Kviste og Grene, saa Karlene var hvide som Snemænd, og det røg og dampede af Hestene, fordi Sneen smeltede paa dem. Om lidt kom de til Tømmerstokkene og begyndte at spænde fore. Da huskede Viggo først paa Allarm, — han havde rent glemt Hunden, siden de bøiede af fra Veien. Han saa sig om efter den, og med det samme hørte han Allarm tude og jamre et Stykke inde i Skoven. Da merkede han, at det havde været vel, om han havde fulgt Faderens Raad; men nu var det for silde.

Han fattede Øksen, som gamle Hans havde hugget fast i en Stubbe, og styrtede bort imellem Trærne, hvor Hylet kom fra, saa Sneen sprutede høit i Veiret om ham. Det var ikke let, det bar bort gjennem vilde Marken, og Sneen naaede ham langt op paa Laaret; men han merkede intet dertil, han var kun bange, at han skulde komme for sent. En Gang maatte han stanse lidt og drage Veiret; da hørte

han atter Hundens ynkelige Jammer; men nu lød den svagere. Han satte igjen afsted; og endelig kunde han skimte bort imellem Trærne. — Hunden var ikke at se; men tre Ulve stod i en Kreds med Hovederne indad, og den fjerde laa inde i Ringen og bed ned i Sneen. Viggo skreg, saa det bragede i Skoven, og styrtede løs paa Ulveflokken med Øksen i Veiret. Da han kom Graatasserne paa en syv, otte Skridt nær, blev de tre rædde for den tapre lille Gut og luskede, med Halen mellem Benene, ind i Tykningen; men den fjerde, som laa over Allarm, vilde nødig slippe sit Bytte. Det var en stor gulbrandet Graaben. Den saa op paa Viggo og gren og glisede med de blodige Tænder. Men Viggo tænkte kun paa Hundens Fare. "Slipper du ikke Allarm paa Timen, skal du faa med mig at gjøre!" raabte han og svang Øksen høit over sit Hoved. Da syntes Graatassen ikke, det var værdt at prøve Legen; den luskede langsomt afsted efter de andre; den vendte sig endnu engang og viste Tænder, og saa blev den borte mellem de hvide Buske.

Dybt nede i Snehullet laa Allarm; den var saa forbidt, at den ikke kunde springe op, og da Viggo løftede den i Veiret, dryppede og randt Blodet paa den hvide Sne, og den skalv over hele sit Legeme som et Aspeløv; men den slikkede dog Viggo paa Haanden.

Med det samme stod ogsaa gamle Hans Grenader ved Viggos Side. Da han var kommen lidt til Aande igjen efter sit Løb, raabte han ganske vred: "Gjorde jeg, hvad ret var, burde jeg mørbanke dig, din Guttehvalp! Synes du, det passer sig for en Unge som dig, der ikke er rigtig tør bag Ørene endnu, at ryge paa en Graabenflok? Om de havde ædt dig levende, før du havde faaet Suk for dig, hvad havde du saa sagt?"

Da havde jeg sagt: "*En Ting er Skam, og det er at vise Ryggen, før der er slaaet Retræt,*" svarede Viggo og saa visst paa Grenaderen.

“Det var ikke saa dumt sagt. Næsen er ikke af rette Art; men Opsynet har du, og jeg tror næsten Hjertelaget med,” sagde gamle Hans. Han tog Hunden fra Viggo og fulgte ham hjem til Gaarden med den.

JØRGEN MOE.

10. AGNES.

Agnes, min dejlige sommerfugl,
dig vil jeg legende fange!
Jeg fletter et garn med masker små,
og maskerne er mine sange!

“Er jeg en sommerfugl, liden og skær,
så lad mig af lyngtoppen drikke;
og er du en gut, som lyster en leg,
så jag mig, men fang mig ikke!”

Agnes, min dejlige sommerfugl,
nu har jeg maskerne flettet;
dig hjælper visst aldrig din flagrende flugt, —
snart sidder du fangen i nettet!

“Er jeg en sommerfugl, ung og blank,
jeg lystig i legen mig svinger;
men fanger du mig under nettets spind,
så rør ikke ved mine vinger!”

Nej, jeg skal løfte dig varligt på hånd
og lukke dig ind i mit hjerte;
der kan du lege dit hele liv
den gladeste leg, du lærte!

HENRIK IBSEN.

11. SANKT MATTHÆUS'S EVANGELIUM,
6TE KAPITEL.

Giver Agt paa, at I ikke gjøre Eders Almisser for
Menneskene for at sees af dem! Ellers have I ikke Løn
hos Eders Fader, som er i Himlene. Derfor, naar du

gjør Almissee, skal du ikke lade blæse i Basun for dig, som Øienskalkene gjøre i Synagogerne og paa Gaderne, paa det de kunne æres af Menneskene; sandelig siger jeg Eder: De have alt faaet sin Løn. Men naar du gjør Almissee, saa lad din venstre Haand ikke vide, hvad din høire gjør, paa det din Almissee kan være i Løndom, og din Fader, som ser i Løndom, han skal betale dig aabenbare!

Og naar du beder, skal du ikke være som Øienskalkene; thi de staa gjerne og bede i Synagogerne og paa Gadernes Hjørner, paa det de kunne sees af Menneskene; sandelig siger jeg Eder, at de have alt faaet sin Løn. Men du, naar du beder, da gik ind i dit Kammer, og luk din Dør, og bed til din Fader, som er i Løndom, og din Fader, som ser i Løndom, skal betale dig aabenbare! Men naar I bede, skulle I ikke bruge overflødige Ord, som Hedningerne; thi de mene, at de blive bønhoerte, naar de bruge mange Ord. Derfor skulle I ikke vorde dem lige; thi Eders Fader ved, hvad I have behov, førend I bede ham. Derfor skulle I bede saaledes:

Fader vor, du, som er i Himlene! Helliget vorde dit Navn! Komme dit Rige! Ske din Vilje, som i Himmelen, saa og paa Jorden! Giv os idag vort daglige Brød! Og forlad os vor Skyld, som vi og forlade vore Skyldnere! Og led os ikke ind i Fristelse! Men fri os fra det Onde! Thi dit er Riget, og Magten, og Æren i Evighed. Amen.

Thi, forlade I Menneskene deres Overtrædelser, skal ogsaa Eders himmelske Fader forlade Eder. Men forlade I ikke Menneskene deres Overtrædelser, skal heller ikke Eders Fader forlade Eders Overtrædelser.

Men naar I faste, skulle I ikke se bedrøvede ud, som Øienskalkene; thi de forvende sit Ansigt, at de kunne sees af Menneskene at faste; sandelig siger jeg Eder, at de have alt faaet sin Løn. Men du, naar du faster, da

salv dit Hoved og tvæt dit Ansigt, at du ikke skal sees af Meenneskene at faste, men af din Fader, som er i Løndom, og din Fader, som ser i Løndom, skal betale dig aabenbare!

Samler Eder ikke Liggendefæ paa Jorden, hvor Møl og Rust fordærve, og hvor Tyve gjennembryde og stjæle; men samler Eder Liggendefæ i Himmelen, hvor hverken Møl eller Rust fordærver, og hvor Tyve ikke gjennembryde, ei heller stjæle! Thi hvor Eders Liggendefæ er, der vil og Eders Hjerte være.

Øiet er Legemets Lys; derfor, dersom dit Øie er rent, bliver dit ganske Legeme lyst; men dersom dit Øie er ondt, bliver dit ganske Legeme mørkt; dersom derfor det Lys, som er i dig, er Mørke, hvor stort bliver da Mørket!

Ingen kan tjene to Herrer; thi han vil enten hade den ene og elske den anden, eller holde sig til den ene og foragte den anden; I kunne ikke tjene Gud og Mammon. Derfor siger jeg Eder: Bekymrer Eder ikke for Eders Liv, hvad I skulle æde og hvad I skulle drikke, ikke heller for Eders Legeme, hvad I skulle iføre Eder! Er ikke Livet mere end Maden, og Legemet mere end Klæderne? Ser til Himmels Fugle! De saa ikke, høste ikke, samle heller ikke i Lader, og Eders himmelske Fader føder dem. Ere ikke I meget mere end de? Men hvo iblandt Eder kan lægge een Alen til sin Væxt, endog han bekymrer sig derfor? Og hvi bekymre I Eder for Klæderne? Betragter Liljerne paa Marken, hvorledes de voxe! De arbeide ikke, spinde heller ikke. Men jeg siger Eder, at end ikke Salomon i al sin Herlighed var klædt som een af dem. Klæder da Gud saaledes det Græs paa Marken, som staar idag og imorgen kastes i Ovn, skulde han ikke meget mere klæde Eder, I lidet Troende? Derfor skulde I ikke bekymre Eder og sige: Hvad skulde vi æde? eller: Hvad skulde vi drikke? eller: Hvormed skulde vi klæde os? Thi efter alt Saadant søge

Hedningerne. Thi Eders himmelske Fader ved, at I have alle disse Ting behov. Men søger først Guds Rige og hans Retfærdighed! Saa skulle og alle disse Ting tillægges Eder. Bekymrer Eder derfor ikke for den Dag imorgen! Thi den Dag imorgen skal bekymre sig for sine egne Ting. Hver Dag har nok i sin Plage.

12. VALG.

Jeg vælger mig April!
 I den det gamle falder,
 i den det ny faar Fæste;
 det volder lidt Rabalder, —
 dog Fred er ei det bedste,
 men at man noget vil.

Jeg vælger mig April,
 fordi den stormer, feier,
 fordi den smiler, smelter,
 fordi den Evne eier,
 fordi den Kræfter velter, —
 i den blir Somren til!

BJØRNSTJERNE BJØRNSEN.

13. SLAGET VED SVOLDER.

I.

Da Olav Trygvasson havde været Konge i Norge i fem Aar, reiste han med mange Skibe til Vendland i Nordtyskland for at hente sin Dronning Tyras Eiendomme der. Mens han var i Vendland, havde hans Uven, Dronning Sigrid Storraade, faaet sin Søn, Sveakongen Olav, sin Mand, Danekongen Svein, og Jarl Erik Haakonsson til med en stor Hær at møde Kong Olav, naar han drog hjem. De havde lagt sig ved Svolder, og her ventede de Olavs Komme. Olav reiste med seksti Skibe fra Vendland;

alle Smaaskibene, som seilede fortere, gik fra de andre, saa Olav bare havde elleve Skibe, da han kom til Svolder, og hele den fiendtlige Flaade roede imod ham. Man bad Kongen seile sin Vei og ikke lægge til Slag mod saa stor en Hær; men Kongen svarede høit: "Ikke skal mine Mænd tænke paa at rømme; Gud raader for Livet; aldrig har jeg flyet i Strid, og aldrig skal jeg gjøre det."

De begyndte derpaa at binde Skibene sammen, som man pleiede i Sjøslag. Da man skulde binde Ormen Lange, som han selv var ombord paa, og Ormen Skamme sammen, kom Bagstavnen af Ormen Lange til at ligge langt agterud. Kong Olav bød derfor, at man skulde lægge det store Skib længere frem, og sagde, at han ikke vilde være den agterste i Kampen blandt alle sine Mænd. Da sagde Ulv Røde: "Skal Ormen Lange lægges saa meget længere frem, som den er længere end de andre Skibe, da bliver det en haard Dyst i Forstavnen idag." Kongen svarede: "Ikke vidste jeg, at jeg havde en Mand i Forstavnen, som baade var rød og ræd." Ulv svarede: "Vend du bare ikke mere Ryggen agter i Løftningen end jeg i Forstavnen." Kongen havde en Bue i Haanden; han lagde en Pil paa Strengen og sigtede paa Ulv. "Skyd ikke mig," sagde Ulv; "men skyd heller, hvor det bedre behøves; hvad jeg gjør, det gjør jeg for dig."

Kong Olav stod i Løftningen paa Ormen Lange, høit over de andre. Han havde guldlagt Skjold, forgyldt Hjelm, og han var let at kjende fra andre Mænd; udenpaa Brynjen havde han kort rød Kjortel. Slaget blev skarpt, og mange faldt. Einar Tambarskjælve stod i Krappe-rummet agter paa Ormen Lange; han skjød med Bue og skjød haardere Skud end de andre. Han skjød efter Erik Jarl, men traf Rorknappen lige over Jarlens Hoved, saa at Pilen gik dybt ind. Jarlen spurgte, om nogen vidste, hvo der skjød; men i det samme kom en anden Pil saa nær Jarlen, at den fløi imellem Siden og Armen paa ham. Da

sagde Jarlen til en Bueskytter, som stod hos ham: "Skyd du den store Mand i Krapperummet." Han skjød, og Pilen kom midt paa Einars Bue, netop som han tredje Gang spændte den. Buen brast da i to Stykker. Da sagde Kong Olav: "Hvad brast der saa høit?" "Norge af din Haand, Konge," svarede Einar. "Saa stor Brist er visst endnu ikke skeet," sagde Kongen; "tag min Bue og skyd med," og i det samme kastede han Buen til ham. Einar tog den, trak den straks foran Odden af Pilen og sagde: "For vek, for vek er Kongens Bue!" Han kastede derpaa Buen tilbage, tog saa Skjold og Sverd og stred mandeligen.

Kong Olav stod i Løftningen paa Ormen Lange og skjød stundom med Bue, stundom med Kastespyd. Kongen saa frem i Skibet og lagde Merke til, at hans Mænd løftede Sverdene, og hug tidt og ofte, men at de bed daarligt. Da raabte han høit: "Løfter I eders Sverd med saa liden Kraft, siden jeg ser, at de ikke bider for eder?" En svarede: "Vore Sverde er baade sløve og fulde af Skar." Kongen gik da hen og lukkede Høisædekisten op; deraf tog han mange hvasse Sverd frem og gav sine Mænd dem. Men da han rakte den høire Arm ned, saa flere, at der randt Blod ned under Brynjeærmen; men ingen vidste, hvor han var saaret.

SIEGWART PETERSEN.

14. SLAGET VED SVOLDER.

II.

Kampen rasede paa det voldsomste. Mange af Jarlens Mænd faldt, men fra de svenske og danske Skibe strømmede stadig friske Kræfter til; derimod fik Nordmændene ingen Forstærkning, og Rækkerne blev stedse tyndere; især omkring Masten var det næsten tomt. Da prøvede Erik Jarl selv femtende at borde, og han slap ogsaa op, men blev mødt af Olavs Svoger, Hyrning, med en saadan

Tapperhed, at han kunde være glad ved uskadt at slippe tilbage til sit eget Skib; hans Ledsagere blev dels dræbte, dels saarede. Efter et kort Ophold forsøgte Jarlen paany. Da Skibsbordene paa mange Steder var blottede for Forsvarere, kom han denne Gang ikke alene op paa Ormen, men trængte ogsaa Olavs Mænd tilbage til Løftningen, hvor de faa overlevende flokkede sig om Kongen for at gjøre den sidste haabløse Modstand. Her faldt de ypperste af Olavs Kjæmper, som hans Svogere Hyrning og Torgeir, Ulv den røde og Arnljot Gellines Broder, Vikar af Tiundaland.

Olav stod endnu i Løftningen, let kjendelig fremfor alle. Da stillede Kolbjørn Stallare sig ved hans Side, stor som Kongen og aldeles klædt som han. Der regnede Vaaben over dem, saa deres Skjolde var ligesom frynsede af Pile. Da der af hele Besætningen kun var nogle faa Mænd tilbage, sprang Kongen og Kolbjørn overbord. Olav holdt Skjoldet over sit Hoved og sank straks; Kolbjørn derimod fik Skjoldet under sig, saa at han ikke med engang gik til Bunds, men blev tagen op af Jarlens Mænd, der troede, at det var Kongen. Jarlen saa dog straks, at det ikke var Olav og skjænkede ham Livet. Livet skjænkedes ogsaa Torkel Nevja og Einar Tambarskjælve, der var blevne fangne og bragte for Jarlen. Slaget ved Svolder stod den 9de September 1000.

Olav Trygvasson var ved sit Fald 36 Aar gammel. Han eiede alle de Fuldkommenheder, som i den Tid skaffede Agtelse og tilvandt Kjærlighed. Han var fager, sterk som en Kjæmpe og uden lige som Idrætsmand. De bratteste Klipper kunde han bestige, paa Aarerne gik han udenbords, medens hans Mænd roede; Vaaben svang han lige godt med begge Hænder og lagte med tre Haandsverd, saa det ene altid var i Luften. Derhos var han munter, blid og omgjængelig, overordentlig gavmild, vennsæl og den djerveste Kjæmpe, man kunde se paa en

Valplads. Selv hans Hensynsløshed, Haardhed og Grumhed blev formildede ved den religiøse Iver, hvoraf de var fremsprungne. Intet Under derfor, at han var elsket som faa norske Konger. Det kan tjene som Bevis paa, hvor høit Halfred Vandraadeskald elskede ham, at engang, da han havde paadraget sig Olavs Vrede, tog han sig saa nær deraf, at den sterke, trodsige Mand grædende kastede sig for hans Fødder og ikke gav sig, før han havde faaet Tilgivelse. Og denne Kjærlighed fremtraadte allermest rørende ved hans Død. Hans Hustru Tyra, som var med paa Toget, var aldeles utrøstelig. Erik Jarl, der saa hendes Smerte, gik hen til hende, beklagede den store Sorg, de havde voldt hende og det norske Folk, og tilbød, hvis han fik noget Herredømme i Norge, i alle Henseender at vise hende den samme Hæder, som da hendes Mand levede. Tyra takkede for hans ædelmodige Tilbud, som hun gjerne vilde have modtaget, hvis hun kunde, men Sorgen havde saaledes overvældet hende, at hun ikke længere ønskede at leve. Den niende Dag døde hun.

Erling Skjalgsson og de andre, som var seilede i Forveien, og ikke fik deltage i Slaget, kunde aldrig forvinde den Sorg, at de havde været borte fra sin Konge i hans sidste, stolte Strid.

Endogsaa Olavs Hund, Vige, fortæller Sagnet, vilde ikke overleve sin Herre. "Nu er vi herreløse, Vige," skal Einar Tambarskjælve have sagt til den; da for den op med et høit Glam, sprang i Land og lagde sig paa en Haug, uden at ville smage Føde, medens Taarerne trillede af dens Øine; saaledes blev den liggende, indtil den døde. Selv livløse Ting syntes for den almindelige Forestilling at deltage i Sorgen. Ormen Lange, som tilfaldt Erik Jarl, hældede efter Slaget til den ene Side; det blev aldrig Skib mere, og Jarlen lod det hugge op.

Som en Ytring af det Kjærlighedens Savn, som Olavs Død efterlod, maa det Sagn opfattes, at han var und-

kommen og levede i Syden. Man kunde ligesom ikke forsone sig med den Tanke, at den elskede Heltekonge ikke længere var blandt de levendes Tal, men klyngede sig til den Mulighed, at han paa en eller anden vidunderlig Maade var frelst fra Døden. Men den Kjærlighed, hvormed Mindet om Olav Trygvasson omfattedes, blev for Kongedømmet og Kristendommen en Støtte, som trængtes haardt i de Tider, som nu fulgte.

VILHELM POULSEN.

15. OLAV TRYGVASON.

Brede Seil over Nordsjø gaar;
høit paa Skansen i Morgnen staar
Erling Skjalgsson fra Sole, —
speider over Hav mod Danmark:
"Kommer ikke Olav Trygvason?"

Seks og femti de Drager laa,
Seilene faldt, mod Danmark saa
solbrændte Mænd; — da steg det:
"Hvor bliver Ormen Lange?
kommer ikke Olav Trygvason?"

Men da Sol i det andet Gry
gik af Hav uden Mast mod Sky,
blev det som Storm at høre:
"Hvor bliver Ormen Lange?
kommer ikke Olav Trygvason?"

Stille, stille i samme Stund
alle stod, thi fra Havets Bund
skvulped som Suk om Flaaden:
"Tagen er Ormen Lange,
falden er Olav Trygvason."

Siden efter i hundred Aar
norske Skibe til Følge faar —
helst dog i Maane-nætter:
“Tagen er Ormen Lange,
falden er Olav Trygvason.”

BJØRNSTJERNE BJØRNSON.

16. HAAKON HAAKONSSON SOM KONGE.

Haakon Haakonsson blev Norges Konge paa en Tid, da dette Rige sønderledes af indvortes Uroligheder; han maatte længe kæmpe mod mægtige og rænkefulde Fiender, som snart aabenbart, snart hemmeligen søgte at styrte ham fra hans Kongestol; men han gik seierriig ud af Kampen, han skaffede sit Fædreland Fred i dets indre og saa det før sin Død blomstre i fornyet Kraft. Nordmændene elskede ham, medens Naborigerne hædrede ham som en Voldgiftsmand, og Europas Konger fjernt og nær søgte hans Venskab. Dette var ei heller ufortjent; faa Konger har besiddet større og elskværdigere Egenskaber end Haakon. Kraft og Klogskab var hos ham parret med Mildhed, Forsonlighed og sjelden Ordholdenhed. Han var skøn, velskabt, rask og smidig, veltalende til Tinge og munter blandt sine Venner. Mod den fattige var han stedse blid og nedladende; men sad han blandt Høvdinger, var hans Væsen fuldt af Værdighed. Fremmede, der besøgte ham, sagde, at de aldrig havde seet nogen, som bedre end han forstod paa en Gang at være Kamcrat og Herre. Den Smag for Videnskaberne, der udmerkede flere af den Tids Fyrster — som en Keiser Fredrik II, en Alfons X af Kastilien, — synes ikke heller at være Haakon fremmed. Han forstod Latin, han lod flere Skrifter oversætte fra fremmede Sprog paa norsk, og han yndede sit Fædrelands Historie. I hans sidste Sygdom var det hans Tidsfordriv at høre de norske Kongesagaer forelæse. Han kjendte

nøie sit Lands Love, overholdt dem strengt og gjorde sit til at forbedre dem. Vold, Drab og Blodhevn, som under de indvortes Uroligheder havde taget Overhaand, lykkedes det Haakon betydelig at hemme. Han viste sin Iver for Kristendommen ved at stifte Hospitaler og Klostre, ved at bygge herlige Kirker og ved at omvende en Del hedenske Bjarmer, hvem han havde givet Boliger i Malangen i det nordligste Norge, da de var flygtede fra Østen for de i Rusland indtrængende Mongoler. I det hele agtede han Geistligheden, skjønt han søgte at sætte Skranker for dens Overmod. At endelig Folkets Velstand og Sikkerhed laa ham paa Hjerte, derom vidner de Havne, han forbedrede, og de mange faste Borge, han opførte rundt omkring i Landet.

RUDOLF KEYSER.

17. KONG HÅKONS GILDEHAL.

Du gamle hal med de mure grå,
hvor uglen bygger sin rede, —
så tidt jeg dig ser, må jeg tænke på
kong Lear på den vilde hede.

Han gav sine døtre kronens skat,
han gav dem sit dyreste eje;
da jog de ham ud en uvejrs-nat,
at færdes på vildsomme veje.

Du hal, som tynges af tidens vægt,
du måtte det samme friste; —
du gav en utaksom efterslægt
den dyreste skat, du vidste.

Du gav os mindernes gyldne høst,
en saga med billeder rige.
Men hørtes en eneste sønne-røst
sit "tak" gennem natten skrige?

Der måtte du stå som Albions drot,
 til leg for de kåde vinde;
 sex hundrede år hven stormens spot
 omkring din grånende tinde. —

Nu dages det, gubbe; dit folk er vakt;
 nu prøver vi fejlen at rette;
 vi flikker med klude din kongedragt:
 du har alt en narrehætte.

Og derfor, du hal med de mure grå,
 hvor uglen bygger sin rede, —
 så tidt jeg dig ser, må jeg tænke på
 kong Lear på den vilde hede.

HENRIK IBSEN.

18. DALVISE.

Det er min Sjæl en frydfuld Trang
 at gjest Norge Dale.
 Den gamle Fjeldkoll elsker Sang,
 den glade Hjerters Tale.
 Kom til den fagre Maridal!
 til Kleivens svimlende Portal!
 Kom hvorsomhelst! og Norge skal
 dig i sin Favn husvale.

Hvor strømmer ud Berusning sød
 fra Dalens Birkelunde!
 Det var en Drøm i Engles Skjød
 paa deres Mos at blunde.
 Hvad Harpespil i denne Bæk!
 Hvad Melodi! hvor sød en Skræk!
 Bestandig ny den toner væk —
 ak! som fra Perlens Munde.

Hvad tænksomt, sværmerisk Øie fik
du, Tjernets stille Vove!
Hvad Ord den susende Musik
i Aasens dybe Skove!
Den Mand er ei i Norge fød,
som den ei gjør om Hjertet blød.
Det er hans Vuggesang, der lød
ifra de dybe Skove.

* * *

Hist slanken Silje, Heg og Pil
og Rogn sig sammenranke.
Det nøgne Fjeld de dække vil, —
det er en kjærlig Tanke.
Saa, norske Brødre, Bryst ved Bryst
vi ville med vemodig Lyst
vor Moders Brøst selv hylle til, —
det er en kjærlig Tanke.

HENRIK WERGELAND.

19. END OM VI KLÆDTE FJELDET?

Der var et dypt Stup nede mellem to Fjeld. Igjennem det Stup drog en vandrig Elv tungt hen over Sten og Ur. Høit var der op paa begge Sider og brat, hvorfor den ene Side stod bar; men tæt indunder og saa nær Elven, at den Vaar og Høst lagde Væde hen over, stod en frisk Skog i Klynge, saa op og foran sig og kunde hverken komme hid eller did.

“End om vi klædte Fjeldet?” sagde Eneren en Dag til den udenlandske Eg, som den stod nærmere end alle de andre. Egen saa ned for at komme efter, hvem det var, som talte, — dernæst saa den op igjen og taug. Elven arbeidede saa tungt, at den gik hvid, Nordenvinden havde lagt sig ind gjennem Stupet og skreg i Kløfterne, det bare

Fjeld hang tungt ud over og frøs. "End om vi klædte Fjeldet?" sagde Eneren til Furuen paa den andre Siden. "Skulde det være nogen, maatte det vel blive vi," sagde Furuen, den tog sig i Skjegget og saa bort over til Birken, — "hvad mener du?" — Men Birken glyttede varsomt op imod Fjeldet, — saa tungt laa det ud over hende, at hun syntes ikke at kunde drage Pusten engang. "Lad os klæde det i Guds Navn," sagde Birken, og ikke flere, end disse tre var, saa tog de paa sig at klæde Fjeldet. Eneren gik først.

Da de kom et Stykke paa Vei, mødte de Lynget. Eneren vilde ligesom gaa det forbi. "Nei, tag Lynget med," sagde Furuen. Og Lynget i Vei. Snart begyndte det at rape for Eneren. "Bid i mig," sagde Lynget. Eneren saa gjorde, og hvor der var bare en liden Rift, der stak Lynget en Finger ind, og hvor det først havde faaet en Finger, fik Eneren hele Haanden. De krabbede og krøb, Furuen tungt efter, Birken med. "Det er Sælebod i det," sagde Birken.

Men Fjeldet begyndte at tænke over, hvad det vel kunde være for noget Smaatteri, som for og klorede op over det. Og da det havde tænkt paa dette et Par hundre Aar, sendte det en liden Bæk ned over for at se efter. Det var endda i Vaarflommen, og Bækken smat saa længe, til den traf paa Lynget. "Kjære, kjære Lyng, kan du ikke slippe mig frem, jeg er saa liden," sagde Bækken. Lynget havde meget travlt, lettede bare paa sig og arbeidede videre. Bækken ind under og frem. "Kjære, kjære Ener, kan du ikke slippe mig frem, jeg er saa liden." Eneren saa hvast paa den; men naar Lynget havde sluppet den frem, kunde vel alle Tider ogsaa den.

Bækken op under og frem og kom nu did, hvor Furuen stod og pustede i Bakken. "Kjære, kjære Furu, kan du ikke slippe mig frem, jeg er saa liden, jeg," sa' Bækken, kyssede Furuen paa Foden og gjorde sig saa inderlig

lækker. Furuen blev skamfuld ved det og slap den frem. Men Birken lettete paa sig, før Bækken spurgte. "Hi, hi, hi," sa' Bækken og voksede. "Ha, ha, ha," sa' Bækken og voksede. "Ho, ho, ho!" sa' Bækken og kastede Lynget og Eneren og Furuen og Birken fremstupes og paa Ryg op og ned i de store Bakker. Fjeldet sad i mange hundre Aar og tænkte paa, om det ikke havde draget paa Smilen den Dag.

Det var tydeligt nok. Fjeldet vilde ikke blive klædt. Lynget ærgrede sig, saa det blev grønt igjen, og da tog det afsted. "Frisk Mod!" sa' Lynget.

Eneren havde reist sig paa Huk for at se paa Lynget, og saa længe sad den paa Huk, til den sad opret. Den klæde sig i Haaret, satte i Vei og bed saa fast, at den syntes, Fjeldet maatte kjende det. "Vil ikke du have mig, saa vil jeg have dig." Furuen krøgede lidt paa Tærne for at kjende, om de var hele, lettete saa paa den ene Foden, som var hel, saa paa den andre, som ogsaa var hel, saa paa dem begge to. Den undersøgte først, hvor den havde gaaet, dernæst, hvor den havde ligget, og endelig, hvor den skulde gaa. Tog saa paa at rusle i Vei og lod, som den aldrig havde faldt. Birken havde sølet sig saa stygt til, reiste sig nu og pyntede sig. Og nu bar det afsted, fortære end fort, opover og til Siderne, i Solskin og Regnveir. "Hvad er det ogsaa for noget," sa' Fjeldet, naar Sommersolen stod paa, det glitrede i Duggen, Fuglene sang, Skogmusen peb, Haren hoppede, og Røskatten gjemte sig og skreg.

Saa var Dagen kommen, at Lynget fik det ene Øie op over Fjeldkanten. "Aa nei, aa nei, aa nei!" sa' Lynget, — og væk var det. "Kjære, hvad er det, Lynget ser," sagde Eneren og kom saa vidt, at den fik kige op. "Aa nei, aa nei!" skreg den og var væk. "Hvad er det, som gaar af Eneren idag?" sagde Furuen og tog lange Skridt

i Solheden. Snart kunde den løfte sig paa Tærne og glytte op. "Aa — nei!" Grene og Pigger blev staaende ende til Veirs af Forundring. Den kavede afsted, kom op, og væk var den. "Hvad er det, alle de andre ser og ikke jeg," sa' Birken, lettede Skjørterne vel op og trippede efter. Der fik han hele Hovedet op med én Gang. "Aa-aa! — staar her ikke en stor Skog baade af Furu og Lyng og Ener og Birk oppe paa Marken og venter os," sa' Birken, og Bladene skalv i Solskinnet, saa Duggen trillede. "Ja, slig er det at naa frem," sagde Eneren.

BJØRNSTJERNE BJØRNSON.

20. OVER DE HØIE FJELDE.

Undrer mig paa, hvad jeg faar at se
over de høie Fjelde?
Øiet møder nok bare Sne;
rundt omkring staar det grønne Træ,
vilde saa gjerne over; —
tro, naar det Reisen vover?

Ørnen løfter med sterke Slag
over de høie Fjelde, —
ror i den unge kraftfulde Dag,
mætter sit Mod i det vilde Jag,
sænker sig, hvor den lyster, —
ser mod de fremmede Kyster!

Løv-tunge Apal, som intet vil
over de høie Fjelde!
sprætter, naar Somren stunder til,
venter til næste Gang, den vil,
alle dens Fugle gynger,
ved ikke, hvad de synger! —

Den, som har længtet i tyve Aar
over de høie Fjelde, —
den, som ved, at han ikke naar,
kjender sig mindre Aar for Aar,
hører, hvad Fuglen synger,
som du saa trøstigt gynger.

Sladrende Fugl, hvad vilde du her
over de høie Fjelde?
Rede du fandt visst bedre *der*,
videre Syn og høiere Trær, —
vilde du bare bringe
Længsel, men ingen Vinge?

Skal jeg da aldrig, aldrig naa
over de høie Fjelde?
skal denne Mur mine Tanker slaa,
saadan med Sne-is og Rædsel staa,
stængende der til det sidste, —
blive min Dødning-kiste?

Ud vil jeg! ud! — o, saa langt, langt, langt
over de høie Fjelde!
her er saa knugende, tærende trangt,
og mit Mod er saa ungt og rankt, —
lad det saa Stigningen friste,
ikke mod Mur-kanten briste!

Engang, jeg ved, vil det række frem
over de høie Fjelde.
Kanske du alt har din Dør paa Klem?
Herre min Gud! godt er dit Hjem, —
lad det dog endnu stænges,
og jeg faa Lov til at længes!

BJØRNSTJERNE BJØRNSON.

21. EINAR TAMBARSKJÆLVES DØD.

Harald Haardraade udfoldede stor Dygtighed i Gjen-nemførelsen af de Opgaver, han havde sat sig. Hans Stræben gik ud paa at fæstne det Kongedømme, som navnlig Olav den hellige havde grundlagt. Der var en Kraft over hans Regjering, som bragte de stolte Nakker til at bøie sig for ham, men ogsaa en Haardhed, der fremkaldte stor Misnøie og forskaffede ham hans Til-navn. De mægtige Høvdinge faldt det navnlig tungt at finde sig i Haralds Strengthed. Blandt dem kan nævnes Landets ypperste Høvding, Einar Tambarskjælve, hvis Søn Eindride, var Norges fagreste og kjækkeste unge Mand. Einar havde ved forskellige Leiligheder staaet Harald imod, og denne var ham ikke god. Men at komme ham tillivs var ikke let, og Einar havde faaet beholde alle de Indkomster, han før havde havt, og en Magt og en Indflydelse, som neppe nogensinde havde været større. Kongen havde søgt at give ham en Mod-vegt ved at ansætte en høibyrdig Mand, Islænderen Ulv Uspakesson, som Lendermand i Børsen, klods indpaa Einars Besiddelser. Men, skjønt i svagere Magtstilling, gjorde Einars Anseelse, at han uden Sammenligning havde mest at sige. Bønderne henvendte sig til ham, naar der var noget; han førte Ordet for dem paa Tinget og vovede at sige Harald lige op i hans Øine, at Folket ikke vilde taale noget Brudd paa Lov og Landsret.

Enkelte Gange gik han dog for vidt. Da saaledes en Tyv, der før havde tjent hos Einar og i Tjenesten vundet hans Yndest, blev ført frem paa et Møde for at straffes, brød han med væbnet Magt lige for Haralds Øine ind i Kredsen og befriede Manden. Saaledes som Forholdet havde udviklet sig mellem ham og Kongen, var det en Selvfølge, at Einar maatte tage sig i Agt. Han havde mange Mænd om sig hjemme paa sin Gaard og endnu flere, naar han gjestede Byen. Engang kom han til

Nidaros med otte Langskibe og seks hundrede Mand. Kongen saa ham gaa i Land og gav sin Uvilje Luft mod ham i et Vers, hvori han sagde: "Einar tænker nok selv at bestige Tronen og ender neppe, før han har drevet mig af Riget, hvis han ikke forinden faar min Økses tynde Mund at kysse."

Men hvor stolt og selvraadig Einar end var i sit Forhold til Kongen, var han dog for høisindet til at begaa nogen Lavhed og allermindst den at blive Forræder. Han blev engang sterkt fristet, men bestod Prøven med Glans. Harald lod nemlig nogle danske Fanger give fri paa det Vilkaar, at de skulde gaa omkring til Landets mægtige, udgive sig for Sendebud fra den danske Konge og hverve Tilhængere for ham. De fik forskjellig Modtagelse hos de forskjellige, afvistes af nogle, men modtoges af andre. Sendemændene kom ogsaa til Einar med Brev og Tilbud fra sin Konge, men den høisindede Høvding svarede: "Hver Mand ved, at Kong Harald er ikke min Ven, medens Kong Svein ofte har vist mig Venskab. Men kommer han til Norge med en Hær og herjer Kong Haralds Land, da skal jeg gjøre ham Modstand af al min Magt og hjælpe Harald med al den Styrke, jeg eier."

Da Harald hørte, hvad "Kjæmpen paa Gimse", som han kaldte Einar, havde svaret, sagde han: "Det ventede jeg af ham, at han vilde svare som en Hædersmand, skjønt just ikke af Kjærlighed til mig." Kongen straffede med Strengthed dem, som ikke havde staaet i Prøven, men mod Einar viste han sig nu venligere og indbød ham til et Gilde i Nidaros. Einar kom, fik en venlig Modtagelse og Plads ved Kongens Side. Om Kvelden satte Kongen og hans Gjester sig i en Kreds paa Gulvhalmen; Hornene gik rundt, og Stemningen var lystig. Harald fortalte om sine Bedrifter udenlands, men under Fortællingen faldt Einar i Søvn. Kongen blev fornærmet over, hvad han ansaa for en Mangel paa Opmerksomhed mod

sig, og lod en viss Grjotgard, sin Frænde, stikke en Halmvisk i Haanden paa den sovende gamle. Denne vaagnede og blev overmaade vred over den Spøg, man havde tilladt sig med ham; men han sagde intet og gik den Aften til Sengs. Men om Morgenens brød han med en Flok væbnede ind paa det Loft, hvor Grjotgard laa, og dræbte ham. Nu blussede atter Fiendskabet mellem Kongen og Einar op i lys Lue; alligevel lagde fælles Venner sig endnu engang imellem, og et Forligsmøde blev aftalt i Kongsgaardens Maalstue. Her havde Kongen ladet Lemmen trække for Ljoren, saa Lyset kun faldt sparsomt ind. Da Einar kom til Kongsgaarden, lod han Sønnen, Eindride, staa udenfor Døren, men traadte selv ind med de Ord: "Det er jo mørkt i Kongens Maalstue." I det samme blev han overfalden af Kongens Mænd med Hugg og Stik. Han styrtede frem mod Harald og hug til ham, men denne havde dobbelt Brynje og blev usaaret. Einar derimod fik Saar paa Saar, men sagde kun: "Hvast bider nu Kongens Hunde." Eindride hørte Larmen og brød ind, men kun for at følge sin Fader i Døden. Einars Ledsagere eggede vel hinanden indbyrdes til at hevne deres Høvding, men det blev dermed, thi de manglede en Fører, og da Kongen kom ud og lod sit Merke sætte op, vovede de ikke at angribe, og Harald slap ned til sit Skib paa Nidelven og roede ud.

Bergliot, Einars Hustru, havde i Herberget spurgt sin Mands og Sønnens Fald og eggede Bønderne til Kamp. Men just i det samme roede Kongen ud af Elven. Da sagde hun: "Nu savner vi Haakon Ivarsson, vor Frænde; thi stod han her paa Bakken, skulde ikke Einars Bane-mand ro ud af Aaen."

VILHELM POULSEN.

"Kræv ikke, ven, at jeg skal gåden klære;
jeg spørger helst; mit kald er ej at svare." (IBSEN.)

22. BERGLIOT.

(I Herberget.)

Idag Kong Harald
faar give Ting-fred;
thi Einar fulgte
fem hundred Bønder.

Eindride, Sønnen,
slaar Vagt om Huset,
imens den gamle
gaar ind til Kongen.

Saa mindes Harald
maaske, at Einar
har tvende Konger
i Norge kaaret, —

og giver Fred
og Forlig paa Loven;
hans Løfte var det,
og Folket længes. —

Hvor Sanden fyger
ned over Veien,
og Støi der stiger! —
Se ud, min Sko-svend!

— Kanske blot Vinden!
thi her er veirhaardt:
den aabne Fjord
og de lave Fjelde.

Jeg mindes Byen
ifra min Barndom:
hid Vinden hidser
de vrede Hunde.

— Men Støi der tændes
af tusend Stemmer!
og Staal den farver
med kamprød Flamme!

Ja, det er Skjold-gny!
Og se hvad Sand-gov:
Spyd-bølger hvælve
om Tambarskjælve!

Han er i Trængsel! —
Troløse Harald:
Lig-ravnen løfter
sig af din Ting-fred!

Kjør frem med Karmen,
jeg maa til Kampen;
nu sidde hjemme,
det gjaldt jo Livet!

(Paa Veien.)

O, Bønder, bjerg ham,
slaa Kreds omkring ham!
Eindride, verg nu
din gamle Fader!

Byg ham en Skjold-borg
og giv ham Buen;
thi Døden pløier
med Einars Pile!

Og du, Sankt Olav!
aa, for din Søns Skyld!
giv du ham Gagn-ord
i Gimles Sale!

(Nærmere.)

Flokken de sprænger...
 og kjæmper ei længer...
 i Bølger
 de følger
 hverandre mod Elven, —
 hvad er der vel hædt?
 hvad spaar denne Skjælven?
 har Lykken sig vendt?
 hvad er det? hvi stanser
 nu Bøndernes Skare?...
 med nedstukne Lanser
 to døde de kranser,
 og Harald faar fare! —
 hvad Trængsel der er
 ved Tingstuens Port!...
 stille al Hær
 vender sig bort. —
Hvor er Eindride! — —

Sorgfulde Blikke
 flygter til Side,
 frygter mit Møde...
 saa kan jeg vide:
 de to er døde! —
 — — Rum! jeg maa se:
 ja, det er dem! —
 Kunde det ske? — —
 Jo, det er dem!

Falden er herligste
 Høvding i Norden;
 Norriges bedste
 Bue brusten.

Falden er Einar
 Tambarskjælve,
 Sønnen ved Side, —
 Eindride!

Myrdet i Mørke
 han, som var Magnus
 mer end Fader,
 Kong Knud den riges
 kaarede Sønne-raad!

Falden for Snigmord
 Skytten fra Svolder,
 Løven, som sprang over
 Lyrskog-heden!

Slagtet i Baghold
 Bøndernes Høvding,
 Trøndernes Hæder,
 Tambarskjælve!

Hvidhaaret, hædret,
 henslængt for Hundene, —
 Sønnen ved Side,
 Eindride!

Op, op, Bondemænd, han er falden;
 men han, som fældte ham, lever!
 Kjender I mig ikke? Bergliot,
 Datter af Haakon fra Hjørungavaag; —
 nu er jeg Tambarskjælves Enke.

Jeg raaber paa eder, Hær-bønder:
min gamle Husbond er falden.
Se, se, her er Blod paa hans blege Haar,
eders Hoveder kommer det over;
thi det bliver koldt uden Hevn.

Op, op, Hærmænd, eders Høvding er falden,
eders Ære, eders Fader, eders Børns Glæde,
hele Dalens Eventyr, hele Landets Helt, —
her er han falden, og I skulde ikke hevne?

Myrdet i Mørke, i Kongens Stue,
i Tingstuen, Lovstuen er han myrdet,
myrdet af Lovens første Mand, —
o, Lyn vil falde fra Himlen paa Landet,
hvis det ikke lutres i Hevnens Lue.

Skyd Langskibe fra Land!
Einars ni Langskibe ligger her,
lad dem bære Hevnen til Harald!
O, stod han her, Haakon Ivarsson,
stod han her paa Bakken, min Frænde,
da fandt Einars Bane ikke Fjorden,
og eder, feige, slap jeg bede!

O, Bønder, hør mig, min Husbond er falden,
mine Tankers Høisæde i halvhundred Aar!
Veltet er det, og ved dets høire Side
vor eneste Søn, o, al vor Fremtid!
Tomt er der nu inden mine to Armer;
kan jeg vel mere faa dem op til Bøn?
Eller hvorhen skal jeg vende mig paa Jorden?
Gaar jeg bort til de fremmede Steder, —
ak, saa savner jeg dem, hvor vi levde sammen.
Men vender jeg mig derhen, —
ak, saa savner jeg dem selv!

Odin i Valhal tør jeg ikke finde;
thi ham forlod jeg i min Barndom.
Men den nye Gud i Gimle? — —
Han tog jo alt, jeg havde!

Hevn? — Hvem nævner Hevn? —
Kan Hevnen vække mine døde
eller dække over mig for Kulden?
Findes i den et tilstængt Enkesæde
eller Trøst for en barnløs Mor?

Gaa med eders Hevn; lad mig være!
Læg ham paa Karmen, ham og Sønnen!
kom, vi vil følge dem hjem.
Den nye Gud i Gimle, den frygtelige, som tog alt,
lad ham ogsaa tage Hevnen; thi den forstaar han!
Kjør langsomt! thi saadan kjørte Einar altid;
— — og vi kommer tidsnok hjem.

Hundene vil ikke møde med glade Hop,
men hyle og hænge med Halen.
Og Gaardens Hester vil spidse Øren,
vrinske glade mod Stald-døren
og vente Eindrides Stemme.

Men den lyder ikke længer, —
ei heller Einars Skridt i Svalen,
som raabte ind, at nu maatte alle reise sig,
for nu kom Høvdingen!

De store Stuer vil jeg stænge;
Folkene vil jeg sende bort;
Kvæg og Hester vil jeg sælge,
flytte ud og leve ene.

Kjør langsomt!
thi vi kommer tidsnok hjem.

BJØRNSTJERNE BJØRNSEN.

23. HANSTEEN OG ABEL.

TO AF NORGES FØRSTE VIDENSKABSMÆND.

En Stjerne i Videnskaben var Christofer Hansteen. Han var født i Kristiania 1784. Allerede som Skolegut fattede han Interesse for de matematiske Videnskaber, og da han som Student blev Lærer i Matematik ved Latinskolen i Fredriksborg, kastede han sig over Spørgsmaalet om Jordmagnetismen og vandt ved en Afhandling derom det danske Videnskabernes Selskabs Præmie. Straks efter, i 1813, blev han ansat som Professor ved Universitetet i Kristiania. Han tog sig med stor Iver af sin Gjerning som Professor; med endnu større fordybede han sig i Videnskaben. Et Verk, han udgav paa Tysk om Jordmagnetismen, vakte i den lærde Verden den største Opmerksomhed og rundt om i Europa Syn og Sans for Studiet af denne Videnskabsgren. Omfattende Undersøgelser blev satte i Gang, og til Hansteen "sendtes fremmede Naturforskeres Iagttagelser som til et almindeligt Kontor for magnetiske Iagttagelser." I disse Undersøgelser deltog han ogsaa selv, foretog saaledes paa Statens Bekostning i Aarene 1828-30 en Reise til Sibirien og medbragte derfra Iagttagelser, som fik stor Betydning. Ham skyldes det ogsaa, at vi fik et Observatorium; han forestod den geografiske Opmaaling, og han var Regjeringens stadige Raadgiver i Spørgsmaal, der stod i Forbindelse med hans Videnskab. Han grundlagde "Magazin for Naturvidenskaberne," hvori han skrev en Række lærde Afhandlinger. Han døde i 1873.

Da Hansteen var i Sibirien, besørgedes hans Forelæsninger af en Mand, der skjønt ganske ung allerede havde vundet et stort Navn som fremragende Matematiker. Denne Mand var Niels Henrik Abel, et af de største Genier, som Verden har seet. Han var født 1802. Allerede paa Skolebænken studerede han den høiere Matematik og begyndte endogsaa at bearbejde enkelte Dele af

den. Som Student fortsatte han disse Studier og var den første Videnskabsmand, som godtgjorde Umuligheden af en almindelig algebraisk Opløsning for Ligninger af 5te Grad. I 1825 reiste han med offentlig Understøttelse til Udlandet, hvor han navnlig opholdt sig i Berlin, Wien og Paris. Hans Arbeider vakte i Udlandet den største Opmerksomhed og Beundring, og de Afhandlinger, han udsendte efter sin Tilbagekomst, fik den rigeste Anerkjendelse. Men hans Arbeider kunde ikke skaffe ham en Stilling i hans Fædreland. Hvor stor hans Navnkundighed end var, var Brødet kun knapt tilskaaret ham. Det var Tider, han led ligefrem Nød. Og da den syntes endt, da han i 1829 kaldtes til Professor i Berlin, kom Udnævnelsen for sent. Den traf ham paa Dødsleiet. Han døde 6te April 1829, knap 27 Aar gammel. Men var hans Liv kort, vil hans Navnkundighed vare. For hvert Aar siden hans tidlige Død er hans Verdensry vokset. Han var, som Matematikeren Crelle siger, "en af de sjeldne Væsener, som Naturen neppe frembringer én Gang i et Aarhundrede," og hans Opdagelser har, efter en anden tysk Matematiker, "befrugtet Matematikens Jordbund paany; de har ført til en Række af nye, fortsatte Opdagelser og mere og mere udvidet Videnskabens Omraade."

VILHELM POULSEN.

24. ELSK DIN NÆSTE.

Elsk din Næste, du Kristen-sjæl,
træd ham ikke med Jernsko-hæl,
ligger han end i Støvet!
Alt, som lever, er underlagt
Kjærlighedens Gjenskabermagt,
bliver den bare prøvet.

BJØRNSTJERNE BJØRNSEN.

25. TIL OLE BULL.

Hvor sødt at favnes af Aftnens Fred,
naar Droslen fløiter i Skoven,
og Birken suser ved Elvens Bred,
og Nøkken spiller i Voven!

Det er en vemodblandet Fryd,
som Nordens Alfer male,
med dæmpet Kvad, med Harpelyd,
med Suk i dunkle Dale.

Han stod og lytted en Sommerkveld,
og havde stemt sine Strenger;
da gik Akkorden fra Skov og Fjeld
og over duggede Enge.

Og alle Strenger klang dertil
med underbare Toner,
som Droskens Kluk og Nøkkens Spil
og Sus af Birkekroner.

Og al den Smerte, al den Lyst,
der bor i Nordens Zone,
har lagt sig drømmende til hans Bryst
og zitret gjenem hans Tone.

O, hør den stille Melodi,
der dæmper Stormens Harme!
Din Barndom vugger sig deri
paa ømme Liljearme.

Det er den deiligste Strengklang,
der letter Længselens Vinger;
da nynner Hjertet sin egen Sang,
mens Strengen bæver og klinger.

Der er ei Savn, der er ei Nag,
som ei hans Streng kan lindre;
han vækker med sit Trylleslag
en Vaardag i dit Indre.

O, hil dig, salige Toneskald,
med Guddomsmagt i din Bue!
Fra dig gaar Jubelens Fossefald;
du tænder Andagtens Lue.

Naar Verden lytter til dit Kvad,
og bæver ved din Vælde,
da skjælver Glemmigeiens Blad
af Fryd paa dine Fjelde.

JOHAN SEBASTIAN WELHAVEN.

26. PETER ANDREAS MUNCH.

Peter Andreas Munch fødtes i Kristiania den 15de December 1810 og var ældste Søn af daværende Lærer ved Krigsskolen, siden Sognepræst til Gjerpen og omsider Stiftsprovst i Kristiania, Edvard Munch, en fint dannet og kundskabsrig Mand, der selv gav sin Søn hans første Undervisning og senere paa en skjønnsom Maade fremmede hans Udvikling. I 1823 optoges Munch i Skiens lærde Skole, som just samme Aar var bleven stiftet, og som dengang bestyredes af Knud Ramshart Ørn, en af de aanderigste og dueligste Rektorer, som den norske Skolehistorie kjender. Af denne Mand dimitteredes han i sit attende Aar til Universitetet. Allerede i Skoledagene havde historisk Læsning været Münchs kjæreste Syssel, ja han havde endog paa egen Haand arbeidet sig igjennem flere af vore Sagaer trods de faa og ufuldkomne Hjælpemidler, som dengang gaves, og i Kristiania fik snart de grundige og vækkende Forelæsninger, som Rudolf Keyser dengang holdt over vor gamle Historie og det oldnorske Sprog, en afgjørende Indflydelse paa hans senere Retning. Efter at have taget juridisk Embedsexamen 1834 blev han 1837 Lektor og 1841 Professor i Historie ved vort Universitet. Den 25de Mai 1863 døde han i Rom.

Munch var ubestridelig ikke alene Norges, men endog hele Nordens lærdeste og frugtbareste Historiker paa sin Tid. Sin Lærer og senere Kollega Keyser overgik han langt som Forsker og Gransker; men en Historieskriver som denne blev han dog ikke. Hans Stil var jevn og klar, men kun undtagelsesvis fyndig eller elegant, hans Fremstilling var tydelig og ligefrem, men uden Præg af kunstnerisk Bevidsthed.—Men i desto større Maal besad han de Evner, som danner den historiske Gransker. I denne Henseende er det vistnok vanskeligt at opvise hans Overmand. Hans Arbeidskraft, Hukommelse og Sprogtalent var forbausende og satte ham i Stand til at samle en Sum af Lærdom, som for almindelige Mennesker var næsten ufattelig. Denne hans Begavelses mest glimrende Side var hans Skarpsindighed og Evne til at kombinere Kjendsgjærninger. Det var, som om intet, der kunde tjene til Bevis for en Mening, formaaede at skjule sig for ham, og med hvilken Gjenstand han end beskæftigede sig, forstod han altid at bringe Sammenhæng tilveie og at sammenstille Enkeltheder paa den mest overraskende Maade. I fuld Følelse af denne Overlegenhed satte han sig som Hovedopgave at gennemgaa og indtil yderste Detail kritisk at bearbejde alle Beretninger og Bidrag til vort Fædrelands Historie, og det saaledes, at han overensstemmende med sit Motto fremstillede “ikke de nøgne Resultater, der blot afstedkommer blinde Meninger, men hele Undersøgelsen selv i dens hele Omfang.” Munch har ikke alene gennemforsket alle vore egne Oldskrifter og Diplomer med den yderste Omhyggelighed, men ogsaa gennemgaaet enhver engelsk, fransk, tysk, byzantisk eller russisk Krønike, hvor der kunde være Haab om at finde noget til Oplysning om Norge eller Nordmænd. Udbyttet af hele dette Apparat meddeler han i stor Udførlighed, sammenstillet paa den sindrigste Maade. Saaledes udgjør Summen af Munchs Arbeide den største Skat, nogen nordisk Histori-

ker har efterladt sig, selv om de enkelte af hans Meninger neppe kan siges at være fuldstændig begrundede og saaledes vel heller ikke i Længden vil holde sig.

Munchs Hovedverk var "Det norske Folks Historie," 8 store Oktavbind. Det havde engang været hans Plan at føre sin Fremstilling lige ned til 1814, og selv haabede han vistnok stedse, at han idetmindste skulde naa frem til 1536. Døden overraskede ham imidlertid, just som han havde fuldendt det Bind, der ender med 1397. Mellem Munchs øvrige Skrifter kan her nævnes hans norske Mytologi, hans oldnorske Grammatik, hans Beskrivelse af Norge i Middelalderen, hans "Underholdende Tildragelser af Norges Historie," hvori ogsaa Stil og Fremstilling er mønstergyldige. Han har tegnet det bedste eller rettere sagt det første og hidtil eneste gode Kart over Norge. Han har havt væsentlig Del i Udgivelsen baade af Norges gamle Love og adskillige gamle Sagaer, ligesom han ogsaa har oversat Snorre Sturlassons Kongesagaer. Hvad han har skrevet i Tidsskrifter, lærde og populære (selv udgav han i sine senere Aar et meget udbredt "Norsk Maanedsskrift"), saavel som i Aviser, lader sig her ikke opregne, skjønt der imellem disse hans mindre Arbejder findes meget af det allerstørste Værd og vistnok kun saare lidet, der ikke endnu i en eller anden Henseende turde have sin Interesse.

Uden nogen Sammenligning er saaledes Munch Norges frugtbareste Forfatter; hans Skrifter overgaar i Omfang endog Holbergs, Henrik Wergelands og Maurits Hansens og nærmer sig vel endog til de uhyre Masser, som Dansken Molbech har efterladt sig paa Tryk. Et saa udstrakt Forfatterskab af en Mand, der ved sin Død kun var 53 Aar gammel, kunde alene muliggøres derved, at Munch ei alene havde en næsten utrolig Hukommelse (han kunde hyppig med Sikkerhed citere lange Steder udenad af Bøger, som han ikke havde seet i mange Aar),

men dermed ogsaa forbandt en mageløs Lethed i Opfatning og Tilegnelse, selv hvor det gjaldt Fag og Studier, som før havde ligget ham fjernt, og tillige besad en ligesaa ualmindelig Helbred og bestandig kunde glæde sig ved et let og fornøiet Sind. Han arbeidede lige freidig ved Nat som ved Dag, i en Jernbanevogn som i sit Studerkammer eller i et Bibliotek. Hertil kom, at hans vindende Personlighed, hans Færdighed i de vigtigste europæiske Sprog og fine, elegante Væsen satte ham i Stand til at omgaaes med alle Mennesker, uanseet Nationalitet, Trosbekjendelse eller lignende Hensyn. Denne sidste Egenskab kom ham navnlig i fortrinlig Grad til Nytte i Rom, hvis rige Arkiver vistnok aldrig før i den Udstrækning har aabnet sig for nogen Protestant.

Munchs Lærdom og Skarpsindighed havde givet ham et europæisk Navn. Af sine egne Landsmænd omfattedes han med en Kjærlighed som maaske ingen anden norsk Videnskabsmand. Gjentagne Gange lagde Stortinget disse Følelser for Dagen gennem rigelige Bevilgninger til den berømte Historiker, navnlig dengang det med stor Rundhaandethed tilstod ham Midlerne til hans fleraarige Ophold i Rom. Tydeligst viste sig maaske Folkets Kjærlighed til Munch ved den almindelige Sorg, da Budskabet om hans Død naaede Fædrelandet. Over hans Grav i Rom har hans Landsmænd reist et smukt Monument.

A. E. ERIKSEN.

“Tonen, den egte, om aldrig saa svag,
den er dog Sjælens Længsel mod Dag,
Aandsgnistens Trang til at kjæmpe sig fri.

— Hellige Tone,
du kan forsone

Livslarmens Disharmoni!” — PER SIVLE.

27. AF HENRIK IBSENS "KONGS-EMNERNE."

EN STUE I KONGSGÅRDEN.

(I baggrunden er indgangsdøren; på hver af sidevæggene mindre døre; forrest på højre side et vindu. En lampe brænder under taget. Tæt ved døren til venstre står en bæk, og længere tilbage en vugge, hvori kongsbarnet sover. Margrete sidder knælende hos barnet.)

MARGRETE

(vugger og synger):

Nu løftes laft og lofte
til stjernehvælven blå;
nu flyver lille Håkon
med drømmevinger på.

Der er en stige stillet
fra jord til himlen op;
nu stiger lille Håkon
med englene til top.

Guds engle små, de våger
for vuggebarnets fred;
Gud sign' dig, lille Håkon,
din moder våger med.

(Kort ophold. Hertug Skule kommer ind fra baggrunden.)

MARGRETE

(farer op med et glædesskrig og iler ham imøde.)

Min fader! — O, hvor jeg har sukket og længtet efter
dette møde!

HERTUG SKULE.

Guds fred med dig, Margrete! Hvor er kongen?

MARGRETE.

Hos bisp Nikolas.

HERTUG SKULE.

Hm, — ja, så må han snart være her.

MARGRETE.

Og I vil tales ved og forliges, blive venner igjen, som i gamle dage?

HERTUG SKULE.

Det vilde jeg gerne.

MARGRETE.

Håkon vil det ogsaa gerne; og jeg beder hver dag til Gud, at det må ske. O, men kom her og se — (griber hans hånd og fører ham hen til vuggen.)

HERTUG SKULE.

Dit barn!

MARGRETE.

Ja, det dejlige barn er mit; — er det ikke forunderligt? Han heder Håkon, ligesom kongen! Se her, hans øjne — nej, du kan ikke se dem nu han sover, — men han har store blå øjne; og så kan han le og række hænderne ud og gribe efter mig, — og han kender mig allerede!

(Lægger vuggeklæderne omhyggeligt tilrette.)

HERTUG SKULE.

Håkon får sønner, spåde bispen.

MARGRETE.

Dette lille barn er mig tusende gange kærere end land og rige, — og slig er det for Håkon ogsaa. — Nej, det er ligesom jeg ikke rigtig kan tro på lykken; jeg har vuggen stående foran min seng; hver nat, når jeg vågner, ser jeg efter, om den er der, — jeg er ligesom ræd for at det skal være en drøm —

HERTUG SKULE

(lytter og går til vinduet.)

Er det ikke kongen —?

MARGRETE.

Jo; han går op den anden trappe; jeg vil hente ham! (Fatter faderens hånd og fører ham spøgende hen til vuggen)

igjen.) Hertug Skule! Stå vagt hos kongsbarnet imens, — ja, for han er kongsbarn tillige — det husker jeg aldrig paa! Og vågner han, da bøj dig dybt og hils ham, som konger skal hilses! Nu henter jeg Håkon; o Gud, Gud! nu skal der da endelig komme lys og fred over ætten!

(Går ud til højre.)

HERTUG SKULE

(efter en kort og mørk taushed.)

Håkon har en søn. Hans æt skal leve efter ham. Dør han, så er der et kongs-emne, som står tronen nærmere end alle andre. Alt trives for Håkon. Kanhænde han er den urette; men hans tro på sig selv står fast som før; bispens vilde rygget den, men fik ikke tid for døden, ikke lov for Gud. Gud skærmer Håkon, han fik beholde styrkebeltet. Nu at sige ham det? Nu at sværge på bispens udsagn? Hvad vilde det nytte? Ingen vilde tro mig, hverken Håkon eller de andre. Bispens vilde han troet i dødstimen; tvivlen vilde have forgiftet ham; men det måtte ikke ske. Og så uryggelig som trygheden sidder hos Håkon, så uryggelig sidder tvivlen hos mig; hvilket menneske paa jorden kan luge den væk? Ingen, ingen. Jernbyrd er båren, Gud har talt, og endda kan Håkon være den urette, mens jeg forspilder mit liv. (Sætter sig grublende ned ved et bord på højre side.) Og om jeg nu vandt land og rige, vilde så ikke tvivlen sidde der lige-fuldt og gnage og tære og hule mig ud med sine evige isdryp? — Jo, jo; men det er bedre at sidde deroppe på kongssædet og tvivle på sig selv, end at stå nede i flokken og tvivle på ham, som sidder deroppe. — — Det må ende mellem mig og Håkon! Ende? Men hvorledes? (reiser sig.) Almægtige, du, som har stelt det slig for mig, du må tage skylden for det, som følger efter! (Går frem og tilbage, stanser og tænker efter.) Det gælder at bryde alle broer af, beholde *en* igjen, og sejre eller falde *der*,

— sagde bispen ved kongsbryllupet i Bergen; det er nu på tredje året siden, og i al den tid har jeg spildt og splittet mine kræfter ved at værgе for alle broerne. — (raskt) *Nu* må jeg følge Bispens råd; *nu* eller aldrig! Vi er begge her i Oslo; jeg er mandstærkere end Håkon dennegang; hvorfor da ikke nytte overtaget, — det er så sjelden på min side. (vaklende) Men nu inat — straks —? Nej, nej! Ikke inat! Ha, ha, ha, — der er det igjen, overlægget — ustøheden! Håkon kender ikke til sligt; han går bent frem, han, og saa seirer han! (Gør nogle skridt bortover gulvet og stanser pludselig ved vuggen.) Kongsbarnet! — Hvor fager en pande. Han drømmer. (Breder tæppet bedre over og ser længe på barnet.) En slig, som du, kan berge meget i en mands sjæl. Jeg har ingen søn. (Bøjer sig ned over vuggen.) Han ligner Håkon. — (Viger med engang tilbage). Kongsbarnet, sagde dronningen! Bøj dig dybt og hils ham, som konger skal hilses! Dør Håkon før jeg, så løftes dette barn paa kongsstolen; og jeg — jeg skal stå nedenfor og bøje mig dybt og hilse ham som konge! (i stigende oprør). Dette barn, Håkons søn, skal sidde deroppe på det sæde, som jeg, kanhænde, er nærmere til, — og jeg skal stå for hans fodskammel, med hvide hår, krøget af ælde, se al min livsgjerning ligge ugjort, — dø uden at have været konge! — Jeg er mandstærkere end Håkon, — det blæser en storm ikveld, vinden står udefter fjorden —! Om jeg tog kongsbarnet? Trønderne kan jeg lide på. — Hvad turde vel Håkon vove, når hans barn var i min magt! Mine mænd vil følge mig, vil slå for mig og sejre. Jeg får lønne dem kongeligt, så gør de det. — Lad ske! Skridtet ud; slug et over for første gang! — Kunde jeg se om du har Sverres øjne — eller Håkon Sverressøns! — Han sover. Jeg kan ikke se det. (Ophold). Søvn er værn. Sov med fred, du lille kongs-emne! (Går over til bordet). Håkon skal dømme; engang til vil jeg tale med ham.

28. VI VIL —

Vi vil et Norge greit og frit,
vor Fars, vor Mors, vort Arve-eie,
et Norge, som gaar Tidens Veie,
et fredsølt Norge uden Bulder,
som letter Bør paa Smaafolks Skulder,
med Byrden paa de sterke Rygge,
saa hvermand trygt sit Hjem kan bygge.
For *dette* Norge har vi stridt.

Vi vil et Norge greit og frit,
vort eget Norge ubeskaaret,
vort eget Norge hæderbaaret,
saa aldrig mere gaar en Alen,
et Jemtland eller Herjedalen
af Norges Ret, af Norges Rige;
et Norge, som har glemt at vige.
For *dette* Norge har vi stridt.

Vi vil et Norge greit og frit,
skarp Grænse om vor lille Tue
og Herskerrøst i egen Stue.
Lad være trangt, lad være ringe,
naar bare vi gaar selv til Tinge,
og ikke spør i Nabogaard,
om vi tør raade egne Kaar.
Da har vi frem vort Norge stridt.

Vi vil et Norge greit og frit
for Klamp om Fod, for Nakke-aaget;
et Norge med i Fremskridtstoget,
et Norge med i Rydningsfærden,
som bryder Storvei gjennem Verden,
som Daad og Vilje adler stor,
et Norge værd at kaldes Bror.
Vi vil et Norge greit og frit.

JACOB HILDITCH.

29. AF NORGES HISTORIE.

EN FORTÆLLING.

Det var den sidste Historietime før Ferierne. Efter gammel Skik og Brug var Børnene i denne Klasse paa dette Tidspunkt naaet netop frem til Norges nyeste Historie, som begynder efter den grundlovgivende Forsamling paa Eidsvold i 1814.

Den gamle Skolelærer, han med den kraftige graa Manke, de hjulrunde Hornbriller, Snusstregerne under Næsen og den gammeldags-blaa Frak, havde idag faaet den besynderlige Ide at høre hvert enkelt af Børnene hele Leksen igjennem; og hver Gang man var kommen til Leksens Ende, maatte hele Klassen reise sig. Han tog Linealen ned fra Katedret og stilled sig foran første Bæk, og idet han med Linealen slog energiske, faste Taktslag ud i Luften, maatte alle Børnene plapre i Munden paa hinanden: — — Og som et merkeligt Eksempel paa den Nationsbevidsthed og sterke Frihedsglød, som i disse bevægede Dage besjælede hele det norske Folk, kan nævnes den gamle Skydsbondes Ord til Eidsvoldsmanden Sverdrup, idet den gamle Bondemand af sit inderste Hjerte udtalte disse Ord: "Saa far da med Gud, og hvad du end gjør, saa gaa for Guds Skyld ikke med paa at gjøre os til en Provins under Sverige; thi før vil vi drage til Grænsen hver eneste Mand og bare la Hustru og Barn bli hjemme."

Og længe efterat Børnenes syngende Plapren var forstummet, blev den gamle Skolelærer staaende og slaa Takten ud i Luften, mens hans Øienbryn fortrak sig i strenge Buer, og Blikket hviled fast og bestemt udover Klassen. — — Merkes skal de, disse Ord, Barna mine; merkes skal de, og erindres af hver og en. Kanske har jeg dere aldrig mere i Norges Historie, Barna mine, kanske læser jeg aldrig mere Norges Historie her paa Skolen. Her er andre Tider og andre Skikke, her er onde Dage med Nedværdigelse og Skam; men det vil jeg ialfald, at

det Minde skal I alle ta med om eders gamle Lærer, at han aldrig glemte at holde Norges Histories stolteste Ord frem for eder og syne eder noget af al den Fædrelandskjærlighed, som engang har brændt i denne Nation. For det skal dere ogsaa vide, Barna mine, at vor Skam er nu saa stor, at der virkelig findes Lærere af den nye Sort, som med Forsæt undlader at indprente i Elevernes Bevidsthed den stolte Forsikring, at hver Gang vor unge, dyrekjøbte Frihed blev truet, har der været Mænd i dette Land, som har staat frem og vernet om den; og med den gamle Skydsbonde fra 1814 har de været villige til at gaa til Grænsen, alle som en, om det trængtes; og husk da, Barna mine, at disse har været Folk af eders egen Stand, netop den Stand, som sætter mest ind, den Stand, som til Fædrelandets Frelse har set brændte Gaarde, nedtrampede Marker og plyndrede Fjøs og Loft; og husk ogsaa det, at Fornegterne altid har været fra Nationens anden Side, Folk, som har sat sin egen Stilling som Embedsmænd og deslige i dette Land høiere end deres Fædrelands Ære. Saa langt er det kommet her hos os, Barna mine, at vi tør knapt oftere tændes af Begeistring, naar vi læser vort Norges Histories stolteste Træk; thi de stemmer ikke med mange af vore Dages Foreteelser; man forsøger at glemme og dække over, hvad vi Nordmænd altid har tænkt og villet. Derfor, Barn, lad os læse den gamle Bondes Ord en Gang til; Gud ved, om de indprentes eder oftere.

Han hæved Linealen, og høit over Børnenes Plapren hørtes hans dybe Bas: Saa far da med Gud, og hvad du end gjør — — —

— — — Han stod og saa ud gennem Vinduet. Der var kommen en egen underlig Stemning over den gamle, godmodige Lærer. Han havde en Fornemmelse af, at den forestaaende Ferie vilde bringe et eller andet, som vilde gjøre denne Historietime til hans sidste her paa Skolen

eller maaske for hele Livet. Det var saa varmt idag, og Brillernes Glas blev saa underlig dugget.

Bag ham summed og hviskede Børnene. De havde en ubestemt Anelse om, at denne Time var noget for sig selv, noget, de vilde mindes. De havde nok set den gamle Historielærer optændt og ivrig saa mangen Gang tidligere. De huskede, hvorledes han havde sunget ud Bjarkemaalene for dem, saa hele Huset havde dirret; hvorledes han havde stillet sig i Positur paa Katedret med tilbagelænet Hoved og funklende Øine og ageret Olav Trygvasson i Skibets Løftning, hvordan han da, myndig, men godmodig, havde forklaret: — Ja, slig stod han, Norriges Konge, den lyse Høvding, i Løftningen af sit Skib; men den Gutten saa ikke ud som jeg, han havde saamænd hverken Bonjour eller Hornbriller. Nei, høi og fager, med Hjelm paa Hodet og gyldent Haar, som svam om hans høie Pande og flød paa de brede Skuldre. Brynje bar han, som var blaa og blank, og hans Sverd havde Hefte og Kors af purt Guld, og hans Bue havde tykke Fjær af blankt Staal og Skjæftet belagt med kostelige Stene; næst Einar Tambar-skjælves var det den bedste Bue i Norriges Land og Rige.

Og de huskede videre, hvorledes han i Beretningen om Peter Tordenskjold havde fegtet i Luften med Linealen, git drabelige Hugg tilhøre og tilvenstre, indtil han satte Linealen fast mellem Tænderne, førte Armene frem over Hodet og jumped fra Katedret ned paa Gulvet — og saa styrtet Tordenskjold sig ned i Sjøen lige for Svenskernes Næse og svømmede ud til sit Skib.

Men alt dette havde han et Skjær af Godmodighed over sig. Idag var han bare Alvor; mest som han pleiede være, naar han sang Fædrelandssangen med dem; og den Henrykkelse, som hans Alvor da pleiede være parret med, var idag byttet med en egen sorgfuld Bekymring.

Han stod fremdeles stille med Hænderne paa Ryggen og saa ud gennem det aabne Vindu. I Prestegaardens

Have, ret over paa den anden Side af Veien, ikke et Stenkast borte, saa han to Mænd spadserere frem og tilbage foran Husets Veranda. Det var Presten og Verkseieren, denne lille Flekkes mest formaaende Mænd, den lille halvt offentlige, halvt private Skoles mægtigste Støtter og Styrere. Han havde en sterk Fornemmelse af, at disse to havde været hans Tilhørere, tause, indignerede Vidner til hans Historieundervisning. Der kogte et voldsomt Sindsoprør op i ham. Han aabned begge Vinduer, alle de Glas, som havde staat lukkede; saa vendte han sig mod Klassen, mørkrød i Ansigtet og med Tindingernes Aarer svulmende blaa.

— Vi skal læse de vakre Ordene om igjen, Barna mine, for de skal ikke glemmes, de skal ikke ligge bortgjemte.

Taktfast svingedes Linealen op og ned, frem og tilbage: — Og som et merkeligt Eksempel paa den Nationsbevidsthed og sterke Frihedsglød, som i disse bevægede Dage besjælede hele det norske Folk — — —

Der hørttes Skridt ude i Gangen; der bankedes paa Døren, og Presten traadte ind, bleg, med sammenknæbne Læber og mørke Øine. Den gamle Lærer nikked mod Presten, men vedblev at svinge sin Lineal, idet han med den venstre Haand verged for sig og bød Respekt for Undervisningen, de alvorlige Ord: — Saa far da med Gud, og hvad du end gjør, saa gaa for Guds Skyld ikke med paa at gjøre os til en Provins under Sverige — — —

Presten traadte hen til ham og saa ham stift ind i Øinene. — Hvortil denne idelige Repetition? Hvortil overfor Børnene denne krampagtige Indprentning af netop disse Ord? Det tar sig ingenlunde ud i disse Dage, det høres som en Demonstration.

Den gamle Historielærer stirred et Øieblik paa sin overordnede. Han traadte et Skridt tilbage. Flammende rød og med dirrende Stemme svared han: — Jo, det tjener til at skjærpe Barnas Fædrelandskjærlighed; det tjener til at

grundlægge Folkets Nationsbevidsthed; det tjener til at fremme dets Selvstændighedsfølelse, dets Evne til Selvstændighed. Skulde jeg kanske fortælle dem om fire hundred Aars uværdig Underkastelse og ikke rette dem op igjen, ikke tænde deres Begeistring igjen ved at fortælle dem om vort Folks Gjenfødelse i 1814? Skulde jeg kanske —

— Jeg er sikker paa, at ikke nogen af Børnenes Forældre vil billige Deres Optræden; det er Overdrivelse dette her, min gode Bargaard.

Den gamle Historielærer knapped sin blaa Frak; han stilled den høire Fod frem og la den høire Haand ind paa Brystet, mens han med tilbagekastet Hoved saa først udover Klassen og saa paa Presten. Han lo haanlig. — Det stemmer, det stemmer, Hr. Pastor! ha! ha! det stemmer! I Elsas-Lothringen faar Barna ikke læse Fransk paa Skolen, i Slesvig er det danske Sprog forbudt — og her i Norge er det Demonstration at fortælle Skolebarna om det norske Folks Selvstændighedskamp. Saa langt er det altsaa kommet, saa dybt er vi altsaa sunkne! Ja, ja, jeg sa det netop; jeg sa det for ikke en halv Time siden; dere hørte det, Barn; ikke sandt? jeg sa akkurat —

— Hys, hys, Bargaard! dette gaar ikke an, — hold Børnene udenfor. Forresten, vi tales ved i Eftermiddag.

— Nei, vi tales ikke ved i Eftermiddag. De skal faa det skriftlig fra mig, Hr. Pastor; netop det, De rimeligvis helst ønsker.

Presten lod, som han ikke hørte gamle Bargaards Ord; han nikked til Børnene og gik.

Den gamle Historielærer blev staaende oppe ved Kate-dret. Han stod længe taus og stille og saa udover Klassen. Man kunde se, hvordan Vreden lidt efter lidt mildnedes ud hos ham og gik over i en sorgfuld Harm; hvordan hans strenge Blik lidt efter lidt glattedes ud, mens hans Øine dvæled ved hvert enkelt Barneansigt. Et Par Gange

gik han hen til Vinduet og vendte Ryggen mod Klassen, mens hans Hænder arbeided med det røde Lommetørklæde og Brillerne.

Saa stod han længe og saa udover Klassen igjen, indtil han talte med lav og sorgfyldt Stemme: — Gud velsigne dere, Barna mine, alle som en; det er vondt at si Farvel til dere; men jeg synes, at jeg faar gjøre det alligevel, nu som jeg ser dere samlet allesammen for sidste Gang. Jeg er gammel, ser dere, og slettes ikke saa flink og rask, som dere kanske tror; husk paa, at jeg har været Lærer her ved Skolen i næsten tredive Aar. Der er voksne Mænd her paa Stedet, som ikke var født engang, da jeg underviste for første Gang her paa Skolen; saa dere vil nok forstaa, at det ikke er for tidligt, om jeg blir træt. Jeg vil takke dere for alle de Timer, vi har hat sammen; rigtig takke dere, Barna mine. Dere har fordetmeste været snille og lærvillige, rigtig snille; jeg skulde derfor kanske gjerne holdt ved en Stund endnu; men der er nye Tider og nye Skikke, og jeg er for gammel til selv at lære den nye Skik, ialfald i Historieundervisningen. Ja, ja, dette forstaar kanske ikke dere; men der var tilslut en Ting, jeg vilde be dere om: Inden vi skilles, skal vi endnu engang mindes de deilige Træk fra vort Folks Kamp for dets Selvstændighed.

Over Brillerne saa han udover Klassen, mens han sagte svinged Linealen, og Børnene reiste sig nedover Bænkeraderne. Det gamle, graa Ansigt hadde aldrig været saa mildt alvorligt, aldrig saa spændt lyttende, som i dette Øieblik, mens han og alle Børnene Ord for Ord gjentog de faa Linjer, Summen, det bankende Hjerte i al den gamle Mands Undervisning i vort Norges Historie: — Og som et merkeligt Eksempel paa den Nationsbevidsthed og sterke Frihedsglød, som i disse bevægede Dage besjælede hele det norske Folk kan nævnes — — —

JACOB HILDITCH.

30. SOLVEJGS SANG.

Kanske vil der gå både vinter og vår,
og næste sommer med og det hele år; —
men engang vil du komme, det ved jeg visst;
og jeg skal nok vente, for det lovte jeg sidst.

Gud styrke dig, hvor du i verden går!
Gud glæde dig, hvis du for hans fodskammel står!
Her skal jeg vente, til du kommer igen;
og venter du histoppe, vi træffes der, min ven!

HENRIK IBSEN.

31. DUMME MÆND OG TROLD TIL KJÆRRINGER.

Der var engang to Kjærringer, som trættede, saa som Kjærringer gjør iblandt, og da de ikke havde andet at trætte om, saa tog de paa at kjævles om Mændene sine, om hvem der var den dummeste af dem. Jo længer de trættede, des argere blev de; tilsidst var de nær ved at komme i Luggen paa hverandre, for en ved det, at "Ufred er lettere at yppe end at ende," og "det er vondt, naar Vettet vanter." Den ene sagde, der gaves ikke den Ting, hun ikke skulde faa Manden sin til at tro, naar *hun* sagde det var saa, for han var saa lettroen som Troldene; og den anden mente det, at om det var aldrig saa galt, saa skulde hun faa Manden sin til at gjøre det, naar bare *hun* sagde, det skulde være saa; for han var slig, at han hverken kunde finde Naal eller Nøste.

"Ja, lad os saa prøve, hvem af os der kan faa narret dem bedst, saa faar vi se, hvem som er den dummeste," sagde de da engang, og det blev de forligte om.

Da saa Manden kom hjem af Skoven, sagde den ene Kjærringen: "Gud bedre mig for dig! det er da altfor ilde, du er visst syg, om du ikke er feig."

“Der vanter ikke andet end Mad og Drikke,” sagde Manden.

“Gud bedre mig saa sandt!” skraalede Kjærringen; “det blir nok værre og værre, du ser mest ud som Lig i Synet; du faar lægge dig! Aa, dette kan aldrig vare længe.” Saaledes holdt hun paa, til hun fik Manden til at tro, han var Døden paa det nærmeste nær, og fik ham til at lægge sig, folde Hænderne, lægge ihob Øinene, og saa strakte hun ham, lagde ham paa Ligstraa og fik ham i Kisten; men for at han ikke skulde kvamne, mens han laa der, havde hun faaet gjort nogle Huller i Fjælene, saa han baade kunde puste og kikke ud.

Den andre Kjærringen, hun tog sig et Par Karder, og satte sig til at karde; men hun havde ingen Uld paa dem. Manden kom ind og saa dette Abespillet. “Der er liden Hjælp i Rok uden Hjul, men Karder uden Uld er bare Kjærringtul,” sagde Manden. “Uden Uld?” sagde Kjærringen; “jo, jeg har Uld; men du ser den ikke, for den er af det fine Slaget,” sagde hun. — Da hun havde kardet fra sig, fik hun Rokken frem og tog til at spinde. “Nei, dette gaar rent paa Skade,” sagde Manden; “du sidder jo og surrer og skjæmmer ud Rokken din, naar du ikke har noget paa den.” — “Ikke noget paa den?” sagde Kjærringen; “Traaden er saa fin, at der skal andre Øine til at se den,” sagde hun.

Da hun saa var færdig med Spindingen, saa bommede hun, satte Væven op, rendte og spoledede og vævede Tøiet. Saa tog hun det ud af Væven, stampede det og skar det til, og syede Klæder af det til Manden sin, og da de var færdige, hængte hun dem op paa Stabbursloftet. Manden kunde hverken se Tøiet eller Klæderne, men han var nu kommen i Troen paa, at det var saa fint, han ikke kunde se det, og saa sagde han: “Ja, ja, naar det er saa fint, saa er det saa fint da.”

Men saa var det en Dag, Kjærringen sagde til ham: "Idag faar du gaa i Gravøl; Manden i Nordigaarden farer til Jorden idag, og saa faar du have paa dig de nye Klæderne." Jaha, han skulde gaa i Gravølet, og hun hjalp ham at faa Klæderne paa, for de var saa fine, at han kunde rive dem itu, om han skulde hjælpe sig selv. Da han kom op i Gravølsgaarden, havde de alt drukket baade stivt og sterkt der; Sorgen blev ikke større, da de fik se ham med de nye Kirkeklæderne, skal jeg tro. Men da det bar afsted til Kirkegaarden, og den døde kikkede ud igjennem Pustehullet, slog han hele Latterdøren op: "Nei, nu maa jeg storle," sagde han; "gaar ikke han Ole Sørigaarden splitnøgen i Gravølet mit!"

Da Folket hørte det, var de ikke sene til at faa Laaget af Kisten, og den andre Manden med de nye Kirkeklæderne, han spurgte hvorledes det gik til, at hin laa i Kisten og pratede og lo, han som de holdt Gravøl over; det var da ligere, om han græd. "Graad graver ingen op af Graven," sagde den anden, og hvorledes de snakkede da, saa kom det for Dagen, at det var Kjærringerne, som havde stelt det til. Saa gik Mændene hjem og gjorde det klogeste, de nogen Tid havde gjort, og er der nogen, som vil vide hvad det var, saa faar han spørge Birkefuten.

PETER CHRISTIAN ASBJØRNSSEN.

32. UNGBIRKEN.

En Ungbirk stander ved Fjorden
og Vandspeilet ganske nær.
Hvor stor og smuk den er vorden
de Aar, jeg har boet her!
Nu løfter den hvide Stamme
Kronen fra Bredden lav.
Men tro dog ei, den vil bramme —
den ved ikke selv deraf.

I Guds og i hvermands Øine
den vokser fra Dag til Dag,
og Kvistene, som sig høine,
nu byde hver Sangfugl Tag.
Men Birken undres derover,
den kjender slet ei sin Rang.
Den bøier mod Vandets Vover
saa ydmyg Bladenes Hang.

Just dette kan den forlene
Skjønhed for andre Trær,
og lokker hen i dens Grene
al Himlens vingede Hær.
Just det, at den ikke tænker
at løfte sin Krone op,
men stille Kvistene sænker,
gjør skyggende lun dens Top.

Hvad kommer det af? Den skuer
sig daglig i Bølgens Speil
ved Siden af Krat og Tuer,
og — skuer saa deiligt feil.
Thi alt som mod Lysets Riger
den hæver sin Krones Stav,
den synes den nedad stiger
og vokser sig mere lav.

Du deilige Birk, du kjære!
paa dig vil jeg ofte se.
Gud give, jeg maatte lære,
hvad du mig saa smukt kan te:
at vokse i eget Øie
nedad med hver en Dag —
at krone og at ophøie,
det vorder da Herrens Sag!

JØRGEN MOE.

33. BALSTEMNING.

Ad de glatte Marmortrin var hun steget op uden Uheld, uden Anstrengelse, alene baaret af sin store Skjønhed og sin gode Natur. Hun havde indtaget sin Plads i de riges og mægtiges Sale uden at have betalt Adgangen med sin Ære og sit gode Rygte. Og dog var der ingen, som kunde sige, hvorfra hun var kommen; men der hviskedes om, at det var dybt nedenfra.

Som et Hittebarn i en Udkant af Paris havde hun hensultet sin Barndom i et Liv mellem Last og Armod, som kun de have Begreb om, der kjende det af Erfaring. Vi andre, der have vor Kundskab fra Bøger og Beretninger, maa tage Fantasien til Hjælp, for at faa en Ide om den arvelige Jammer i en stor By; — og endda er maaske de skrækkeligste Billeder, vi udmale os, blege mod Virkeligheden.

Det var i Grunden kun et Tidsspørgsmaal, naar Lasten skulde gribe hende — som et Tandhjul griber den, der kommer for nær en Maskine —; for — efter at have hvirvlet hende rundt i et kort Liv af Skjændsel og Fornedrelse — med en Maskines ubønhørlige Nøiagtighed at lægge hende af i en Krog, hvor hun ukjendt og ukjendelig kunde ende dette Vrægebillede af et Menneskeliv.

Da blev hun, som det undertiden hænder, "opdaget" af en rig og høitstaaende Mand, idet hun som fjortenaars Barn løb over en af de bedre Gader. Hun var paa Veien til et mørkt Bagværelse i *Rue de quatre vents*, hvor hun arbeidede hos en Madame, hvis Specialitet var Balblomster.

Det var ikke blot hendes overordentlige Skjønhed, der fængslede den rige Mand, men hendes Bevægelser, hendes Væsen og Udtrykket i disse halvfærdige Træk — alt syntes ham at tyde paa, at her førtes en Kamp mellem en oprindelig god Karakter og en begyndende Frækhed. Og da han besad den overflødige Rigdoms uberegnelige Luner, besluttede han at gjøre et Forsøg paa at redde det

stakkels Barn. Det var ikke vanskeligt at sætte sig i Besiddelse af hende, da hun ikke tilhørte nogen. Hun fik et Navn og blev anbragt i en af de bedste Klosterskoler; og hendes Velgjører havde den Glæde at iagttage, at de onde Spirer døde hen og forsvandt. Hun udviklede en elskværdig, lidt indolent Karakter, et feilfrit, roligt Væsen og en sjelden Skjønhed.

Da hun derfor blev voksen, giftede han sig med hende. De levede et meget godt og fredsommeligt Egteskab. Uagtet den store Aldersforskjel havde han en ubegrænset Tillid til hende, og hun fortjente den. Hun var ikke lykkelig, men tilfreds. Hendes Karakter egnede sig for Taknemlighed. Rigdommen kjedede hende ikke; tvertimod — den glædede hende mangel Gang paa en næsten barnagtig Maade. Men det anede ingen; thi hendes Væsen var altid sikkert og værdigt. Man anede kun, at det ikke stod rigtigt til med hendes Oprindelse; men da ingen svarede, holdt man op at spørge: man har saa meget andet at tænke paa i Paris.

Sin Fortid havde hun glemt. Hun havde glemt den paa samme Maade som vi have glemt Roserne, Silkebaandene og de gulnede Breve fra vor Ungdom, fordi vi aldrig tænke paa dem. De ligge nedlaasede i en Skuffe, som vi aldrig aabne. Og dog — hænder det en enkelt Gang, at vi kaste et Blik i denne hemmelige Skuffe, da vilde vi straks merke, om der manglede en eneste af disse Roser eller det allermindste Baand. Thi vi huske det altsammen paa en Prik: Minderne ligge der lige friske, lige søde og lige bitre.

Saaledes havde hun glemt sin Fortid; laaset den ned og kastet Nøglen fra sig. Men om Natten drømte hun undertiden skrækelige Ting. Hun følte atter, hvorledes den gamle Heks, hos hvem hun havde boet, ruskede hende i Skulderen, for at jage hende afsted i den kolde Morgen til Madamen med Balblomsterne. Da for hun op i Sengen

og stirrede ud i Mørket i den dødeligste Angst. Men saa følte hun paa Silketeppe og de bløde Puder, hendes Fingre fulgte de rige Forsiringer paa hendes prægtige Seng; og idet smaa søvnige Englebørn langsomt trak det tunge Drømmeteppe tilside, nød hun i fulde Drag dette eiendommelige, usigelige Velbefindende, vi føle, naar vi opdage, at en ond og hæslig Drøm kun var en Drøm.

Lænet tilbage i de bløde Hynder kørte hun til det store Bal hos den russiske Ambassadør. Jo nærmere man kom Maalet, desto langsommere gik Farten, indtil Vognen naaede den faste *queue*, hvor det kun gik Skridt for Skridt.

Paa den store Plads foran Hotellet, der var rigt oplyst med Fakler og Gasflammer, havde der samlet sig en stor Mængde Mennesker. Ikke blot spadserende, der var blevne staaende, men hovedsagelig Arbeidere, Lediggjængere og fattige Fruentimmer stode tæt sammenpakkede paa begge Sider af Vognrækken. Lystige Bemærkninger og ufine Vittigheder i det simpleste Parisersprog haglede ned over de fine Folk. Hun hørte Ord, som hun ikke havde hørt paa mange Aar, og hun rødmede ved Tanken om, at hun kanske var den eneste i den lange Vognrække, der forstod disse gemene Udtryk fra Paris's Berme. Hun begyndte at se paa Ansigterne omkring sig; hun syntes, hun kjendte dem alle. Hun vidste, hvad de tænkte, hvad der foregik i alle disse tæt sammenpakkede Hoveder, og lidt efter lidt strømmede en Hær af Erindringer ind paa hende. Hun vergede sig, saa godt hun kunde; men hun kjendte sig ikke selv igjen denne Aften.

Altsaa havde hun ikke tabt Nøglen til den hemmelige Skuffe; modstræbende trak hun den ud, og Minderne overvældede hende. Hun mindedes, hvor ofte hun selv

— halvt Barn — med graadige Øine havde slugt de fine Damer, der kjørte pyntede til Baller eller Teatre; hvor ofte hun havde grædt i bitter Misundelse over de Blomster, hun møisommelig satte sammen for at smykke andre. Her saa hun de samme graadige Øine, den samme uslukkkelige, hadefulde Misundelse. Og de mørke, alvorlige Mænd, der med et halvt foragteligt, halvt truende Blik mønstrede Ekvipagerne — hun kjendte dem alle.

Havde hun ikke selv som liden Pige ligget i en Krog og med opspilede Øine lyttet til deres Tale om Livets Uretfærdighed, om de riges Tyranni, om Arbeiderens Ret, den han bare behøvede at udstrække Haanden for at tage? Hun vidste, at de hadede alt — lige fra de velnærede Heste og de høitidelige Kuske til de blanke, skinnende Kareter; men mest dem, der sad indeni — disse umættelige Vampyrer og disse Damer, hvis Smykker og Pynt kostede mere Guld end et helt Livs Arbeide indbragte en af dem.

Og idet hun betragtede Vognrækken, der langsomt bevægede sig gennem Mængden, dukkede en anden Erindring op, et halvglemmt Billede fra hendes Skoleliv i Klosteret. Hun kom med et til at tænke paa Fortællingen om Farao, der med sine Stridsvogne vilde følge Jøderne gennem det røde Hav. Hun saa Bølgerne, som hun altid havde forestillet sig røde som Blod, staa som en Mur paa begge Sider af Ægypterne. Da lød Mose Røst, han udstrakte sin Stav over Vandene, og det røde Havs Bølger sloge sammen og opslugte Farao og alle hans Vogne.

Hun vidste, at den Mur, der stod paa hver Side af hende, var vildere og rovgjerrigere end Havets Bølger; hun vidste, at der kun udfordredes en Røst, en Moses, for at sætte dette Menneskehav i Bevægelse, saa at det knusende veltede sig frem, overskyllende hele Rigdommens og Magtens Glans med sin blodrøde Bølge. Hendes Hjerte bankede, hun trykkede sig skjælvende ind i Hjørnet af Vognen. Men det var ikke af Angst, det var, for at de

derude ikke skulde se hende; thi hun skammede sig for dem. For første Gang i hendes Liv stod hendes Lykke for hende som en Uretfærdighed, som noget, hun skammede sig ved. Var dette hendes Plads i den bløde, elegante Ekvipage, blandt disse Tyranner og Blodsugere? Hørte hun ikke snarere til derude i den bølgende Masse blandt Hadets Børn?

Halvglemte Tanker og Følelser reiste sit Hoved som Rovdyr, der længe have været bundne. Hun følte sig fremmed og hjemløs i sit glimrende Liv, og med en Art dæmonisk Længsel mindedes hun de skrækkelige Steder, hvorfra hun var kommen. Hun greb i sit kostbare Knipplingsshawl; der kom over hende en vild Trang til at ødelægge, til at rive noget i Stykker, — da dreiede Vognen ind under Hotellets Portal.

Tjeneren rev Døren op, og med sit velvillige Smil, sin rolige aristokratiske Anstand, steg hun langsomt ned af Trinet. En ung attaché-agtig Skabning styrtede til og var lykkelig, da hun tog hans Arm, endnu mere henrykt, da han troede at bemærke en usedvanlig Glans i hendes Blik, men i den syvende Himmel, da han følte hendes Arm skjælve. Fuld af Stolthed og Haab førte han hende med udsøgt Sirlighed op ad de glatte Marmortrin.

— “Sig mig engang, skønne Frue! hvad er det for en venlig Fe, der gav Dem denne vidunderlige Vuggegave, at der ved Dem og ved alt, hvad der vedrører Dem, skulde være noget aparte. Om det saa ikke er andet end en Blomst i Deres Haar, saa har den en egen Charme, som om den var vædet af den friske Morgendugg. Og naar De danser, er det som om Gulvet bølger og føier sig efter Deres Trin.”

Greven var selv ganske forbauset over denne lange og vellykkede Kompliment; thi han havde ellers ikke let for

at udtrykke sig i Sammenhæng. Han ventede ogsaa, at den smukke Frue vilde ytre sin Paaskjønnelse. Men han blev skuffet. Hun lænede sig ud over Balkonen, hvor de nød Aftenkjøligheden efter Dansen, idet hun stirrede ud over Mængden og de endnu ankommende Vogne. Hun syntes slet ikke at have opfattet Grevens Bravour, derimod hørte han hende hviske det uforklarlige Ord: Farao.

Han vilde just til at beklage sig, da hun vendte sig om, og idet hun gjorde et Skridt mod Salen, stansede hun midt foran ham og saa paa ham med et Par store, forunderlige Øine, som Greven aldrig før havde seet.

“Jeg tror neppe, der var nogen venlig Fe — knapt nok nogen Vugge tilstede ved min Fødsel, Hr. Greve! Men i hvad De siger om mine Blomster og min Dans, har Deres Skarpsindighed gjort en stor Opdagelse. Jeg skal fortælle Dem Hemmeligheden ved den friske Morgendugg, der væder Blomsterne. Det er Taarer, Hr. Greve! som Misundelse og Skjændsel, Skuffelse og Anger har grædt over dem. Og naar det synes Dem, at Gulvet bølger, mens vi danse, da er det, fordi det sitrer under Millioners Had.”

Hun havde talt med sin sedvanlige Ro, og efter en venlig Hilsen forsvandt hun i Salen.

— Greven stod igjen ganske betuttet. Han kastede et Blik ud over Folkemassen. Det var et Syn, han ofte havde seet; han havde sagt mange daarlige og mindre gode Vittigheder om dette mangelhodede Uhyre. Men først iaften faldt det ham ind, at dette Uhyre i Grunden var den uhyggeligste Omgivelse, man kunde tænke sig for et Palais.

Fremmede og generende Tanker svirrede om i Hr. Grevens Hjerne, hvor de havde god Plads. Han var ganske kommen ud af Koncepterne, og det varede en hel Polka, inden han gjenvandt sin Stemning.

ALEXANDER L. KIELLAND.

34. TIL MIN GYLDENLAK.

Gyldenlak, før du din Glans har tabt,
da er jeg det, hvoraf alt er skabt;
ja, før du mister din Krones Guld,
da er jeg Muld.

Idet jeg raaber: med Vindvet op!
mit sidste Blik faar din Gyldentop.
Min Sjæl dig kysser, idet forbi
den flyver fri.

To Gange jeg kysser din søde Mund.
Dit er det første med Rettens Grund.
Det andet give du, kjære, husk,
min Rosenbusk!

Udsprungen faar jeg den ei at se;
thi bring min Hilsen, naar det vil ske;
og sig, jeg ønsker, at paa min Grav
den blomstrer af!

Ja sig, jeg ønsker, at paa mit Bryst
den Rose laa, du fra mig har kyst;
og, Gyldenlak, vær i Dødens Hus
dens Brudeblus!

HENRIK WERGELAND.

35. TIL DEM, SOM SØRGER, NAAR DE KUNDE
VÆRE GLADE.

Noget af det mest umoralske ved en stor Del af Nutidens Digtning er dette, at den ikke er *glad*. Den ser smaat paa Livet og plukker ud det ekle eller det usle til Næring for Blaserthedens og Bitterhedens Orm. Jeg maa tænke paa, hvad Guyau sagde om de franske Forfaldsdigtere, — om dem, som smitter Læserne med sit Svartsyn paa Livet: "De gjør det Dag for Dag mere folksomt paa

det Sted i Dantes Helvede, som er indredet for dem, der i sin Livstid *græd, naar de kunde være glade.*” Det er en Pligt at være glad eller at arbeide sig frem mod Glæde. Thi Glæden øger Livskraften, mens Sorgen og Smerten svækker. Det fremhæves netop af de nyere engelske og franske Moralister, — de for hvem Moralen er Reglerne for Livets Vekst.

De gamle Nordmænd havde ogsaa erfaret, at Glæden gjør sterk. I et af de gamle Eddadigte, Havamaal, siger en gammel norsk Digter: “Glad og munter skal hver Mand være, til han finder sin Bane.” Mandig og glad var for de gamle Nordmænd nær beslægtede Begreber. Olav Trygvasson var “af alle Mænd den glædeste,” ifølge Snorre. Og i det Digt, hvor Halfred Vandraadeskald kalder ham “det bedste af alle Mennesker,” fremhæver Digteren, at Olav var “glad i Hu.” Det var Kjendemerket paa den rette Høvding. En anden Digter, Tormod Kolbrunarskald, sang Viser og skjemtede, da han var dødelig saaret. Saa gjorde Wergeland. Det er den norske Digtertype. “Vær glad, naar Faren veier hver Evne, som du eier,” sang Bjørnson “i en tung Stund.” Og da Statholderstriden gik ham imod, skrev han “En glad Gut,” den mest straalende af hans Bondefortællinger. “Løft dit Hoved, du raske Gut! Om et Haab eller to blev brudt, blinker et nyt i dit Øie.” Bjørnson er den største Udstraaler af Livsglæde i sin Tid, som Wergeland var den store glade Nordmand før ham. — “*Jeg* i slet Lune, Morgenblad? *Jeg*, som kun behøver et Glimt af Solen for at briste i høi Latter af en Glæde, jeg ikke kan forklare mig?” — Hvem kjender ikke disse Ord af Wergeland? Og fra Wergeland kan vi gaa videre op igjennem Tiden, ligesom fra Fjeldtop til Fjeldtop — stadig møder vi en Glædens og Livsmodets Digter som den, der rager op over de andre; stadig er der Solskin paa Toppene, — den ene bag den anden, helt op til Oldtiden. Bag Werge-

land skimter vi Digterhøvdingen Johan Nordahl Brun, for hvem Norge var "muntre Sjæles Fristed," — hvor "Glæden fødes, og det udaf selve Naturen." Samt Wessel og hele Rækken af glade Nordmænd i "det norske Selskab," som lo norsk Livsglæde udover Kjøbenhavn. Bag dem hæver sig Holberg, som indledede en ny Tid ved at løsne et bergensk Fjeldskred af Latter. Bag ham Petter Dass, den freidigste Nordmand der nordpaa, endnu før Holberg. Drøit og djervt Humor i hans "norske Dalevise." Og hans "Nordlands Trompet," hvor han bestraaler hele Nordlændingens Liv med sit lyse Humør, — *det* er egte norsk Realisme, — fra den allermindst poetiske Tidsalder. Tendensen i Digtet er friskt Mod, udtrykt allerede i det freidige, taktfaste Versemaal, hvor vi seiler med strygende Bør, som naar en Baad hopper paa Bølgerne. Og Digterens muntre Humør blev Medvind for Tusender.

"Vi tunge nordiske Graaveirssjæle," siger Garborg i "Trætte Mænd." Men selv han, som kom fra den "mørke Kyststribе," ser ikke altid Livet saa mørkt. Han har jo glædet os alle med Kolbottenbrevene. Og har ikke Kiel-land lyst op hele Kysten derborte med sit Lune? Nordmændene havde neppe holdt ud i Kampen med en haard Natur uden Evnen til at skjemte. Det er det haarde Kamp-liv, som har gjort Munterhed til en Livsfor nød en her nord og skabt den freidige, mandige Digtning. Tænk paa Folkeeventyrene med deres brede, saftige Humor. Tænk paa hele den gammelnorsk-islandske Literatur, saa fuld af Skjemt, — hvor en "Glædens Mand" er hyppigt som hædrende Betegnelse, og hvor Sørgmodighed betegnes som "Hugsot." Vi husker Sagnhelten Ragnar Lodbrok, hvor han synger sig glad i Ormegaarden: "Leende skal jeg dø!" Eller Sagnet om de fangne Jomsvikinger (efter Slaget ved Hjørungavaag), som tog freidige eller endog skjemtende imod Dødshugget. Selv den gamle, bistre Egil Skallagrimsson synger sig tilslut glad i det storartede

Digt, hvori han begyndte med at klage over "Sønnetabet." Sangens Gave er ham Bod for alle Sorger. Men det skjønneste Blad i norsk Literaturhistorie er vel det, som handler om Henrik Wergeland paa Dødsleiet. Der hvor han fik selve Knokkelmanden til at smile og reddede sin lyse Livsglæde over i sin Digtning, hvor den aldrig kan dø. "Mit Sind er roligt, klart og lyst som Tjern i Maaneskin." "Nu er min Sjæl en toet Blom, saa nyfødt, barneglad." Skal dette lyse Sind ophøre at herske i norsk Literatur? Just nu, da Folkene kæmper en tung Kamp med at løse urgamle Opgaver, skal da Nordens blonde Folk sende sortsmusket Digtning ud i Verden, som har mere end nok af den før?

To Træk er fremtrædende i den moralske Bevægelse, som især i England følger med Naturvidenskaben og dens Anvendelse paa Menneskelivet: det strenge Alvor og Hævdelsen af Pligten at være glad. Enhver maa udstraale Livsglæde; i den er Lægedom og Styrke. Men under al Glæden ligger Følelsen af Livets Alvor. Den strenge og alvorlige Moral, som forkyndes af mange naturvidenskabelige Tænkere, udbreder en Luft, hvori det er let at aande. Som Fjeldluft eller som Luften paa en klar Frostdag, da den sunde og sterke smiler af Livsfølelse. Nyere Tænkeres Skildring af Livskampen som streng, men ogsaa glad, minder om de gamle Nordmænds strenge Kampliv og Glæde i Kampen. Grækerne krævede af en Mand, at han skulde være "skjøn og god." Og vi kan gjerne tilføie: "glad." Det samme maa være vort Ideal. Lad det ialfald siges om os — gjerne med et Smil —, at vi var *gode og glade* Nordmænd!

CHRISTIAN COLLIN.

"Hvor det er venligt at haabe og drømme,
vugges paa Fremtidens usikre Hav!" — MUNCH.

36. EN BRODER I NØD.

Nu flokker sig om Tyras borg, —
kan hænde, sidste gang, —
et folk i nød, et folk i sorg,
med flaget halvt på stang.
Forladt, forladt på farens dag,
forladt i stridens stund!
Var sådan ment det nævetag,
der loved godt for Nordens sag
i Axelstad og Lund?

De ord, der flød, som om de kom
fra hjertet lige hid, —
de var da kun en frase-flom;
og nu er tørkens tid!
Det træ, som blomstrings-løfter gav
i festens solskinsvæld,
det står, af stormen kvistet af,
som kors paa Nordens ungdomsgrav,
den første alvorskvæld!

Det var da løgn i gildeskrud,
kun giftigt Judas-kys,
hvad Norges sønner jubled ud
ved Sundets strande nys!
Hvad taltes mellem drot og drot
ved sidste kongefærd?
O, legtes om igen da blot
kong Gustafs leg på Stockholms slot
med Karl den tolvtes sværd!

Et folk i sorg, på dødsens tog
af hver en ven forladt, —
så ender Danmarks sagabog. —
Hvo har dens *Finis* sat?

Hvo talte fejgt, den slutted slig:
og tysk blev Tyras vold,
mens Dannebrogs forrevne flig
slog om den sidste Danskes lig
sit rosenlagens fold?

Men du, min frelste norske bror,
som står på fredlyst grund
i kraft af løftets fagre ord,
forglemte i farens stund, —
stryg du på flugt fra fædrestavn,
jag over havets hvælv,
gå glemselsgang fra havn til havn,
og list dig til et fremmed navn,
og gem dig for dig selv!

Hvert stormsuk, som i Norge går
langs li fra Danmarks hav,
dig spørgende med rædsel slår:
min bror, hvor blev du af?
Jeg stred en livsens-strid for Nord;
mit hjemland blev en grav; —
jeg spejded over belt og fjord
forgæves dine snekkers spor.
Min bror, hvor blev du af? —

Det var en drøm. Vågn stærk og kæk
fra folkesøvn til død!
En bror i nød! Hver mand på dæk: —
her gælder rappe råd!
End kan det stå i saga slig:
dansk, dansk er Tyras vold.
End Dannebrogs forrevne flig
kan over Nordens fremtid rig
slå ud sin røde fold!

HENRIK IBSEN.

37. BLIND-ANNE.

Paa en Sommerreise i 1846 var jeg med et Par Reise-fæller for en strygende Bør seilet fra Odde ud igjennem den dybe, indklemte Sørfjord og kom ved Midnatstid i øsende Skylregn til Ullensvang, hvor vi under Knut Oppedals Tag fandt Ly og venlig Modtagelse. Skjønt Knut allerede i Dagningen drog ud paa en Reise til Røldal, havde han dog forinden truffet saadanne Foranstaltninger, at Stedets navnkundige Sangerske, gamle Blind-Anne, og min Morgenkaffe blev mig præsenteret paa en og samme Tid. Da jeg kom ned i Stuen, sad hun fremme paa Gulvet, hvor Solen spillede ind igjennem Vinduet, i en Kubbestol, med begge Hænder foldede over Tyk-enden af sin lange, paaskraa mod Gulvet støttede Stav, og hvilede Hagen, eftertænkssom og grundende, paa Haandbagen. Hun var taus og stille; thi man havde sendt Bud efter hende og sagt, at en Fremmedkarl vilde høre alle hendes Historier og Viser, — og nu sad hun og søgte dem frem i det gamle, halvtaaagede Minde. Det var et ved sit Ærværdighedspræg smukt Ansigt, som her hvilede sig paa Stokken. Fra den brede Pande var Haaret, blødt og skinnende hvidt, med Omhu strøget op under den lille sorte Hue; over de af Kopperne fordærvede, af Alderen rynkede og afblegede Træk, laa en Klarhed, en mild Ro, som fra den gamles indre Lykke gjød sig over hendes Aasyn og gjennemtrængte hele hendes Væsen. Thi skjønt Blind-Anne fra sin tidligste Barndom, da hun i Kopperne mistede sit Syn, havde savnet Solens Glans, bar hun i sig et klart og varmende Lys: sine Barneaars Sagn og Sange og en urokkelig Tro. Nu var hun høit bedaget, nær henimod eller over de otti; men hun var endnu høi og rank af Skikkelse og sterkbygget. Hun havde, jeg ved ikke i hvormange Herrens Aar, tjent hos Provst Hertzberg paa Ullensvang som Barnepige, og alle hendes Meddelelser fra Virkelig-

heden begyndte og endte med: "I den Tid, jeg levede under Tag med salig Provsten." — Formodentlig var det i denne Stilling som Barnepige, hun havde udviklet sit forunderlig smukke og sande Foredrag af Folkets Traditioner i bunden og ubunden Stil. Nu boede hun hos en Søster og havde Fattig-understøttelse, men led, som hun gjentagende forsikrede, aldeles ingen Nød. Skjønt blind vandrede hun uden Leder omkring i Egnen, hvor hun vilde; thi hun kjendte i bogstavelig Forstand hver Sten i Stien, og hun holdt, som hun selv udtrykte sig, med den venstre sin Stav og med den høire vor Herres ledende Haand. Da jeg i Oppedalsstuen traadte hen og hilsede paa hende, løftede hun Hovedet raskt op, hendes Miner spændtes, de store, graabrune Øine rettedes mod den talende, og hun lyttede skarpt, som om hun vilde udforske Indholdet af den Stemme, der opfordrede hende til at frembære sine længe gjemte Skatte. Men uagtet Øinene rettedes mod mig straalende og blanke, havde de dog ikke det seende Bliks fikserende Magt; deres Glans gled hen i et drømmende Udtryk, som dannede en paa-faldende Modsætning til de opmerksomme Ansigtstræk og Legemets iagttagende Stilling. Hun syntes fornøiet med den Maade, hvorpaa jeg frembar min Anmodning, men spurgte dog endnu forsigtig, hvad jeg vilde gjøre med hendes Historier og Viser. Jeg svarede, at jeg vilde nedskrive dem, forat de ikke skulde dø med hende. "Ja, ja," sagde hun, "det samme sagde gamle Provsten, naar han skrev det op, jeg sang og fortalte. Vil du have det paa Bondemaal eller paa Bymaal?" spurgte hun videre. "Paa kavende Bondemaal — akkurat som de her i Ullensvang taler og synger," var mit Svar. "Han vilde saa gamle Provsten ogsaa," sagde hun og nikkede tilfreds. Jeg havde bestaaet min Prøve, og vi var fra den Stund virkelige Venner.

Nu begyndte hun at synge og fortælle, og hver Gang

hun merkede, at hendes Tradition interesserede mig, sagde hun med en viss Stolthed: "Aa jo, jeg kan noget af hvert, du!" Men skjønt hun var rask og rørig for sin Alder, trættedes dog snart hendes Hukommelse; jeg maatte tidt og ofte afbryde og kunde kun benytte hendes bedre og livligere Øieblikke. Derfor aflagde jeg hyppige Besøg i hendes Hytte, og disse gjengjældte hun, hver Gang en ny Tradition randt hende i Minde. Naar hun da ved sin Stav kom rokkende ned til Sørenskrivergaarden, hvor jeg i de følgende Dage boede, sagde hun: "Nu har jeg fundet paa en ny Vise (eller et Eventyr) til dig igjen. Det kan du tro er fint." Altid var hun glad og tilfreds; kun en Gang hørte jeg hende bittert klage; det var over den yngre Slegt, som saa rent havde vendt sig bort fra de gamle Viser og Sagn. "I min Barn-dom og i de Dage, jeg levede under Tag med salig Provsten, var det ikke saaledes," sagde hun. "Hver evige Helgedags Eftermiddag, vor Herre lod skabe, sad vi sammen, alle som i Grænden var, baade store og smaa, og fortalte og sang til langt ud paa Kvelden. Det kan du tro var morsomme Stunder — var det ikke, Margit?" spurgte hun Søsteren. Dertil svarede denne ja og amen.

Men det er fornemmelig fra en varm, sollys Sommermorgen ude i denne Fjordbreds yppige og storartede Natur, at jeg har beholdt en levende Erindring om Blind-Anne. Jeg gik og smaanynnede. Da hørte jeg paa engang tæt foran mig et venligt "Gud signe!" og da jeg slog Øinene op, stod Blind-Anne der med sin Stav. Hun føiede til sin Hilsen, at hun kom lige fra Skriversgaarden, for nu havde hun igjen en ny Vise til mig. Jeg spurgte, hvorledes hun kunde vide, det var mig, som kom. "Jeg kjender dig paa Røsten og paa Gangen," svarede hun. — Tæt ved Stien stod en mægtig, gammel Hægebirk og krummede sine Grene ud i dristige Bugtninger; under den var en Sten henkastet som til Bænk. Her tog vi

Plads, og Blind-Anne begyndte sin Sang. Men hun havde neppe sunget Strofen ud, før en Klynge Børn fra de rundt om beskjæftigede Høfolk nysgjerrige nærmede sig, først halvt frygtssomme og nølende, en for en, men snart dristigere og friere. Om lidt havde hele Klyngen leiret sig ved Gamle-Annes Fødder. I Førstningen var deres Opmerksomhed delt mellem Anne og Fremmedkarlen, som sad og skrev op. Men da Blind-Anne vel havde begyndt paa et Eventyr, rev hun snart med sig de smaa Tilhørere, der af den erfarne Munds Trylleord villige lod sig føre fra den solblanke Dag ind i Fjelddybet til Askeladden og Trollet med de ni Hoveder. Jeg derimod blev tilbage udenfor og glemte rent at følge den gamles Fortælling. Medens de lette, sommerkilde Vindpust bar til mig Lugt af nyslaget Hø og en dæmpet Lyd af Ljaens Klang under Brynet og af Arbeidernes spøgefulde Tale, sad jeg og saa ud i den smukke Situation. Foran, under Hægebirkens smidige, søvglinsende Vifte, sad gamle Blind-Anne saa fordybet i sin Beretning, at de snehvide Haar havde løsnet sig under Huen og gled hende ned over Panden; ved hendes Fødder de barbenede, barhovede, skjorteærmede Børn, hvis Øine hang ved den gamle Mund og vilde snappe Ordet, før det endnu var sluppet over Læben; udenfor, i den tindrende Julidags Lys og Glans, den nedstyrtende Breds yppige Løvpartier, og saa Sørfjordens grønne Vandspeil, i hvis lette Krusninger Solstraalerne spillede og glimtede og glinsede i tusende Reflekser, indtil Fjorden fjernt henne bøiede af og lukkede sine mægtige Kløfter i duftige, mildt henblaanende Fortninger. Men paa den anden Side, midt over Fjorden, glitrede og blinkede Folgefonnens Snekam, som bøiede sig ned og kyssede Fjeldets Græs og Løv, skinnende hvid som Blind-Annes Haar, der laa over Sangens og Eventyrets vaarfriske Tanker.

Da jeg Dagen efter sagde Blind-Anne Farvel, græd

hun og takkede mig for de gode Timer, vi havde havt sammen. "Vi sees nok ikke mer her paa Jorden," sagde hun; "naar du kommer til Harang igjen, er jeg sagtens død." Hun havde Ret. Ingen, som besøger Sørfjordens vidunderlige Bredder, vil finde hende. Nu er hun atter flyttet under Tag med salig Provsten; Ullensvangs Kirkegaard har med sin Græstorv dækket over dem begge.

JØRGEN MOE.

38. FOR BJØRNSTJERNE BJØRNSON.

Der er en Tid, vort Sind er vekt som Voks,
og Sjælen tørster efter Lys og Sandhed,
og Hjertet slaar for alt, hvad der er stort
og skjønt og rent og lidende i Verden;
da Dysten kjæmpes mellem ondt og godt,
og Jorden ligger brak for alt, som saaes, —
hin Vigslens rige Stund i Ungdomstiden,
da Leret formes, som skal fastne siden.

Vel da, om Længslen i sin Søgen fandt
den Haand, som ledet, og den Arm, som løfted,
og kjendte, — var det blot et kort Sekund, —
at det er sandt, hvad Digteren har sunget:
"Salig den Isse, som Begeistrings Ørn
har suset over med de brede Vinger!"
Thi det er just Begeistringsens Sekunder,
som Livet adler og dets Indhold grunder.

Der mindes mange slige Stunder her
blandt Ungdomsflokken i Studenterlaget,
da Øiet funkled, medens Ordet fløi,
og Tanker fødtes, som tog Vekst for Livet.
Der mindes én, — da *han* stod høi i Hallen,
hvis kjendte Træk vi rydder Plads idag,
og sværmed, maned, tordned, lyned, lokked,
mens Ungdomsskaren om hans Ord sig flokked.

Jeg ser ham endnu, hvor han stod der kjæk
 hin Valgets varme Dag paa Formandsstolen
 og slynged ud, mens Larmen raste rundt:
 "Jeg gaar ei ned herfra, før jeg blir stemt ned!"
 og hvor han siden sad her Kveld paa Kveld
 og lod sit rige Lunes Funker spille, —
 en Tid, da Aandens Magter var tilhuse
 og tidt vi hørte Ørnens Vinger suse. —

Saa kom der Knuder paa den Traad, som bandt
 hans Gjernings Maal med vore Hjerter sammen.
 Han gik sin Vei, — vi vilde vandre vor
 og holdt ei altid Tritt med "Fremtidstoget."
 Kanhænde var ei alt saa ilde ment,
 kanhænde fandtes Feil paa begge Sider; —
 kun ét vi ved: Skal Venners Haandslag due,
 man maa ei trygle eller la sig true.

Men just fordi vi agter hver, som gaar
 sin rake Gang foruden Blik til Siden;
 og just fordi vi elsker Kjæmpens Kraft,
 naar den med Kvindens Hjertelag er parret;
 og just fordi vi ved, han eier Gnisten,
 den tændende, fra Aandens Altar-ild, —
 vi kan i Aften enigt slutte Ringen
 om Høvdings-hodet med den brede Bringen.

Vor Tid har nok Kritik og Tvist og Tvil
 og lunkne Følelser og lamme Tanker.
Han er sig selv, — en Sværmer i sin Tro,
 en Mand af Vilje og et Barn af Hjerte.
 Det er hans Adelsbrev for os, som eier
 de unges Øie for Ideens Ret, —
 selv om han stundom tramper, hvad vi tror paa,
 og hæver det, vi helst saa kastet Jord paa.

Det dømmer Saga. Døgnet's Strid vil dø,
og Kanterne, som skar, vil Tiden jevne.
Hvad nu staar skarpt mod skarpt og haardt mod haardt,
det vil i Mindets Dæmrings-skjær forsones.
Men Kunstens Verk har Evighedens Præg
lig Støtten, her blandt Stormænds Rad vi stiller —
med Tak for alt, hvad skjønt han gennem Livet
vort Folk og os i Digt og Daad har givet!

KRISTOFER RANDERS.

39. TO TALER AF HENRIK IBSEN.

Mine Herrer!

Naar det under de senere Aar af mit Ophold i Udlandet stillede sig mere og mere klart for mig, at nu var det blevet mig en Fornødenhed at se Hjemmet igjen, saa vil jeg ikke skjule for Dem, at jeg under adskillig Uro og Tvivlraadighed skred til at sætte min Hjemreise iverk. Mit Ophold her var vistnok bestemt til kun at være kortvarigt, men jeg følte, at hvor kort det end blev, kunde det altid blive langt nok til at forstyrre en Illusion, som jeg gjerne vilde vedblive at leve i.

Jeg spurgte mig selv: med hvad Slags Sind vil mine Landsmænd modtage mig? Den hædrende Modtagelse, som de Bøger, jeg sendte hjem, har fundet, kunde ikke helt ud være mig betryggende; thi Spørgsmaalet blev altid: hvorledes er mit personlige Forhold til mine Landsmænd?

Det lader sig jo nemlig ikke negte, at der paa flere Punkter har været en Misstemning tilstede. Saa vidt jeg har kunnet opfatte det, har Ankerne imod mig været af et dobbelt Slags. Man har troet, at jeg i Lys af en utilbørlig Bitterhed har seet paa mine personlige og private Forhold i Hjemmet, og dernæst har man lagt mig til Last, at jeg skal have rettet Angreb paa Forekomster i vort nationale

Liv, som efter manges Opfatning havde Krav paa en ganske anden Behandling end Spottens.

Denne for mig saa ærefulde og glædelige Dag tror jeg ikke at kunde benytte bedre, end til en Redegjørelse og til et Skriftemaal.

Mine private Forhold har jeg aldrig gjort til nærmeste Gjenstand for noget Digt. Disse Forhold var mig i tidligere tunge Tider mindre magtpaaliggende, end jeg siden efter mangan Gang har kunnet forsvare for mig selv. Naar Edderfuglens Rede blev plyndret første og anden og tredje Gang, saa var det for Illusioner og for store Livshaab, den blev plyndret. Naar jeg under festlige Tilstelninger har fornummet Mindelser, som Dyret i Bjørnetrækkerens Hænder, saa er det nærmest, fordi jeg selv har staaet medansvarlig i en Tid, der begrov en deilig Tanke under Sang og Klang.

Og hvad er saa det at digte? For mig gik det sent op, at det at digte, det er væsentlig at se, vel at merke, at se saaledes, at det sete tilegnes af den modtagende, som Digteren saa det. Men saaledes sees og saaledes modtages kun det gennemlevede. Og dette med det gennemlevede er netop Hemmeligheden ved den nye Tids Digtning. Alt, hvad jeg i de sidste ti Aar har digtet, det har jeg aandelig gennemlevet. Men ingen Digter gennemlever noget isoleret. Hvad han gennemlever, det gennemlever hans samtidige Landsmænd, sammen med ham. Thi, hvis ikke saa var, hvad slog da Forstaaelsens Bro imellem den frembringende og de modtagende?

Og hvad er det saa, jeg har gennemlevet og digtet paa? Omraadet har været stort. Dels har jeg digtet paa det, der kun glimtvis og i mine bedste Timer har rørt sig levende, som stort og skjønt i mig. Jeg har digtet paa det, der saa at sige har staaet høiere end mit daglige jeg, og jeg har digtet paa dette, for at fæstne det ligeoverfor og i mig selv.

Men jeg har ogsaa digtet paa det modsatte, paa det, der

for den indadvendte Betragtning kommer til Syne som Slagger og Bundfald af ens eget Væsen. I dette Tilfælde har det, at digte, været mig som et Bad, hvoraf jeg har følt mig at udgaa renere, sundere og friere. Ja, mine Herrer, ingen kan digterisk fremstille det, hvortil han ikke til en vis Grad, og, ialfald til enkelte Tider, har Modellen i sig selv. Og hvo er den Mand iblandt os, der ikke nu og da har følt og erkjendt i sig en Modsigelse imellem Ord og Handling, imellem Vilje og Opgave, imellem Liv og Lære overhovedet? Eller hvo er den iblandt os, der ikke, ialfald i enkelte Tilfælde, egoistisk har været sig selv nok, og halvt anende, halvt i god Tro har besmykket dette Forhold baade for andre og for sig selv?

Jeg har troet, at naar jeg siger dette til Dem, til Studenterne, da kommer det netop til sin rette Adresse. Det vil blive forstaaet, saaledes som det skal forstaaes; thi Studenterne har væsentlig Digterens Opgave: at klargjøre for sig selv, og derigjennem for andre, de timelige og evige Spørgsmaal, som rører sig i den Tid og i det Samfund, han tilhører.

I denne Forstand tør jeg sige om mig selv, at jeg under min Udlændighed har bestræbt mig for at være en god Student. En Digter hører af Naturen til de langsynte. Aldrig har jeg seet Hjemmet og Hjemmets levende Liv saa fyldigt, saa klart og saa nær indpaa, som netop fra det fjerne og under Fraværelsen.

Og nu, mine kjære Landsmænd, til Slutning et Par Ord, som ogsaa hænger sammen med noget gennemlevet. Naar Keiser Julian staar ved Enden af sin Bane, og alt styrter sammen om ham, da er der intet, som nedslaa hans Sind saa dybt, som den Tanke, at alt, hvad han vandt, var det: at erindres med agtelsesfuld Anerkjendelse hos klare og kolde Hoveder, medens hans Modstander sad rig paa Kjærlighed i varme, levende Menneskehjerter. Dette Træk er fremgaaet af noget gennemlevet; det har sin

Oprindelse fra et Spørgsmaal, som jeg undertiden har fremsat for mig selv dernede i Ensomheden. Nu er Norges Ungdom kommen til mig her i Aften og har givet mig Svaret i Ord og i Sang, givet mig Svaret saa varmt og saa fuldt ud, som jeg aldrig havde ventet at skulde faa høre det. Dette Svar vil jeg tage med, som det rigeste Udbytte af mit Besøg hos Landsmændene i Hjemmet; og det er mit Haab og min Tro, at hvad jeg i Aften oplever, det er en Gjennemlevelse, som ogsaa engang skal finde sin Afspæiling i en kommende Digtning. Og sker dette, sender jeg engang en saadan Bog her hjem, da beder jeg, at Studerterne vil tage imod den, som om den var et Haandslag og en Tak for dette Møde; jeg beder dem tage imod den, som de, der er meddelagtige i den.

II.

Mine Damer og Herrer!

Hjerteligst Tak for al den Venlighed, al den Imødekommenhed og al den Forstaaelse, som jeg ogsaa denne Gang har modtaget Beviser paa her. Der ligger en stor Lykke i Følelsen af at eie et større Fædreland. Men at svare udførligt paa alle de for mig saa hædrende Udtalelser, som jeg nys har hørt, — det ligger udenfor og over min Evne. Der er imidlertid et særligt Punkt deri, som jeg vil tillade mig i Korthed at fæste mig ved. Det er bleven sagt, at ogsaa jeg, og det paa en fremskudt Plads, har været med at skabe en ny Tid i Landene. Jeg tror derimod, at den Tid, vi nu staar i, kunde med lige saa god Føie betegnes som en Afslutning, og at deraf er noget nyt i Begreb med at fødes. Jeg tror nemlig, at Naturvidenskabens Lære om Evolutionen ogsaa har Gyldighed med Hensyn til de aandelige Livsfaktorer. Jeg tror, at der nu ret snart forestaar en Tid, da det politiske Begreb og det sociale Begreb vil ophøre at eksistere i de nuværende Former, og at der ud af dem begge vil vokse sammen en

Enhed, som foreløbig bærer Betingelserne for Menneskehedens Lykke i sig. Jeg tror, at Poesi, Filosofi og Religion vil smelte sammen til en ny Kategori og til en ny Livsmagt, som vi nu levende forøvrigt ikke kan have nogen klarere Forestilling om. Man har ved forskellige Anledninger sagt om mig, at jeg er Pessimist. Og det er jeg ogsaa, for saa vidt som jeg ikke tror paa de menneskelige Idealers Evighed. Men jeg er ogsaa Optimist, for saa vidt som jeg fuldt og trygt tror paa Idealernes Forplantningsevne og paa deres Udviklingsdygtighed. Navnlig og nærmere bestemt tror jeg, at vor Tids Idealer, idet de gaar til Grunde, tenderer imod det, jeg i mit Drama "Keiser og Galilæer" har antydnet ved Betegnelsen "det tredje Rige." Tillad mig derfor at tømme mit Glas for det vordende — for det kommende. Det er en Lørdags Aften, at vi her er forsamlet. Efter den kommer Hviledagen, Festdagen, Helligdagen — hvad man vil. Jeg for mit Vedkommende skal være tilfreds med Udbyttet af min Livsuges Arbeide, hvis dette Arbeide kan tjene til at berede Stemningen for den Dag imorgen. Men først og fremst skal jeg være tilfreds, om det kan hjælpe til at hærde Aanderne i den Arbeidsuge, som ufeilbarlig kommer bagefter. Hermed min Tak!

40. INDLEDNING TIL GRUNDLOVEN.

Den engelske Digter og Tænker Coleridge har sagt, at Statsforfatninger ikke lages, men vokser frem. Dette gjælder nu særlig om Englands Forfatning, der, som vi ved, har udviklet sig lidt efter lidt i Løbet af en Række Aarhundreder og er bygget mere paa Praxis end paa Lovparagrafer. Men i mere eller mindre Grad maa det samme gjælde om enhver Forfatning, der har vist sig at have Levedygtighed, ogsaa om vor egen af 1814. Denne kan, i Modsætning til den engelske, dateres fra et bestemt

Aar; den har sine kjendte og navngivne Ophavsmænd, og er forsaavidt "laget;" men Aanden, der har holdt den oppe, Kræfterne, der har sat det paa Eidsvold istandbragte konstitutionelle Maskineri i Bevægelse og ladet det virke til Held for Folket, maa stamme fra den forudgaaende Udvikling; og uden disse Kræfter vilde Grundloven af 17de Mai 1814 have været et værdiløst Papir. Et Folk taber ikke sin Frihed og Selvstændighed, uden at der er en indre Brøst ved det, en Mangel eller en Sygdom i dets Organisation. Endnu mindre er det tænkeligt, at et Folk skulde gjenvinde Frihed og Selvstændighed ved det blotte Tilfældes Gunst eller ved en enkelt, om end noksaa fremragende, Daad.

Klagemaalene over Danmarks politiske Forbrydelser mod Norge i Unions- og Reformationsperioden er forlængst forstummede. Man har forlængst indseet, at det ikke var saa meget ydre som indre Grunde, der bragte det norske Folks Stats- og Aandsliv til at dø hen og lammede dets Evne og Vilje til at opretholde sin Selvstændighed. Man velter ikke længer Skylden for Norges Fald over paa andre; den faar nu Folket selv bære. Anderledes staar det til med Fortjenesten for Norges Gjenreisning. Begivenhederne i 1814 og de nærmest forudgaaende Aar frembyder en saa stor umiddelbar Interesse og et saa rigt Stof, at Historieskrivningen hidtil har havt fuldt op at gjøre med at skildre dem og endnu kun i ringe Grad er naaet frem til at forklare dem. Det tilfældige ved disse Begivenheder staar derfor fremdeles i Forgrunden i den almene Opfatning: de ydre Grunde, der fremkaldte Friheds- og Selvstændighedsverket, er kjendte, ikke de indre, der gav det Fasthed og Varighed.

Vi ser, at Grundloven fremdeles hyppig kaldes et Hastverksarbeide (hvad den ogsaa er som literært Produkt betragtet eller i ydre formel Henseende, men visselig ikke i en dybere historisk Mening); der tales fremdeles hyppig

om vor Frihed som om den blev "saagodtsom funden," eller Fortjenesten for den tillægges helt og holdent en enkelt Samfundsklasse (Embedsmandsklassen) eller enkelte Mænd. Dette er en Uret mod de mange forudgaaende Slegter, hvis Arbeide og Kampe lagde Grunden, uden hvilken 1814 Aars Bygning i vort Land aldrig kunde være bleven reist. Det er en Miskjendelse af vor Historie. Vi skal se, at hvad der skete i 1814 var, ligesaa vel som hvad der skete i 1536, et Udslag af denne Historie, af en og samme, aldrig afbrudte, stadigt fortsatte Udviklingsproces hos Folket. Vi skal se, at det er de samme Grundforhold i vort Samfund, som paa forskjellige Udviklingstrin og under vekslende Tidskrav gik over fra at have været Folkets Svaghed til at blive dets Styrke. Granskingen af Aarsagerne til Norges Fald og til dets politiske og nationale Gjenreisning tjener til at stadfæste den Sætning, der saa ofte møder os under det historiske Studium, at, hvad der til én Tid er et nødvendigt Vilkaar for Udvikling og Fremskridt, det ender med at blive en Hindring for Udviklingen, og omvendt. Ethvert civiliseret Samfund har visse Eiendommeligheder i sin indre Bygning, som den fremadskridende Udvikling vel modificerer, men ikke helt udsletter. Det er navnlig disse Eiendommeligheder, der giver ethvert Folk det Særpræg, hvorved det adskiller sig fra andre Folk; det er navnlig til dem man maa søge hen, naar man vil forklare den Dalen og Stigen, som iagttages i ethvert Folks historiske Liv, fordi det er ifølge dem at Folkene er forskjellig anlagte eller udrustede, nogle mere for en, andre mere for en anden af de Opgaver, som Verdensudviklingen stiller, nogle til at deltage i denne paa et tidligere, andre først paa et senere Stadium.

JOHAN ERNST SARS.

"Fra Arilds-tid var Nordens Aand
en Friheds-fugl." — OLE VIG.

41. BYLGJA.

Hos et Par gamle Skipperfolk ude ved Havet var der en ung Gut, som var kommet ind med et strandet Fartøi. Ingen vidste, hvad Land han var fra. Men med den voksne Alder blev han saa hæved og jæv i Væsen og Vækst, bleg og brændende i Øinene og underlig vakker, at alle skjønte, han var af noget Slags fornemt Folk med høit Sind.

Helst laa han ude paa Nesset og saa udover Havet, det vide og landløse, som vuggede Dønning bag Dønning og Top bag Top. Aldrig blev han træt af at se og speide henne i den yderste Rand mellem Hav og Himmel, hvordan Bølgeaasene glitrede og legte, steg og sank. Fred fik han ikke, før en hvid Bølge løftede sig over de andre snart saa og snart saa. Han vidste, den maatte komme. Snart skinnede dens brede hvide Skavl i Solen, snart steg den med et kaadt vildt Sprøit mod Himlen, snart glimtede og gjekkede den bare som Glans fremme i Synsranden. Den skiftede paa utallig ny Vis, — til ham bar den Hilsen.

Og naar Graagaasen kom om Vaaren og trak bort om Høsten, blev han aldrig træt af at staa og se efter dem og undres, hvor de for hen.

Men en Kveld, som han sad der paa Nesset, skjød Bølgen op en Gang og en Gang til og nok en Gang der langt ude. Den taarnede sig stedse mægtigere op mod Himlen og steg og steg, helt til den rullede sin Skavl som en hvid funklende og glitrende Mur indover Nesset. Han fik ikke Røst for sig, medens den kom veltende imod ham. Men ud af den sprang en Pige med et vildt Ansigt, og Øinene lyste af Lyst og Trods. Hun slængte sig paa hans Knæ med Armene om ham og raabte gennem Suset: "Jeg heder Bylgja og er evig Uro. Aldrig fanger du mig. Det er lige ondt at kjende mig mellem Pigerne som en Bølge mellem Bølgerne. Men op vil jeg dukke i din Hu. Og al din Længsel og Elsk skal bli navnløs og havnløs fra den

Stund, du har havt Bylgja paa Fang,” — sang det i Skumvæggen, som hun igjen veg ind i Suget.

Og fra den Stund søgte og ledte han og mente, at han skulde kjende hende mellem Tusenders Tusende. Naar han saa Kvindernes hvide Skaut røre sig som Bølgerækker indad Kirkedøren, mødte han Blikke baade dulgte og de, som smilte, medens Kinderne skiftede Let og Farve. Men ingen af dem havde de hendes Øine, der lo som Solskin i Fraaden over det grønne vilde Hav og stak med Blink som af Dybets Hemmeligheder. Og, naar Pigerne ragede og kastede Høet i de korte Særkeærmer og, brune i Solen, under Latter og Lystighed kappedes, naar det var ham, som kjørte Læset, hamrede Hjertet i ham, og Øinene brændte som mørk Ild. Han tænkte paa, om hun, som lo vildest og slængte sig overgivnest i Saaterne, skulde være Bylgja. Men saa snart hans Blik fangede hende, vendte hans Sind sig braat. Ikke var denne uselige bly Forvirring Bylgjas store Haan og Trods.

Om Høsten, naar de unge i lystigt Følge plukkede Nødder, og Pigernes smidige Liv og Skikkelser og leende Aasyn kom frem og svandt mellem Hasselbuskerne, randt mangt underligt Blik over Bladene. Men tyktes de ham alle som tamme, vingeklippede Fugle i Løvet imod hende, som traadte Dansen altid ny og daarende derude i Havranden.

Men i den stormfulde Vintertid, naar Maagerne og al Himmelens Hær af Fugle skreg i den regngraag Dag, og Fangsten østes op af Garnene som det blanke Sølv, medens Pigerne stod i Hundreder nede ved Sjøsprøiten og ivrige beredte den med hændige Knive, blev det, som hun, han stundede efter Nat og Dag, kunde være nær. Og, hvor den løsslupne Latter skingrede ubændigst, og Tungerne slængte spottende og lystige Indfald som friskest ud i Vinden, syntes han, at han fornåm Bylgjas salte Havstænk ud af de viltre Blik og Miner.

Men om Uro, som var navnløs og havnløs og kjærere end al Lyst i Livet, vidste de intet, og over hans Længsel skreg og kredsede de alle kun som smaa rappe, begjærlige Maager over det store urolige Hav. Alt det, han søgte og speidede og prøvede Kvinders mangfoldig fangende Sind — aldrig fandt han hende, som landløs og strandløs i uudsigelig skiftende Fagerhed lokkede hans Hu.

Og han søgte ud fra Menneskene paa Havsens ensomme Veie, hvor Kjølen ikke sætter Spor. Didud, hvor det lyste i vældige Skimt, styrede han som til Stævnemøde, medens Havet sendte Skumskred og legte med Livet som en Kastebold. Og, naar han for lavt Seil for over de store tordnende Dønninger, kunde han høre Bylgjas vilde Røst i Skumvæggen om Elsk uden Landfæste, navnløs og havnløs.

JONAS LIE.

42. KUNSTEN OG MORALEN.

Udviklingslærens Etik fremhæver, at Dyden ikke er noget uorganisk regelret, som kan naaes én Gang for alle. Den er noget levende, som maa vokse. *Altid videre* er dens Løsen, — opad did, hvor Aas høiner sig bag Aas, — mere og mere sandhedskjærlig, mere og mere glad i Kunsten og det skjønne, som er Udtryk for Kræfternes Samvirke, mere og mere glad i Menneskene og ivrig for at hjælpe hele Toget fremad. Det, som var berettiget i den antispidsborgerlige Moral, er optaget i Udviklingslærens Etik. Livet skal hverken være pro-saisk fastboende eller zigøineragtig omstreifende, hverken tamt eller vildt; men som et stort og eventyrligt Tog mod fjerne og vigende Udsigter. Den fremadskridende finder altid noget nyt. De store Aander maa gaa i Spidsen og drage hele Toget efter sig, ikke gaa ensomme paa Rov, men for at søge nye Livskilder for hele Slegten. Denne Moral er elastisk, — ikke saa at den bliver slap-

pere og slappere, men saa at den strammes for de sterke. De har det største Ansvar. For dem er Pligten noget, som vokser, eftersom Evnerne vokser. Pligten vokser indenfra og føles som Drivkraft, som et Bud fra nye og større Opgaver og som Forbud om Seire.

Paa Fremgangslinjernes Tog kan *alle* udvikle sit Særpræg, ikke blot de *fornemme*. Naar man skrider fremad, ordner Massen sig uvilkaarlig til Grupper af Individider, hver med sit Virke. De faa bliver Førere for de mange. Ikke som ensomme, men som Førere udvikler de begavede sin Eiendommelighed. Kampene for at øge det fælles Gavn, Vanskeligheden ved at finde Vei for de voksende Millioner, det er dette, som anspænder alle Evner. De lever ikke med i Nutidens store Livskamp, disse Digtere, som ikke vil være med at trække Toget opover de farlige Fjeldovergange, — de, som er bange for at moralisere, fordi det strider mod Kunstens Etikette, — de, som ikke ser, at Menneskeheden i det sidste Aarhundrede har vokset uforholdsmæssig hurtig i Antal, og at det gjælder at finde Livsvei for de mange og forebygge, at Toget staar fast i en Snævring og klumper sig sammen til Masse.

Aldrig, tror jeg, har der været mere Brug for Digterne som Forkjæmpere og Opmuntreere i Kampen. Aldrig har flere Digtere søgt at unddrage sig Vernepligten i den fælles Livskamp og stille sig udenfor paa en Fjeldpynt som Tilskuere, der kunde nyde Nederlagene mindst lige saa godt som Seirene.

Tænk paa Digtere som Solon, der sang Mod i sine Landsmænd og fandt ialfald en foreløbig Udvei af en social Sump, — eller paa de gamle Skalder, som opmuntrede før Slaget og bagefter skjemtede om sine Saar istedenfor at selvbeføle sin Sjæls Sygdomme for et betalende Publikums Øine, som nogle af de dekadente Lyrikere. Tænk paa Taillefer, som red foran i Slaget ved Hastings, kastende sit

Sverd i Luften og gribende det igjen, idet han sang Rolandskvadet som et Krigsraab, — den første, som løsnede Hugg, og den første, som faldt.

Dr. Brandes har i den senere Tid begyndt at spotte over moraliserende og folkeopdragende og "seminaristiske" Digtere som Bjørnson. Men i denne Forstand har Menne-skehedens største Digtere været "Seminarister," — ogsaa Henrik Wergeland, som skrev om Oldtidens Skalder, Sigvat og Thormod, at "de indelukkede ikke sin Sjæl i Gemakkerne; Verdensmoralen var dem anvist, og de søgte sin Plads i Verden, forhen som Hærbevægere og Kongernes Lærere, nu som Ideanførere og Folkenes Lærere.... Som fagre Luftsyn foran den susende Snekke glimrede deres Høibilleder foran deres Tid." Dette mener jeg er den store Digtertype.

En af Tidens Ulykker er den, at de fleste Digtere er for lidet Seminarister eller Folkelærere, og at de fleste Seminarister er for lidet Kunstnere. Endog de store engelske Moralister er i altfor liden Grad Digtere. De gjør ikke Moralens levende nok i sine Verker. Men Udviklingen gaar mod Samarbejde, ikke mod Adskillelse mellem Kunsten og Moralens.

CHRISTIAN COLLIN.

43. I ROSENLUND UNDER SAGAS HAL.

I Rosenlund under Sagas Hal,
der gjemmes hellige Minder,
med sagte rislende Bølgefald
den klare Søkvabæk rinder.
Der er en Kalk saa sød og sval
af dette Væld at tømme,
og Nordens Mænd fra Fjeld og Dal
gaa did i vaagne Drømme.

Thi Elven nynner et gammelt Kvad,
der bæres vidt over Strande,
om Asers Drot, som ved Bredden sad
og drak af rislende Vande.
Mens Sagas Aand i denne Drik
det svundne aabenbared,
stod Fremtids Syn for Odins Blik,
af Mindets Glans forklaret.

Vi vandre da til den klare Strøm
i Sagas fredede Rige.
Vort Nordens lyseste Fremtids-drøm
vil der af Bølgerne stige.
Thi Odins Æt har intet Væld,
der mere lifligt kvæger,
end dette Haab for Nordens Held,
der bor i Mindets Bæger.

JOHAN SEBASTIAN WELHAVEN.

44. INDLEDNING TIL DEN NORRØNE LITERATUR.

Strengt taget kan der ikke være Tale om norsk Literatur før fra Begyndelsen af det nittende Aarhundrede. Først efter Adskillelsen fra Danmark flyttede Literaturen hjem til Norge og blev helt og holdent en Literatur paa hjemlig Grund. Der havde nok lige fra Middelalderens Dage været Nordmænd, som skrev Bøger og overhovedet interesserede sig for literære Sysler; men ikke desto mindre havde den af den norske Stamme frembragte Literatur ikke havt sit Hovedsæde i Norge. Norge havde været et Slags literær Provins, ikke blot da det ogsaa i politisk og national Henseende var en Provins under Danmark, men allerede i Landets Velmagtsdage, dengang da det gamle norske Kongedømme stod i sin allerhøieste Blomstring. Dengang var det den lille fra Norge udflyttede

islandske Stat, som spillede Hovedrollen i Literaturen. Det var Islænderne, som bevarede Traditionerne fra Norge, baade de poetiske og de historiske, og det var dem, som dels optegnede, dels forfattede de ypperste Verker, der har gjort den gamle norrøne Literatur til et merkeligt Parti af Verdensliteraturen, hvis høie Værd alle fremragende Literaturhistorikere Europa over anerkjender.

Der har for et Snes Aar siden eller vel saa det været ført en heftig Strid om, hvad denne Literatur og det Sprog, hvorpaa den var skrevet, egentlig skulde kaldes. *Oldnorsk* paastodes der fra Nordmændenes Side, *oldnordisk* fra Danskernes, som ogsaa vilde have sin Del i den, og *oldislandsk* fra den bekjendte tyske Historiker og Rets-historiker Konrad Maurers Kant. Striden blev i sin Tid ført med megen Heftighed. Det var ikke frit for, at der kom en Smule snæversynt Patriotisme, en Smule af det, man paa fransk kalder Chauvinisme, med i Spillet, og det er en Faktor, som det aldrig er godt at regne med, allermindst, naar det gjælder Behandlingen af videnskabelige Spørgsmaal. Ernst Sars har i sin "Udsigt over den norske Historie" endelig fundet en Benævnelse, der for den almindelige Læser klinger som et forløsende Ord. Han kalder baade Sproget og Literaturen "norrønt," og dermed vil han have betegnet, at baade Sproget og Literaturen tilhørte Nordmændene og de fra Norge udflyttede Nordmænd, Islænderne. At negte Norge en Andel i denne Literatur gaar ligesaa lidt an som at negte Landet en Andel i den dansk-norske Fællesliteratur. Paa den anden Side gaar det heller ikke an at ville gjøre den til fælles nordisk. Studerer man de faa literære Oldtidsmindesmerker fra Sverige og specielt fra Danmark, saa finder man allerede meget tidligt, at Sproget er forskjelligt fra det norsk-islandske. Den karakteristiske Ombytning af haarde med bløde Konsonanter begynder allerede meget tidlig for Danmarks Vedkommende, og meget tidlig begynder ogsaa

den Svækkelse og Afskaffelse af Bøiningsendelserne der har ført til det omtrent siden Reformationstiden herskende danske — og senere ogsaa norske — Skriftsprog. I Norge bevarede de gamle Former sig meget længer. Det Sprog, hvori Snorre Sturlasson skrev sin "Heimskringla," det var ikke nordisk, heller ikke bare islandsk; det var norsk-islandsk, norrønt.

Og det samme gjælder Literaturen. Dens ældste og ypperste Frembringelser paa det poetiske Omraade er vistnok optegnet paa Island; men de lærde paa dette Felt mener at kunne paavise, at det er Traditioner, som er bragt med hjemme fra Norge, og som senere har gaaet fra Slegt til Slegt — selvfølgelig med de Omkalfatringer, som Tiden og Udviklingen har ført med sig, indtil de endelig blev optegnede paa det lille Stykke udflyttede Norge derude i Atlanterhavet.

Der har ogsaa været en anden Strid om denne ældste norrøne Literatur, som maa nævnes i denne Forbindelse, inden der kan gjøres noget Forsøg paa at skildre, hvorledes Udviklingen sandsynligvis har gaaet for sig. Da man i Ny-romantikens Dage begyndte at sværme for den gamle "nordiske Mytologi," saaledes som den forelaa i den ældre og tildels i den yngre "Edda," da indbildte man sig, at dette var noget helt og holdent originalt nordisk. Det var vokset op af nordisk Grund, og intet fremmed Frø havde spiret i denne Jordbund. Det var Vidundere af hjemmelavet Poesi og Visdom; ingen udenlandsk Tankestrømning havde øvet sin Indflydelse. Det var den nordiske "Folke-aand," som her havde nedlagt sine dybeste og originale Tanker om Gud, Livet og Verden; og de var saa originale og storslagne, som de var, netop fordi de helt og holdent var vokset paa hjemlig Grund. Fremmed Kultur havde ikke forstyrret deres Oprindelighed. Her oppe i den dybe nordiske Ensomhed havde de faaet Lov til at gro frit og rigt, og netop derfor var de saa storslagne.

Men efter den triumferende Romantiks Dage kom der en ny Aand ind i den historiske og literære Opfatning; man hævdede med Styrke, at den fremmede Kultur ikke var en Fiende hverken af national eller literær Udvikling; man hævdede, at enhver Glansperiode saavel i Literatur som i almindelig Kultur beroede paa to Faktorer: fremmed Paavirkning og selvstændig Tilegnelsesevne. Havde ikke den græske Kultur modtaget sine Impulser fra Asien og Ægypten? Havde ikke Romerne gaaet i Skole hos Grækerne? Havde ikke Renaissancens store Kulturfornyelse havt sine Forudsætninger i det gjenvakte Kjendskab til Oldtiden? Anderledes var det ikke heroppe i Norden heller. Man havde deklameret om de lange norsk-islandske Vinteraftener som Hovedaarsag til den Vekst, Literaturen tog heroppe. "Som om der ikke var andre Steder i Verden, hvor der var lange Vinteraftener, og hvor der dog ikke havde udviklet sig nogen Literatur," husker jeg engang, Ernst Sars bemærkede. Nei, det var nok netop Forbindelsen med Udenverdenen, som var med om at skabe det literære Liv, paa samme Tid som det var de eiendommelige Samfundsforhold, der gav dette Liv sit originale Præg. Herpaa beror hele den literære Udvikling, som begyndte i Norge og endte paa Island, hvor den havde sin Blomstring.

HENRIK JÆGER.

45. ISLAND.

Yderst mod Norden lyser en Ø
klar gennem Isslag og Taage,
der ved en Bjergild, som aldrig kan dø,
Oldtidens Billeder vaage —
derfra gaar Sagnet vidt over Sø
som en Maage.

Op til det sælsomme Eiland drog
først vore herlige Fædre.
Med sig fra Norge de Høisædet tog
for at opreise det bedre.
Norrøna-maal de i ensom Krog
skulde hædre.

Medens det synkende Nordens Magt
deltes og maatte forsage,
blev der paa Island bevaret og lagt
Livssæd for kommende Dage.
Der nu et Tegn paa Stammernes Pagt
staar tilbage.

Skjönt vore Frænder bag is-dækte Mur
lyde maa fremmede Love,
kan de dog sende til Norges Natur
Længselens Kvad over Vove.
Hjemligt det naar til os som en Lur
dybt fra Skove.

ANDREAS MUNCH.

46. VIKINGETIDENS SEDELÆRE.

I Sagafortællingerne om vore Forfædres Liv hjemme og ude møder vi et tappert og haardført Krigerfolk, der trods al sin Raahed og Vildskab, al sin Selvraadighed, Egennytte og Hevngjerrighed og alt sit Overmod fortjener og vinder Sympati. Thi i Virkeligheden er det ydre frastødende Præg ingenlunde altid et Dække over et tilsvarende Væsen. Stivhed og Ufølsomhed, parret med en god Del Selvgodhed, er det mest fremtrædende Drag i det norske Folks Karakter under Vikingetiden. Nordmanden brugte aldrig mange Ord, men handlede desto kraftigere. Han klagede aldrig over en tilføiet Uret, men hevned den til Gjengjæld med saa meget større Eftertryk. Han lagde

med den roligste og ligegyldigste Mine af Verden de mest indgribende Planer, men røbede dem ikke, før Tiden var inde. Han havde lige vanskeligt for at ytre sin Glæde eller sin Sorg over det, som maatte møde ham. Et koldt og roligt Ydre dækkede ofte over et Sind, der kunde være sønderrevet af de tungeste Sorger eller opfyldt af de vildeste Lidenskaber.

Det samme høihjertede Drag, som man har fundet hos den nye Verdens vilde og rovgjerrige Stammer, vil man i langt rigere Maal finde hos vore Forfædre: ophøiet Selvbeherskelse, Trofasthed i Venskab og Kjærlighed, ædelmodig Gjestfrihed og Gavmildhed. Hertil kommer endnu en fin Sans for Ret og Orden, der dog stundom kunde gaa over til en overdreven Fasthængen ved retslige Former.

Nogle af disse særegne Træk skal her anføres. Naar unge Mænd havde henlevet sine Barndomsdage sammen i Venskab og Enighed eller paa anden Vis havde lært at elske og agte hinanden, indgik de stundom Fostbrødreleg, idet de blandede sit Blod sammen og kaldte Æserne til Vidne paa, at de vilde dele ondt og godt, Medgang og Modgang. At bryde Fostbrødrelegatet ansaaes for det største Nidingsverk.

Stundom var Venskabet saa varmt, at den ene Ven ei vilde overleve den anden. Landnamsmanden, den norske Høvding Ingemund Thorsteinsson, der havde bosat sig i Vatsdalen paa Island, levede her i det fortroligste Venskab med to andre Nordmænd, Eyvind Sørkver og Gaut, som boede lige i Nærheden af ham. Da Ingemund blev dræbt, og Budskabet om hans Død kom til Eyvind, kastede denne sig paa sit Sverd og bød sin Søn underrette Gaut om, hvad han havde seet ham gjøre. Da Gaut hørte det, sagde han: "Ingemunds Venner sømmer ei Livet," og fulgte straks Eyvinds Eksempel.

Et af de vakreste Drag i de gamle Nordmænds Karakter var deres Gjestfrihed. Den, som viste en reisende

bort fra sit Hus, ansaaes for en Gnier og blev Gjenstand for Bygdesnak. Men den, om hvem det hed, at "han husede rig og fattig," eller "at alle fandt Gjestfrihed hos ham," ansaaes for en gjæv Mand. Gjestfriheden havde ogsaa sine Love. Det var uanstændigt af Husbonden at udfritte en Gjest om hans Erende, før han selv kom frem med det. Paa den anden Side var det upassende af Gjesten at blive mere end tre Dage paa et Sted, naar han ikke havde faaet Husbondens Anmodning om at blive der længere. Man har ogsaa Eksempler paa en overdreven Gjestfrihed. En Kone fra Nordland ved Navn Geirrid drog over til Island og nedsatte sig der. Hun byggede sin Skaale tvers over Alfurveien; selv sad hun i Døren og indbød alle de veifarende om at træde indenfor og tage tiltakke hos hende. Inde i Skaalen holdt hun altid fuldt opdækket Bord. En Nordmand, Thorbrand, som ogsaa var flyttet ud til Island, lod bygge et Ildhus saa stort, at alle, som reiste gennem Dalen, hvor han boede, kunde fare med sine kløvbelagte Heste derigjennem, og Mad stod da rede for alle og enhver.

Det er et Træk af vore Forfædres Høimodighed, som oftere vender tilbage i Sagaerne. Det ansaaes uværdigt for enhver ærekjær Mand at lade Frænder ligge dræbte eller selv at taale Fornærmelser uden at faa Bod eller søge Hevn for det. Der var mange, som lod haant om at "bære Faderhevn i Pungen," det vil sige opgive Blodhevn, naar Drabsmanden tilbød Bøder; men der var ogsaa mangan gjæv Mand, som skaanede Drabsmandens Liv mod at faa en rundelig Bod, helst naar ansete Mænd optraadte som Mæglere. Ofte blev der herved Ende paa stadig gjentagne Ættedrab.

Der er intet, som bedre belyser Asatroens Moral, end det gamle Kvæde Havamaal, der i korte fyndige Tanke-sprog sammenfatter de Begreber om en fornuftig og værdig Livsførelse, som i Tidens Løb havde udviklet sig

hos de gamle Nordmænd. Disse Livsreglers Indhold kan i Korthed gjengives saaledes:

Der findes kun faa Ting i Verden, som har Bestandighed. "Fulde Forraadshuse jeg saa hos Rigmandens Sønner; nu gaar de med Tiggerstaven. Saa er Rigdom som Øiets Blik, den er ustadigst af Venner." "Gods forgaar, Frænder dør, selv dør man ogsaa. Men et hædret Navn dør aldrig for den, det erhverved." "Gods forgaar, Frænder dør, selv dør man ogsaa; men et ved jeg, som aldrig dør: Dommen om enhver død."

Den er derfor bedst stillet, som ikke trænger til andre. "Eget Bo er bedst, skjønt lidet det er; enhver er Herre i sit Hjem. Eier man kun to Gjeder og et vidjetækt Hus, det er dog bedre end Bøn." Thi "blodigt er Hjertet hos den, som skal tigge sig Mad i hvert Maal." "Toet og mæt bør til Ting man ride, om man end ei er staseligt klædt. Ved Sko og Brok bør ingen sig skamme, ei heller ved sin Hest." "Aarle skal den opstaa, som Arbeidere har faa, og se til sit Verk. Mangt hindrer den, som Morgenens bortsover; den halve Rigdom beror paa Raskhed." "Sjelden faar liggende Ulv Føde eller sovende Mand Seier." Men "ingen Sot er værre end den, med intet at være tilfreds." "Trofastere Ven faar en aldrig end meget Mandevid." "Lykkelig er den, som selv besidder Lov og Vid, medens han lever. Thi onde Raad har man ofte hentet af andens Bryst." Trænger man til andres Raad, bør man lytte til de erfarnes. "Ad den graahaarede Taler aldrig du le! Ofte er godt, hvad de gamle taler; ofte fra skrumpne Belg kommer forstandige Ord."

Venskab er nyttigt; men man maa være forsigtig ligeoverfor den, man vælger til Ven eller gjør til Uven. "Laster og Dyder bærer Menneskets Sønner blandede i sit Bryst. Ingen er saa god, at ei Lyde ham følger, ingen saa ond, at til intet han duger." Man skulde sørge for at omgive sig med en fast Kreds af tro Venner: "Det Træ

hentørres, som i Torpet staar; ei dækker det Bark eller Bar. Saa er den Mand, som ingen elsker; hvi skal han længe leve?" "Sin Ven skal man være en Ven, ham og hans Ven. Men ingen bør være sin Vens Fiendes Ven." "Alt er bedre end utro at være. Ei er den ens Ven, som alt efter Munden ham snakker." "Har du en Ven, hvem du vel tror, og vil du godt af ham nyde, dit Sind skal du veksle med hans, Gaver med ham veksle og tidt ham besøge." "Men har du en anden, som du ei tror vel, og vil du dog godt af ham nyde, fagre Ord skal du tale, men falskelig tænke og Løgn med løs Tale gjengjælde." "Med Vaaben og Klæder skal Venner hinanden glæde. Givende og gjengjældende er længst Venner, hvis alt gaar godt." "Bryd aldrig ubesindig med din Ven; Sorg æder Hjertet, hvis du ei har en, hvem du kan aabne din hele Hu." "Gjør din Vens Ulykke til din egen; men giv ei dine Fiender Fred." "Kjærlighed blusser klarere end Flammen fem Dage blandt falske Venner; men den slukkes, naar den sjette kommer, og alt Venskab er ude." "Uklog Mand tror, at alle sødtalende er hans Venner; det erfarer han, naar han kommer til Tinge, at faa fremmer hans Sag."

Ligeoverfor Kvinder maatte den største Forsigtighed vises: "Vælger du dig en god Kvinde til forlystende Samtale og til at have Glæde af, fagert skal du love og fast blive." Men man maatte komme i Hu, at "Møens Ord bør ingen tro, ei heller Konens Tale. Thi paa rullende Hjul deres Hjerte blev skabt og Ustadighed lagt i deres Bryst."

Lykken beroede ganske paa den Maade, hvorpaa enhver opførte sig hjemme og ude. "Hjemme glad bør Husbonden være, gjestfri og klog." "Glad og gavmild skulde enhver være indtil sit Livs Ende." "Udskjæld ei Gjesten og jag ham ei paa Dør! Gjør vel mod de fattige." "Ild behøver den, som ind er kommen og er kold om sine Knæ. Mad og Klæder har den Mand behov, som over Fjelde

har faret. "Vand behøver den, som til Maaltid kommer, Haandklæde og gjestfri Indbydelse, et velvilligt Sind, Ord og Gjensvar." Naar man færdedes ude, skulde man iagttage Forsigtighed i et og alt: "Fra sine Vaaben paa Marken man en Fodsbred ei vige; thi uvisst er at vide, naar paa Veie ude Spydet behøves." "Den varsomme Gjest, som til Maaltid kommer, ødsler ei med Ord, lytter med Øre, skuer med Øie; saa føler den kloge sig for." "Taaben glør, naar som Gjest han kommer, mumler eller hænger; faar han sig en Drik, hans hele Sind er aabent." "Fuld nok taler den, som aldrig tier med ufornuftige Ord. Fremfusende Tunge, hvis den ei tæmmes, tidt galer sig selv til Fortrød." "Værre Byrde paa Veien ingen bærer end umaadelig Drik." "Glemsels Heire over Drikkelag svæver og stjæler Mænds Forstand." "Hjorden ved, naar hjem den skal, og gaar da fra Græsning; men uklog Mand kjender aldrig sin Maves Maal." "Ei Mø skal du lokke eller Mands Kone eller til Kaadhed dem egge."

Alting er forud bestemt. Derfor "taus og betænkssom bør Fyrstens Søn være og djerv i Kamp." "Frygtsom Mand tror sig at skulle leve stedse, naar han vogter sig for Kamp; men Ælden giver ham ingen Fred, om end Spydene sparer ham." "Uklog Mand vaager alle Nætter og grubler over alt; da er han mødig, naar Morgenens kommer, og Sorgen som den var."

Den Maade, hvorpaa disse Visdoms- og Levereregler opfattedes og efterlevedes, maa have været meget forskjellig, alt efter hvørs Tænkesæt og Livsvilkaar. Det tør dog antages for sikkert, at de deri udtalte Anskuelser i Oldtiden har havt almengyldig Betydning for vort Folk, saa at de efterhaanden trængte sig ind i dets Karakter og Bevidsthed. Maaske kan endnu trods de mange Aarhundreder, som ligger imellem, ikke saa ganske faa Drag lade sig gjenkjende.

O. A. ØVERLAND.

47. DEI VIL ALTID KLAGA OG KYTA.

Dei vil altid klaga og kyta,
 at me ganga so seint og so smaatt;
 men eg tenkjer, dei tarv inkje syta;
 me skal koma, um inkje saa braadt.

5. Ja, det skyt inkje fram, so det dunar,
 som no ingen kann undrast uppaa;
 men det munar daa jamt, ja det munar,
 so det stundom er Hugnad aa sjaa.

- Lat det ganga fram, lat det siga!
 10. berre eit eg ynskjer og bed:
 at me inkje so høgt maatte stiga,
 at me gløyma vaar Fedra-Sed.

- Lat oss inkje Forfederne gløyma
 under alt, som me venda og snu;
 15. for dei gav oss ein Arv til aa gjøyma,—
 han er større, enn mange vil tru.

- Lat det merkast i meir enn i Ordi,
 at me halda den Arven i Stand,
 at, naar Federne sjaa att paa Jordi,
 20. dei kan kjenna sitt Folk og sitt Land.

IVAR AASEN.

1. de...klage...mukke. 2. vi gaar saa sent...langsomt. 3. jeg tænker...behøver ikke (at) være bekymret. 4. komme, om ...hastigt. 5. skyder...fremad...drøner. 6. nu...undres paa. 7. skrider (fremad) dog jevnt. 8. Glæde at se. 9. lad...sige (skride langsomt). 10. bare ét...ønsker...beder. 11. høit...stige. 12. glemme vor Fædrene-sed. 13. os...Forfædrene. 14. vender...snur. 15. en....gjemme. 16. den...end...tro. 17. merkes...mer...Ord. 18. holder. 19. ser tilbage...Jorden. 20. kjende...sit.

48. FORFEDERNE.

Her ser eg fagre Fjord og Bygdir,
 som mange gamle Kjæmpur bar,
 med mange slike store Dygdir,
 at tidt me tru, det Gudar var.

5. Dei Ord, dei til os hava skrivit,
 dei glima som i Soli Dogg;
 for Tanken kvast dei gjekk paa Livet
 som Mannen sin med harde Hogg.

- Dei kjerleg Leik og Lengtan kjende,
 10. og aatte denne Livsens Glod.
 Dei vermde vel, men meir dei brende,
 og seig som Soli ned i Blod.

- I myrke Villa tidt dei ravad,
 men endaa er det sanne Ord:
 15. Dei aatte det, som du maa hava,
 um eingong du skal verta stor.

- Sit Blod som Vatnet burt dei øydde,
 med Leik sit Hjartesaar dei saag;
 ja endaa i den Stund, dei døydde,
 20. paa Tunga Vit og Løgi laag.

AASMUND OLAVSSON VINJE.

1. Bygder. 2. Kjæmper. 3. slige...Dyder. 4. Guder. 5. har skrevet. 6. glimre...i Solen Dugg. 7. hvast...gik. 8. haarde Hugg. 9. kjærleg Leg...Længsel kjendte. 10. eiede... Glød. 11. varmede (blev ivrige)...brændte. 12. seg. 13. mørk Vildelse...ravede. 14. endda...sande. 15. have. 16. om engang...vorde. 17. Vandet bort...ødte. 18. Hjerte-saar...saa. 19. døde. 20. Tungen Vid...Spøg.

“Skal alle ganga med kvita Hender,
 so kjem det Armod i manga Grender.”— AASEN.

49. VAARDAG.

Aa nei for Himmel rein og klaar!
 Aa sæle meg, no er det Vaar!
 No spelar Liv um Land og Strand;
 aa sæle meg, at upp eg vann!

5. Aa nei, for Dag vor Herre gav!
 So skirt um Fjell, so svalt i Hav!
 So linn ei Luft, so høgt um Haug!
 Og dette sæle Solskinslaug!

- Aa nei, eg høyrer Lærka slaa
 10. upp under bleike Himmelblaa!
 Mot Kvelv ho stig med Songen sin;
 snart naar ho visst i Himlen inn.

- Sjaa Maagen ror fraa klaare Nut
 i stille Tak mot Have ut;
 15. og Fugl det kvitrar, kved og syng
 i Tun og Tre, i Lund og Lyng.

- Og aa, som Soli lognar trygg
 som Varmeflaum um Barm og Rygg!
 Og gjenom all den milde Dag
 20. det mjuke, salte Havsens Drag!

Det brydder Straa, det sveller Knupp,
 og Sevja stig i Tree upp;
 ein Daam det vaknar søt og tung....
 Aa sæle meg, som er so ung!

ARNE GARBORG.

1. ren...klar. 2. mig. 3. spiller. 4. op...vandt. 6. skjært
 ...Fjeld, 7. lind (mild) en. 8. Solskins-bad. 9. hører Lerken.
 10. blege. 11. mod (Himmel-)Hvælv hun stiger...Sangen. 12.
 ind. 13. fra. 14. Tag...Havet ud. 15. kvidrer, kvæder...syn-
 ger. 16. Gaard...Træ. 17. gjør det lunt og trygt. 18. Varme-
 flom...Ryg. 19. gjennom al. 20. myge (bløde) Træk. 21. spirer
 Skud...svulmer Knop. 22. Sevje...Træet. 23. Duft...vaag-
 ner sød.

50. THORD FOLESON.

Dei stod paa Stiklestad,
fylka til Strid,
den gamla og so
den nya Tid,

5. det, som hadde vore,
mot det, som skulde vetta,
det, som skulde stiga,
mot det, som skulde detta.

- So drog dei Sverdi
10. i sama Stund,
den bjarte Kong Olav
og den graa Thore Hund.
Og Hærrope dunde,
so Jordi ho dirrad,
15. og Spjoti dei suste,
og Pilarne svirrad.

- Men so er det sagt,
at ein gasta Kar,
Thord Foleson, Merket
20. hans Olav bar.
Og denne Thord Merkesmann
skulja me minnast,
solengje i Noreg
Merkesmenn finnast.

25. Daa Thord han kjende,
han Banasaar fekk,
der fram i Striden
med Merket han gjekk,
daa støyrdde han Stongi,
30. so hardt han kunde,
i Bakken ned,
før han seig innunde.

- Og gamla Soga,
 ho segjer so,
 35. at Thord han stupte,
 men Merket det stod.
 Og soleis maa enno
 den kunna gjera,
 som Framgongs-Merke
 40. i Noreg skal bera.
- Mannen kan siga,
 men Merket det maa
 i Noreg si Jord,
 som paa Stiklestad, staa.
45. Og det er det stora,
 og det er det glupa,
 at Merket kan standa,
 um Mannen maa stupa.

PER SIVLE.

2. fylket. 3. gamle. 4. nye. 5. været. 6. vorde. 8. falde.
 9. Sverdene. 10. samme. 11. lyse. 13. Hær-raabet drønte. 14.
 dirrede. 15. Spydene. 16. Pilerne svirrede. 18. prægtig. 22.
 skal...mindes. 23. saa længe...Norge. 24. Merkes-mænd
 findes. 26. Bane-saar fik. 29. nedrammede...Stangen. 30.
 haardt. 32. sank ned. 33. Sagaen. 34. hun (den) siger. 37.
 saaledes...endnu. 38. kunne gjøre. 39. Fremgangs-merket.
 40. bære. 41. Manden. 43. Norges Jord. 45. store. 46. ædle.
 47. staa. 48. stupe.

“Gud signe Norigs Land,
 kvar Heim, kvar Dal og Strand,
 kvar Lund og Lid.
 Han lat’ det aldrig døy,
 han verje Bygd og Øy,
 han verje Mann og Møy
 til evig Tid.” — GARBORG.

NOTES.

The numbers in heavy-faced type are references to sections of the Grammar. Other isolated figures indicate numbers of the selections in the Reader.

Musical Accent.—As an introductory note to the Reader it may be of interest to consider briefly a peculiarity of spoken Norwegian known as “musical accent,” or inflection. All nations sing in their speech, and in Norwegian this musical quality, or intonation, especially in some of the dialects, is very marked. It is most easily explained in connection with what in English we call “inflection.” This relates to the bends and slides of the voice in reading and speaking. This sentence-inflection is in Norwegian called *Tonefald*. But in Norwegian, inflection also relates to individual words independently of the sentence, and is then called *Tonelag*, which we may designate “word-inflection.” This word-inflection is different from word-stress or accent, for which see 3. As in English many words or parts of speech having the same form or spelling are distinguished by accent alone, so in Norwegian the signification of many words or forms that otherwise are identical are alone distinguished by word-inflection. This is fundamentally determined, not by shades of meaning, but by etymological considerations, and hence, as noted above, is heard in individual words; that is, inflection in this sense comes under the head of orthoepy, while, as in English, inflection that has to do with shades of meaning in a sentence, comes under the head of expression. This orthoepic or word inflection in Norwegian is simple or compound.

The simple inflection (*enkelt Tonelag*) corresponds essentially (in quality, but not in significance) to the English rising inflection. The voice begins somewhat low, and then rises a musical third or fourth to the natural pitch of the voice. This is by Norwegian

grammarians called the monosyllabic inflection (*Enstavelses-Tone-lag*), as it is fundamentally characteristic of monosyllabic words, although not strictly confined to them, as we shall see. The simple inflection is given: 1) To words that are monosyllabic; as *Sol*, sun; *Sval*, hall; *Hest*, horse; *ja*, yes. 2) To monosyllabic words with the post-positive article in the singular; as, *Sol-en*, the sun; *Sval-en*, the hall; *Hest-en*, the horse. 3) To words or forms that originally (that is, in Old Norse) were monosyllabic; as *Bønder* (O. N. *bændr*), peasants; *Nætter* (O. N. *nætr*), nights; *Bøger* (O. N. *bækr*), books; *bryder* (O. N. *brytr*), breaks; *finder* (O. N. *finnr*), finds. To this third group belong especially those plural forms of nouns that are formed by umlauting the vowel and adding *r* or *er*, and also the present tense of most strong verbs. The principal strong verbs that have, by exception, the compound inflection in the present tense are; *beder*, asks; *lader*, lets; *bliver*, becomes; *giver*, gives; and *tager*, takes. (In their abbreviated forms (161) these verbs of course have the simple inflection). On the other hand, the presents of some weak verbs have the simple inflection, due to the fact that in Old Norse (and also in the Norwegian dialects of to-day) they are strong. The most common verbs to which this applies are: *dræber*, kills; *læser*, reads; and *skinner*, shines.

The compound inflection has the nature of a circumflex accent. In this the voice begins on the natural pitch, and usually glides down a musical third in the first syllable, and then rises a fourth in the second. Or, if the word has more than two syllables, the voice glides down a musical second in the first syllable, then rises a second in the second syllable, and another second in the third, and so on. The compound inflection is given: 1) To dissyllabic words, excepting those that come under 2 and 3 above; and 2) to polysyllabic words, excepting those that come under 3 above. Ex.: *Maane*, moon; *Læge*, physician; *Sønner*, sons; *senere*, later; *Hestene*, the horses.

In regard to both the simple and compound inflection it may be said that there is no hard and fast rule as to the length of the musical intervals. They vary from a second to a fourth, differing in various parts of the country, and changing, too, with the animation of the speaker, for in vivid discourse the intervals are more marked.

The following partial list will indicate some forms that would seem to be identical in pronunciation, but which in reality, and according to rule, have different inflections:

Simple.	Compound.
<i>Bund-en</i> , the bottom.	<i>bunden</i> , bound.
<i>bærer</i> , bears (carries).	<i>Bærer</i> , bearer.
<i>Bønder</i> , peasants.	<i>Bønner</i> , prayers.
<i>Gjeder</i> , (O. N. <i>geitr</i>), goats.	<i>Gjæter</i> , herdsman.
<i>graver</i> , digs.	<i>Graver</i> , grave-digger.
<i>Haar-et</i> , the hair.	<i>haaret</i> , hairy.
<i>Kok-ken</i> , the (man) cook.	<i>Kokke-n</i> , the (woman) cook.
<i>læser</i> , reads.	<i>Læser</i> , reader.
<i>løber</i> , runs.	<i>Løber</i> , runner.
<i>skriver</i> , writes.	<i>Skriver</i> , writer, clerk.
<i>Soal-en</i> , the hall.	<i>Svale-n</i> , the swallow.
<i>sætter</i> , sets.	<i>Sætter</i> , compositor.
<i>Tømmer</i> , (O. N. <i>tímbr</i>), timber.	<i>Tømmer</i> , reins.

I. Faderen.—This model of a short story was published in 1860, in a volume entitled “Smaastykker” (Short Stories), of which Hjalmar Hjorth Boyesen says: “It contains, in spite of its unpretentiousness, some of Bjørnson’s noblest work. I need only mention the masterly tale “The Father,” with its sobriety and serene strength. I know but one other instance of so great tragedy, told in so few and simple words.” The extreme simplicity of this tale should not deceive the student into an underestimation of its artistic merits. Its peculiarly pithy and suggestive style should be carefully noted. For sketches of Bjørnson’s life, see the introduction to Rasmus B. Anderson’s translation of “Synnøve Solbakken,” and Boyesen’s “Essays on Scandinavian Literature.” See also Notes to 4 and 12.

P. 132. *Det vil sige, that is to say.*—P. 133. “*Er der ellers noget?*” . . . *Tord*, see 217.—*Ved det nok, I know it.*—*Den Tofte*n, see 36, c.—*som skulde han komme op igjen* = *som om han skulde etc., as if he were to rise again.*—P. 134. *Det kunde vel*, see 186.—*Det var mange Penge*, a common idiomatic use of the past tense for the present.

N. B.—The special attention of the student is called to the fact that in case a word cannot be found in the Vocabulary, the List of Verbs at the end of the volume should be consulted. Thus, in the first selection, forms like *stod*, *saa*, *gik*, *tog*, *taug* and *fik*, do not appear in the Vocabulary; they are past tenses of strong verbs, and the infinitives, which do appear in the Vocabulary, may be ascertained by referring to the List of Verbs.

2. Per og Paal og Esben Askelad.—This is a story from the remarkable fund of Norwegian folk-lore tales gathered by Asbjørnsen and Moe about the middle of this century from the lips of the peasantry. These stories proved to be epoch-making in Norwegian literature, not only on account of the new material that they offered for poetic treatment, but also on account of the faithfulness and artistic excellence of the re-telling. It was the study of these popular tales and the Old Norse Sagas that gave Bjørnson the simplicity and directness of his literary style.

The hero in many of these stories is Esben, dubbed "Askelad," one who pokes about the ashes and blows up the fire. The Scotch word "Ashiepatle" would seem to be an equivalent, and is preferable to "Boots," the word used in Sir George Webbe Dasent's English translation of these stories. In Norway the term Askelad is commonly applied to the youngest of the family. In the folk-lore stories he is Cinderella's own brother,—the incarnation of success. He succeeds, not by virtue of a magic lamp, like Aladdin, but by dint of patient waiting for the opportune moment, when his latent powers are aroused. Until that time comes his home is a hut, his throne the hearthstone. "But he has in him that deep strength of character and natural power upon which the good powers always smile. He is the man whom heaven helps, because he can help himself. * * * In this way does the consciousness of a nation, and the mirror of its thought, reflect the image and personification of a great moral truth, that modesty, endurance, and ability will sooner or later reap their reward, however much they may be degraded, scoffed at, and despised by the proud, the worthless and the overbearing." See introductory essay on the origin and diffusion of folk-lore tales in Dasent's "Popular Tales from the Norse."

P. 134. Naalen paa Kroppen, a stitch to his back.—P. 135. **at de fik ud i Verden**, supply the verb *gaa* after *fik*; see 144. **lagde ... afgaarde, started off.**—P. 136. **Brødrene hans**, see 76, c.—P. 137. **han Per og han Paal**, see 195.—P. 138. **han kunde lært**, see 219.—P. 139. For the retention of final *e* in the imperative form *silre*, see 124. For the ellipsis in **og den til at rinde**, see 220.

3. Den norske Bonde.—The author of this poem (of which only the first half is here printed), was born in 1761 and died in 1821. This selection is the only one in the Reader, excepting also 11, that was not written in this century. It has been chosen to illustrate that independent and self-reliant spirit in the Norwegians that found its modern culmination in the declaration of independence in April, 1814, and the subsequent adoption of a free constitu-

tion, May 17, 1814. See 40. Zetlitz was a member of the famous "Norwegian Society," which Edmund Gosse, the English critic, has characterized as "that evil genius and yet, in a measure, protector of the literature it presumed to govern," and which "for more than forty years had scattered thunderbolts from its rooms at Copenhagen, and ruled the world of letters with a rod of iron." (Northern Studies). Zetlitz was known as "*Glædens muntre Sanger*." He delighted to sing the simple joys of humble life. The last twenty years of his life he served as a clergyman in an obscure Norwegian parish.

P. 139. *spørge ad* = *adspørge*.—*gi'r* = *giver*.—P. 140. *og mon den mere Styrke fik*, and *I wonder if he received more strength*. The spacing in *den* indicates emphasis.

4. *Öyvinds Sang*.—This spirited song is one of the many fine lyrics scattered throughout Bjørnson's peasant tales. Of these tales Edmund Gosse says: "Through these romances there blows a wind as fragrant as the odor of the Trondhjem balsam-willows, blown out to sea to welcome the newcomer; and just as this rare scent is the first thing that tells the traveler of Norway, so the purity of Bjørnson's novelettes is usually the first thing to attract a foreigner to Norwegian literature." "*Öyvinds Sang*" is found in "*En glad Gut*" (A Happy Boy), published in 1860. Horace Scudder, in the *Atlantic Monthly* for Feb., 1891, cites this story as an admirable study in the nature of a child. He speaks of Bjørnson's having "that insight into a child's mind which seems to be a special gift to Scandinavian writers." For a list of the various English translations of Bjørnson's works, see Boyesen: "*Essays on Scandinavian Literature*," p. 104.

P. 140. *straks . . . høie*, as soon as it gets a gleam (of light) from on high. *blaaner . . . Hvælv*, there is an expanse of blue sky, lit. 'there appears blue an extended vault;' the verb *blaaue* has no equivalent word in English.—P. 141. *gjærende Kræfter*, forces in embryo or germs of life.

5. *Gudbrand i Lien*.—This, like 2, is one of the folk-lore stories from Asbjørnsen and Moe's collection. With special reference to this selection, Dasent says: "In no other collection of tales is the general tone so chaste, are the principles of morality better worked out, and right and wrong kept so steadily in sight. The general view of human nature is good and kindly. The happiness of married life was never more prettily told than in "*Gudbrand on the Hillside*," where the tenderness of the wife for her husband weighs

down all considerations; and we all agree with Jørgen Moe that it would be well if there were many wives like Gudbrand's.

P. 141. **klave-bundne Kjör**, *cows*, lit. 'collar-bound cows.'—P. 142. **til det led . . . Dagen**, *until it was late in the day*; see *lide*, to wear on.—P. 143. **God Kveld**, coll. for **God Aften**.—P. 144. **lave til**, *prepare*. **skrub-sulten**, *hungry as a wolf*.—P. 145. **Gud ske Lov**, see 203.

6. **Ved Aarskiftet**.—The author was born in 1853. He has written poems, dramas, stories and sketches. His "Eventyr og Historier" (Tales and Stories), published in 1892, contains stories that will rank with Asbjørnsen and Moe's. The one entitled "Trolldjo" is a masterpiece.

For the special significance of the colon as used in this selection, see 229 and 230; and for the abbreviated verbs **tar** and **gir**, see 161.—**naar den er vorden**, *when it has come* (lit. *become*); *vorden* is used only in the higher styles of composition; the usual form for 'become' is *blive*.

7. **To sterke**.—The author of this exquisite tale is a young writer that has recently won recognition for his novels and sketches. This selection was published in 1892.

For the endings of weak verbs as used by this author, see 110, a.—P. 146. **var de sluknet**; in this phrase *sluknet* should have the plural form *sluknede* to agree with the subject, but see 114, a.—P. 147. Note the omission of the verb in the first sentence; the situation is merely suggested. **snart . . . snart**, *now . . . now*. **Saa smukt hun taler**, *how beautifully she speaks*. **som syntes hun**, *as if she thought*.—P. 148. **det der**; *der* is a colloquialism.

8. **Fædrelandssang**.—In Bjørnson's "Digte og Sange" this poem is given under the title "Sang for Norge," but the title used in the Reader is now more common, as the poem has become the national hymn of Norway. It was written in 1859. A majestic air composed for it by Bjørnson's young nephew Rikard Nordraak (1842—1866), has no doubt aided in making the poem so familiar to all Norwegians. But it is, in spite of some flaws, a very vigorous poem, independently of its musical setting. There is a solemn swing to it that strongly appeals to the Norwegian mind. The first lines give a rugged outline of the country, and the rest is a suggestive and inspiring epitome of Norwegian history.

P. 148. **Saga-nat**, *historic past*, lit. '*saga-night*,' a reference to that glorious epoch of Old Norse history embalmed in the "Sagas

of the Kings of Norway," written by the Icelandic historian Snorre Sturlasson (1178-1241). The historical personages referred to in the second stanza are: **Harold** the Fairhaired, who united under his scepter all the petty kingdoms of Norway in 872; **Haakon** the Good, a son of Harold; he attempted to introduce Christianity, restored to the peasants their udal rights (*Odel*), and established a system of signal-fires to be lighted at the approach of an enemy; **Ölvind**, a famous skald or court-poet; **Olaf** the Saint (d. 1030), whose death was the final doom of heathendom; **Sverre** Sigurdsson (d. 1202), a democratic king, who successfully defied the authority of the Church of Rome. **Tordenskjold** (1691-1720) was the greatest naval hero Scandinavia has ever produced; his original name was Peter Wessel; he was dubbed 'Thunder-shield' by the Danish king for his valiant services in the war against Charles XII. of Sweden. **men det kom igjen, but it was not in vain.**—P. 149. The fourth and fifth stanzas have reference to the political events of 1814, when the union with Denmark was dissolved, a free constitution was adopted, and a union with Sweden effected. **Fienden**, etc., refers to the war with Sweden in the summer of 1814 before the union was consummated, Nov. 4, 1814. **söderpaa, southward**, i. e. to extend the hand of brotherly love to Denmark; a reference to the period of "Scandinavianism;" see Notes to 36.

9. Gamle Hans Grenader.—This is an original story by Jørgen Moe,—not a folk-lore story like 2 and 5. Moe was born in 1813. Even while a student at the university, he devoted his leisure to the collection of folk-lore stories, working with Asbjørnsen. In 1853 he gave up literature as a vocation to become a clergyman. He was eminently successful in his new work, and in 1875 became a bishop. He died in 1882. Besides folk-lore stories and various sketches on the significance of folk-lore literature, Moe has published two small volumes of poems, and a series of short stories, of which this selection is one.

P. 150. **Reveille**, pronounced as in French, *re-vei*. For the pronunciation of **Sergeant**, see 3 and 19, c.—P. 151. **om den Tid, han laa ude**, of the time when he was in camp. **i 88 og i 8 og 9**, in 1788 and in 1808 and 1809, dates of wars between Denmark-Norway and Sweden. **den gemene**, a private. **din Hvalp**, see 197.—P. 152. **Nu vil Svensken . . . over**, now the Swedes are inclined to shoot too high.—P. 153. **efter Foreningen**, after the union, i. e. between Norway and Sweden in 1814. Neither Sweden nor Norway has been engaged in war since that time, but Hans is determined to

maintain the military superiority of the Norwegians over the Swedes at any cost.—P. 154. *bare de faar se dig*, *at the mere sight of you*, lit. 'if they merely get to see you.' *Men den tör vel vokse*, *but possibly it may grow*, see 143.—P. 155. *Bid bedre op*, *guess again*, lit. 'bite higher up.'—P. 156. *höist nödig*, *very unwillingly*.—P. 157. *drage Veiret*, *take breath*. *det bar bort*, *off he started*, lit. 'off it bore.'—P. 158. *Hunden var ikke at se*, see 206. *Opsyn*, this word means 'inspection' or 'surveillance,' but in Hans's mouth it seems to mean 'bearing,' 'command.'

10. *Agnes*.—This lyric is taken from Ibsen's great dramatic poem "Brand," published in 1866. This selection with its airy grace does not in any way serve as an illustration of the general character of "Brand," which on the whole is somber and fraught with "abstruse thinking." It is, however, the only part of the poem that may be detached from the context without serious loss. "Brand" is one of the *great* works of Scandinavian literature. Says Herford: "Together with its still more splendid and various, yet completely dissimilar, successor, "Peer Gynt," "Brand" marks an epoch in Scandinavian literature. A large majority of those who know the original believe that it marks an epoch in the literature of Europe. Nothing in English literature in the least resembles this work, which is nevertheless peculiarly fitted to impress and to fascinate the English nature. But those who can imagine the prophetic fire of Carlyle fused with the genial verve and the intellectual athleticism of Browning, and expressed by aid of a dramatic faculty to parallel which we must go two centuries backward, may in some degree understand that fascination." William Morton Payne, the most competent Ibsen critic in America, says of it: "There are few more impressive things any where in literature. * * * To me at least, this work has for nearly twenty years been a source of consolation and inspiration. I have often recurred to it, and each time with a deepened sense of its almost matchless energy and elevation." A good metrical translation of "Brand" into English, with an exhaustive and admirable introduction, by C. H. Herford, Professor of English Language and Literature in the University College of Wales, was published in 1894. An interesting and highly instructive discussion of "Brand" may also be found in Philip H. Wicksteed's excellent little volume entitled "Four Lectures on Henrik Ibsen," 1892.

In the various poetic extracts from Ibsen in the Reader, his orthography, use of capitals and of the letter *d* for *aa*, have been

retained, not only out of respect to this conscientious literary artist, but also to familiarize the student with various orthographical peculiarities of some modern authors. See 14; 19, d; and 31, 4, a.

11. Sankt Matthæus's Evangelium.—This selection has been made with the two-fold purpose of giving the student a basis of comparison between Norwegian and English as a literary vehicle, and an opportunity of acquainting himself with the classical style and older grammatical forms of the language. Moreover, this selection contains no Norwegianisms, and is therefore pure Danish. It is reprinted from an edition of the Bible published in Christiania in 1885, in which some orthographical modifications occur, especially the elimination of one of the vowels in the double vowels *ti* and *ee*, in words like *Tiid* for *Tid*, *veed* for *ved*, etc., characteristic of the older language.

12. Valg.—These lines were written at the request of a Danish publisher for a verse on one of the months for a calendar. They are very characteristic of Bjørnson. He has himself caused much *Rabalder*, with both tongue and pen, and the result of his tumultuous agitation has usually been as beneficent as an April thunderstorm. For over thirty years he has been in nearly every political or literary combat that the country has had. And they have been numerous. He has done more than any other one man to arouse the political conscience of his countrymen. His national songs are known in every home. He has led the Norwegian people, now chiding, now encouraging, as the schoolmaster in "A Happy Boy," led his *protégé* through the days of happy childhood and disappointed youth into triumphant maturity. As a writer, he has passed through the various phases of modern literary development from the idyllic idealism of the peasant story to the scientific realism of the modern novel. But he has never forgotten that he is a poet. In his literary treatment of the social problems of to-day, he throws upon them the search-lights of modern science, and yet finds nothing in human nature so dark and vile as to dim the hopeful radiancy of his poetic eye. His optimism is of a most sanguine type. This is best seen in his two great novels "Det flager i Byen og paa Havnen," 1884, "Paa Guds Veie," 1889, and in his last great social drama "Over Ævne," 1895.

P. 162. **men at man noget vil, but that we have aspirations. blir . . . til, is . . . born; see blive til.**

13. Slaget ved Svolder, I.—This and the succeeding selection are abbreviated accounts based on the “Saga of Olaf Trygvason,” written by the Icelandic historian Snorre Sturlasson in the 13th century. The best version of this saga is not the one that is printed in “The Sagas of the Norse Kings” (see Anderson’s edition of Laing’s translation), but the one found in the old vellum known as the Flat Island Book. This version gives a most dramatic account of Olaf’s final struggle, and, indeed, the whole saga is a magnificent piece of historical writing. There are a few touches here and there even in these meager re-tellings that suggest the pithy directness and classic beauty of the original saga. An English translation of this saga has recently appeared in “The Saga Library” series, Quaritch, London. An interesting account of the battle of Svolder is given in Boyesen’s “The Story of Norway.” See also Longfellow’s *The Saga of King Olaf* in “Tales of a Wayside Inn.”

P. 162. Svolder, a small island in the Baltic. **Vendland**, a Baltic province.—**P. 163. Ormen Lange**, *the Long Serpent*; **Ormen Skamme**, *the Short Serpent*, names of two of Olaf’s ships. **Tambar-skjælve**, ‘*bowstring-shaker*,’ the sobriquet of Einar, the most famous archer of the North. His life was spared by Earl Erik, who later gave him his sister Bergliot in marriage together with large fiefs. For a further account of Einar and his high-minded wife, see 21 and 22 and Notes.

14. Slaget ved Svolder, II.—**P. 164. selv femtende**, ‘*himself the fifteenth*’, i. e. *himself and fourteen others*, a common turn of phrase in Old Norse.—**P. 165. Kolbjörn Stallare**, *Kolbjörn the marshal*.—**P. 166. Vandraade-skald**, ‘*the troublesome bard*,’ a nickname of Halfred, given him by King Olaf.

Vilhelm Poulsen is the author of a popular work on Norwegian history in four volumes, entitled “*Fortællinger af Norges Historie*,” completed in 1893.

15. Olav Trygvason.—The two preceding sketches give the necessary historical information for the due appreciation of this gem of a poem. It seems to be a favorite with Bjørnson himself, for when he was in this country (1880–81) to lecture to his countrymen, he usually recited it to his audiences before beginning his lecture. It lends itself effectively to declamation. Thus the last two lines of the fourth and fifth stanzas may be rendered with a steady, measured tone suggested by the motion of the waves. Reissiger’s music to this poem for chorus of male voices is a grand composi-

tion, and attracted much attention at the Paris Exposition of 1878, where it was sung by Scandinavian students. The music well expresses the various moods of the poem, especially the increasing consternation on board, due to Olaf's continued absence.

Björnson's spelling of the hero's name has here been retained. In Old Norse, 'Olav' has an 'f' instead of a 'v,' but the 'f' has a 'v' sound. Modern writers prefer 'v,' but in English the 'f' seems preferable. 'Trygvason' should be spelled with 'ss' to be consistent with other names in the Reader. **Erling Skjalgsson** was a high-born chief, the noblest and most powerful representative of the tribal aristocracy. He lived on the estate Sole, near Hafrsfjord, in southwestern Norway. He was married to Olaf's sister Astrid. He was a proud and high-spirited man, and refused to recognize the authority of those who had overthrown King Olaf. He continued in the possession of the large fiefs which he had received from Olaf, lived in royal splendor, exercised the authority of a king in his domain, and finally his claims were confirmed by earls Erik and Sweyn, who were anxious to conciliate Olaf's powerful adherents. He was treacherously slain during the reign of Olaf the Saint, about 1028. For an interesting account of Erling's philanthropic measures as a ruler, see Boyesen: "The Story of Norway," p. 174.

16. Haakon Haakonsson som Konge.—This brief extract is from Keyser's "Norges Historie." It serves as an historical setting to the succeeding poem by Ibsen. Keyser was professor of history at the University of Christiania from 1837 to 1862. With Munch (see 26) he was the founder of the "Norwegian historical school." This school of writers advanced radically different views from the Danish and Swedish writers on many questions concerning Old Norse history and literature (see 44). The results of Keyser's and Munch's investigations aroused great enthusiasm for the heroic age of Norway, and for Scandinavian antiquities in general. They paved the way for the historical dramas of Björnson and Ibsen.—Haakon was king from 1217 to 1263.

P. 168. til Tinge, see *Ting*, popular assembly; see also **176. Bjarmer**, a tribe (closely related to the Lapps) that dwelt on the borders of the White Sea.

17. Kong Håkons gildehal.—This poem was written by Ibsen in 1858, shortly after his sojourn in Bergen as director of the theater. Delving as he was at this time in the antiquities of the North, he could not but be interested in such a rare monument of antiquity as King Haakon's famous banquet hall in Bergen, which

was still standing. An ironical tone, mingled with sadness, pervades the poem, seemingly induced by the indifference of the Norwegians to such a relic of a hoary past. It was at that time used as a government store-house, and to add to its convenience for that purpose a wooden structure, a sort of projecting cap over an elevator, had been attached to the gable. This the poet alludes to as a fool's cap (*Narrehætte*). Or it may be that he refers to a new roof of red tiling, imported from Holland, and entirely out of keeping with the somber gray walls of the old hall. But the poem has a deeper meaning; the hall is a symbol of the splendor of Haakon's reign, which marks the zenith of Norway's national greatness; the sad note mourns Norway's decline during the long union with Denmark (1380—1814); and the irony expresses the poet's opinion that the Norwegians had not (in 1858 at least) been able fully to avail themselves of their new independence. In a poem entitled "*Langt borte*" (1875), the poet touches more emphatically on this last phase:

*"Man stak os i h nde et fuldgodt s rd,
men l rte os ikke sligt v rges v rd."*

But in recent years the Norwegians have done much in the way of self-realization, and it is interesting to note that even Haakon's hall has recently (1896), been faithfully restored by the government. It is hereafter to be used for public festivities.

P. 169. **Kong Lear**, see Shakespeare's drama "*King Lear*." **gennem natten**, *through the night*, i. e. the dark period of Norway's history during the union with Denmark.

18. Dal-vise.—Written in 1841. Wergeland was the first poet that Norway produced after the separation from Denmark in 1814. He was born at Christianssand in 1808. His father was a prominent patriot in the constitutional convention at Eidsvold, and to this parish he came as a clergyman in 1817, so that his gifted son was reared at the shrine of Norwegian liberty. The influence is perceptible in all his writings, and he is known as the "poet of liberty." He was an ardent patriot, and advocated a national Norwegian spirit that meant a severance of all intellectual relations with Denmark. He found a formidable opponent of this extreme policy in Welhaven (see Notes to 25). A fierce literary war was waged between these two leaders for many years, the results of which were extremely beneficial to the young nation. Wergeland died at the early age of 37, but he had been a very prolific writer, and is

counted one of Norway's great poets. For a good sketch of his life in English, see Gosse: "Northern Studies." For one of his last poems, written on his death-bed, see 34 and Notes.

P. 170.—**Maridal**, a valley a few miles north of Christiania. **Kleiven**, i. e. *Krok-kleven*; the name of a pass running along a very precipitous mountain wall.—P. 171. **slanken** is an archaic form of the adjective *slank*.

The attention of the student is called to the beautiful sentiment in the last stanza, that of 'decking the naked mountain,' i. e. civilizing and beautifying the land. It is said of Wergeland that at one period of his life he used to carry seeds of various kinds in his pockets to scatter on his daily walks. He recommended the practice to his friends, adding significantly: "There's no telling what may come of it." He was in more senses than one "a sower who went forth for to sow."

19. **End om vi klædte Fjeldet**.—This significant sketch by Bjørnson is placed immediately after Wergeland's "Dalvise," as it is a development of the idea suggested in the last stanza of this poem. The connection is very evident. Bjørnson calls Wergeland his intellectual father. Unlike as the two are in many respects, they have nevertheless much in common as soil-breakers. This selection is the first chapter of the peasant novel, "**Arne**," published in 1858. It is not the first of the peasant stories in order of time, but in the collected edition of Bjørnson's "**Fortællinger**," published in 1872, it precedes "**Synnøve Solbakken**" (1857), evidently to give prominence to the fact that this first chapter of "**Arne**" is to be viewed as a poetic pronouncement of the author's theory of life: to assist according to one's powers in building up, beautifying and enriching one's country. Bjørnson has never considered himself as merely a poet.

P. 172.—**den andre Siden** = *den anden Side*, see 36, c. **kunde vel alle Tider ogsaa den**, *it could surely do the same*; 'alle Tider' = 'altid.'

20. **Over de høie Fjelde**.—One of the lyrics in "**Arne**;" see Notes to 19. This poem well expresses that spirit of longing which in olden times sent so many Vikings into every part of Europe, and even into unknown waters, and which in this century has led so many to leave their mountain homes. There is a deft touch in the last two lines of the poem that is very characteristic of Bjørnson's muse, and which reveals his intimate knowledge of the human

heart. A beautiful melody to this as well as to other of Bjørnson's songs may be found in "The Norway Music Album" and "Songs from the North," published in this country.

P. 174. **Undrer mig paa**, *I wonder*. **vilde . . . over**, 'det,' i. e. 'Træet,' is the subject. **tro**, *I wonder*, used like 'mon' in 170, 10. **ved ikke**, the subject is 'den,' i. e. 'Apal.'—P. 175. **Den, som, unhappy he who**, or *think of him who*, a very common elliptical phrase. **som du**, i. e. the apple-tree.

21. Einar Tambarskjælves Död.—This account is based on the story as found in Snorre Sturlasson's "Sagas of the Norse Kings." For references, see Notes to 13 and 14.

Einar's sobriquet is variously spelled in both Norwegian and English. In Old Norse the word is *Thambar-skelfir*, from *Thömb*, 'gut,' i. e. 'string,' hence 'bow-string,' and *skelfir*, 'shaker,' from *skelfa*, 'to cause to shake, or quiver;' hence, 'the one who could make the bow-string quiver.' The form of the Norwegian word without the final 'r' has been adopted in the Reader to conform to the orthography of the word as it appears in 22, Bjørnson's poem "Bergliot." The preferable English spelling is *Thambarskelver*.—Harold Hard-ruler was king of Norway from 1047 to 1066. He fell in England at the battle of Stamford Bridge. Einar's death occurred about the middle of Harold's reign. Einar was one of the best representatives of the Old Norse spirit of independence.

P. 176. **Börsen**, a place near the city of Trondhjem (Drontheim).—P. 177. **Nidaros**, the old name of Trondhjem. **min Ökses tynde Mund at kysse**, *to kiss the thin lips of my battle-ax*. **Gimse**, the name of Einar's estate.

22. Bergliot.—The preceding account gives the historical situation. See also Notes to 13. Bergliot was the sister of Earl Erik, the victor at the battle of Svolder. She was a fine type of the Old Norse woman. It is significant that one of Bjørnson's daughters, now the wife of Sigurd Ibsen, a son of the poet, bears her name. The pithy language of this poem is an echo of the incisive style of the skalds of old. Alliteration instead of rhyme lent music to Old Norse poetry. It appears frequently in this selection, but it is not systematically used. In so long a poem alliteration would prove monotonous to modern ears. Some Norwegian poets, however, especially Ivar Aasen (see Notes to 47), have used it according to rule in dialect poetry, and very successfully. An intense passion pulsates through the seemingly disconnected lines of this poem.

It is exceedingly effective when well read. The last part (beginning at the bottom of p. 181) is especially fine, and well expresses Bergliot's anguish of soul. The last two lines are the very climax of despairing sorrow, and yet this finds expression in the fewest and simplest words imaginable. In Bjørnson one constantly finds such winged felicities of phrase, but they are usually so simple and natural that their full force does not always appear at the first reading.

P. 179. thi Einar fulgte, for there accompanied Einar. og giver Fred, the subject is Harold. **de vrede Hunde, i. e.** 'the angry waves;' this may possibly be a reference to the enemies of the war-like Trønders. **og Staal ... Flamme, it (Stei) colors the weapon-blades with the flame of battle, i. e.** it incites to battle. *hvælte*, is classical plural. **det gjaldt jo Livet, that would be a matter of life, i. e.** it might cost Einar his life.—**P. 180. Flokken de sprænger, they scatter the band, i. e.** Harold's men force their way through Einar's band of followers. **hvad spaar denne Skjælven, what means this quivering, i. e.** her own nervous excitement. **med nedstukne Lanser ... kranser, with lances resting on the ground (i. e. not in position for attack or defense) they surround two dead men.** **Magnus** the Good, king of Norway, d. in 1047. He was a nephew of Harold Hard-ruler, with whom Magnus shared his kingdom. **Kong Knud ... Sønne-raad, royal counsellor chosen by Cnut the Great for his son; Sweyn, a son of Cnut, ruled in Norway (1030–1035) before the accession of Magnus. Lyrskog-heden, Lyrskog Heath is in Sleswick; here, in 1043, King Magnus of Norway, who was also King of Denmark, won a great victory over Sweyn Estridsson at the head of an army of Wends. Einar shared in the glory of the victory. See Boyesen: "The Story of Norway," on the great significance of this victory over the Slavic invaders. Trønder, the inhabitants of the district about Trondhjem; the Trønders were considered "the back-bone of Norway." Haakon fra Hjörungavaag; Earl Haakon ruled in Norway from 970 to 995. His most famous exploit was the defeat of the Jomsborg Vikings, allies of Harold Bluetooth of Denmark, at Hjørungavaag, a bay in western Norway. This naval battle of 986 was the greatest battle ever fought in Norway.—P. 181. Dalens Eventyr, the romance (i. e. the hero) of the valley. mine Tankers Høisæde, the high-seat of my thoughts, i. e. the idol of my heart.—P. 182. Valhal, the hall (or home) of the slain in Norse mythology. Gimle, the abode of the righteous. See Anderson's "Norse Mythology."**

23. Hansteen og Abel.—P. 183. *kastede han sig over*, *he devoted himself to*. **Syn og Sans**, *eye and interest*, an alliterative phrase; may be translated simply *interest*.—P. 184. **var Brödet . . . ham**, *he suffered physical want*; lit. 'bread was meagerly allotted to him.'

24. Elsk din Næste.—From "En glad Gut." See Notes to 4.

25. Til Ole Bull.—Welhaven (1807-1873) was professor of philosophy in the University of Christiania. For his relation to the poet Wergeland's literary theories, see Notes to 18. As a poet Welhaven did not have the freshness and spontaneity of Wergeland. There is not in his "smooth array of phrase" that divine impulse, which Wergeland had, that can "wake the listless pulse to livelier speed." Wergeland was a poet of the people, while Welhaven's poetry has a certain aristocratic stamp. There is in it, too, a vein of introspection. His verses show almost painful accuracy in diction and meter. There can be no doubt that his long and zealous championship of "correct æsthetic principles," as against Wergeland, crippled his own Pegasus.

P. 185. **Nökken.** The nix, a water spirit, is the musical genius in Teutonic popular mythology.

26. Peter Andreas Munch.—P. 187. **Detail**, pronounced as if spelled *Detalj*, which, in fact, is a modern form of the word.—P. 188. **1814**, the date of the adoption of Norway's free constitution. **1536**, in this year the Danish king declared that Norway should cease to be an independent kingdom. In 1537 he abolished the Norwegian Council of Regency, and Norway became practically a Danish province. **1397**, the date of the Peace of Calmar, by which all of the Scandinavian countries were united. **Kongesagaer**, "The Sagas of the Norse Kings." **Holberg** (1684-1754), one of the greatest writers Scandinavia has ever produced. He was born in Norway, but lived and wrote in Denmark. He is sometimes called the "father of modern Danish literature." His comedies are still extensively read. **Wergeland**, see Notes to 18. **Maurits Hansen** (1794-1842), a Norwegian novelist. **Storting**, the Norwegian parliament.

27. Af "Kongs-Emnerne."—This selection is a scene from Ibsen's best historical drama. It was written in 1864, in the incredibly short period of six weeks. As early as 1873, long before Ibsen had won fame abroad, Edmund Gosse said of it: "The dramatic power displayed in this work quite raises it out of any

mere local interest, and gives it a claim to be judged at a European tribunal." The dramatic situation is this: Haakon Haakonsson (see Notes to 16) has been proclaimed king. Skule Baardsson, a brother of the preceding king, Inge, has served as Haakon's guardian in his minority. There are doubts as to whether Haakon is of royal birth. On the basis of these doubts, Skule aspires to the throne of his brother, incited thereto by the wily and crafty Bishop Nicholas. To appease Skule, Haakon had made him Duke of Norway, and also married his daughter Margrete, but in vain. War finally breaks out between the rivals. Haakon has unswerving faith in the legitimacy of his claim to the throne. He believes in his divine calling. Skule, on the other hand, doubts and vacillates. The final outcome is dire defeat to the doubter. Between these two contending leaders, wife to one, daughter to the other, stands the beautifully pathetic figure of Margrete.

This drama is of especial interest to students of Ibsen, as in it the poet seems to have solved his own fate. At the time it was written Ibsen's future looked dark indeed. He seems to have begun to distrust his calling as a poet. But when "*Kongs-Emnerne*," the tragedy of the doubter, is completed, he leaves Norway, and starts out into the world to devote himself to his calling with the faith of Haakon. His next work was "*Brand*," which "profusely strewn with the most provocative brilliances of style" as it was, set the whole Scandinavian world of letters agog, and wrung recognition from his very foes.

P. 191. *gerne*, see *gjærne*; *kender*, see *kjende*; see also Notes to 10. *spåde* = *spaaede*; see 111, a.—P. 192. *bøj* = *bøi*, the imperative of *bøie*. *vilde rygget*, see 219. *gælder*, see *gjælde*.—P. 193. *tredje året* = *det tredje Aar*. *Oslo*, the old name of Christiania. *Sverre*, the great democratic king of Norway (1182–1202), the grandfather of Haakon. *engang til*, *once more*.

28. *Vi vil*.—Written in 1893. Hilditch is one of the youngest of Norway's story-writers. He has also published a number of excellent poems. This one, instinct with patriotic ardor, proclaims the goal which the liberal party in Norway is striving to reach—the equal and co-ordinate position of Norway in the union with Sweden, as guaranteed by the Constitution and the Act of Union. In recent years party spirit has run high, especially in relation to the diplomatic and consular service, in regard to which function of government Norway feels that she has not been on an equal footing with Sweden. In all other respects the two governments are entirely separate and distinct.

P. 194. **Vi vil . . . frit**; *we desire a Norway, unfettered and free*, The two Norwegian provinces of **Jemteland** and **Herjedal** were in 1645 ceded by the Danish King Christian IV. to Sweden during the Thirty Years War. This act was an injustice to Norway, as it was the result of "Danish incapacity and miscalculation." **naar . . . Tinge**, *if only we ourselves go to parliament, i. e. if only we are our own masters. og ikke . . . Nabogaard*, *and do not have to ask our neighbor* (Sweden).

29. **Af Norges Historie**.—This story, written in 1892, by the author of the preceding poem, gives a vivid description of the intensity of feeling on political questions which has prevailed in Norway in recent years. The priest and manufacturer are representatives of the conservative party, which has supported the king in his efforts to curb the ambition of the liberal party in Norway. The selection contains a number of colloquialisms that give spice and flavor to the narrative.

P. 195. **Eidsvold**, a place in southeastern Norway where the constitutional convention assembled in 1814. **Sverdrup**, Professor Georg, was one of the leaders in the convention. **staaende og slaa**, see 208.—P. 196. **eder**. Consistency would require the colloquial form *dere*, but the old patriotic teacher is more interested in his history lesson than in grammatical consistency. **staat**; colloquial for *staet*, see *staa*.—P. 197. **noget for sig selv**, *something unique*. **husked** = *huskede*, see 110; **a. Bjarkemaale**t, *the Lay of Bjarke*, a famous Old Norse fragment of a war-song of unknown authorship. It was recited by Thormod Kolbrunarskald on the morning of the battle of Stiklestad (1030), where both he and his king, Olaf the Saint, fell. **Olav Trygvasson**; see 14 and 15. **Bonjour**; pronounced *bong-shure*. **Tordenskjold**, see Notes to 8. **jumpe**, this English verb has recently crept into Norwegian. **Fædrelands-sangen**, see 8.—P. 199. **fire hundrede Aars**, a reference to the long union with Denmark. **De . . . skriftligt**, i. e. his resignation.—P. 200. **det bankende Hjerter**, *the beating heart*, i. e. *the pith*.

30. **Solvejgs Sang**.—This lyric, which is simplicity itself, is from Ibsen's "Peer Gynt," published in 1867. This brief extract does not even suggest the "infinite wit and vivacity," of Ibsen's master-piece, but one cannot without real compunctions of conscience make extracts from either "Brand" (see 10) or "Peer Gynt." The reason that this has been chosen is the fact that it is so often sung to Grieg's famous melody in the "Peer Gynt Suite." Solveig, the heroine of the drama, has been deserted by her erratic

lover Peer Gynt. Conscience-smitten on account of a guilty past, he thinks it would be sacrilege to live with her, so young and pure, and so, too weak and cowardly to risk the issue of confession, he leaves her with a feigned request "to wait," which she promises to do. The reader follows the hero and becomes absorbed in his adventures abroad, forgetful of the patient bride, when, in the middle of the drama, these two stanzas reveal the faithful Solveig—the personification of pure, unselfish love and womanly fidelity—and tell a long tale of years of fruitless, but not hopeless, waiting. Gosse, in 1889, speaks of "Brand" and "Peer Gynt" as being written "in verse so rapid, brief and profuse, and so absolutely unflagging, that not Goethe himself has bequeathed to the world a dramatic *tour de force* more amazing." For references, see Notes to 10; see also the introduction to Archer's translation of "Peer Gynt," Boyesen's "A Commentary on the Writings of Henrik Ibsen," and Payne's translation of Henrik Jæger's "Henrik Ibsen."

31. Dumme Mænd og Trolld til Kjærringer.—This, like 2 and 5, is a folk-lore story. The epigrammatic style, the dramatic situation, and the grim humor of this tale offer quite a striking contrast to the character of the previous selections (2 and 5). Asbjørnsen was an adept in this *genre* of story-telling. He had a keener eye for the dramatic and humorous than Moe, whose chief characteristic of style is epic serenity. Moe deserted the field of folk-lore literature in 1853, but Asbjørnsen (b. 1812) continued the work until his death, in 1885. A considerable portion of his time, however, was devoted to scientific pursuits; he held a government position in the department of forestry.

P. 201. The title may be translated: *Stupid men and vixenish wives*; **Trolld til Kjærringer**, lit. *vixens of women. der gaves ikke*, *there was not*; see 155. **Troldene**, the trolls or ogres of Norwegian folk-lore are stupidly credulous. **at han . . . Nöste**, *that he could find neither needle nor thread*, i. e. 'couldn't tell a fish from a toad'. **Gud bedre dig**, *God have pity on you*.—P. 202. **Den andre Kjærringen**, see 36, c. **Nei . . . Skade**, *this is ruinous*. **Nordigaarden**, the name of a farm, *the northern farm*. **Jaha** = *ja*.

32. Ungbirken.—The Christian humility expressed in this beautiful poem was not only preached, but also practiced by the author. He is one of the noblest characters in Norwegian literary history,—a man of fine culture, genuinely modest, and absolutely sincere. See Notes to 9.

33. Balstemning.—Kielland was born in 1849. He is one of the four best known Norwegian writers of to-day, the other three being Ibsen, Bjørnson and Jonas Lie. In 1879 he published his first book, a number of novelettes, from which this selection is taken. It immediately attracted attention on account of the elegant limpidity of language. There was furthermore a serious under-tone in these seemingly light tales that awakened curiosity; his rapiers thrusts of lambent wit showed a skilled hand. He had not made a premature *debut*, and now novel after novel, picturing phases of modern life, followed in quick succession. His "Skipper Wørse" (1882), a study in the psychology of fanaticism, is possibly the best-told story in Norwegian literature. For an interesting account of Kielland in English, see Boyesen's introduction to Archer's translation of some of the novelettes, entitled "Tales of Two Countries."

P. 205. In his earlier writings Kielland uses the classical plural of the verb; see 120. *Man anede . . . Oprindelse*, *people suspected that there was something questionable about her origin*; see *staa til*.—P. 207. *queue*, line i. e. *procession of carriages*. *Paris's*; see 53, a.—P. 208. *Ekipagerne*, see 19, c. *Da . . . Røst*, *then the voice of Moses sounded*.—P. 210. *Palais*, pronounced *Pa-lai*. *generende*, see 19, c.

34. Til min Gyldenlak.—For an account of the author, see Notes to 18. Of this poem and its author on his death-bed, Gosse says: "All through life he had enjoyed the presence and touch of flowers in a more intimate way than even most lovers of such sweet things can understand; and as he became unconscious of the attentions of his friends, and inattentive even to his wife's voice, it was observed that he watched a wall-flower, blossoming in the window, with extraordinary intensity. The last verses which he composed, or at least dictated, were addressed to this plant, and form as remarkable a parting word of genius as any that has been recorded."

Wergeland took sick in May, 1844, the result of a severe chill, from which he never recovered. He died July 11, 1845. During this brief period of fourteen months, most of which time he was confined to his bed, his best literary work was done. It is astounding to think what he accomplished: most of his great poem "The English Pilot," all of "The Jewess," many minor poems, an almost complete revision of his ponderous drama "Creation, Man and Messiah," not to mention the completion of a "Reader for the Norwegian Youth"—all of this, too, while financial difficulties were

bearing heavily, and grim Death was hovering over him. "Illness did not enervate his genius—merely refined it. Never before had he produced such marvellously ethereal poems, wherein with a beatified smile he gives Death his hand and floats away from this flower-perfumed earth which he had loved so well." (Henrik Jæger).

35. Til dem, som sørger.—An extract from a book entitled "Kunsten og Moralen" (Art and Ethics), published in 1894. It first appeared as a series of articles in a Christiania daily. The author, a university docent, had made a study of the ethics of modern literary art. He had especially studied the theories of life held by the great French naturalists, and was firmly convinced that they rested on unsafe moral foundations. On account of some of the dark pages of modern Norwegian literature, which he thought due to French influence, Collin felt that the time had come for a thorough *exposé* of this French literary philosophy, that it might serve as a warning to his countrymen, whose home of wintry gloom and solitude could not safely harbor a pessimistic philosophy of life. The discussion elicited the active attention of literary men in both Norway and Denmark. There can be no doubt that Collin's breezy and manly articles had a beneficent effect, and it is significant that Arne Garborg, one of Norway's *moderne Geister* (see Notes to 49), although not agreeing with Collin in his theories of art, nevertheless recognized the healthiness of what he had said, and wrote an excellent article to give his own views and to express his approval. See also 42. The literary style of this selection bears some of the ear-marks of "rapid journalistic writing."

P. 212. **Edda**, the name of a collection of Old Norse poems, the repository of Norse mythology. For a further account of the Eddas, see Notes to 44. **Havamaal**, the *High One's* (i. e. *Odin's*) *Lay*. **Snorre**, see Notes to 13. **Halfred**, an Icelandic bard, one of Olaf Trygvasson's court poets, nick-named *Vandraade-skald* (the troublesome skald) by his king. **Thormod**, an Icelandic skald in the service of Olaf the Saint, called *Kolbrunar-skald* (Coal-brow's poet) for having composed some verses to his love, an Icelandic maiden who was 'black-browed;' he fell with his king at the battle of Stiklestad (1030) "like a nightingale shot in the midst of his song."—P. 213. **Johan Nordahl Brum** (1745-1816), a famous Norwegian poet-preacher. **Wessel**, Johan Herman (1742-1785), a, noted poet, and the leading spirit in "the Norwegian Society;" see Notes to 3. **Kjöbenhavn**, *Copenhagen*. **Holberg**, see Notes to 26. **Petter Dass** (d. 1708), the first Norwegian poet of modern times.

Nordland, a district in northern Norway. **Trætte Mænd**, the title of a work published in 1891. **Mørke Kyst-stripe**, 'the dark strip,' a narrow tract of country along the coast in southwestern Norway, the majority of whose inhabitants are a brunet type of race, supposed, on the basis of recent geological and archaeological investigations, to have occupied this 'strip' since before the last glacial epoch; see Hansen: "Menneskeslægtens Ælde." **Kolbotnbrev**, *Kolbotten-Letters*, the title of one of Garborg's books,—letters from his mountain-home Kolbotn, published in 1890. **Kielland**, see Notes to 33. **Jomsvikinger**, and **Hjörungavaag**, see Notes to 22. **Egil Skallagrimsson**, a famous Icelandic poet-viking of the 10th century; he fought at the battle of Brunanburgh (in England), and, as he himself says in one of his poems, "visited the courts of many kings in guileless poet's wise." "The Son's Wreck," a really great poem by him, composed on the occasion of the loss of his son, has "something of the Hebrew patriarch in it."

36. En broder i nød.—This poem, filled with the righteous wrath of a disillusionized enthusiast, was written in December, 1863, on the occasion of the military occupation of Sleswick-Holstein by Germany, when the Danish monarchy seemed to be threatened with entire annihilation at the hands of Bismarck. There had been similar danger in 1848, and at that time many Swedes and Norwegians joined the Danish army to help resist German encroachment. Two brave Norwegian generals, Rye and Schleppegrell, fell in this war. This volunteer service was the outcome of an agitation for a closer union, intellectual at least, of the three Scandinavian countries, known as "Scandinavianism." It was especially promoted by university men. At a meeting held at Copenhagen in 1845, the academic youth pledged Denmark support in the preservation of the Danish provinces. A similar meeting was held at Copenhagen and Lund (in Sweden) in 1863, when Ibsen seems to have been present. But when Denmark was threatened a second time (in 1863), the Norwegian Storting refused to support the Danish cause, unless the king, Charles XV., could secure the active aid of one of the great powers, which he was unable to do. Ibsen's poem was written some weeks before the Storting took a definite stand. When he saw a disinclination on the part of the Norwegian youth to assist Denmark, he hoped to bring them to a realization of their pledges by this poem of withering scorn, but in vain. Only one, a surgeon by the name of Daniel

Schjøtz, heeded the call. He died from over-exertion. Bjørnson has beautifully said of him:

“Han ei fatted, han i Nøden
var den eneste, som kom,
og han kjæmpede til Døden
for vor Æres Helligdom.”

P. 215. **Tyras Borg**, *Tyra's castle*, i. e. *Dehmark*. **Tyra**, or **Thyre**, was a Danish queen of the 9th century, famous in history and tradition for having built “*Dannevirke*,” a line of ramparts on the German frontier. **Axelstad og Lund**, a reference to the student gathering of 1863; **Axelstad** is a poetical name for Copenhagen, in honor of Archbishop Absalon (whose original name was **Axel**), a noted Danish prelate, statesman and warrior of the 12th century. **Sundet**, i. e. *Öre-sund*, the sound between Denmark and Sweden. **drot og drot**, *king and king*, i. e. Frederick VII. of Denmark and Charles XV. of Sweden-Norway; the latter had promised Denmark support. **O, legtes . . . sværd**, a reference to the fact that when the half-insane Gustav IV. of Sweden learned of the ill success of the Swedes in their defence of Finland (then a Swedish province) against Russia, he appeared before his courtiers attired in the uniform and military trappings of Charles XII., hoping by this procedure to give the war a successful turn. It was one of his delusions that the spirit of Charles XII. had taken up its abode in him.—P. 216. **Dannebrog**, the name of the Danish flag. **belt og fjord**, *sound and bay*. **her . . . raad**, *here hasty counsel* (i. e. *prompt action*) is necessary.

37. Blind-Anne.—For biographical notes on the author, see Notes to 2, 5, 9 and 32. To Asbjørnsen and Moe the collecting of folk-lore stories was a labor of love. But the “freshness and faithfulness” of their re-telling of these stories was not the only merit of their work. Both did more than merely collect. They explained the national significance of their work, compared the Norwegian tales with the folk-lore and mythology of other Aryan peoples, thus making an important contribution to this department of scientific research. They went even farther. They described minutely their experiences as collectors, and gave vivid portraits of many of the old men and women from whom they obtained their stories. Some of these were professional story-tellers, and adept artists in their way. Moe speaks of some of them as having been born actors, as their stories were not only told, but,

wherever opportunity offered, really acted. They understood the art of "riveting attention." This selection gives a realistic picture of one of these interesting characters, now rarely found in Norway. Books have robbed them of their occupation. Asbjørnsen and Moe appeared in the nick of time to rescue their rich treasures.

P. 217. **Odde . . . Ullensvang**, two parishes on the borders of Sørfjord (South Fiord) in the district of Hardanger in southwestern Norway. **Röl-dal**, a valley in southern Hardanger. **sin lange . . . Stav**, see 191.—P. 218. **Oppedal-stuen**, the Oppedal home.—P. 220. **indtil Fjorden . . . Fortoninger**, until the fiord curved away in the far distance, and its mighty clefts, half-concealed, loomed through a haze of soft dissolving blue; **duftig**, in this sentence means "hazy;" cf. German *Duft*, vapor. **Folge-fonnen**, the Folge glacier.—P. 221. **Vi sees**, see 128, b. **Harang**, dialect for Hardanger.

38. For Bjørnstjerne Bjørnson.—Read March 3, 1888, on the occasion of the placing of a bust of the poet in "Studentersamfundet," a society in Christiania. This society is composed of both students and alumni, i. e. those who had passed the *examen artium*, the first degree, making the holder an "akademisk Borger" (academic citizen). In the early 70's Bjørnson became president of this society, and he introduced into the hum-drum, self-laudatory association a hurricane of new ideas that won him many staunch followers and disciples, but also a host of fierce opponents who were determined to prevent his re-election, but in vain. This poem was written by a man who had once been a follower of Bjørnson, but who later deserted him on account of the poet's attitude on religious questions. Randers was born in 1851. He has written lyric and polemic poems of no mean power.

P. 221. **Vigslens**, for the contraction, see 47, 2. **som Livet . . . grunder**, which ennobles life and gives it content.—P. 222. **hin . . . Dag**, i. e. the day of his re-election. **da . . . til-huse**, when powers of spirit were present, i. e. when B's intellectual power swayed them. **Saa kom . . . sammen**, refers to B's apostasy. **Fremtids-toget**, the procession of the future, i. e. progressive liberalism. **la sig true**, be intimidated, **Saga**, history; Saga is the goddess of history in Norse mythology. **Mindets Dæmrings-skjær**, the twilight of memory.

39. To Taler af Henrik Ibsen.—Ibsen is no orator like his compeer Bjørnson, who is the greatest orator that Norway has ever produced. The speeches that Ibsen has made in his life could

possibly be counted on one's fingers, and these have been carefully written down beforehand. The two printed here are the longest of which there is any record. They appeared in the daily press, printed from his own manuscript. The former was delivered in Christiania, Sept. 10, 1874, to a body of students who had marched to his place of abode to do him honor. Ibsen left Norway in 1864, and before he returned (1874), he had published a series of great works: "Brand" (1866), "Peer Gynt" (1867), "The Young Men's League" (1869), "Poems" (1871), "Emperor and Galilean" (1873). Much of this work had been an arraignment of the faults and failings in the national life of his native land, and now, as the first speech plainly puts it, he was anxious to ascertain by means of a personal visit how his countrymen really felt toward him. These speeches are of unusual interest to the student of Ibsen, as he has no where else spoken so freely and frankly concerning himself and his calling.

I.—P. 223. **Illusion**, i. e.: he had reason to believe that during his long absence social, political and literary conditions had improved much in Norway, and he had been somewhat reluctant to return and possibly be convinced of the contrary.—P. 224. **Edderfuglen**, the title of a short poem, in which the elder duck, after having its nest robbed of its down a third time, "spreads its wings, cleaves the fog with bleeding breast, and flies southward to a sunny coast." Some critics have thought this poem an allusion to Ibsen's own early hardships and his "voluntary exile." **Dyret . . . Hænder**, refers to a poem entitled "Mindets Magt" (The Power of Memory), which tells of the bear-trainer's method of teaching a bear to dance: namely, by putting the animal in an empty caldron, lighting a fire under it, and then playing a tune on the hand-organ. When bruin feels the heat he begins to dance, and ever afterwards he associates this painful sensation with the music, and whenever he hears it, he begins to dance. The last lines of the poem suggest that the poet himself has had a similar experience, and when he is reminded of that experience, "he feels compelled to ply his metrical feet." **der begrov . . . Klang**, evidently an allusion to the "Scandinavianism" of the 50's; see Notes to 36. **det sete**, *that which is seen*; **sete** is the definite adjective form of *set* (for *seet*); see 112. **den frembringende**, etc., i. e. the author and his public.—P. 225. **egoistisk . . . nok**, a reference to his Peer Gynt, the egotist, who prides himself on being "sufficient unto himself." **Modstander**, i. e. Christ.

II.—Delivered Sept. 24. 1887, in Stockholm, Sweden, on the occasion of a banquet in honor of Ibsen. For a discussion of the ideas expressed in this speech, see Boyesen's "A Commentary on the Writings of Henrik Ibsen," p. 5.

P. 226.—*et större Fædreland, a great country, i. e. Scandinavia, instead of Norway alone. nogen klarere Forestilling om, any very clear idea of; 'sterre' and 'klarere' in the above phrases are not comparatives in meaning, but intensives.*

40. **Indledning til Grundloven.**—This selection is the introductory chapter of a work entitled "Historisk Indledning til Grundloven," published in 1882. Sars is professor of history in the University of Christiania, which position he has held since 1874. He is one of Norway's ripest scholars, and has published a number of important historical works, the most extensive of which is his "Udsigt over den norske Historie" in four volumes, completed in 1892. On the occasion of the completion of this masterly work, Professor Sars was banqueted by his friends. Bjørnson was present, and in the course of a speech to the guest of the evening made the following remark: "What Ernst Sars has accomplished in the way of leading every one of us (and our posterity) to the highest view of our country's history which the knowledge and intellect of our age can give, is so great an achievement that it ranks him with the greatest of his Norwegian contemporaries."

P. 228.—*det paa Eidsvold . . . Maskineri, see 191. det blotte Tilfældes Gunst . . . Daad, by mere chance, or by any single achievement, however brilliant. For the events of 1536, see Notes to 26. andre . . . Stadium, others not until at a later stage.*

41. **Bylgja.**—Jonas Lie is one of Norway's three oldest and best modern authors. Born in 1833, he is only a year younger than Bjørnson, but it was not until 1870 that he attracted any attention as an author, while Bjørnson had at that time for a decade been in the forefront of literary activity. Lie's first novel, "Den Fremsynte" (The Man of Second Sight), was a mature book, and won immediate success. The scene is laid in a region at that time new to literature: the mystic nature of the melancholy north,—the arctic world of northern Norway. Moreover, the language of the book was as picturesque as the rugged rocks and the spirit-infested waters it describes. In this bold setting is an exquisite picture of pathetic love,—all in all a charming creation. Lie has since that time proved himself a prolific writer, and he stands to-day as Nor-

way's foremost representative of modern realism. But like the hero of his first story, Lie's is a double nature. His novels exhibit the patient methods of the faithful and conscientious realist, but he has also a most exuberant fancy. This is amply illustrated in two volumes of stories published in 1891 and 1892, called "Troid," in which he gives full play to the strange promptings of his titanic imagination. Some of these phantasmagorias are so permeated with the symbolism of Norwegian legendary lore as to make them practically untranslatable, even unintelligible to those not thoroughly imbued with the Norse spirit. This has necessitated choosing one of the least characteristic ones as a selection. But it suggests another phase of his authorship. He has been called the "novelist of the sea," as no other Norwegian author has so well portrayed maritime life. Lie's style is often gnarled and rugged, even ponderous, and yet peculiarly colloquial. Note the weird effect of the assonance and alliteration in some of the sentences of this selection. For a fine sketch of Lie's strangely interesting personality, see Boyesen's "Essays on Scandinavian Literature;" see also Bjørnson's articles on "Modern Norwegian Literature" in the Forum for May and June, 1896.

P. 230. *Bylgja*, a dialect form for *Bølge*, 'billow'. *fremme*, yonder; see *frem*, and 171. *Graagaasen*, singular for the plural, a synecdoche which may be the antecedent of a pronoun in the plural, as in this sentence. *Han flk ikke Röst for sig*, *he stood speechless*.—P. 231. *ingen af dem havde de*, *none of them had*; note the repetition of the subject in the plural,—a peculiar colloquialism. A similar case of reduplication occurs in: *Men tyktes de ham alle*, *but all seemed to him*. *blev det, som hun*, *it seemed as if she*. *som friskest*, *most freely*.—P. 232. *alt det, han*, *all that he*, or *much as he*. *uden Landfæste*, *without terrestrial abode*.

42. *Kunsten og Moralen*.—An extract from the same work as 35; see Notes to this.

P. 232. *antispidsborgelige Moral*, *anti-philistine ethics*, an allusion to the attitude of Dr. Georg Brandes, the Danish critic, who took part in the discussion of this question.—P. 233. *Solon*, the Greek statesman, sage and poet, who, "by the force of his genius, his impressive words, and his pure personality," instituted important social reforms. Inflamed by his inspiring poetry the Athenians conquered Salamis. *self-beföle*, a gibe at the introspective methods of some modern writers. *Tallefer*, a minstrel in the service of William the Conqueror.—P. 234. *Dr. Brandes* ...

Björnson, Dr. B. has begun to scoff at poets of the moralizing, popular-educational and school-master stamp, like Björnson. **Sigvat**, an Icelandic bard of the 12th century (in the service of Olaf the Saint and his son Magnus the Good); he was "a steady, wise and bold counsellor and friend, and not ashamed to stand before kings," and "could improvise verse as fast and clearly as another man could talk." **Thormod**, see Notes to 35.

43. Rosenlund.—For biographical data, see Notes to 18 and 25. This poem, written about the middle of the century, is a dignified appeal to the Scandinavians for a study of the ancient history and literature of their ancestors, that they may "know themselves," and likewise see, as it were, a fair vision of their own future.

P. 234. **Saga**, the goddess of history in Norse mythology; her abode is Sökva-bek, under the "cool waves." By the side of this river of the deep she drinks with Odin every day from golden vessels; see Anderson's Norse Mythology. **gaa**, classical plural.—P. 235. **Asers Drot**, lord of the *asas* (gods), i. e. *Odin*. **fredede**, participial adjective from 'frede,' hence *peaceful* or *sacred*. **Odins Et**, i. e. the Scandinavians.

44. Den norröne Literatur.—This extract is from a most excellent and exhaustive work recently (1896) published, entitled "Illustreret norsk Literaturhistorie." The author was born in 1854 and died in 1895. At the time of his death this monument of his learning and great industry was not quite complete. Besides this great work, Henrik Jæger has written two important books on Ibsen, one of which has been translated into English by William Morton Payne. Jæger was Norway's best literary critic. A scholarly discussion of Old Norse literature may be found in Anderson's translation of Horn's "History of the Literature of the Scandinavian North."

P. 236. **Konrad Maurer**, a noted Old Norse scholar in Germany. **Fælles-Literatur**, the literature of Denmark-Norway during the period of union between the two countries.—P. 237. **Heimskringla**, a name applied to Snorre Sturlasson's "Sagas of the Norse Kings". It is an Old Norse word meaning *the earth*, lit. *the earth's circle*. This word appears in illuminated letters in one of the Old Norse manuscripts of Snorre's work, and on account of its prominence on the first page of the vellum, the whole work was referred to by early scholars as "Heimskringla," instead of its more cumbersome title: "Sögur Noregs Konunga." **Ny-romantikens**

Dage, the romantic movement in Scandinavian literature began in the early part of this century with the Danish poet Adam Oehlenschläger as its first and greatest representative. **Edda**, the Elder and the Younger, two works in Old Norse. The Elder Edda, also called the Poetic Edda, and Sæmund's Edda, is a remarkable collection of old poems found in Iceland, made during the 13th century; the poems were composed earlier. There is no direct evidence as to whence they originally came, who their authors were, or where they were written. The vellum was presented in 1662 to King Frederick of Denmark by the Icelandic bishop Brynjolf Sveinsson. The word Edda means 'poetics,' and not 'great grandmother,' as formerly supposed. The name was first applied by Snorre Sturlasson to a work by him on the art of poetry, now known as the Younger Edda, or Snorre's Edda. The first part of this contains a series of well-told mythological tales based on the Elder Edda poems; the rest is, as the title Edda indicates, a guide in the art of poetry.

45. Island.—About the middle of this century Andreas Munch (1811–1884) was Norway's most popular poet and dramatist. The elegiac strains of his muse seemed a balm to the public that had lived through the fiery feud between Wergeland and Welhaven. (See Notes to 18). He represents the transitional epoch between the old school of political poets and the new national school represented by Bjørnson and Ibsen. Munch's diction is pure and his lines are graceful, but he lacks force and originality. Ibsen's "Kongs-Emnerne," treating the same epoch of Norwegian history as Munch's drama "Hertug Skule," gave the public an excellent basis of comparison between the older poet and his young rival, and the result was a crushing blow to the former's popularity. This selection is one of Munch's best known poems, although it does not sound the characteristically sentimental note of his lyre.

P. 239. Høi-sædet, the *high-seat*, the seat of honor at the head of the table. In the eyes of the old Norsemen there was something sacred about the high-seat. When Iceland was settled in the 9th and 10th centuries, each family carried with it the high-seat as a sacred heirloom. The reference in the poem is of course to the intellectual possessions, the sacred traditions of the settlers, **Stammernes Pakt**; the *covenant of the races*, i. e. the Scandinavian nations, before they became differentiated into Danish, Swedish and Norwegian nationalities. Iceland is the treasure-house of ancient lore to all of the Scandinavian countries,—indeed, to all

the Teutonic peoples. **fremmede Love**, Iceland, although settled principally by Norwegians, is now subject to Denmark. Iceland was an independent republic from 930 to 1263, when the country came under the dominion of Norway. With Norway in 1380 it came under Danish rule. Norway regained her freedom in 1814, but through the oversight of a Swedish diplomat when the treaty of Kiel was drafted, Iceland was left to Denmark.

46. Vikingetidens-Sedelære.—This selection is a chapter from a comprehensive work in seven large volumes entitled “Illustreret Norges Historie,” published during the years 1885–95. Norway has been fortunate in her historians: Rudolf Keyser, P. A. Munch, Ernst Sars, and O. A. Øverland have each produced monumental works that have restored Norway to that intellectual rank among nations to which she is justly entitled by virtue of her national achievements as recorded in Old Norse literature. Øverland was born in 1855. Although not the result of original investigation to any such extent as Munch’s great history, Øverland’s work is nevertheless a fine testimonial of his learning and industry. Munch’s history, however, extends only to 1397 (the Peace of Calmar), while Øverland’s reaches to 1814. The latter has also published a text book covering the period from 1814 to 1884, entitled “Lærebog i Norges nyeste Historie,” so that he has covered the whole field of Norwegian history.

P. 240. Fostbrödreleg, *foster-brotherhood*, a vow on the part of two persons to eternal friendship, and to avenge each other’s death, pledged by the rite of blending blood together. The parties gashed the palms of their hands, and let the blood run into a hollow in the ground, and then stirred it, upon which they shook hands, and the ceremony was complete. It was a religious duty to avenge the slaughter of a foster-brother. **Landnamsmanden**; *the early settler*. In Old Norse, *nema land*, means ‘to take land;’ *landnam*, the taking possession of land as a settler, is used in Old Norse particularly of the settlement of Iceland.—**P. 241. Nordland**; a district in northern Norway. **Ild-hus**; a separate house for kitchen purposes. **Hava-maal**, *the High One’s* (i. e. *Odin’s*) *Speech*, the title of one of the poems of the Elder Edda.—**P. 242. det erhverved** = *som erhvervede det*. The attention of the student is called to the pithy and elliptical phrasing in these old saws. **skrumpne Belg**; *shrivelled skins*, i. e. *old men*.

47. Del vil altid klaga og kyta.—This selection and the three succeeding ones are not written in the common literary language of Norway. During the union of four hundred years between Norway and Denmark, Danish became the language of culture in Norway. But since the separation in 1814, and especially during the last forty years, the literary language has absorbed many peculiarities of the dialects, some of which have, in spite of the all-pervasive influence of Danish, retained marvellously well many of the characteristics of Old Norse. Thus, strictly speaking, the language of Ibsen and Bjørnson, is not Danish, but a Norwegianized form of Danish often called Dano-Norwegian; but modern Norwegian grammarians call it Norwegian. During the latter half of this century there has been a movement on foot to introduce a new language into literature, with the ultimate aim of making this displace entirely the Danish. This new language (*Landsmaal*) was to be constructed from the living dialects of the country. The movement has been led by men of great ability, and wonderful results have been produced in spite of determined opposition. It is safe to say, however, that the goal of the promoters of this cause will never be reached. The Danish element is too deeply rooted. But, on the other hand, the literature produced by this school of enthusiastic patriots is already extensive, and is a factor to be reckoned with. Three of Norway's greatest writers (Aasen, Vinje and Garborg) have devoted themselves to this cause, and they have produced works of permanent value and interest. A school of younger writers, with Arne Garborg in the lead, is to-day active, and the dialect literature is rapidly increasing. For an interesting article by Professor William H. Carpenter on "The Language of Recent Norwegian Writers," see *Atlantic Monthly*, July, 1890.

Ivar Aasen (1813–1896), poet and philologist, was the founder of the language movement in Norway. He put the study of the dialects on a scientific basis. In 1848 he published a grammar of the dialects (*Grammatik over de norske Folkesprog*), and in 1850 a dictionary (*Ordbog over det norske Folkesprog*), both of which are to-day standard works. He then set about using *Landsmaal*, and this he did with the genius of a true poet. His poems are very popular, some of them even among city people, who find his verse, in its "homespun thread and color," somewhat difficult to understand. This selection is one of the best known songs in Norway. It strikes a responsive chord in every true Norwegian heart.

The words printed at the end of each of the dialect poems, give the Dano-Norwegian equivalents. The numbers refer to the lines of the poems.

48. Forfederne.—Vinje (1818-1870) was a poet, critic and journalist. Like Aasen, he spent his early life in the country amid great hardships. At the age of thirty he began to prepare for the University, and was for a time a school-mate of Ibsen and Bjørnson. He took a degree in law in 1856, but never practiced. For a number of years he was a prolific newspaper correspondent. His articles were witty and pungent, and did not fail to excite both laughter and exasperation. He was a keen observer, and a scathing critic, and his trenchant pen touched every phase of life, social, political and literary. He early became a disciple of Aasen in the language reform movement, and in 1858 he began the publication of a paper in the new language. As a poet, Vinje was more gifted than Aasen. He had a full vein of grim Norse humor, and was strikingly original and erratic,—an intense soul struggling for light and truth. Some of his poems (especially one entitled "Vaaren") are among the finest gems of Norwegian literature. The poem selected gives a fine characterization of the fire and spirit of the ancient Norsemen. His emphatic words fall like the sword-strokes of his Viking ancestors.

49. Vaardag.—Garborg was born in 1851 in Jæderen, a strip of country in southwestern Norway which has been the center of a pietistic movement that has continued with unabated vigor during the whole of this century. He is the son of a pietistic peasant, who, in his puritanic severity, not only forbade his son to play, but also to attend school. In his great novel "Fred" (Peace), he has painted the features of this dark-visaged pietism with the earnest intensity of one who has felt its blood-chilling gaze. Like Aasen and Vinje, Garborg had an irrepressible desire for knowledge, and under most adverse circumstances he struggled through the university, graduating with honor in 1874. Even before graduation he attracted attention as a critic. Like Vinje he has published a paper for the promulgation of his linguistic and political ideas, and through this medium has inspired a whole school of dialect writers. Garborg's radicalism in both religion and literary methods has made him many bitter opponents, but as an intellectual force and a creative artist he ranks with Ibsen, Bjørnson, Lie and Kielland. He wields as facile a pen as any of them, and writes equally well in dialect and Dano-Norwegian. His principal works are in prose, but one of the last, "Haugtussa," from which this selection is taken, is a work of such lyric beauty that it places him worthily by the side of Bjørnson as a poet.

P. 247. The heroine in Garborg's "Haugtussa" (The Spell-bound Maid), is a simple peasant girl. She is second-sighted, and feels that she has been spell-bound by the supernatural beings which in Norwegian popular fancy inhabit mountain and fjord. In this condition she wanders through field and wood, moves mysteriously about her own home, watches its various activities, and yearns to be restored to its peaceful hearth, whose simple pleasures she conjures up in her songs. No writer has ever penetrated more deeply into the mystic nature of Norway than Garborg in "Haugtussa."

This selection represents "Veslemøy" (the little maid) as having just recovered from a spell of illness, as is indicated by the last line of the first stanza.

50. **Thord Foleson.**—Sivle is one of Norway's younger poets. He has won fame for his political lyrics. He chooses themes from the old Sagas, but treats them so as to make them apply to present conditions. There is a certain freshness and virility in his poems that make them very effective. Note in this connection especially the last two stanzas of this selection. He tells the story of the Saga, and then in the most concise and pithy manner possible he sums up the philosophy of the tale. This selection is from a little volume entitled "Noreg," published in 1894, containing nine other poems in dialect, much the same as this one, all aglow with pure and manly patriotism. In 1896 he published a new volume of miscellaneous verse, entitled "Skaldemaal," some in dialect, others in Dano-Norwegian. Sivle has also written some short stories in the dialect of Voss, which are masterpieces in the story-teller's art.

P. 248. **Stiklestad**; a battlefield in eastern Norway. The hero who at this battle (July 29, 1030) "painted the cross with his blood," as Bjørnson puts it in his national hymn (see 8), was Olaf Haraldsson, known to history as Olaf the Saint. As king of Norway Olaf had made many enemies on account of his severity in introducing Christianity. Among these were Einar Tambarskjælve and Erling Skjalgsson. (See Notes to 15). The latter was ruthlessly slain by one of Olaf's men, and, as a consequence, Olaf was forced to flee to Russia for refuge. Here he awaited an opportune moment to return to his kingdom. He finally set out from Russia with an army, passed through Sweden, and crossed the mountains into Norway. But here he was met at Stiklestad by a large army headed by chiefs of the tribal aristocracy. Olaf was slain and his army routed. But his death indirectly brought victory for the cause of

Christianity. After a few years of Danish rule, the very chiefs who had opposed him rued their course toward him, and brought his son Magnus to the throne (1035). **den gamla og saa den nya Tid**, i. e. the heathen and the Christian epoch. **Thore Hund**; one of the leaders of the peasant opposition. **Merket hans Olav = Olavs Merke. i Noreg si Jord = i Noregs Jord.**

Boyesen's "The Story of Norway" contains a graphic account of the battle of Stiklestad.

EXPLANATIONS.

The following abbreviations are used in the Vocabulary:

<i>a.</i> adjective.	<i>pl.</i> plural.
<i>ad.</i> adverb.	<i>poet.</i> poetical form.
<i>arch.</i> archaic.	<i>p. p.</i> past participle.
<i>c.</i> common gender.	<i>prep.</i> preposition.
<i>cf.</i> compare.	<i>refl.</i> reflexive.
<i>coll.</i> colloquial.	<i>sup.</i> superlative.
<i>comp.</i> comparative.	<i>v. s.</i> strong verb.
<i>conj.</i> conjunction.	<i>v. w.</i> weak “
<i>contr.</i> contraction.	<i>v. m.</i> mixed “
<i>def.</i> definite.	<i>v. ir.</i> irregular verb.
<i>imp.</i> impersonal.	— denotes a repetition of the
<i>imper.</i> imperative.	main word.
<i>n.</i> neuter.	(=) plural the same.

Irregular and unusual plurals are given in parentheses. Figures in brackets refer to sections of the Grammar. The gender of nouns ending in *-else*, *-ning*, *-hed*, and *-dom* is not indicated, as they are of the common gender. Adverbs formed from adjectives by adding *-t*, are as a rule not given unless they have a peculiar meaning. It is left for the student to form the English adverb from the English adjective. (See 164, 1). Compound verbs are not given in the list of Strong, Mixed, and Irregular verbs, unless they occur only in compound; they must be sought under the simple verbs.

Where no accent is indicated, it is on the first syllable, except in the case of words with the prefixes *be-*, *er-*, and *ge-*, which never take the accent. (See 3). Weak verbs form their past tense and past participle in accordance with sections 107 and 111 of the Grammar.

VOCABULARY.

Aa

Aa, *c.* river, stream.
aa, oh.
aaben, open; — **bar**, open, evident;
 — **bare**, *ad.* openly; — **bare**, *v. w.*
 reveal; **aabne**, *v. w.* open.
Aand, *c.* spirit, mind, soul; — **elig**,
 intellectual, spiritual; — **rig**, clever,
 brilliant.
Aande, *c.* breath; —, *v. w.* breathe.
Aands-gnist, *c.* spark of spirit, mind.
Aands-liv, *n.* intellectual life.
Aar, *n.* (=), year; — **skifte**, *n.* new
 year.
Aare, *c.* vein, artery.
Aare, *c.* oar.
Aar-hundrede, *n.* century.
aarle, early.
Aas, *c.* ridge; — **ll**, *c.* mountain slope.
Aa-syn, *n.* countenance.
Abe-spill, *n.* foolery, nonsense.
ad, at, by.
Adels-brev, *n.* patent of nobility.
Ad-gang, *c.* admittance.
adle, *v. w.* ennoble; — **stor**, make
 nobly great.
Adre'sse, *c.* address, destination.
ad-ski'llig, considerable, no little.
Ad-skillelse, separation.
ad-spørge, *v. m.* ask, consult.
af, of, by, from, at, with.
af-bleget, faded.
af-bryde, *v. s.* interrupt.
af-gaa'rde (see **Gaard**), off.
af-gjøre, *v. m.* decide; — **nde**, deci-
 sive.
Af-handling, essay, treatise.
af-lægge, *v. m.* pay (a visit).
Af-skaffelse, abolition, dropping.
Af-slutning, completion.
Af-spelling, reflection.

Al-tid

af-ste'd, off, **lægge** —, start off;
 — **komme**, *v. s.* bring about, occa-
 sion, be productive of.
af-tale, *v. w.* agree upon, arrange.
Aften, *c.* evening; — **kjölighed**, cool-
 ness of evening.
af-vei'en, out of the way, 'clear the
 track'.
af-vise, *v. w.* dismiss, rebuff.
Agt, *c.* heed; — **e**, *v. w.* respect;
 — **else**, respect, esteem; — **elsesfuld**,
 respectful.
agter, aft; — **st**, sternmost; — **ud**,
 astern.
age're, *v. w.* act, play.
Akko'rd, *c.* chord.
akkura't, exact, exactly.
al, all. [98]; — **ting**, everything.
aldrig, never; — **för**, no sooner.
alde'les, entirely.
Alders-forskjel, *c.* difference in years.
Alen, *c.* ell.
ale'ne, alone, only.
Alf, *c.* elf, fairy.
Al-far-vel, *c.* highway.
algebra'isk, algebraic.
aller, *intensive prefix*, most, very;
 — **för'ste**, first of all, very first;
 med det — **för'ste**, very soon.
allerede, already.
almen, general, common.
almen-gyldig, universal.
almi'ndelig, general, common.
Almissee, *c.* alms.
al-mæ'gtig, almighty.
alt, already.
alt; — **som**, as, gradually as.
Altar-ild, *c.* altar fire.
alt-for, altogether too.
al-tid, always; surely, easily, cer-
 tainly.

altsaa, consequently, therefore, so, then.

alt-sammen, altogether, everything.

Alvor, *n.* seriousness; —'llig, serious, earnest; —*s-kveld*, *c.* day (evening) of seriousness.

Ambassadør, ambassador.

an-bringe, [156], *v. m.* place.

Andagt, *c.* devotion.

An-del, *c.* share.

anderledes, otherwise, differently.

ane, *v. w.* suspect, forebode; — *lse*, foreboding.

An-er-kjendelse, recognition.

an-føre, *v. w.* adduce.

Anger, *c.* remorse, repentance.

An-greb, *n.* (=), attack.

an-gribe, *v. s.* attack; — *nde*, aggressive.

Angst, *c.* fear, dread, terror.

Anke, *c.* complaint, grievance.

an-komme, *v. s.* arrive.

an-lagt, constituted.

An-le'dning, occasion.

An-modning, request.

an-se, *v. s.* look upon, regard; —'else, reputation, prestige, esteem.

Ansig, *n.* face, countenance.

An-sku'else, view.

an-spænde, *v. w.* strain.

An-stand, *c.* grace, deportment.

Anstalt, *c.* institution, arrangement.

An-strengelse, exertion, effort.

Ansvar, *n.* responsibility.

an-sætte, *v. m.* appoint.

An-tal, *n.* number.

anti-spi'dsborgerlig, anti-philistine.

an-tyde, *v. w.* indicate, intimate.

An-vendelse, application.

an-vise, *v. w.* assign, allot.

apa'rte, unusual, unique, extraordinary.

Appara't, *n.* apparatus, procedure.

Arbeid, *Arbeide*, *n.* work, toil.

Arbeids-kraft, *c.* capacity for work.

arg, angry.

Arilids-tid; **fra** —, from time immemorial.

Arkl'v, *n.* archive.

Arm, *c.* arm.

Armod, *c.* poverty, penury.

Art, *c.* kind, sort.

Arv, *c.* inheritance; — *e*, *v. w.* inherit; — *elig*, hereditary.

Arve-ele, *n.* heritage.

As, *c.* (Aser), god (in Norse mythology).

Asa-tro, *c.* asa-faith, (Old Norse) heathen religion.

Asen, *n.* ass.

Asien, Asia.

Aske, *c.* ashes; — *lad*, *c.* 'ashie-pattle'.

Aspe-löv, *n.* aspen leaf.

at, *conj.* that; *sign of inf.* to.

Atla'nter-hav-et, the Atlantic Ocean.

attache'-agtig, attaché-like.

atter, again.

Avl's, *c.* newspaper.

B

Baad, *c.* boat.

baade, *conj.* both.

Baas, *c.* (cow's) stall.

bad, *past of bede*.

Bad, *n.* bath.

bag, back; — *etter*, afterwards; — *grund*, *c.* back-ground; — *hold*, *n.* ambush; — *om*, behind, back of; — *over*, backward; — *stavn*, *c.* stern; — *værelse*, *n.* back room.

Bakke, *c.* hill.

Bal, *n.* ball; — *blomster*, artificial flowers; — *stemning*, *c.* ball mood.

Balko'n, *c.* balcony.

bande, *v. w.* swear.

Band-hund, 'chained-dog,' 'cross-patch'.

Bane, *c.* course, career.

Bane, *c.* death; slayer; — *saar*, *n.* death-wound; — *mand*, *c.* slayer.

bange, afraid, fearful.

banke, *v. w.* knock, beat, throb.

Bar, *n.* (pine) needles.

bar, *a.* bare; — *benet*, bare-footed; — *hovedet*, bare-headed.

bare, only, merely.

Barn, *n.* (Börn), child; — *agtig*, childish; — *dom*, childhood; — *epige*, *c.* nursery maid; — *lös*, childless.

Barn, *coll. pl. for Börn*; — *na*, *coll. for Börnene*.

Bas, *c.* bass (voice).

Baske-leg, *c.* tussle, brush.

Basu'n, *c.* trumpet.
be-arbei'de, *v. w.* work up, revise, scan, scrutinize.
Bea'te, Beatrice.
be-daget, aged, stricken in years.
bede, *v. s.* ask, beg, pray.
bedre, *comp. of god.*
bedre, *v. w.* better, improve; have pity.
Be-drift, *c.* exploit, achievement.
be-drövet, sad, sorrowful.
bedst, *sup. of god*, [67].
be-fri, *v. w.* liberate.
be-frugte, *v. w.* fructify, fertilize.
be-gaa, *v. s.* commit, be guilty of.
be-gavet, talented.
Be-gavelse, gift, endowment, genius.
Be-gelstring, enthusiasm.
begge, both, [73].
be-gjære, *v. w.* request, ask.
be-gjærlig, desirous, greedy.
be-grave, *v. s.* bury.
Be-greb, *n.* idea, conception; **i — med at**, about to, on the point of.
be-grundet, well-founded.
be-gynde, *v. w.* begin; — **nde**, incipient, beginning.
Be-handling, treatment.
be-holde, *v. s.* retain, keep.
behov, *a.* need of.
be-höve, *v. w.* need, require, have occasion.
be-klage, *v. w.* mourn, lament; *refl.* complain, remonstrate.
Be-kostning, cost, expense.
be-kymre, *v. w. refl.* be troubled.
be-lagt, inlaid.
Belg, *c.* skin.
be-lægge, *v. m.* — **sine Ord**, trim or preen one's words.
be-lyse, *v. w.* elucidate.
be-merke, *v. w.* remark.
Ben, *n.* bone, leg.
be-nytte, *v. w.* use, employ.
Be-nævne, designation.
be-rede, *v. w.* prepare.
be-rettliget, justifiable.
Be-retning, account.
Berg, Bjerg, *n.* mountain; — **hammer**, *c.* bluff.
bergensk, of or from Bergen (a city in Norway).

Berme, *c.* dregs.
Be-rusning, intoxication.
be-ro, *v. w.* (with **paa**) depend upon.
be-römt, famous.
be-sidde, *v. s.* possess; — **Ise**, possession.
be-sjæle, *v. w.* animate.
be-skjæftige, occupy, employ, be busy.
Be-skrivelse, description.
be-skytte, *v. w.* protect, defend.
be-slutte, *v. w.* conclude, determine.
be-slægtet, related, allied.
be-smykke, *v. w.* gloss over, extenuate.
be-staa, *v. s.* endure, stand, undergo.
be-standig, always, constantly; — **hed**, constancy.
be-stemme, *v. w.* determine, intend, destine; **forud bestemt**, foreordained.
be-stemt, fixed, definite; **nærmere —**, more definitely.
be-stige, *v. s.* climb, scale, mount.
be-stråle, *v. w.* illumine.
be-stræbe, *v. w. refl.* strive, endeavor.
be-styre, *v. w.* manage, conduct.
be-synderlig, curious, singular.
Be-sætning, crew.
Be-søg, *n.* visit.
be-sørge, *v. w.* take charge of, attend to.
be-tale, *v. w.* pay.
be-tegne, *v. w.* designate; — **Ise**, designation, appellation.
Be-tingelse, condition.
be-tragte, *v. w.* consider, view.
Be-tragtning, consideration, reflection.
be-tryggende, sufficient, satisfactory.
be-tuttet, bewildered, nonplussed.
be-tydelig, considerable.
Be-tydning, significance, signification.
be-tænke, *v. w.* consider, think of *refl.* consider, think (twice) of.
be-undre, *v. w.* admire.
Be-undring, admiration.
be-vare, *v. w.* preserve.
Be-vidsthed, consciousness.

Be-vilgning, appropriation.
Be-vis, *n.* proof, evidence.
Be-vægelse, movement, motion.
be-væget, moved, touched; exciting, troublous.
Bibliote'k, *n.* library.
Bid, *c.* bite; — **e**, *v. s.* bite; *with* ikke or daarlig, (of weapons), be dull, have no effect.
Bi-drag, *n.* contribution.
bidsk, snappish.
Billede, *n.* image, picture.
billige, *v. w.* approve of.
Bind, *n.* binding, volume.
binde, *v. s.* bind.
Birk, *c.* birch; — **e-fut**, *c.* 'birch magistrate,' (*t. c.* a birch-rod).
Bisp, **Biskop**, *c.* bishop.
bister, grim.
bitter, bitter; — **hed**, bitterness.
bjerger, *v. w.* save, rescue.
Bjerg-ild, *c.* volcanic fire.
Björn, *c.* bear; — **e-trækker**, bear leader.
blaa, blue; — **bær**, *c.* blue-berry, 'bullet'; — **ne**, *v. w.* appear blue; — **trøiet**, blue-jacketed; — **ølet**, blue-eyed.
Blad, *n.* blade, leaf, page.
blande, *v. w.* mingle, mix.
blank, bright.
blase'ret, blasé, sated; **Blase'rthed**, satiety, ennui.
bleg, pale.
blev, *past of* blive.
bli, *coll. for* blive.
blid, pleasant, blithe.
Blik, *n.* look, glance, eye.
blind, blind; — **e Meninger**, mere opinions.
Blink, *n.* gleam, flash; — **e**, *v. w.* gleam.
blive, *v. s.* become, be, [129]; remain; — **till**, be born, arise; **hvor blev du af?** what became of you?
Blod, *n.* blood; — **hevn**, *c.* blood-revenge; — **suger**, *c.* blood-sucker.
blomstre, *v. w.* flower, bloom; — **af**, shed blossoms.
Blomstring, blossoming, bloom; — **s-løfte**, *n.* promise of blossoming.
blond, blond.
blot, only, merely.
blot, *a.* mere.

blotte, *v. w.* bare, expose; **blottet for**, destitute of, devoid of.
blunde, *v. w.* slumber.
blusse, *v. w.* blaze, flame, glow.
bly, coy, bashful.
blæse, *v. w.* blow, sound.
blød, soft.
bo, *v. w.* live, dwell, stay.
Boble, *c.* bubble.
Bod, *c.* remedy, solace.
Bod, *c.* penalty, mulct.
Bog, *c.* (Bøger), book; — **taske**, book-satchel.
Bog-stav, *n.* & *c.* letter; — 'ellig, liter al.
Bold, *c.* ball.
Bolig, *c.* abode, habitation.
bomme, *v. w.* wind yarn on the warp beam of a loom.
Bonde, *c.* (Bønder), peasant, yeoman; — **maal**, *n.* peasant dialect.
Bon-jou'r, *c.*, *see* Frak.
Bord, *n.* table.
Borg, *c.* castle.
bort, — **e**, away, off, over, [171].
borten-for, beyond.
bort-gjemt, hidden, concealed.
bort-sove, *v. s.* sleep away.
bra, *ad.* well.
braa, sudden.
brage, *v. w.* crash, echo.
brak, fallow.
bramme, *v. w.* make a display, be ostentatious.
brast, *past of* briste.
brat, steep, precipitous.
brav, good, worthy, well-to-do.
Bravou'r, *c.* bravery; superior ability, great achievement.
bred, broad, wide; — **e**, *v. w.* spread.
Bred, **Redd**, *c.* brim, shore, bank; — **fuld**, brimful.
Brem, *c.* border, brim, rim.
Brev, *n.* letter.
Bringe, *c.* breast.
bringe, *v. m.* bring, convey.
Brist, *c.* break; — **e**, *v. s.* break, burst
Bro, *c.* bridge; **slaa** —, throw bridge.
Brok, *c.* breeches.
Bror, *contr. of* Broder.
Broder, *c.* (Brødre), brother.

Brud, *c.* bride; — **e-blus**, *n.* bridal torch.
Brud, Brudd, *n.* breach, break.
Brug, *c.* use, usage; — **e**, *v. w.* use, employ.
brun, brown.
bryde, *v. s.* break; *refl.* — **sig om**, care about, mind.
Bryderl', *n.* trouble, bother.
Bryllup, *n.* wedding.
bryne, *v. w.* sharpen, whet; — *n.* whetstone.
Brynje, *c.* coat of mail.
Bryst, *n.* breast.
brænde, *v. w. & s.* burn.
Brænde-vin, *n.* brandy.
Brød, *n.* bread.
brød, *past of bryde*.
Brönd, *c.* well.
Bröst, *c.* fault, defect.
Bud, *n.* **Budskab**, *n.* message.
Bue, *c.* bow; — **skytter**, *c.* archer.
Bugtning, curve.
bukke, *v. w.* bow, courtesy.
Bukse, *c.* trousers; — **linning**, *c.* waist-band; — **sæler**, *pl.* suspenders.
Bulder, *n.* turmoil, uproar.
Bund, *c.* bottom; — **fald**, *n.* sediment.
bunden, bound; **i** — **Stil**, in verse.
burde, *v. irr.* ought, [142].
Busk, *c.* bush.
but, surly.
By, *c.* city, town.
byde, *v. s.* offer, bid, command.
Bygd, *c.* (country) district, parish; — **e-snak**, town-talk, adverse comment.
bygge, *v. w.* build.
Bygning, structure, edifice.
Byrde, *c.* burden.
Bytte, *n.* booty, prey.
bytte, *v. w.* trade, exchange.
byzanti'nsk, Byzantine.
Bæger, *n.* goblet, cup.
Bæk, *c.* brook.
Bænk, *c.* bench.
bære, *v. s.* bear, carry, sustain; — **sig ad**, conduct one's self.
bæve, *v. w.* tremble, quiver.
bød, *past of byde*.

bøle, *v. w.* bend; — **af**, curve away; *refl.* bow.

Bøinings-endelse, inflectional ending.

Bølge, *c.* wave, billow; — *v. w.* sway; — **aas**, *c.* crest of a wave; — **fald**, undulation.

Bøn, *c.* prayer, petition, entreaty; — **høre**, *v. w.* hear (of prayer).

bør, *pres. of burde*, [135].

Bør, *c.* load, burden.

Bør, *c.* (fair) wind, breeze.

Bøsse, *c.* gun, musket; — **pibe**, *c.* barrel.

C

Charme, *c.* [16], charm.

Chauvini'sme, *c.* [16], chauvinism.

cite're, *v. w.* cite, quote.

D

da, *adv.* then, indeed; *conj.* when, [p. 107*], as, since.

Daab, *c.* baptism, christening.

Daad, *c.* deed, achievement.

daarende, bewitching.

Dag, *c.* day; — **es**, *v. w.* [150], dawn; — **ning**, dawn, day-break; **komme for** — **en**, come to light, transpire.

Dal, *c.* valley, vale, dale; — **vise**, *c.* valley song.

Dalen, *c.* falling.

Daler, *c.* dollar.

Dam, *c.* pond.

Dame, *c.* lady.

dampe, *v. w.* steam.

Dane-kongen, the King of the Danes.

danne, *v. w.* form, make, cultivate; — **t**, cultured, educated.

danse, *v. w.* dance.

dansk, Danish; — **e**, *c.* Dane; — **norsk**, Dano-Norwegian.

date're, *v. w.* date.

Datter, *c.* (Dötre), daughter.

da-værende, *a.* at that time, then.

de, they.

De, [70], you.

dellig, beautiful.

dekade'nt, decadent.

deklame're, *v. w.* declaim.

Del, *c.* part; **en** —, a part, or number; — **tage**, *v. s.* participate; — **s**, partly.

den, the, [58]; that, [74].

den-gang, at that time.

denne, dette, this, [59]; the latter.

der, there. [101]; who, etc. [82].

der, there; — af, from that, therefrom; — borte, over there, yonder; — for, therefore; — hen, thither; — hos, moreover; — imod, on the contrary; — med, therewith, with that; — nede, below; — næst, next, then; — om, about that, on that subject; — ude, without, outside; — ved, thereby, by that, by the fact.

dersom, if, in case.

dere, *coll.* for I and eder, [70].

Deres, [70], your.

des-lige, such, the like.

desto, *ad.* [184, 6], the, all the.

De-tai'l, Deta'lje, *c.* detail.

did, thither, there.

diger, big.

Digt, *n.* poem; — e, *v.* write poetry, create; — er, *c.* poet, creative author; — ning, poetical composition, imaginative literature, poetry; — erisk, poetical.

dimitte're, *v.* certify.

din, thy, your.

Diplo'm, *n.* diploma, document.

dirre, *v. w.* quiver, vibrate.

disse, (*pl.* of denne), these.

djerv, bold, daring.

dobbelt, double, twice.

dog, however, yet, though, [186].

Dom, *c.* doom, judgment.

Drab, *n.* manslaughter; — s-mand, *c.* slayer, homicide.

drabelig, doughty, tremendous.

Drag, *n.* (=), draught.

Drag, *n.* trait, feature.

drage, *v. s.* draw, proceed; — frem, advance; — ud, start out.

Drage, *c.* dragon (ship).

drele, *v. w.* turn, twist.

drev, *past* of drive.

drevne, *p. p.* *pl.* of drive.

drikke, *v. s.* drink.

Drikke-lag, *n.* drinking-bout, was-sail.

drive, *v. s.* drive; — nde hvidt, white as the driven snow.

Driv-kraft, *c.* motive power, incentive.

dristig, bold, daring.

Dronning, *c.* queen.

Drossel, *c.* [47, 2], thrush.

Drot, *c.* lord, king.

dryppe, *v. w.* drip.

drysse, *v. w.* sprinkle, fall.

dræbe, *v. w.* kill.

drøi, substantial, unalloyed, pithy.

Drøm, *c.* dream; — me, *v. w.* dream;

— me-teppe, *n.* dream-curtain.

drøne, *v.* boom, resound.

du, thou, you.

due, *v. w.* avail; — lig, capable, able;

— til, be good for, amount to.

dufte, *v. w.* emit fragrance, smell.

duftig, fragrant.

duftig, hazy.

duge, *v. w.* (*af.* due), be good, be fit.

Dugg, *c.* dew; — et, [57, c], dewy, moist.

Dukke, *c.* doll.

dukke, *v. w.* dive; — op, emerge, flash into one's mind.

dum, stupid.

Dun, *n.* down.

dunkel, [57, d], dark, dim.

Dur, *c.* rumbling.

Dverg-birk, *c.* dwarf-birch.

Dyd, *c.* virtue.

dygtig, capable, excellent; — hed, ability.

dyr, dear; — e-kjøbt, dearly bought, precious.

Dyst, *c.* joust, struggle.

dytte, *v. w.* stuff, plug.

Dække, *n.* cover, covering; —, *v. w.* deck, cover.

dæmo'nisk, demoniacal.

dæmpe, *v. w.* subdue, suppress.

Dæmrings-skjær, *n.* twilight.

dø, *v. w.* die.

døbe, *v. w.* baptize, christen.

Død, *c.* death; — elig, deadly; — s-hugg, *n.* deathblow; — s-leie, *n.* death-bed; — s-time, *c.* hour of death.

Dødning-kiste, *c.* casket, coffin.

Dødsens, [53, c], see Død.

Døgn, a day (of twenty-four hours); — ets Strid, the controversies of the day.

døie, *v. w.* endure.

dømme, *v. w.* judge,

Dönniug, swell, surge.

Dör, *c.* door.

E

Edda-digt, *n.* Edda poem.

Edder-fugl, *c.* eider duck.

eders, your.

efter, after, according to.

efter-haa'nden, gradually.

efter-lade, *v. s.* leave, leave behind.

efter-leve, *v. w.* observe, comply with.

Efter-mid-dag, *c.* afternoon.

Efter-slegt, *c.* posterity.

efter-som, as, since; **alt** —, gradually as.

Efter-tryk, *n.* emphasis, stress.

efter-tænk-som, thoughtful.

Eg, *c.* oak; — **e-leg**, *c.* trunk (of a tree).

egen, own [58].

Egen-nytte, *c.* selfishness.

Egenskab, *c.* quality.

egentlig, really, in reality.

egge, *v. w.* egg, incite.

Egn, *c.* region, country, parts.

egne, *v. w. refl.* (with **for**) lend it-self to.

egoi'stisk, egotistical.

egte, genuine.

Egteskab, *n.* marriage, married life.

ei, not.

ei, *v. w.* own, possess; —, *n.* possession.

Eiendom, property, possessions, estate.

eiendo'mmelig, peculiar, characteristic; — **hed**, peculiarity, characteristic.

Ei-land, *poet. for* ö, island.

Eje, see **Eie**, [14].

ekkel, disgusting, loathsome.

Ekse'mpel, *n.* example, illustration.

ekserce're, *v. w.* drill, exercise; **Ek-serce'rplads**, *c.* drill-ground.

eksiste're, *v. w.* exist.

Ekvipa'ge, *c.* [19, c]. equipage, carriage.

ela'stisk, elastic.

Ele'v, *c.* pupil.

eller, or.

ellers, else, otherwise.

elleve, eleven.

Elsas-Lothringen, Alsace-Lorraine.

Elsk, favor, attachment, love.

elske, *v. w.* love.

elsk-værdig, amiable, genial.

Elv, *c.* river, stream.

Embeds-examen, *c.* examination for a degree, official examination.

Embeds-mand, *c.* (government) official.

Emne, *n.* material, stuff, subject, theme.

en, *et*, a, an, [34]; one, [102, a].

end, than, still, even; — **da**, *ad.* yet, still; — **da**, *conj.* although; — **nu**, yet, still; — **og**, though; — **ogsaa**, even.

ende, *ad.* straight, directly.

Ende, *c.* end; — **lig**, finally.

ene, one, [102, d].

Ener, *c.* juniper.

ene'rgisk, energetic.

eneste, only [68, c].

Eng, *c.* mead, meadow.

en-gang, once, once upon a time, [103, d]; even.

Engel, *c.* [47, 2], angel.

Engle-barn, *n.* little angel.

engelsk, English.

Enhed, unity.

en-hve'r, each, every.

enig, united, unanimous.

Enke, *c.* widow; — **sæde**, *n.* dowager seat (*or* home).

enkelt, individual, single; — **e**, *pl.* various, several, some; — **hed**, detail, incident.

ens-formig, uniform, monotonous.

en-som, alone, solitary; — **hed**, solitude, loneliness.

en-steds, *et-steds*, somewhere.

enten, whether: — ... **eller**, either ... or.

er, *pres. of* være, [130].

Erende, *n.* errand, mission.

Eri'ndring, memory, recollection.

er-faren, experienced, practiced.

er-hverve, *v. w.* acquire.

er-kjende, *v. w.* acknowledge, recognize.

et, *neut. of* en; **med** —, suddenly.

Eti'k, *c.* ethics.

Etike'tte, etiquette.

europæ'isk, European.

Evange'lium, *n.* [49 c], gospel.

Eventyr, *n.* adventure, story, romance, folk-lore tale; — **lig**, adventurous.

evig, eternal; — **hed**, eternity.

Evne, *c.* power, ability.

F

faa, *v. s.* get, receive, [144].

faat, *coll. for* faaet.

Fadder, *c.* sponsor.

Fader, *c.* father.

Fag, *n.* subject, branch.

fager, fair, handsome; — **hed**, beauty, comeliness.

Fakkel, *c.* torch.

Faktor, *c.* (—'er) factor.

Fald, *n.* case.

falde, *v. tr.* fall; (*with* **Ind**), occur to.

famle, *v. w.* fumble, grope.

fandt, *past of* finde.

Fang, *n.* lap, bosom.

fange, *v. w.* catch; —, *c.* captive.

Fangst, *c.* catch, haul (of fish).

Fantasi', *c.* fancy, imagination.

Far, *coll. for* Fader.

fare, *v. s.* fare, go, rush.

farlig, dangerous.

Fart, *c.* trip, expedition; pace, speed.

Far-töl, *n.* vessel.

Far-ve'l, *n.* farewell, good-bye.

fast, firm, substantial; — **boende**, fixed in habitation; — **hed**, permanence;

faste, *v. w.* fast.

Fast-hængen, *c.* clinging, adhesion.

fastne, *v. w.* fasten, solidify.

fatte, *v. w.* seize, grasp, take, conceive.

fattig, poor, needy, indigent; — **under-støttelse**, parish relief.

Favn, *c.* embrace; — **e**, *v. w.* embrace, clasp.

Fe, *c.* fairy.

fed, fat.

fejgte, *v. w.* fight, fence; — **! Luften**, battle with air.

feie, *v. w.* sweep.

feig, craven, cowardly; death-doomed.

Feil, *c.* fault, failing; — **fri**, correct.

Fejl *see* Feil, [11 a].

Felt, *n.* field, sphere.

Ferie, *c.* vacation, holiday.

Fest-dag, *c.* holiday.

festlig, festive.

Fiende, *c.* enemy, foe.

Fiendskab, *n.* hostility, enmity.

fiendtlig, hostile.

fik, *past of* faa, [144].

fikse're, *v. w.* fix, stare at; — **nde**, riveting.

Filosoff', *c.* philosophy.

fin, fine, delicate.

finde, *v. s.* find; — **paa**, think of, hit upon; — **sig i**, submit to.

Finger, *c.* finger.

fire, four.

Fjeld, *n.* rock, mountain; — **koll**, *c.* mountain-top; — **over-gang**, *c.* mountain pass; — **pynt**, *c.* mountain peak; — **skred**; *n.* avalanche; — **væg**, *c.* mountain wall.

fjerde, fourth.

fjern, distant, far.

Fjord, *c.* fiord, firth; — **bred**, *c.* fiord-region.

fjorten, fourteen.

Fjæl, *c.* board.

Fjær, *c.* feather; spring.

Fjøs, cow-house, byre.

Flaade, *c.* fleet.

Flab, *c.* chaps, jaws.

flad, flat.

flagre, *v. w.* flutter.

Flamme, *c.* flame.

Flek, *c.* spot, place.

fler-aarig, of several years, extended.

flere, several, various, more, [67].

Flesk, *n.* pork, bacon.

flette, *v. w.* braid, plait.

Flig, *c.* lap, hem, corner.

flikke, *v. w.* patch, mend.

flink, clever, able, active, bright.

Flls, *c.* chip, splinter.

flittig, diligent.

Flok, *c.* flock, pack; **i** — **ke-tal**, in flocks.

Flor, *n.* veil, mantle.

Flugt, *c.* flight.

fly, *v. w.* flee.

flyde, *v. s.* float, flow.

flytte, *v. w.* move, shift.

flyve, *v. s.* fly.
 flöl, *past of flyve.*
 flöite, *v. w.* whistle.
 Fod, *c.* (Födder), foot; — *blad, n.* sole of the foot; — *s-bred, c.* foot-breadth; — *skammel, c.* foot-stool.
 Fogd, *c.* bailiff.
 Fold, *c.* fold, plait.
 Folk, *n.* people, nation; — *ene, the* servants, hands.
 Folke-aand, *c.* national spirit.
 Folke-eventyr, *n.* folk-lore tale.
 Folke-lærer, *c.* educator of the people.
 folke-opdragende, popular educational.
 Folke-sövn, *c.* national apathy.
 folksom, populous, crowded.
 for, *prep.* for, by, in order; *conj.* for, as; *ad.* too.
 for, *past of fare.*
 for-a'gte, *v. w.* despise; — *lig, des-*picable, contemptuous.
 for-an, in front of, before.
 Fora'ndring, change.
 For-anstaltning, arrangement, provision.
 for-at *conj.* in order that.
 for-be'dre, *v. w.* improve.
 forbl', *past, over.*
 for-bi'de, *v. s.* bite severely.
 for-bi'nde, *v. s.* combine; — *lse, con-*nection, communication.
 Fo'r-bud, *n.* harbinger, forerunner.
 for-bau'sende, astonishing, amazing.
 For-bry'delse, crime, offence.
 for-det-me'ste, on the whole, generally.
 for-dy'be, *v. w. refl.* be absorbed in.
 For-falds-digter, *c.* decadent writer.
 For-dæ'rve, *v. w.* mar.
 fore-bygge, *v. w.* prevent.
 fore-gaa, *v. s.* take place, go on.
 Fore-drag, *n.* delivery, recital.
 Fore-komst, *c.* occurrence, incident.
 fore-ligge, *v. s.* lie, be, be found.
 fore-læse, *v. w.* [157], read, recite.
 Fore-læsning, lecture.
 fore-löblg, preliminary.
 For-e'ning, *c.* union.
 fore-staa, *v. s.* have charge of, manage, be at hand, approach; — *ende,* ensuing, following.

fore-stille, *v. w. refl.* imagine.
 Fore-stilling, idea, conception.
 fore-tage, *v. s.* undertake.
 Fore-teelse, phenomenon, event.
 for-fa'tte, write, compose.
 For-fa'tter, *c.* author; — *skab, n.* authorship.
 for-gaa', *v. s.* perish.
 for-gl'fte, *v. w.* poison.
 for-gle'mme, *v. w.* forget.
 Fo'r-grund, *c.* fore-ground.
 for-gy'lde, *v. w.* gild.
 for-gy'ldt, gilt, gilded.
 for-haa'bnings-fuld, hopeful.
 for-hen, formerly.
 For-hl'ndring, obstacle.
 For-hold, *n.* relation, condition.
 for-l'nden, before, beforehand, ere that time.
 For-kjæmper, *c.* champion.
 for-kla're, *v. w.* transfigure; *explain.*
 for-ky'nde, *v. w.* proclaim.
 for-la'de, *v. w.* forgive, forsake, leave.
 for-la'dt, forsaken.
 for-le'gen, embarrassed.
 for-le'ne *v. w.* invest with, give.
 For-li'g, *n.* reconciliation, agreement; — *t, agreed.*
 for-ly'ste, *v. w.* delight, divert.
 for-læ'ngst, long since, long ago.
 for-lö'sende, redeeming; et — *Ord, a* word of deliverance.
 Form, *c.* form; — *e, v. w.* form, fashion, mold.
 for-maa', *v. w.* be able; — *ende, in-*fluentia.
 For-mand, *c.* chairman, president.
 forme'l, formal.
 for-mil'de, *v. w.* mitigate.
 for-mo'dentlig, presumably.
 For-ne'drelse, degradation.
 For-ne'gter, *c.* denier, opponent.
 fornem, of quality, of rank.
 for-ne'mme, *v. s.* feel, be sensible of; — *lse, feeling, premonition.*
 for-ne'mmelig, especially.
 Fornu'ft, *c.* reason; — *ig, sensible.*
 for-ny'e, *v. w.* renew.
 for-næ'rme, *v. w.* offend; — *lse, affront,* insult.
 for-nö'den, necessary; — *hed, neces-*sity.

fornöi'et, satisfied.
 forover-böiet, bowed, stooping.
 For-pla'ntnings-evne, *c.* reproductiveness.
 Forraads-hus, *n.* store-house,
 forrest, foremost.
 for-re'sten, as for the rest, however.
 for-re'ven, tattered.
 For-ræ'der, *c.* traitor.
 for-sa'ge, *v. w.* forsake, abandon.
 for-sa'mle, *v. w.* assemble.
 For-sa'mling, gathering, convention.
 for-si'gtig, careful; — hed, caution, wariness.
 for-si'kre, *v. w.* assure.
 For-si'kring, assurance.
 For-si'ring, ornamentation.
 for-ska'ffe, *v. w.* secure, give.
 Forsker, *c.* investigator, student.
 for-skje'llig, different, various.
 for-so'ne, *v. w.* reconcile.
 For-so'ning, reconciliation.
 For-so'nlighed, placability, conciliatory spirit.
 for-spi'ide, *v. w.* waste.
 for-staa', *v. s.* understand; — else, understanding, intelligence.
 For-sta'nd, *c.* sense.
 For-stavn, *c.* prow, bow.
 For-stue, *c.* entry, hall.
 for-stu'mme, *v. w.* die out, cease.
 for-sty'rre, *v. w.* disturb.
 For-stæ'rkning, reinforcement.
 for-stö'de, *v. w.* dispel, cast off.
 for-sva're, *v. w.* defend, justify.
 for-svi'nde, *v. s.* vanish, disappear.
 For-sæt, *n.* purpose; med —, purposely.
 For-sög, *n.* attempt; —'e, *v. w.* try, attempt.
 fort, fast, quickly, swiftly.
 fort-sætte, *v. m.* continue, proceed.
 For-tid, *c.* past.
 for-tje'ne, *v. w.* deserve; — ste, *c.* merit, credit.
 For-to'ning, looming.
 for-tri'nlig, excellent, high.
 for-tro'llig, intimate.
 For-træ'd, *c.* trouble, harm.
 for-træ'kke, *v. s.* be knit, twist, distort.
 for-tvi'le, *v. w.* despair.

for-tæ'lle, *v. m.* tell, relate.
 For-tæ'lling, story, tale, narrative, narration
 forud-gaaende, preceding.
 for-u'ndre, *v. w.* wonder; — sig over, wonder at.
 For-u'ndring, wonder, wondering, astonishment.
 Forud-sætning, condition, premise, presupposition.
 For-vei, *c. i* — en, ahead.
 for-ve'nde, *v. w.* distort.
 for-vi'nde, *v. s.* overcome.
 For-vi'rring, confusion, bewilderment.
 For-æ'ring, present, gift.
 for-ö'vrigt, otherwise, in other respects.
 fosse, *v. w.* foam, seethe; — fald, *n.* cataract.
 Fast-brödre-lag, *n.* foster-brotherhood.
 fra, from.
 Fraade, *c.* froth, foam.
 Frak, *c.* frock coat.
 fransk, French.
 Frase-flom, flood of phrases (words).
 fra-stöde, *v. w.* repel; — nde, repellent.
 Fra-værelse, absence.
 Fred, *c.* peace.
 frede, *v. w.* protect.
 fred-lyse, *v. w.* proclaim inviolate;
 fred-lyst, sacred.
 fredso'mmelig, peaceable.
 fred-sæl, peaceful.
 Freidighed, cheerfulness, assurance.
 frelse, *v. w.* save; —, *c.* rescue, salvation.
 frem, forth, forward, on.
 frem-ad, forward; — skridende, advancing, progressive.
 frem-bringe, *v. m.* bring forth, produce, yield; — lse, product, production.
 frem-byde, *v. s.* present, offer.
 frem-bære, *v. s.* present, tender.
 frem-de'les, still, yet; *it often denotes a continuation of the idea expressed by the verb.*
 frem-for, above, before.
 frem-fusende, impetuous.
 frem-gaa, *v. s.* arise, be derived.

Frem-gangs-linjer, *pl.* lines of progress.

Frem-gangs-merke, *n.* standard of progress.

frem-hæve, *v. w.* bring into strong relief, emphasize.

frem-kalde, *v. w.* call forth, provoke.

fremme, *v. w.* promote.

remmed, strange; —, *c.* stranger; — *kari. c.* stranger.

fremmen-for, ahead of.

frem-ragende, prominent.

Frem-skridt, *n.* progress; — **tog**, *n.* the procession of progress.

frem-skudt, advanced, prominent.

frem-springe, *v. s.* spring forth, have source.

frem-stille, *v. w.* present, represent.

Frem-stilling, presentation.

frem-stupes, *ad.* face downwards; — **og paa Ryg**, helter-skelter.

frem-sætte, *v. m.* propound, propose.

Frem-tid, *c.* future.

frem-træde, *v. m.* appear, manifest; — **nde**, conspicuous, distinctive.

fri, free; **det var ikke — t for**, it was by no means uncertain; —, *v. w.* free, liberate.

Frihed, liberty; — **s-glød**, *c.* patriotic ardor.

frisk, fresh, new.

friste, *v. w.* experience, tempt.

Fri-sted, *n.* refuge, resort.

fro, *poet.* glad, cheerful.

Front, *c.* front.

frosset, *p. p. of fryse*.

Frost, *c.* frost.

Frue, *c.* lady, mistress.

Fruen-timmer, *n.* woman.

frugtbar, fruitful, prolific.

Fryd, *c.* joy, delight; — **fuld**, joyous; — **e**, *v. w.* rejoice, cheer.

frygte, fear; — **lig**, fearful.

frygtsom, timid.

frynse, *v. w.* fringe.

fryse, *v. s.* freeze, be cold.

Frækhed, audacity, impudence.

Frænde, *c.* kinsman.

Frø, *n.* seed.

Fugl, *c.* bird, fowl.

fuld, full; **have — t op af**, have an abundance of; — **nok**, quite enough.

Fuld-ko'mmenhed, perfection, excellent quality.

fuld-stændig, complete.

Funke, *c.* spark.

funkle, *v. w.* sparkle.

furet, furrowed.

Furu, *c.* fir, pine; — **leg**, *c.* trunk of a pine.

Fusker, *c.* bungler.

fy, fie, shame.

fyge, *v. s.* drift, fly.

fyld, *v. w.* fill.

fyldig, full, complete.

Fylking, *c.* batallion, phalanx.

fyndig, pithy, emphatic.

Fyr, *c.* fire.

Fyrste, *c.* prince.

Fædre, *pl.* fathers, ancestors.

Fædre-land, *n.* native land.

Fædrelands-kjærlighed, *c.* patriotism.

fæl, awful; — **t**, *coll.* very, extremely.

fælde, *v. w.* fell, cut down.

fælles, common, mutual; — **literatur**, *c.* the common literature (of Denmark and Norway).

fængsle, *v. w.* captivate, attract.

færdes, *v. w.* [150], travel, roam.

færdig, through, ready; — **hed**, skill, fluency.

fæste, *v. w. refl.* fix upon, dwell upon.

Fæste, *n.* hold, foot-hold.

fæstne, *v. w.* fasten, fix, crystallize, solidify.

Føde, *c.* food; —, *v. w.* feed, bear, give birth to, be born.

Fødsel, *c.* birth.

Føie, *c.* reason, justice.

føie, *v. w. refl.* (with **etter**.) accommodate one's self to.

føle, *v. w.* feel; — **sig for**, feel one's way; — **lse**, feeling, consciousness.

følge, *v. m.* follow.

Følge, *c.* consequence, result; **til —**, as a consequence.

för, **för-end**, before (in time).

före, *v. w.* lead, guide, bring, carry, carry on, wage; — **Ordet**, be spokesman; — **r**, *c.* leader, guide.

Före, *n.* going, roads.

först, first; — **kommende**, next; **fra — af**, in the beginning; —, *ad.* once, not until.

G

gaa, *v. s.* go, walk; — **af**, ail, be the matter with; — **an**, do; — **for sig**, take place; — **med paa**, consent; — **op**, dawn upon, realize; — **over**, turn; — **ud paa**, be directed towards.

Gaade, *c.* riddle.

Gaa-paa'-marsch, *c.* forward march.

Gaard, *c.* farm, home, estate.

Gaas, *c.* (Gjæs), goose; — **e-dam**, *c.* goose-pond; — **e-flesk**, goose-flesh.

Gab, *n.* mouth; — **e**, *v. w.* gape.

Gade, *c.* street.

gak, *arch. impera. of gaa.*

gal, bad, wrong, ridiculous; mad, crazy.

gale, *v. s.* crow.

gamle, see **gammel**, [57, d].

gammel, old; — **dags**, old fashioned.

Gang, *c.* walk, gait, course; **sætte l** —, set on foot, start.

Gang, *c.* time (of repetition), **en** — **til**, once more.

Gang-ord, *n.* word of profit (or advantage).

ganske, quite.

Giarn, *n.* yarn, net.

Gas-flamme, *c.* gas-light.

Gave, *c.* gift.

gav-mild, liberal, generous; — **hed**, generosity.

Gavn, *n.* benefit, advantage.

geistlig, clerical, ecclesiastical; — **hed**, clergy.

Gema'k, *n.* apartment.

gem = **gjem**, *impera. of gjemme*, [31, a].

geme'n, low, vulgar, common, private (soldier).

Genera'l, general.

gene're, *v. w.* [19, c], embarrass, disturb, inconvenience.

Geni', *n.* [19, c], genius.

Gevæ'r, *n.* musket.

gifte, *v. w. refl.* marry, wed.

giftig, poisonous, venomous.

gik, *past of gaa.*

Gilde, *n.* banquet, feast; — **hal**, *c.* banquet-hall; — **skrud**, *n.* festive attire.

git, *coll. for givet.*

give, *v. s.* give, grant; — **fri**, liberate;

— **sig**, yield, subside, betake one's self; — **s**, [155], be, be found.

gjaldt, *past of gjælde.*

Gjed, *c.* goat.

gjekke, *v. w.* dupe, mystify.

gjemme, *v. w.* hide, lay by, keep.

Gjen-fø'delse, regeneration.

gjen-give, *v. s.* render, express, reproduce.

Gjen-gjæld, *c.* return, requital; — **e**, *v. w.* repay, return.

gjen-kjende, *v. w.* recognize.

gjennem, through.

gjennem-forske, sift thoroughly.

Gjennem-førelse, execution, performance.

gjennem-leve, *v. w.* live through; — **lse**, experience.

gjennem-trænge, *v. w.* permeate.

Gjen-skaber-magt, *c.* recreative power.

Gjen-reisning, re-erection, restoration.

Gjen-stand, *c.* object; subject.

Gjen-svar, *n.* answer.

gjen-tage, *v. s.* repeat; — **nde**, or **gjentagne Gange**, repeatedly.

gjen-vakt, re-awakened.

gjen-vinde, *v. s.* regain.

gjerne, willingly; **ville** —, be inclined; **vilde** —, would like, [173].

Gjerning, action, work.

gleste, *v. w.* visit.

gjest-fri, hospitable; — **hed**, hospitality.

gjælde, *v. s.* concern, be a question (or matter) of; hold good, be true.

glærende, fermenting.

glæv, excellent.

gjø, *v. w.* bark, bay.

gjød, *past of gyde.*

gjøre, *v. m.* do.

glad, glad, happy.

Glam, *n.* baying, cry.

Glans, *c.* splendor, luster; **med** —, brilliantly.

Glas, *n.* glass.

glat, smooth, shining; — **te**, *v. w.* smooth, soften.

glemme, *v. w.* forget.

Glem-mig-el, *c.* forget-me-not.

Glemsels-gang, *c.* the way of oblivion; **gaa** —, sail the seas of oblivion.

gilde, *v. s.* slip, glide.
gilmrende, brilliant.
Glimt, *n.* gleam, glimpse; — **vls**, *ad.* by glimpses, in flashes.
glise, *v. w.* show the teeth.
giltre, *v. w.* glitter, gleam.
glo, *v. w.* stare.
glytte, *v. w.* peep.
glæde, *v. w.* please; *v. refl.* rejoice; — *c.* joy, gladness; — **lig**, happy, joyful.
Glöd, *c.* glow.
gnage, *v. s.* gnaw.
Gnler, *c.* miser, niggard.
Gnist, *c.* spark.
god, good: **være** — **for**, be able.
god-mo'dig, good-natured; — **hed**, good nature, bonhomie.
godd, *ad.* well, [164]; — **gjøre**, *v. m.* make good, prove.
graa, gray; — **ne**, *v. w.* grow gray; — **nende**, 'gray growing,' grizzled.
Graa-ben, *coll. for* Ulv.
Graad, *c.* crying, weeping.
graadig, greedy.
Graa-gaas, *c.* gray goose.
Graa-tass, *c. coll. for* Ulv.
Graa-velrs-sjæl, 'gloomy-weather soul,' hypochondriac.
Grad, *c.* degree.
Grande, *c.* neighbor.
Grand-mand, *c.* neighbor.
Gran-ll, *c.* pine-slope.
Gransker, *c.* investigator; **Forsker** og —, original investigator.
Granskning, investigation.
grave, *v. s.* dig.
Grav-öl, *n.* funeral (feast).
grel, plain, disentangled.
Gren, *c.* branch.
Grenade'r, *c.* grenadier.
Greve, *c.* count.
grine, *v. s.* grin.
Grts, *c.* pig, hog.
gruble, *v. w.* brood, ponder.
Grumhed, cruelty.
Grund, *c.* ground, cause, foundation, bottom; i — **en**, in reality; — **for-hold**, *n.* fundamental relation; — **ig**, thorough, solid; — **lov**, *c.* constitution; — **lov-givende**, constitutional; — **lægge**, *v. m.* found, establish.

grunde, *v. w.* meditate; — **nde**, meditative.
Gruppe, *c.* group.
Gry, *n.* dawn.
græde, *v. s.* weep, cry.
Græker, *c.* Greek.
Grænd, *c.* neighborhood.
Grænse, *c.* boundary, border.
Græs, *n.* grass; — **ning**, grazing, pasture; — **torv**, *c.* sod.
græsk, Greek.
Græv, *n.* pick-ax.
grøn, green; — **lig**, greenish.
Gubbe, *c.* old man.
Gud, God; — **doms-magt**, *c.* divine power; — **ske-lov**, thank heaven!
gul, yellow; — **brandet**, brindled; — **ne**, *v. w.* fade.
guld-lagt, inlaid with gold.
Gulv, *n.* floor; — **klæde**, *n.* carpet.
Gunst, *c.* favor.
Gut, *c.* (— **ter**), boy, lad.
gyde, *v. s.* pour, shed; — **sig**, diffuse itself.
gylden, golden.
Gylden-lak, *c.* wallflower.
Gyldighed, validity.
gynge, *v. w.* rock, swing.

H

ha, *coll. for* have.
Haab, *n.* hope; — **lös**, hopeless.
Haan, *c.* scorn; — **lig**, scornful.
Haand, *c.* (Hænder), hand; — **bag**, back of the hand; — **greb**, *n.* grasp, manipulation; — **klæde**, *n.* towel; — **slag**, *n.* clasp of the hand; — **sverd**, *n.* broad-sword.
haant, scornfully; **lade** — **om**, disdain.
Haar, *n.* hair.
haard, hard, severe; — **för**, hardy; — **hed**, severity.
Had, *n.* hate, hatred; — **e**, *v. w.* hate; — **e-fuld**, hateful.
hadde, *coll. for* havde.
Hage, *c.* chin.
hagle, *v. w.* hail.
hakke, *v. w.* hack, peck.
Hal, *c.* hall.
Hale, *c.* tail.
Halling-kast, *n.* somersault.
Halm, *c.* straw; — **visk**, wisp of straw.

Hals, *c.* neck.
halv, half; — **færdig**, half-formed, (or done); — **høit**, in a low voice; — **taaget**, misty.
Halvt, Hælv, *c.* half.
hamre, *v. w.* hammer, throb.
han, he.
handle, *v. w.* act; — **om**, treat of.
Handling, deed.
Hane, *c.* cock, rooster.
Hang, *n.* drapery; **Bladenes** — = **Bladhang**, foliage.
hans, his.
har, *pres. of have*.
Hare, *c.* hare.
Harne, *c.* wrath, resentment.
Harpe, *c.* harp.
haste, *v. w.* hasten.
Hat, *c.* hat.
Hassel-busk, *c.* hazel bush.
Hast-verk, *n.* haste.
Haug, *c.* mound, hill.
Hav, *n.* sea, ocean; — **rand**, *c.* horizon (on the sea); — **stænk**, *n.* spray.
Have, *c.* garden.
have, *v. tr.* have, [129].
Havn, *c.* harbor; — **lös**, harborless.
hed, *past of hede*.
hede, hedde, *v. s.* be called, be said.
Hede, *c.* heath.
Hedning, heathen.
Hefte, *n.* hilt.
heftig, vehement; — **hed**, vehemence.
Hel, *c.* (mountain) ridge.
Heire, *c.* heron.
Heg, *c.* bird cherry.
Heks, *c.* witch, hag.
hel, whole; — **skindet**, 'whole-skinned,' safely.
Helbred, *c.* health.
Held, *n.* success.
Helge-dag, *c.* holiday, Sabbath.
heller, either; **ikke** —, nor.
hellig, holy; — **dag**, *c.* holy-day, — **e**, *v. w.* hallow.
helst, especially, preferably, [173].
Helt, *c.* hero.
hemme, *v. w.* check, restrain.
Hemmelighed, secret.
hen, — **ne**, [171], away, off, yonder.
hen-blaane, *v. w.* vanish, dissolve (in the dim distance).

hende, her.
hen-given, devoted.
hen-i-mod, near, almost, towards.
hen-kaste, cast away, throw.
hen-over, along.
hen-rykt, enraptured.
Hen-rykkelse, rapture, ecstasy.
Hense'ende, *c.* respect, regard.
hen-sulte, *v. w.* starve, pass in starvation.
Hen-syn, *n.* respect, regard, reference, consideration.
Hensyns-løshed, recklessness.
hen-slænge, *v. w.* fling out (or away).
hente, *v. w.* fetch, bring.
hen-tørre, *v. w.* wither away.
hen-vende, *v. w.* turn; — **sig til**, apply to.
her, here.
Her-berge, *n.* inn, lodgings.
herje, *v. w.* harry, harass.
herlig, grand, magnificent; — **hed**, glory, grandeur.
herske, *v. w.* rule, prevail.
Hersker-røst, sovereign voice (or sway).
Herre, *c.* lord, master, gentleman; — **dømme**, *n.* dominion; — **lös**, masterless.
her-til, to this, hitherto; — **kommer**, add to this.
Hertug, *c.* duke.
her-ved, by this, hereby.
Hest, *c.* horse.
Hevn, *c.* revenge, vengeance; — **e**, *v. w.* avenge, take revenge; — **gjerrighed**, vindictiveness.
hid, hither.
hidse, *v. w.* incite, set on, urge.
hil, hail.
hilse, *v. w.* salute, hail; — **n**, *c.* greeting.
Himmel, *c.* sky, heaven; — **sk**, heavenly.
hin, that, [60]; the former, the other.
hin-a'nden, each other, [72].
Hindring, obstacle.
hist, yonder; — **og her**, here and there; — **oppe**, yonder, on high.
Histo'rie, *c.* story, history; — **skrivning**, historical writing; — **time**, history hour (or recitation).
Histo'riker, *c.* historian.

histo'risk, historical.

Hitte-barn, *n.* waif, foundling.

hjalp, *past of* hjælpe.

Hjelm, *c.* helmet.

Hjem, *n.* home.

hjem, — *me*, home, at home, [171]; — *ad.* homeward; — *me-fra*, from home; — *me-lavet*, home made; — *lig*, *a.* home, domestic; — *over*, homeward.

Hjerne, *c.* brain.

Hjerte, *n.* heart; — *lag*, *n.* disposition; *ligge en paa* —, have at heart; — *lig*, hearty, cordial.

Hjord, *c.* herd.

Hjul, *n.* wheel; — *rund*, wheel-shaped round.

hjælpe, *v. s.* help, assist; — *middel*, *n.* aid, means, help.

Hjørne, *n.* corner.

Hode, *coll. for* Hoved.

Hold, *n.* range.

holde, *v. s.* hold, keep, halt; (of size) stand; *rest.* hold one's own, prevail; — *op*, cease, stop; — *oppe*, maintain; — *paa*, keep on; — *ved*, keep on.

holdent, entirely.

Hop, *n.* leap, bound.

Horn, *n.* horn, drinking horn.

Horn-briller, *pl.* horn-rimmed spectacles.

hos, with, by, among.

Hote'l, *n.* hotel, mansion.

Hoved, *n.* head; — *aarsag*, chief cause; — *opgave*, *c.* principal task; — *rolle*, *c.* chief role; — *sagelig*, main, principal; — *sæde*, *n.* principal seat.

Hr. = Herr, *c.* Mr., sir.

Hu, *c.* mind, mood; — *ko'mmelse*, memory.

Hue, *c.* cap, hood; — *skygge*, *c.* peak or visor (of a cap).

Hug, Huk, *c.* haunch; sætte sig paa —, crouch, squat.

Hugg, *n.* blow, stroke; — *e*, *v. w. & s.* chop, hew.

Hug-sot, *c.* mind disease.

Hul, *n.* hole.

hule, *v. w.* hollow.

Humle, *c.* hops; gist, point; *det som er* — *n.* what's more.

Humor, *c.* humor, facetiousness

Humø'r, *n.* humor, mood, temper.

Hunger, *c.* hunger; — *s-nød*, *c.* famine.

Hus, *n.* house; — *e*, *v. w.* house.

Husbond, *c.* master, husband.

huske, *v. w.* remember.

Husmand, *c.* tenant, cottier, crofter; — *s-plads*, *c.* cottier's place.

Hustru, *c.* wife.

hu-sva'le, *v. w.* soothe, solace,

hvad, what,

Hvalp, *c.* whelp, puppy.

hvas, sharp.

hvem, who.

hven, *past of* hvine.

hver, hvert, [60], each, every; — *andre*, each other, [72]; — *mand*, every body.

Hver-dag, *c.* week-day.

hverken . . . eller, neither . . . nor.

hverve, *v. w.* enlist.

hvi, *poet. for* hvorfor, why.

hvid, white.

hvile, *v. w.* [110, a], rest; — *dag*, *c.* day of rest.

hvilken, [58], which, what.

hvine, *v. s.* shriek, whistle.

Hvirvel, *c.* whirl; slaa —, beat a roll.

hvirvle, *v. w.* whirl.

hvis, whose, [79].

hvis, if.

hviske, *v. w.* whisper.

hvo, who, [86, a].

hvor, where, how (see hvor-ledes); — *af*, whereof; — *dan*, how, however; — *for*, why; — *fra*, whence; — *i*, wherein; — *ledes*, how, however; — *med*, wherewith; — *om*, whereof, concerning whom [182]; — *somhelst*, wheresoever; — *til*, whereto, wherefore, why.

Hyl, *n.* howl, howling; — *e*, *v. w.* howl.

hulle, *v. w.* wrap, cover.

Hynde, *n.* cushion.

hyppig, frequent.

hys, hush.

Hytte, *c.* hut, cottage.

Hæder, *c.* honor, glory; — *baaret*, crowned with glory; — *s-mand*, *c.* man of honor.

hædre, *v. w.* honor.

Hæg, *c.* cherry.

hælde, *v. w.* rake, incline.
hænde, *v. w.* happen.
hændig, handy, dexterous.
hænge, *v. s.* hang, depend; *v. w. trans.* hang.
Hænge-birk, *c.* weeping birch.
Hær, *c.* army, host; — *bevæger*, *c.* exhorter of an army; — *bonde*, *c.* yeoman; — *mand*, *c.* warrior; — *raab*, *n.* war-cry.
hærde, *v. w.* temper, steel.
hæslig, hideous, horrible, ugly.
hæv, good, clever.
hæve, *v. w.* raise, exalt; *refl.* rise.
hævde, *v. w.* maintain, assert; — *lse*, insistence.
Hvælv, *n.* arch, vault; — *e*, *v. w.* arch, vault.
Hø, *n.* hay; — *folk*, *pl.* hay makers.
Høj, *c.* mound, height.
høj, high, tall; — *t*, loud.
Høj-billede, *n.* bold image.
høj-byrdig, high-born.
høj-hjertet, high-minded, noble.
Høj-mø'dighed, magnanimity.
höine, *v. w. refl.* rise.
höire, the right (hand); — *ret*, right dress!
høj-sindet, high-minded, noble.
Høj-sæde, *n.* high-seat, seat of honor.
høj-ti'delig, solemn, pompous.
höit-staaende, in high position.
höre, *v. w.* hear; — *s*, sounds; — *til*, belong to.
Höst, *c.* harvest, autumn; — *e*, *v. w.* harvest, reap.
Hövding, chief, chieftain.

I

I, *pl.* of *du* [70].
I, in, for.
i-a'gt-tage, *v. s.* observe; — *ise*, observation; — *nde*, observant.
i-a'l-fald, (*see* *Fald*), at any rate, at all events.
i-bla'ndt, among; *ad.* occasionally.
i-da'g, to-day.
ide', *c.* idea; — *anförer*, *c.* leader in thought.
Idea'l, *n.* ideal.
idelig, perpetual.
i-de't, as.
i-det-mi'ndste, at least.

Idræts-mand, *c.* sportsman, athlete.
i-fø'lge, in consequence of.
i-føre, *v. w. refl.* dress, put on.
igle'n, again, back.
i-ho'b, in a heap, together.
i-hje'l, *ad.* to death.
ikke, not.
ilde, badly.
ild-hus, *n.* (old Norse) kitchen.
ile, *v. w.* hasten.
Illusio'n, *c.* illusion.
i-me'ns, ime'dens, while, meanwhile.
i-mi'dler-tid, meanwhile.
i-mo'd, against, toward, compared with.
i-mo'rgen, to-morrow.
i-mö'de, (*see* *Möde*), toward; — *kommenhed*, courtesy, indulgence, graciousness.
Impu'ls, *c.* impulse.
ind, -e, [171], in, into.
ind-ad, inward; — *vendt*, introspective.
ind-bilde, *v. w. refl.* imagine.
ind-bringe, *v. m.* bring, yield.
ind-bydelse, invitation.
ind-byrdes, mutually.
inde-lukke, *v. w.* lock up, shut in.
inden, within (of time); — *I*, within; — *ifra*, from within.
inderlig, sincere, very.
inderst, innermost.
inde-staa, *v. s.* be responsible.
ind-fald, *n.* joke, sally.
ind-flydelse, influence.
ind-gaa, *v. s.* enter, contract.
ind-gang, *c.* entrance.
ind-gribende, momentous, vital.
ind-hold, *n.* content, quality.
indigne'ret, indignant.
ind-i-mellem, among.
Indivi'd, *n.* individual.
ind-klemt, contracted, narrow.
ind-komst, *c.* revenue, income.
ind-lede, *v. w.* introduce, inaugurate.
Ind-le'dning, introduction.
Indole'nt, indolent.
ind-om, *ad.* in.
Ind-prente, *v. w.* impress, inculcate.
Ind-prentning, inculcation, enforcement.

Indre, inner, internal, interior; —, *n.* interior, heart.
Ind-rede, *v. w.* fit up, furnish.
Ind-se, *v. s.* see, comprehend.
Ind-tage, *v. s.* take, occupy.
Ind-trænge, *v. w.* intrude, invade.
Indvortes, internal.
ingen, no one, no, [94]; — **lunde**, [167], by no means.
I-na't, to-night.
Intere'sse, *c.* interest; —'re, *v. w.* interest.
Intet, *n.* of **ingen**, [94].
Is, *c.* ice; — **dryp**, *n.* icy dripping; — **dækket**, ice-covered; — **slag**, *n.* sleet.
Is-landsk, Icelandic.
Is-lænder, Icelandic.
Isol'e, *v. w.* isolate.
Isse, *c.* crown, head.
I-sta'nd-bringe, *v. m.* bring about, put together.
I-ste'den, **iste'det**, instead of.
Isæ'r, especially.
I-tu', to pieces, asunder.
I-ve'rk; **sætte** —, put into effect, accomplish.
Iver, *c.* zeal.
Ivrig, zealous, ardent.
Ja, yes, well, [186]; **ja, ja**, very well; — **vi'st**, of course, certainly.
Jag, *n.* chase, pursuit; — **e**, *v. s.* drive, chase, hunt.
Jagt, *c.* hunt, chase; — **hund**, *c.* hound.
Jammer, *c.* wailing, misery.
Jamre, *v. w. refl.* moan, whine.
Jarl, *c.* earl.
Jeg, I.
Jente, *c.* girl.
Jern, *n.* iron.
Jern-bane-vogn, *c.* railway car.
Jern-byrd, ordeal by fire.
Jern-sko-hæl, *c.* iron heel.
jevn, even, level; — **e**, *v. w.* even, level; — **t**, steadily.
Jo, yes, [170, 8]; indeed, why, [186].
Jord, *c.* earth, ground; — **bund**, *c.* soil; — **magnetis'me**, *c.* terrestrial magnetism; — **vel**, *c.* land.
Jorde, *n.* field.
Jubel, *c.* exultation.
juble, *v. w.* exult, shout; — **ud**, exclaim exultantly.

Juli, July.

jumpe, *v. w. coll.*, jump.

juri'disk, juridical, in law.

Jöde, *c.* Jew, Israelite.

K

kaad, wanton, frolicsome, frisky; — **hed**, wantonness.

Kaar, *n.* (=), condition.

kaare, *v. w.* choose, select.

Kaffe, *c.* coffee.

Kakkel-ovn, *c.* stove.

Kald, *n.* call, calling.

Kalk, *c.* chalice, cup.

Kammer, *n.* chamber.

Kamera't, *c.* comrade.

Kamp, *c.* combat, struggle; — **röd**, blood-red.

kan-ske, perhaps, [166].

Kant, *c.* edge, side, quarter, part; **fra** . . . **Kant**, on the part of; **paa en** —, muddled, on a spree.

Kapl'tel, *n.* chapter.

Kappe, *c.* cloak, mantle.

kappes, *v. w.* vie, emulate.

Kapte'n, captain.

Karakte'r, *c.* character.

karde, *v. w.* card; — **fra sig**, finish carding; — **c. card.**

Kare't, *c.* coach.

Karl, *c.* man, fellow.

Karm, *c.* carriage.

kaste, *v. w.* cast, throw; — **Jord paa**, bury; — **sig over**, devote one's self to.

Kaste-bold, *c.* hand-ball.

Kaste-spyd, *n.* javelin.

Kastl'llen, Castile.

Kategori', *c.* category.

Kate'der, *n.* (master's) desk, seat.

kave, *v. w.* bustle, sprawl.

kavende, (*an intensive*) genuine, unadulterated.

Kelser, *c.* emperor.

kige, **kikke**, *v. w.* peep.

Kind, *n.* cheek.

Kirke, *c.* [22], church; — **bakke**, *c.* 'church-hill'; — **gaard**, *c.* church-yard; — **gulv**, *n.* church floor.

Kiste, *c.* chest, coffin; — **bund**, *c.* bottom of a chest.

kjede, *v. w.* tire, weary, feel the tedious of.

kjende, *v. w.* feel, know, be acquainted with; — **igjen**, recognize; — **ilg**, recognizable; — **merke**, *n.* mark, sign, criterion.

Kjends-gjerning, fact.

Kjendskab, *n.* knowledge, acquaintance.

Kjortel, *c.* kirtle, coat.

Kyst, *c.* coast; — **strib**, *c.* strip of coast.

kjæk, brave.

kjæmpe, *v. w.* fight, battle, struggle.

Kjæmpe, *c.* champion, hero; — **rad**, *c.* 'line of champions,' army.

kjær, dear, fond; — **ilg**, kind, affectionate; — **lighed**, love, affection.

Kjærring, *c.* (*coll. for Kone*), woman, wife; — **tul**, *n.* nonsense.

kjævles, *v. w.* wrangle, quarrel.

kjøbe, *v. w.* buy.

Kjøl, *c.* keel.

kjøn, comely, dapper, jaunty.

Kjör, *pl. of Ko*.

kjøre, *v. w.* drive, ride (in a carriage); haul.

klage, *v. w.* complain; — **maal**, *n.* grievance, complaint.

Klamp, *c.* clog, hobble.

Klang, *c.* sound, ring, chink, clang; **Sang og** —, a jingling din of words.

klappe, *v. w.* pat, caress.

klar, clear, bright; — **gjøre**, *v. m.* make clear.

Klasse, *c.* class.

Klave, *c.* (cow's) bow, or collar; — **bundne**, *pl.* stabled (heads of cattle).

Klefn, *c.* paa —, ajar.

klemme, *v. w.* squeeze.

klinge, *v. s.* sound, ring, seem.

Klippe, *c.* cliff, rock.

klippe, *v. w.* clip, cut.

klods, close; — **indpaa**, immediately adjacent.

klog, wise, clever; — **skab**, sagacity.

Klokke, bell, clock; — **r**, sexton, precursor.

kløre, *v. w.* scratch.

Kloster, *n.* cloister, monastery.

Klud, *c.* rag.

Kluk, trill, carol.

klumpe, *v. w.* clot; — **sammen**, consolidate.

Klynge, *c.* cluster, clump, group; —, *v. w.* cling.

klyve, *v. s.* climb, clamber.

klæde, *v. w.* clothe, dress, deck.

Klæder, *pl.* clothes.

klø, *v. w.* scratch.

Kløft, *c.* cleft.

kløv-belagt, loaded, packed; — **Hest**, pack-horse.

Knap, *c.* button; — **pe**, *v. w.* button.

Knap, scant; — **ad**, scarcely, scantily.

knarte, *v. w.* hack.

Knplings-shawl, *n.* lace shawl.

knirke, *v. w.* creak, crackle.

knistre, *v. w.* whimper.

Kniv, *c.* knife.

Knokkel, *c.* bone; — **mand**, *c.* Death.

Knop, *c.* bud.

Knude, *c.* knot.

knuge, *v. w.* press, oppress, be oppressive; — **nde**, oppressively.

knuse, *v. w.* crush.

Knæ, *n.* knee.

knække, *v. s.* crack, break.

knæle, *v. w.* kneel.

Ko, *c.* (Kjör), cow.

Kobbel, *n.* leash, strap; — **lænk**, *c.* chain.

koge, *v. w.* boil, seethe.

kold, cold.

Koll, *c.* knoll, mountain top.

Kolle'ga, *c.* colleague.

kombine're, combine.

kommande're, *v. w.* command.

komme, *v. s.* come; — **I Hu**, remember; —, *n.* coming; — **efter**, find out.

Konce'pt, *c.* rough draught; **komme ud af** — **erne**, be disconcerted.

Kone, *c.* wife, woman.

Konge, *c.* king.

Konge-dragt, *c.* royal robe.

Konge-dømme, *n.* kingdom.

Konge-færd, *c.* royal expedition.

kongelig, royal.

Konge-saga, *c.* saga (history) of a (Norse) king.

Konge-stol, *c.* throne.

Kongs-emne, *n.* (*see Emne*), 'such stuff as kings are made of,' heir-apparent, heir-presumptive; usually rendered pretender.

Kongs-gaard, *c.* royal estate, palace.
 Konsona'nt, *c.* consonant.
 konstitutione'l, constitutional.
 Konto'r, *n.* office, study.
 Kopper, *pl.* small-pox.
 Kors, *n.* cross.
 kort, short; —hed, brevity; —varig, of short duration.
 Kost, *c.* food, fare.
 kostelig, precious, costly.
 krabbe, *v. w.* crawl.
 Kraft, *c.* (Kræfter), strength, power, vigor, force; I — af, by virtue of; —fuld, powerful.
 krampagtig, spasmodic, vehement.
 krænse, *v. w.* wreath, encircle.
 Krappe-rum, *n.* the 'strait room,' a place in an ancient ship of war, the third from the stern.
 Krat, *n.* copse, thicket.
 Krav, *n.* (=), claim.
 Kreds, *c.* circle; —e, *v. w.* circle.
 krible, *v. w.* thrill, tingle.
 kridende, (*from* Kridt, chalk); —hvid, white as chalk, [169].
 Krig, *c.* war.
 Kriger-folk, *n.* warlike people, nation of warriors.
 Krigs-raab, *n.* war cry.
 Krigs-skole, *c.* military academy.
 kristen, Christian; —dom, *c.* Christianity.
 Kriti'k, *c.* criticism.
 kritisk, critical.
 Krog, *c.* nook, corner.
 Krone, *c.* crown.
 Krop, *c.* body, (p. 19, *)
 krumme, *v. w.* bend.
 Krusning, ripple.
 kræve, *v. w.* demand, ask, crave.
 krøge, *v. w.* bend, crook, curve.
 Krønike, *c.* chronicle, annals.
 Kubbe, *c.* block, stump, log; —stol, *c.* rustic chair.
 kue, *v. w.* subdue, check, repress.
 Kugle, *c.* bullet, ball.
 Kulde, *c.* cold.
 Kultu'r-for-nyelse, cultural regeneration, renaissance.
 kun, only.
 Kundskab, *c.* knowledge, information; —s-rig, well-informed.

kunne, *v. tr.* can, be able, [141].
 Kunst, *c.* art; —nerisk, artistic.
 Kusk, *c.* coachman.
 krybe, *v. s.* creep.
 Kvad, *n.* song, lay.
 kvamne, *v. w.* suffocate, stifle.
 Kvarte'r, *n.* quarter (of an ell; 6 in.)
 kvldre, *v. w.* chirp, twitter.
 Kveld, *c.* evening; I —, this evening, [165]; om —en, in the evening.
 Kvinde, *c.* woman.
 Kvist, *c.* twig; —e, *v. w.* strip.
 Kvæde, *n.* poem, lay; —, *v. s.* sing, chant, indite a poem.
 Kvæg, *n.* cattle.
 kvæge, *v. w.* refresh.
 kvægsom, refreshing.
 kysse, *v. w.* kiss.
 Kyst, *c.* coast.
 kæk, [31, a], see kjæk.

L

la, *coll. for* lade, [161], and lagde.
 laa, *past of* ligge.
 Laag, *n.* cover, lid.
 Laar, *n.* thigh.
 Laas, *c.* lock, latch; —e, *v. w.* lock.
 Lab, *c.* paw.
 lade, *v. s.* let, leave, have; —som, act as if.
 Lade, *c.* barn.
 Laft, *c.* coin, corner joint (of a log house); —og Lofte, 'roof and rafter.'
 lagde, *past of* lægge.
 lage, *v. w.* make.
 lam, palsied; —me, *v. w.* paralyze.
 Lampe, *c.* lamp.
 Land, *n.* land, country.
 Land-fæste, *n.* land-tie, mooring.
 land-løs, landless.
 Land-nams-mand, *c.* early settler (in Iceland).
 Lands-mand, *c.* countryman, compatriot.
 Lands-ret, public law.
 lang, long; —s, along; se —t paa, cast a lingering look at; —skib, *n.* (ancient) war ship; —synt, farsighted.
 langsom, slow; —t, slowly, [164, 1].
 Lanse, *c.* spear, lance.

Larm, *c.* noise, din.
Last, *c.* burden, charge; **lægge til** —, charge against one; —**e**, *v. w.* blame, censure.
Last, *c.* vice, depravity.
Latter, *c.* laughter; —**dör**, *c.* 'laughter-door'; **slaa** —**dören op**, burst out laughing.
lav, low, base; —**hed**, baseness.
lave, *v. w.* (with **til**), prepare.
le, *v. s.* laugh.
led, *past of* **lode**.
lede, *v. w.* lead, guide; —**r**, *c.* guide.
Ledig-gjænger, *c.* idler, loafer.
Ledsager, *c.* companion, guide.
Leg, *c.* game, play; —**e**, *v. w.* play; —**ende**, sportive.
Leg, **Legg**, *c.* stem, trunk (of a tree).
Legat, *n.* legacy, bequest.
Legeme, *n.* body.
Leie, *n.* couch.
Leilighed, occasion.
Leir, *c.* camp; **slaa** —, pitch camp, do battle; —**e**, *v. w.* encamp, settle.
Lekse, *c.* lesson, task.
Lektor, *c.* lecturer.
Lem, *c.* shutter.
lempe, *v. w.* adjust, accomodate.
Lender-mand, *c.* feudatory, liegeman, baron.
lepje, *v. w.* lap.
Ler, *n.* clay.
Lerke, *c.* lark.
let, easy; **have** — **for**, find it easy; —**hed**, ease, facility; —**te**, *v. w.* lift, lighten, ease, relieve; —**te paa**, raise; —**troen**, credulous.
Let, *c.* hue, (natural) color.
leve, *v. w.* live; —**dygtighed**, vitality.
Li, *c.* slope, hillside.
lide, *v. s.* suffer, endure; —**nde**, suffering.
lide, *v. s.* (of time) wear on, wane.
lide, *v. s.* (with **paa**) depend upon, trust.
liden, small, [58]; **lidt**, a little, slightly, somewhat.
Lidenskab, *c.* passion.
liffig, delicious, delectable.
Lig, *n.* corpse; —**ravn**, *c.* raven of death.
lig, like, similar; —**ere**, more fitting.

lige, *a.* straight; direct; — **ens**, the same way; —, *ad.* directly, exactly.
lige-frem, direct, downright, positive.
lige-fuldt, just the same.
lige-gyldig, indifferent.
lige-over-for, in view of, in regard to.
lige-saa, just as, equally.
lige-saa-vel, just as well.
lige-som, as, as if, as it were.
lige-til, *a. and ad.* plain, straightforward.
lige-vel, nevertheless.
ligge, *v. s.* lie, recline.
Liggende-fæ, *pl.* treasures.
ligne, *v. w.* be like, resemble; —**nde**, similar.
Ligning, equation.
Lig-straa, (*see* **Lig** and **Straa**); **lægge paa** —, to lay out (of the dead).
Lilje, *c.* lily.
lille, *def. of* **liden**.
Linea'l, *c.* ruler.
Linje, *c.* line, row.
liste, *v. w. refl.* (with **til**), obtain surreptitiously, steal unto one's self.
Literatu'r, *c.* literature.
literæ'r, literary.
Liv, *n.* waist.
Liv, *n.* life; —**lig**, vivacious, animated; — **løs**, lifeless.
Livs, (in compounds): —**vilkaar**, *n.* condition of life; —**faktor**, *c.* constituent of life; —**for-nødenhed**, requisite of life; —**følelse**, animal spirit; —**førelse**, conduct of life; —**glæring**, life-work; —**glæde**, *c.* joy of life, good cheer; —**gnist**, *c.* spark of life; —**haab**, *n.* hope of life; —**kilde**, *c.* source of life; —**kraft**, *c.* vitality; —**larm**, *c.* din of life; —**magt**, *c.* vital force; —**mod**, *n.* courage of life, spirit; —**regel**, rule of life; —**sæd**, *c.* seed of life; —**uge**, *c.* life-week; —**vel**, *c.* livelihood.
Livsens, [*see* 53, d]; — **strid**, *c.* battle of life and death.
Ljaa, *c.* scythe.
Ljore, *c.* smoke-escape (opening in the roof); louver.
lod, *past of* **lade**.
Loft, **Lofte**, *n.* loft, ceiling.
logre, *v. w.* wag the tail.
lokke, *v. w.* entice.

- Lomme**, *c.* pocket; —**tör-klæde**, *n.* handkerchief.
Lov, *n.* leave, permission.
Lov, *c.* law, statute; —**paragraf**, *c.* statute.
Lov, *c. & n.* praise, commendation.
love, *v. w.* promise.
lovte = **lovede** (see **love**), [110].
Lue, *c.* flame.
Luft, *c.* air, atmosphere; vent; —**syn**, *n.* meteor.
luge, *v. w.* weed.
Lugg, *c.* forelock, *coll.* hair of the head.
Lugt, *c.* odor, fragrance; — **e**, *v. w.* smell, scent.
lukke, *v. w.* close; — **op**, open.
lun, cozy.
Lund, *c.* grove.
Lune, *c.* whim, humor, mood.
lunken, lukewarm.
Lur, *c.* loor, alpine horn.
luske, *v. w.* skulk.
lutre, *v. w.* purify.
Ly, *n.* shelter.
Lyd, *c.* sound, noise; — **e**, *v. w.* sound.
lyde, *v. s.* (= **ad-lyde**), obey.
Lyde, *c.* blemish, fault.
Lykke, *c.* luck, fortune; — **s**, *v. w.* [151], succeed; —**llg**, fortunate, happy.
Lyn, *n.* lightning; — **e**, *v. w.* flash, lighten.
Lyng, *c. & n.* heather; — **top**, heather-bell.
Lyriker, *c.* lyricist.
lys, light, lucid, bright; — **n**, *n.* light, candle; — **e**, *v. w.* shine, give light, announce; —**ende**, bright, shining; —**t**, *ad.* cheerily.
Lyst, *c.* desire, pleasure; — **e**, *v. w.* desire; —**ig**, merry, gay, humorous.
Lysning, (see **lyse**), banns.
lytte, *v. w.* listen.
Læbe, *c.* lip.
læge, *v. w.* heal; —**dom**, healing power.
lægge, *v. m.* lay, place, put; — **an**, take aim; — **for Dagen**, manifest; — **sig til**, invest in, get.
lækker, dainty.
læne, *v. w.* lean.
- Længde**, *c.* length; **i** —**n**, eventually, ultimately.
længe, long (of time).
længes, *v. w.* long, yearn.
Længsel, *c.* yearning, longing.
længte, *v. w.* see **længes**.
lærd, learned, (of a school) high; **en** —, a scholar.
Lærdom, *c.* learning, erudition.
lære, *v. w.* learn, teach; —, *c.* doctrine; —**r**, *c.* teacher.
lær-villig, apt, willing to learn.
Læs, *n.* load.
læse, *v. w.* read, study.
Læsning, reading.
læske, *v. w.* slake, refresh.
Løb, *n.* lapse, course, run; — **e**, *v. w.* run, pass.
löd, *past of lyde*.
løfte, *v. w.* lift; *refl.* arise, rise.
Löfte, *n.* promise.
Løftning, poop (of a vessel).
Lögn, *c.* lie, falsehood.
Löitnant, *c.* lieutenant.
Lön, *c.* reward; —**ne**, *v. w.* reward.
Löndom; **i** —, in secret.
Lördag, *c.* Saturday.
lös, loose; **styre** — **paa**, attack, advance against; —**e**, *v. w.* loosen, release, solve; —**ne**, *v. w.* loosen, start; —**ne et Hugg**, deliver a blow; —**sluppen**, unpent, unrestrained.
Lösen, *n.* watchword.
Löv, *n.* leaf, foliage; —**parti**, *n.* wooded stretch; —**tung**, leaf-laden, leafy.
Löve, *c.* lion.

M

maa, *pres. of maatte*.

Maade, *c.* manner, mode, way.

maage, *v. w.* clean (a stable).

Maage, *c.* gull, mew.

Maal, *n.* language, speech; —**stue**, *c.* (Old Norse) public hall.

Maal, *n.* measure, goal, destination, object.

Maal-tid, *n.* meal.

Maane, *c.* moon.

Maaned, *c.* month.

maa-ske', [166], perhaps, maybe.

maatte, *v. tr.* may, must, be obliged, [140].

Mad, *c.* food.
Mada'me, *c.* mistress.
mage-løs, matchless, unparalleled.
mager, thin, gaunt, emaciated.
magne'tisk, magnetic.
Magt, *c.* power, strength; — **stilling**, position of influence or authority.
magt-paa-liggende, important; **mindre** —, of less consequence.
male, *v. w.* paint.
man, one, a person, [91].
Man, *c.* mane, head of hair.
Mand, *c.* (Mænd), man, husband; — **eligen**, manfully.
Mande-vid, *n.* (human) wisdom.
mand-sterk, in full force; **være** — **ere**, have more men.
mange-hodet, many-headed.
Mangel, *c.* lack, defect, want.
mangen, many a, [59].
mang-fo'ldig, manifold, multifarious.
mangle, *v. w.* be wanting, lack.
Manke, *c.* withers; *sometimes incorrectly used for Man*.
Mark, *c.* fields, ground, land; — **blomst**, *c.* wild flower.
Marmor, *c. & n.* marble.
marsche're, *v. w.* march.
Maske, *c.* mesh.
Maski'ne, *c.* machine; — **ri'**, *n.* machinery.
Masse, *c.* mass, quantity.
Mast, *c.* mast.
Matemati'k, *c.* mathematics.
Matema'tiker, *c.* mathematician.
Mave, *c.* stomach, belly.
med, with; *ad.* too; — **ansvarlig**, co-responsible; — **bringe**, *v. m.* bring with one; — **dele**, *v. m.* give, impart; — **delagtig**, *a.* sharing in, a party to; — **delelse**, communication, account; — **gang**, *c.* prosperity; — **vind**, *c.* fair wind.
medens, while.
meget, *ad.* very.
Melk, *c.* milk; — **e-gjed**, *c.* milch-goat.
mellem, between.
Melodi', *c.* melody.
men, but.
mene, *v. w.* think, be of opinion.
Mening, *c.* opinion, intention.
Menneske, *n.* man, human being,

person; — **hav**, *n.* human sea; — **hed**, mankind; — **lig**, human; — **liv**, *n.* human life.
mens, **medens**, while.
mere, more.
Merke, *n.* mark, notice, standard; *v. w.* observe, mark, notice; **velat** —, nota bene, mind well; — **lig**, remarkable, notable; — **s-mand**, *c.* standard-bearer.
Mid-dag, *c.* noon.
Middel, *n.* means, remedy.
Middel-alder, *c.* middle age.
midt, *ad.* straight, right.
mild, mild, gentle; — **hed**, gentleness, lenity; — **ne**, *v. w.* mitigate; — **s**, *v. w.* abate, moderate, grow mild.
min, my, mine, [76].
Minde, *n.* memory, remembrance; — **s**, *v. w.* [150].
Mindelse, monition, reminder.
mindre, (*comp. of liden*), less; — **god**, not very good.
Mis-klendelse, misjudgment.
Mis-nöie, *n. & c.* discontent, dissatisfaction.
Mis-stemning, *c.* ill-humor, moroseness.
miste, *v. w.* lose.
Mis-u'ndelse, envy.
Mo, *c.* heath.
Mod, *v.* courage, cheer.
Mode'l, *c.* model.
Moder, *c.* (Mödre), mother.
Mod-gang, *c.* adversity.
modifice're, *v. w.* modify.
mod-sat, opposite, contrary.
Mod-si'gelse, contradiction.
Mod-stand, *c.* resistance, opposition; — **er**, *c.* opponent.
mod-stræbende, reluctantly.
Mod-sætning, contrast, contradistinction.
mod-tage, *v. s.* receive, accept; — **lse**, reception; **den** — **nde**, recipient, receiver.
Mod-vegt, *c.* counterpoise.
mon, *ad.* [170, 10], I wonder.
Mongo'l, *c.* Mongol.
Mor, *contr. of Moder*.
Mora'l, *c.* morals, ethics; — **lse're**, *v. w.* moralize; — **l'st**, *c.* moralist; — **sk**, moral, ethical.
more, *v. w.* amuse.
Morgen, *c.* morning; **om** — **en**, in the

morning; — **blad**, *n.* morning paper, (the name of a Christiania daily).
Moro, *c.* fun, curiosity.
morsom, jolly, interesting.
Mos, **Mose**, *c.* moss; — **dot**, *c.* pinch of moss.
Mose, *gen. of* Moses, Moses.
mukke, *v. w.* grumble.
Muld, *c. & n.* mold, earth.
mulig, possible; — **gjøre**, *v. m.* make possible; — **hed**, *c.* possibility.
mumle, *v. w.* mumble.
Munde'ring, uniform; — **s-trøje**, *c.* regimental jacket.
munter, merry, jolly, cheerful; — **hed**, cheerfulness.
Mur, *c.* (stone) wall.
Musi'k, *c.* music.
myndig, imperious, authoritative; of age.
myrde, *v. w.* murder, slay.
Mytologi', *c.* mythology.
Mægler, *c.* mediator.
mægtig, mighty, great, influential.
mæt, sated, satisfied, full; — **te**, *v. w.* sate, satisfy.
Mö, *c.* maiden.
möde, *v. w.* meet; — *n.* meeting.
mödig, weary.
möiso'mmelig, laborious.
Möl, *n.* moth.
mönster-gyldig, model, admirable.
mönstre, *v. w.* inspect, scan.
mör, tender; — **banke**, *v. w.* drub soundly.
mörk, dark, gloomy; — **e**, *c.* darkness; — **ne**, *v. w.* grow dark; — **röd**, deep red.

N

naa, *v. w.* reach, attain; — **frem**, reach the goal, succeed.
naa, *interj.* well.
Naade, *c.* mercy, grace.
Naal, *c.* needle.
naar, when, if, whenever, (*p. 107*, *).
Nabo, *c.* neighbor; — **gaard**, *c.* neighboring farm.
Nag, *n.* remorse.
Nakke, *c.* neck; — **aag**, *n.* yoke.
Nar, *c.* fool, dunce; — **re**, *v. w.* deceive, dupe, trick; — **re-hætte**, *c.* fool's cap.

Nat, *c.* (Nætter), night.
Natio'n, *c.* nation; — **s-bevidsthed**, national consciousness.
Natu'r, *c.* nature; — **forsker**, *c.* naturalist, scientist; — **videnskab**, *c.* natural science.
Navn, *n.* name; — **give**, *v. s.* name, mention by name; — **ku'ndig**, celebrated, renowned; — **lig**, namely, particularly.
ned, [171], down; — **over**, down, downwards.
neden-fra, from below, from the the depths.
neden-under, below, beneath.
Neder-lag, *n.* defeat, overthrow.
nederst, [68], lowest, bottom.
ned-laase, *v. w.* lock up.
ned-la'dende, condescending.
ned-lægge, *v. m.* deposit.
ned-ramme, *v. w.* ram down.
ned-slaa, *v. s.* deject, dishearten.
ned-stukken, (of a lance) resting on the ground.
ned-styrtende, precipitous.
ned-sætte, *v. m.* settle.
ned-tramper, [57, c.], down-trodden.
Ned-værdigelse, degradation, debasement.
nei, *ad.* no.
neppe, scarcely.
Nes, *n.* point, headland.
netop, just; — **dette**, this very thing.
ni, nine.
Nid-elven, the river Nid.
Niding, *c.* nothing, coward; — **s-verk**, *n.* a dastardly deed.
nikke, *v. w.* nod.
Nisse, *c.* brownie, 'little lad.'
nittende, nineteenth.
nogen, **noget**, anyone, anything, [93]; **noget af hvert**, various things.
nogen-sinde, [167], ever.
nogle, *pl. of* nogen.
nok, enough; [186].
nok, *ad.* yet; — **saa**, ever so.
Nord, **nord**, north; — **en**, the North (Scandinavia); — **en-vind**, *c.* north wind; — **isk**, northern; — **lig**, northerly; — **mand**, *c.* Norseman, Norwegian; — **paa**, in the north (country); — **sjö**, *c.* North Sea.
Nord-lænding, Nordlander, an inhabitant of Nordland.

Norge, Norway.

Norrig, *poet. for Norge*.

norrön, Norse, northern; — *a-maal*, *n.* northern speech.

norsk, Norwegian.

nu, now; — *tid*, *c.* present (time).

Nummer, *n.* number.

Nut, *c.* mountain-top.

ny, new; — *ere*, newer, modern.

nyde, *v. s.* enjoy, taste.

nynne, *v. w.* hum, croon.

Ny-romanti'k, *c.* neo-romanticism.

nys, just, recently.

nys-gjerrig, curious.

ny-slagen, new-mown.

nytte, *v. w.* avail, be of use.

nær, near; *paa . . . nær*, within;
— *ved*, on the point of.

Næring, nourishment.

nærme, *v. w. refl.* approach.

nærmest, (*super. of nær*), nearest,
immediate, especially, (more) par-
ticularly; *paa det — e nær*, on the
very verge of.

Næse, *c.* nose.

Næste, *c.* neighbor.

næsten, almost, nearly.

Næve, *c.* fist, hand; — *tag*, *n.* clasp
of the hand, pledge.

nævne, *v. w.* name, mention.

Nöd, *c.* need, distress.

Nöd, *c.* (Nödder), nut.

nöd, *past of nyde*.

nödig, loath, reluctant.

nögen, naked, bare.

Nögle, *c.* key.

Nöia'gtighed, exactness, precision.

nöie, *ad.* accurately, intimately.

nöie, *v. w.* be content, content one's
self.

Nökken, the nix.

nöie, *v. w.* hesitate, delay.

Nöste, *n.* ball (of yarn or thread).

O

Observato'rium, *n.* observatory.

Od, *c.* point.

offentlig, public.

Offer, *n.* victim.

Office'r, *c.* officer.

ofte, often; — *re*, *ad.* any more; som
— *st*, usually.

og, and, also; — *saa*, also, too.

Old, *c. & n.* age; *in compounds*: old, an-
cient; — *islandsk*, Old Icelandic;
— *norsk*, Old Norwegian, Old
Norse; — *nordisk*, Old Northern;
— *skrift*, *c.* ancient text; — *tid*, *c.*
antiquity; — *tids-minde-merke*,
n. monument of antiquity.

om, *conj.* if, whether; — . . . *end*,
even if.

om, *prep.* about, concerning, on;
— *Morgenen*, in the morning;
— *en Time*, in an hour.

om-bo'rd, on board, aboard.

Om-bytning, mutation.

om-bytte, *v. w.* exchange.

Om-fang, *n.* extent, compass.

om-fatte, *v. w.* embrace; — *nde*, com-
prehensive.

om-gaa, *v. s.* associate.

om-give, *v. s.* surround; — *lse*, envi-
ronment.

om-gjæ'ngelig, sociable.

Om-hu, *c.* care.

om-hy'ggelig, careful, solicitous;
— *hed*, care, circumspection.

Omkalfatring, transformation.

omkri'ng, about, around.

Om-raade, *n.* territory, domain.

om-si'der, at last, finally.

om-slutte, *v. w.* encompass; — *med*
Kjærlighed, cherish.

om-streife, *v. w.* roam about.

om-vende, *v. w.* convert.

om-vendt, inverted, vice versa.

ond, bad, evil; *have ondt for*, find
troublesome; — *skab*, *c.* evil, mal-
ice.

op, oppe, [171], up.

op-ad, upward.

Op-da'gelse, discovery.

op-dække, *v. w.* lay (a table).

Op-fatning, *v. w.* interpretation, ap-
prehension, opinion.

op-fatte, *v. w.* apprehend, under-
stand.

op-fordre, *v. w.* challenge, exhort.

op-före, *v. w.* erect; —, *refl.* conduct
one's self.

Op-gave, *c.* task, problem.

op-give, *v. s.* give up, abandon.

Op-havs-mand, *c.* originator, author.

Op-hold, *n.* stay, sojourn; — *e*, *v. s.*
stay, sojourn.

op-høie, *v. w.* exalt.
op-høre, *v. w.* cease.
op-kjørt, broken (of a road).
op-leve, *v. w.* live to see.
Op-ly'sning, enlightenment, information.
op-lyst, lighted, illuminated.
Op-løsning, solution.
Op-maaling, surveying, survey.
op-med, up along.
op-me'rksom, attentive; — **hed**, attention.
op-muntre, *v. w.* encourage, exhort; — **r**, exhorter.
op-over, up, upward.
op-regne, *v. w.* enumerate.
op-reise, *v. w.* erect.
op-ret, upright, erect.
op-ret-holde, *v. s.* uphold, maintain.
op-ri'ndelig, original; — **hed**, primitiveness.
Op-ri'ndelse, origin.
Op-rør, *n.* agitation, tumult.
op-sluge, *v. w.* swallow up.
op-spile, *v. w.* open wide.
Op-syn, *n.* inspection, surveillance; visage, 'phiz'.
op-tage, *v. s.* take up, admit, embody.
op-tegne, *v. w.* put down, record.
op-træde, *v. m.* come forward.
op-tændt, fired, excited.
op-vise, *v. w.* show, point out.
Ord, *n.* (=), word; — **holdenhed**, trustworthiness.
Orden, *c.* order, system.
ordne, *v. w.* order, arrange.
origina'l, original.
Orm, *c.* serpent, worm; — **e-gaard**, *c.* snake-pit.
os, *us*.
Ost, *c.* cheese.
otte, eight; — **dags-ur**, *n.* eight-day clock.
oven-til, above, at the top.
over, over, above.
over-be-vise, *v. w.* convince.
over-dreven, exaggerated.
Over-drivelse, exaggeration.
over-e'ns-stemmende, (with **med**) conformably to.
over-falde, *v. tr.* fall upon, attack.

over-flød'ig, superfluous.
over-for, opposite, in the presence of.
over-gaa, *v. s.* exceed, surpass.
over-given, frolicsome, wild.
Over-haand, *c.* upper hand, ascendancy.
over-holde, *v. s.* maintain.
over-ho'vedet, upon the whole, generally.
Over-legenhed, superiority.
over-leve, *v. w.* survive; — **nde**, survivor.
Over-læg, *n.* premeditation, deliberation.
over-maa'de, exceedingly.
Over-mand, *c.* superior.
Over-mod, *n.* arrogance.
over-ordnet, superior.
over-o'rdentlig, exceedingly.
over-raske, *v. w.* surprise.
over-skylle, *v. w.* wash over, sweep away.
over-sætte, *v. m.* translate, [159].
Over-tag, *n.* upper hand, advantage.
Over-træ'delse, transgression.
over-vælde, *v. w.* overpower, overwhelm.
Ovn, *c.* stove, oven.

P

paa, on, upon, at, of, in, for, [179]; — **det at**, in order that.
paa-drage, *v. s.* incur.
paa-faldende, striking.
paa-ny't, anew.
Paa-skjønnelse, appreciation.
paa-skraa', aslant.
Paa-virkning, influence.
paa-vise, *v. w.* show, prove.
Pagt, *c.* compact, covenant.
Palai's, *n.* palace.
Pande, *c.* forehead, brow.
Papi'r, *n.* paper.
Par, *n.* pair, couple; a few.
Pari'ser-sprog, *n.* Parisian dialect (or patois).
parre, *v. w.* couple, link.
Parti', *n.* part.
passe, *v. w.* tend, look after.
passe, *v. w. refl.* be fitting.
Patro'n, *c.* cartridge.

Pels, *c.* fur, pelt.
pen, nice, pretty.
Penge, *pl.* money.
Perio'de, *c.* period, epoch.
Perle, *c.* pearl.
perso'nlig, personal; — **hed**, person-
 ality.
pibe, *v. s.* whistle, whizz.
Pig, *c.* prickle, thorn, needle.
pikke, *v. w.* peck, tap.
Pil, *c.* willow.
Pil, *c.* arrow.
Pisk, *c.* cue.
Plads, *c.* place, square.
Plage, *c.* torment, evil, plague.
Plan, *c.* plan, design.
plapre, *v. w.* babble, chatter; — **!**
Munden paa hinanden, chatter to-
 gether; — **n**, *c.* chattering.
pleie, *v. w.* be accustomed.
Plet, *c.* spot.
Pligt, *c.* duty.
pludselig, sudden.
plukke, *v. w.* pluck, pick.
plyndre, *v. w.* plunder, despoil.
plöie, *v. w.* plow.
Poesi', *c.* poetry.
poli'tisk, political.
populæ'r, popular.
Port, *c.* gate.
Porta'l, *c.* portal.
Positu'r, *c.* posture, position.
Pragt, *c.* splendor, magnificence.
Praksis, *c.* practice.
prate, *v. w.* talk, chat.
Prent, *c.* print.
Prest, *c.* clergyman, minister; —
e-gaard, *c.* parsonage; — **e-gjeld**, *n.*
 parish, district.
Prik, *c.* dot; **paa en** —, to a nicety.
Prins, *c.* prince; — **e'sse**, *c.* princess.
priva't, private.
Præg, *n.* stamp, character.
prægtig, (*see* **Pragt**), splendid, mag-
 nificent.
Præmie, *n.* premium, prize.
præsente're, *v. w.* present, intro-
 duce.
Pröve, *c.* test, trial; —, *v. w.* try, test.
Pude, *c.* pillow, cushion.
pudse, *v. w.* polish.
Punkt, *n.* point, particular.

Pul, *c.* crown (of a hat).
Puls, *c.* pulse.
Pung, *c.* purse.
pur, pure.
Pust, *c.* breath; — **e**, *v. w.* pant,
 breathe, take breath.
Pynt, *c.* finery, dress; — **e**, *v. w.* dress,
 decorate, preen.
pyt, pshaw!

Q

Queue, (*French*), *c.* queue, line.

R

raa, raw, crude, rude; — **hed**, rough-
 ness.
raabe, *v. w.* call, cry shout.
Raad, *n.* (=), advice, counsel, means;
 —, *c.* counselor, cabinet minister;
 — **giver**, *c.* adviser, counselor.
raade, *v. w.* advise, rule, regulate,
 dispose, have in one's hand; — **lig**,
 advisable, prudent.
Raba'lder, *n.* hubbub, tumult.
Rad, *c.* rank, row, line.
rage, *v. w.* rake.
rage, *v. w.* rise, tower.
rak, straight.
Rand, *c.* streak, border.
randt, *past of* **rinde**.
Rang, *c.* rank.
rangle, *v. w.* saunter, ramble.
rank, straight, erect; aspiring,
 buoyant.
Rap, *n.* rap.
rap, quick, swift.
rape, *v. w.* slip.
rar, rare, strange, odd.
rase, *v. w.* rage.
rask, active, brisk, well; — **hed**,
 briskness.
rave, *v. w.* reel, stagger.
Reali'sme, *c.* realism.
redde, *v. w.* save, rescue.
Rede, *c.* & *n.* nest.
rede, ready, prepared.
Rede-gjøreise, account.
Refle'ks, *c.* reflection.
Regel, *c.* rule, law; — **ret**, regular,
 uniform.
Regje'ring, administration, govern-
 ment.
Regleme'nt, *n.* regulations.

Regn, *n.* rain; — *e, v. w.* rain; — *graa*, cloudy, misty.
reise, *v. w.* travel, go; *refl.* arise; — *fælle*, *c.* traveling companion.
Rektor, *c.* head master, principal.
Religio'n, *c.* religion.
religiø's, religious.
ren, clean, pure; — *t*, *ad.* completely, entirely.
rende, *v. w.* (in weaving) warp.
Resulta't, *n.* result.
Ret, *c.* right, justice, law.
ret, right, straight; really; *ikke* —, scarcely.
Ret, *c.* dish (of food).
Retfæ'rdighed, justice, righteousness.
Retira'de, *c.* retreat.
Retning, direction, course.
Retræ't, *c.* retreat.
Rets-historiker, *c.* writer on legal history.
rets-lig, legal.
rette, *v. w.* straighten, correct, direct.
rev, *past of rive*.
Ridder, *c.* knight.
Rift, *c.* rent, crevice.
rig, rich, wealthy; — *dom*, riches, wealth; — *elig*, abundant, liberal.
Rige, *n.* realm, kingdom.
rimellg-vls, probably, evidently.
rinde, *v. s.* run, flow.
Ring, *c.* ring, circle.
ringe, humble.
risle, *v. w.* purl, ripple.
rive, *v. s.* tear, tug.
Ro, *c.* repose, quiet, rest; — *lig*, calm, quiet.
ro, *v. w.* row; — *til*, row up.
Rod, *c.* (Rødder), root; — *e, v. w.* root, dig.
Rogn, *c.* mountain ash, rowan tree.
Rok, *c.* spinning wheel.
rokke, *v. w.* rock, sway, totter.
Rolands-kvadet, the Song of Roland.
Rom, Roma, Rome; — *er*, *c.* Roman.
Romanti'k, *c.* romanticism.
Ror-knap, *c.* rudder-hook.
rose, *v. w.* praise.
Rose, *c.* rose; — *n-busk*, *c.* rose-bush; — *n-lagen*, *n.* rosy sheet; — *n-lund*, 'the rose-grove.'

Rov, *n.* prey, plunder; — *dyr*, *n.* beast of prey; — *gjerrig*, rapacious, predatory.
Rue des quatre vents, (*French*), Street of the Four Winds.
rulle, *v. w.* roll.
Rum, *n.* room, space.
rund, round; — *elig*, abundant, liberal; — *haandethed*, liberality; — *t*, *ad.* around.
ruske, *v. w.* shake, pull.
rusle, *v. w.* shuffle, wander.
Rusland, Russia.
russisk, Russian.
Rust, *c.* rust.
rydde, *v. w.* clear.
Rydning, clearing; — *s-færd*, *c.* advance guard of civilization; — *s-mand*, *c.* pioneer.
Ryg, *c.* back.
ryge, *v. s.* smoke, steam. *ryke*
ryge, *v. s.* rush, fly; — *nde*, blustering, raging.
rygge, *v. w.* shake, move.
Rygte, *n.* reputation, name.
rynke, *v. w.* wrinkle.
ræd, afraid, frightened.
Rædsel, *c.* terror, awe.
Række, *c.* rank, line, row; — *v. m.* reach, extend.
rænke-fuld, intriguing, designing.
røbe, *v. w.* disclose.
rød, red; — *brun*, reddish brown; — *me*, *v. w.* blush.
røg, *past of ryge*.
rømme, *v. w.* flee, desert.
røre, *v. w.* move; — *ved*, touch; *refl.* stir, move; — *nde*, touching.
rörig, active, brisk.
Røs-kat, *c.* weasel, ermine.
Röst, *c.* voice.

S

sa, *coll. for sagde*.
saa, then, so, as; — *go'dt-som*, as good as, practically.
saa, *v. w.* sow.
saa, *past of se*.
saadan, such, thus.
saaledes, so, thus, as follows.
saa-mæ'nd, indeed, really.
saare, very.
saare, *v. w.* wound.

Saate, *c.* (hay) mow.

sad, *past of* sidde.

saftlig, racy.

Sag, *c.* case, matter.

Saga, *c.* saga, history; *also* the goddess of history in Norse mythology.

sagde, *past of* sige.

Sagn, *n.* tradition; — **helt**, hero of tradition.

sagte, *a.* soft, slow; *ad.* in a low voice, gently, slowly.

sagtens, surely, I dare say.

Sal, *c.* hall, salon, drawing-room.

salig, blessed, of blessed memory, the late.

salve, *v. w.* anoint.

Sam-arbejde, *n.* co-operation.

Samfund, *n.* society; — **s-forhold**, *n.* social condition.

samle, *v. w.* gather, collect; *refl.* assemble.

samme, same.

sammen, together; — **fatte**, *v. w.* comprise, sum up; — **hæng**, *c.* coherence, connection; **! — hæng**, coherently; — **knibe**, *v. s.* pinch together; — **ligning**, comparison; — **pakke**, *v. w.* pack, crowd; — **ranke**, *v. w.* entwine; — **stille**, *v. w.* group.

samt, together with.

sam-tale, *v. w.* confer, converse.

Sam-tidig, contemporary.

Sam-virke, *c.* co-operation.

sand, true, real; — **ellig**, verily; — **hed**, truth; — **heds-kjærlig**, veracious, truth-loving; — **sy'ndig-vis**, probably, in all likelihood; **saa — t**, *ad.* indeed, in sooth.

Sand, *c.* sand; — **gov**, *n.* drifting sand, sand cloud.

Sang, *c.* song, lay; — **erske**, *c.* [43], songstress, story-teller; — **fugl**, *c.* song bird.

Sankt, Saint.

Sans, *c.* sense, taste.

satte, *past of* sætte.

Sau, *c.* sheep.

Savn, *n.* want, loss, privation, bereavement; — **e**, *v. w.* lack, miss, be deprived of.

se, *v. s.* see; — **es**, [128, b], meet; — **paa**, look at; — **ud**, look, appear.

Sed, *c.* custom.

Sede-lære, *c.* ethics, moral philosophy.

Seier, *c.* victory; — **rig**, victorious.

Sell, *n.* sail; for **lavt** —, with reefed sails.

seile, *v. w.* sail.

seire, *v. w.* conquer, be victorious.

seksten, sixteen, [102, Note].

Seku'nd, *n.* second.

Selskab, *n.* society, association.

selv, self; even, [75].

selv-be-føle, *v. w.* examine one's self, diagnose one's own disease.

Selv-beherskelse, self-restraint.

Selv-følge, *c.* natural result, necessary consequence; — **lig**, of course, necessarily.

Selv-godhed, self-importance.

selv-raadig, self-willed; — **hed**, wilfulness.

selv-stæ'ndig, independent; — **hed**, independence.

Semina'r, *n.* seminary, training school for teachers; — **i'st**, *c.* seminarist; — **i'stisk**, schoolmaster-like.

sen, slow, late; — **t**, [164, 1].

sende, *v. w.* send; — **bud**, *n.* emissary; — **mand**, *c.* messenger.

Seng, *c.* bed.

Sevje, *c.* sap.

si, *coll.* for sige.

Sibi'rien, Siberia.

sidde, *v. s.* sit.

Side, *c.* side, page.

siden, since, later, afterwards.

sidst, last, [68, c].

sig, *refl.* [71].

sig, *imper.* of sige.

sige, *v. m.* say, tell.

signe, *v. w.* bless.

sigte, *v. w.* aim.

sikker, secure, full of repose; — **t**, [164, 1]; — **hed**, security, assurance, certainty.

silde, late.

Silje, *c.* sallow (a kind of willow).

Silke, *c.* silk; — **baand**, *n.* ribbon; — **teppe**, *n.* silken coverlet.

silre, *v. w.* trickle.

simpel, plain, vulgar.

sin, *refl. pos.* [76, a].

Sind, *n.* mind, disposition.

Sinds-oprør, *n.* agitation of mind, **sindt**, angry.
Sirlighed, elegance, politeness.
sit, *neut. of sin*, [76, a].
sitre, *v. w.* tremble, quiver.
sjelden, rare.
sjunge, *poet. for synge*.
Sjæl, *c.* soul.
Sjö, *c.* sea, lake; — **slag**, *n.* naval battle.
Skaale, *c.* (Old Norse) hall, house.
skaane, *v. w.* spare.
skaare, *v. w.* cut, notch.
skabe, *v. w.* create.
Skabelo'n, *c.* shape, mold.
Skabning, creature.
Skade, *c.* damage, injury, harm.
skaffe, *v. w.* secure, furnish.
Skaft, *n.* handle, helve.
skal, *see skulle*.
Skald, *c.* (Old Norse) bard, poet.
Skalle, *c.* skull, 'noddle.'
skalv, *past of skjælve*.
Skam, *c.* shame, disgrace; — **fuld**, ashamed.
Skanse, *c.* quarter-deck.
Skar, *n.* (=), notch, cut.
Skare, *c.* troop, host, crowd.
skarp, sharp; — **si'ndighed**, penetration, acuteness, acumen.
Skat, *c.* treasure, tax, tribute.
Skaut, *n.* linen hood, head-dress.
Skavl, *c.* comb.
ske, *v. w.* happen, be; **lad** —, so be it.
Skib, *n.* ship; — **s-bord**, *n.* bulwark.
skifte, *v. w.* change.
Skik, *c.* custom, habit.
Skikkelse, form, figure.
Skildring, portrayal, description.
Skilling, *c.* farthing, half-penny.
Skimt, *n.* (=), gleam, glimpse; — **e**, *v. w.* see faintly, catch a glimpse of.
Skind, *n.* skin; — **bukser**, leather breeches.
skingre, *v. w.* ring, resound.
Skipper, *c.* shipmaster, skipper.
Skjeg, *n.* beard.
Skjel, *n.* justice, reason.
Skjemt, *c.* jest; — **e**, *v. w.* jest.
Skjold, *n.* shield; — **borg**, *c.* testudo; — **gny**, *n.* din of shields.

Skjorte, *c.* shirt; — **ærmet**, in shirt sleeves.
skjule, *v. w.* hide, conceal; — **sig for**, escape.
skjæfte, *v. w.* helve.
skjælve, *v. s.* tremble, quiver; — **n**, *c.* quivering, trembling.
skjæmme, *v. w.* (with **ud**), spoil, ruin.
Skjændsel, *c.* infamy, disgrace.
skjænke, *v. w.* give, grant, present.
skjær, sheer, pure, fair.
Skjær, *n.* cast, tinge, ray, beam.
skjære, *v. s.* cut; — **till**, cut out.
skjærme, *v. w.* protect, shield.
skjærpe, *v. w.* sharpen, stimulate.
Skjöd, *n.* lap, bosom.
skjöd, *past of skyde*.
skjön, beautiful, fair; — **hed**, beauty.
skjønne, *v. w.* understand.
skjönsom, judicious, discreet.
skjönt, *conj.* although, [184, 4].
Skjört, *n.* skirt.
Skog, *c.* forest, woods; — **mus**, *c.* field mouse.
skole, *c.* school.
skorte, *v. w. & imp.* lack, want.
Sko-svend, *c.* footman, page.
Skov, *c. see Skog*.
skraale, *v. w.* bawl, roar.
Skranke, *c.* bar, barrier.
Skrent, *c.* slope, declivity.
Skreppe, *c.* scrip, wallet.
skride, *v. s.* proceed; — **fremad**, advance.
Skridt, *n.* step, pace.
Skrift, *n.* treatise, publication, work; — **lig**, *a.* in writing; — **sprog**, *n.* literary language.
skrifte, *v. w.* confess; — **maal**, *n.* confession.
Skrig, *n.* shriek, cry; — **e**, *v. s.* cry.
skrive, *v. s.* write; — **under**, sign (one's name).
Skriver, *see Sørenskriver*.
Skrub, *c. coll. for Ulv*.
skrumpen, shrivelled, shrunken.
Skræk, *c.* horror, dread; — **kellig**, horrible.
skræmme, *v. w.* frighten.
Skud, *n.* shoot, sprout; shot.
skue, *v. w.* see, behold.

Skuffe, *c.* drawer.
Skuffelse, disappointment.
Skulder, *c.* shoulder.
skulle, *v. tr.* shall, [138].
Skum, *n.* foam; — **skred**, *n.* avalanche of foam; — **væg**, *c.* wall of foam.
skvulpe, *v. w.* splash.
Sky, *c.* cloud, sky.
skyde, *v. s.* shoot.
Skyds, *c.* conveyance (especially by relays); — **bonde**, *c.* peasant post-coachman.
skygge, shade.
Skyld, *c.* debt, sake; — **ner**, debtor.
skyld, *v. w.* owe; — **s**, be due.
Skyld-regn, *n.* downpour, deluge of rain.
Skytte, *c.* archer.
skær, see **skjær**, [31, a].
slaa, *v. s.* strike, beat, form; — **paa** . . . at, hint at . . . that;
 — **sammen**, hurtle together; — **ud**, flap, unfurl; — **ud med Armene**, fling up one's arms.
sladre, *v. w.* gossip, tattle.
Slag, *n.* beat, blow, battle.
Slag, *n.* kind, sort, (see **Slags**).
slagen, *a.* beaten.
Slag-færd, *c.* tracks, trail.
Slagger, *pl.* dross, dregs.
Slags, *c. & n.* kind, sort.
slagte, *v. w.* butcher.
slank, slender.
slap, lax, relaxed.
slap, *past of* **slippe**.
sled, *past of* **slide**.
Slegt, *c.* family, race, generation.
slem, bad.
Slesvig, Sleswick.
slet, plain; — **ikke**, not at all, by no means.
slet, ill, bad.
stettes ikke, *coll. for* **slet ikke**.
Slid, *n.* wear, toil; — **e**, *v. s.* wear, toil, tug.
slig, such.
slikke, *v. w.* lick; — **ri'**, *n.* sweets.
slippe, *v. s.* let go, escape, get; — **frem**, let (one) pass.
slog, *past of* **slaa**.
Slot, *n.* palace.
Slug, *n.* abyss; — **e**, *v. w.* swallow, devour.

slukne, *v. w.* extinguish.
slutte, *v. w.* end, conclude, form.
slynge, *v. w.* hurl, fling.
slæbe, *v. w.* drag, drudge.
sløv, dull.
smaa, small; see **liden**, [58]; **se** — **t paa Livet**, have a petty view of life; — **blomst**, *c.* floweret; — **folk**, *n.* humble folk; — **gut**, *c.* lad; — **nynne**, *v. w.* hum to one's self, croon; — **tteri'**, *n.* trifles, little things.
Smag, *c.* taste; — **e**, *v. w.* taste. *smak*
smal, narrow, slender.
smald, *past of* **smælde**.
smat, *past of* **smætte**.
smelte, *v. w.* melt; — **sammen til**, be reduced to.
Smerte, *c.* pain, grief.
smide, *v. w.* forge.
smidig, supple, lithe, agile.
Smil, *m.* smile; **drage paa** — **et**, smile.
smiske, *v. w.* smirk.
smitte, *v. w.* infect.
smuk, pretty, beautiful, fine.
Smule, *c.* bit, particle.
Smykke, *c.* ornament; —, *v. w.* adorn.
smælde, *v. s.* snap, crack.
smætte, *v. s.* thrud, slip through.
Snabel, *c.* snout, proboscis, 'nose.'
Snak, *c.* twaddle, talk; — **ke**, *v. w.* speak, talk.
snappe, *v. w.* snatch.
snarere, (*comp. of* **snar**), rather.
snart, soon; — . . . —, now . . . now
snau, close, snug.
Sne, *c.* snow; — **bold**, *c.* snow-ball;
 — **haug**, *c.* bank of snow; — **is**, *c.* glacial ice; — **kam**, *c.* crest of snow;
 — **sokker**, *pl.* leggings.
Sned, *n.*; **paa** —, aslant, awry.
Snekke, *c.* bark, boat.
Snes, *c.* score.
Snig-mord, *n.* assassination.
snil, good, kind, good-natured.
sno, *v. w.* twist, turn; **vende og** —, shift and turn.
snu, *coll. for* **sno**.
Snude, *c.* snout, nose.
Snur, *c.*; **paa Snur**, awry, on one side.
snuse — *v. w.* sniff.
Snus-streg, *c.* snuff-streak.
snæver-synt, narrow-minded, bigoted.
Snævring, *c.* narrow pass.

socia'l, social.

Sofa-ben, *n.* leg of a sofa.

Sogn, *n.* parish.

sokne, *v. w.* dredge, drag.

Sol, *c.* sun; —brændt, sun-burned; —hede, *c.* heat of the sun; —skin, *n.* sunshine; —skins-væld, *n.* flood of sunlight.

Solda't, *c.* soldier.

solgte, *past of* sælge.

som, *as*, [184, 1]; —om, *as if*.

som, *who, which, that*, [79].

—somhelst, *adv.* —soever.

somme, *some*, [60].

Sommer-fugl, *c.* butterfly.

Soren-skriver, *c.* judge.

Sorg, *c.* sorrow; —modighed, sadness, melancholy.

Sort, *c.* kind, sort.

sort, black; —smusket, dark-visaged.

Sot, *c.* illness, malady.

sove, *v. s.* sleep.

spaa, *v. w.* foretell, bode, prophesy.

spadse're, *v. w.* walk, take a walk; —nde, *c.* pedestrian, passer-by.

sparsomt, sparingly.

Specialite't, *c.* specialty.

speide, *v. w.* spy, watch for, seek.

Speil, *n.* mirror; —blank, bright (or smooth) as a mirror.

Spids, *c.* point, front, lead; —e, *v. w.* point, prick up.

Spil, *n.* play, game, playing, music.

spilde, *v. w.* lose, waste.

Spind, *n.* web.

Spinding, spinning.

Spire, *c.* germ, sprout.

split-nügen, stark naked.

splitte, *v. w.* split, divide.

spole, *v. w.* spool, reel yarn on a shuttle.

Spor, *n.* track, trace; sætte —, leave a wake.

Spot, *c.* mockery, derision; —te, *v. w.* mock, deride.

springe, *v. s.* spring, leap, run.

Sprog, *n.* language; —talent, *n.* linguistic talent.

sprute, *v. w.* spurt, spout.

sprænge, *v. w.* burst, scatter, disperse.

sprætte, *v. s.* shoot, bud.

Sprøit, *c.* spurt, jet.

spurgte, *past of* spørge.

Spyd-bølge, *c.* billow of spears.

spænde, *v. w.* buckle, stretch, strain, be intent; —fore, hitch, yoke.

spændt, (*see* spænde), strained, intently.

Spøg, *c.* jest, joke; —e, *v. w.* jest; —e-fuld, jocular, jesting.

spørge, *v. m.* ask.

Spørqs-maal, *n.* question.

staa, *v. s.* stand, take place; —til, be, be the case, (*p.* 86 †); —tilbage, remain.

Staal, *n.* steel.

staat, *coll. for* staaet.

Stabbur, *n.* store-house.

Stad, *c.* (Stæder), city.

stad-fæste, *v. w.* establish, confirm.

stadig, steady, constant.

Stadium, *n.* stage.

stak, *past of* stikke.

Stakkar, *c.* poor creature, wretch.

stakkels, poor, unhappy.

Stald, *c.* stall, stable.

Stamme, *c.* stem, trunk; tribe, stock, race; —, *v. w.* descend, spring, originate,

stampe, *v. w.* full, mill (of cloth).

Stand, *c.* state, condition, rank, position; paa — af, by virtue of.

stand, *poet. for* staa.

Stang, *c.* bar, rod, staff; halvt paa —, at half-mast.

stanse, *v. w.* stop, pause.

Star-græs, *n.* cat-tails, sedge.

staselig, magnificent.

Stat, *c.* state; —holder, *c.* stadtholder, governor.

Stats-forfatning, constitution.

Stats-liv, *n.* political life.

Stav, *c.* staff, stem; Krones —, crested stem.

Stavn, *c.* (native) soil, home.

Sted, *n.* place, stead.

stedse, ever, always, forever.

steg, *past of* stige.

stelle, *v. w.* tend, manage, arrange, bestead; —til, arrange, plan; *refl.* conduct one's self.

Stemme, *c.* voice; —, *v. w.* tune, attune, accord, harmonize; vote.

Stemning, mood spirits, temper.

Sten, *c.* stone; — **kast**, *n.* stone's throw.

sterk, strong.

Stil, *c.* path.

Stift, *n.* diocese; — **s-provst**, *c.* dean of a diocese.

stifte, *v. w.* establish, found.

Stige, *c.* ladder.

stige, *v. s.* step, ascend, rise, increase; — **n**, *c.* rising; — **ned**, alight.

Stigning, ascent.

Stik, *n.* stab.

stikke, *v. s.* prick, stick, thrust, pierce; — **i Blodet**, be in the blood, be hereditary.

Stil, *c.* style, diction.

Stilhed, silence, stillness.

stille, calm, quiet; *ad.* quietly, in silence.

stille, *v. w.* place; *refl. det* — **de sig klart for mig**, it became evident to me.

Stilling, attitude.

stirre, *v. w.* stare, gaze.

stiv, stiff; — **hed**, rigidity, austerity; — **ne**, *v. w.* stiffen, become rigid.

Stjerne, *c.* star; — **hvælv**, *c.* starry vault, sky.

stjæle, *v. s.* steal.

stod, *past of staa*.

Stof, *n.* material, subject-matter.

Stok, *c.* staff, cane.

Stol, *c.* chair, seat.

stole, *v. w.* depend, rely.

stolt, proud.

stoppe, *v. w.* stuff, put.

stor, large, great; — **artet**, grand, magnificent; — **hed**, greatness; — **le**, *v. s.* (*intensive of le*), laugh, shout; — **paa det**, proud, haughty; — **raade**, the haughty; — **slagen**, grand; — **vel**, *c.* highway.

Storm, *c.* storm; — **e**, *v. w.* storm; — **suk**, *n.* 'storm-sigh,' moan of a storm.

Straa, *n.* straw.

Straale, *c.* beam, ray; — **nde**, beam-ing, radiant.

Straf, *c.* punishment, penalty; — **fe**, *v. w.* punish, chastise.

straks, immediately.

stram, tight, straight-laced, precise; — **me**, *v. w.* tighten.

strande, *v. w.* be wrecked, strand.

streng, stern, strict; — **t taget**, strictly speaking.

Streng, *c.* string.

Strid, *c.* strife, controversy; — **e**, *v. s.* strive, battle, contend; — **e imod**, run contrary to.

Strids-vogn, *c.* war-chariot.

Strofe, *c.* stanza, strophe.

strunk, erect, straight.

stryge, *v. s.* stroke, sweep; — **nde**, *a.* brisk, smacking; — **paa Flugt**, flee, take to flight.

stræbe, *v. w.* strive; — **n**, *c.* endeavor.

strög, *past of stryge*.

strømme, *v. w.* stream, rush.

Stubbe, *c.* stump.

Stude'nter-lag, *n.* student's club (*or society*).

stude're, *v. w.* [3], study.

Stude'r-kammer, *n.* study.

Studium, *n.* [47, c], study.

Stue, *c.* room, house, hut.

Stund, *c.* while, time, hour; — **om**, at times.

stunde, *v. w.* long, yearn; — **til**, approach, draw near.

Stup, *n.* precipice, gorge; — **e**, *v. w.* drop, fall.

Stykke, *n.* piece, way; **noget** —, a short distance.

styre, *v. w.* steer, rule; — **r**, *c.* ruler, director.

Styrke, *c.* strength; — **belte**, *n.* belt of strength; —, *v. w.* strengthen.

styrte, *v. w.* plunge, rush; — **sammen**, collapse; — **til**, rush forward.

stænge, *v. w.* bar, lock, close up.

stævne, *v. w.* head, steer.

Stævne-møde, rendezvous, tryst.

Stöl, *c.* noise, din, clamor.

Stötte, *c.* pillar, support, monument.

Sug, *n.* suction, vortex.

Suk, *n.* sigh, groan; — **ke**, *v. w.* sigh, sob.

Sukker-klump, *c.* lump of sugar.

sulte, *v. w.* starve; — **n**, hungry.

Sult-ihjel, *coll.* starvation.

Sum, *c.* sum, amount.

summe, *v. w.* [110, a], buzz, hum.

Sump, *c.* swamp, quagmire.

sund, healthy, well.

surre, *v. w.* whirl.

Sus, *n.* soughing; — *e*, *v. w.* sough, rustle, wish; — **ende**, soughing.
svag, weak, faint; — **elig**, infirm, decrepit.
sval, cool.
Sval, *c.* hall, entry.
svare, *v. w.* answer, reply.
svart = **sort**; — **syn**, *n.* pessimistic view.
Svea-kongen, king of the Swedes.
svensk, Swedish; **en** — *e*, *c.* a Swede; — **e-krudt**, *n.* Swedish powder.
Sverd, *n.* sword.
Svig, *c.* fraud, deceit.
svimlende, giddy.
svinde, *v. m.* vanish, disappear.
svinge, *v. s.* swing, soar, wave.
svirre, *v. w.* whirl, whirl.
Svoger, *c.* brother-in-law.
svulme, *v. w.* swell, stand out.
svundne, *p. p. pl.* of **svinde**; **det** —, the past.
svække, *v. w.* weaken, debilitate; — **lse**, weakening, (phonetic) decay.
Sværd, *see* **Sverd** [11, a].
sværge, *v. s.* swear.
sværme, *v. w.* be enthusiastic, enthuse; — **r**, *c.* enthusiast; — **rsk**, visionary.
svært, very.
svømme, *v. s.* swim.
sy, *v. w.* sew.
syd, south; — **en**, the south.
Sygdom, illness, disease.
Sympati', *c.* sympathy.
Syn, *n.* sight, vision, eye.
Synago'ge, *c.* synagogue.
Synd, *c.* sin, a pity.
syne, *coll.* for **vise**, show.
synes, *v. w.* [150], think, seem.
syng, *v. s.* sing.
synke, *v. s.* sink.
Syns-rand, *c.* horizon.
Syssel, *c.* (Sysler), avocation, occupation.
sytti, seventy.
sæl, happy.
Sæle-bod, *c.* charity, charitable deed.
sælge, *v. m.* sell.
sælsom, strange.
sænke, *v. w.* sink, lower.

Særke-ærme, *n.* shift-sleeve.
særlig, especial, particular.
Sær-præg, *n.* peculiar (or individual) stamp.
Sætning, sentence, proposition.
sætte, *v. m.* set, place; — **nedover**, start down; *refl.* sit down, be seated.
Sø, **Sjö**, *c.* sea.
sød, sweet; — **talende**, honey-tongued.
söder-paa, *ad.* southward.
søge, *v. w.* seek, endeavor; — **n**, *c.* seeking.
Søk, *c.* dent, hollow.
Sökva-bek, the abode of the goddess Saga.
søle, *v. w.* soil; — **sig til**, get dirty.
sølv-glinsende, silvery.
sømme, *v. w.* besee, befit.
Søn, *c.* son; — **ne-røst**, *c.* voice of a son; — **ne-tab**, *n.* loss of a son.
sønder-rive, *v. s.* rend asunder, lacerate.
sønder-slide, *v. s.* tear asunder.
sørge, *v. w.* mourn.
Søvn, *c.* sleep; — **lg**, sleepy.

T

ta, *coll.* for **tage**; [161].
Taa, *c.* (Tæer), toe.
Taabe, *c.* fool.
Taage, *c.* fog, mist.
taale, *v. w.* endure.
Taare, *c.* tear, drop.
taarne, *v. w.* tower.
Tag, *n.* roof.
Tag, *n.* (=), grasp, hold.
tage, *v. s.* take; — **afsted**, start off, set out; — **mod**, accept, receive; — **sig af**, enter into; — **sig for**, do, undertake; — **sig nær**, be deeply affected; — **sig ud**, look well.
Tak, *c.* thanks, gratitude; — **ke**, *v. w.* thank; — **ne'mlighed**, gratitude.
Takt, *c.* time, step; — **fast**, steadily; — **slag**, *n.* beat.
Tal, *n.* number.
tale, *v. w.* talk, speak; — **tilrette**, correct; — **s ved**, talk over matters; —, *c.* speech.
tam, tame.
Tambu'r, *c.* drummer; — **nisse**, *c.* drummer-boy.

Tand, *c.* (Tænder), tooth; — **hjul**, *n.* cogwheel.

Tanke, *c.* thought; — **sprog**, *n.* apothegm, maxim; — **strømning**, trend of thought.

Tante, *c.* aunt.

Tappen-streg, *c.* tattoo.

tapper, brave, bold; — **hed**, bravery.

tar, *coll.* for **tager**.

taug, *past* of **tie**.

taus, silent; — **hed**, silence.

te, *v.* **w.** show.

Tea'ter, *n.* theater.

Tegn, *n.* [14, b], sign.

tegne, *v. w.* draw, design, sketch; — **bog**, *c.* pocket-book.

Tende'ns, *c.* tendency, bias, moral.

tende're, *v. w.* tend.

thi, *conj.* for; *ad.* therefore.

ti, ten.

Tid, *c.* time, age; *in compounds*, **Tids**: — **alder**, *c.* epoch; — **fordriv**, *c.* past-time; — **krav**, *n.* demand of the times; — **nok**, betimes, soon enough; — **punkt**, *n.* point of time, juncture; — **skrift**, *n.* periodical, magazine.

tidt, often.

tie, *v. s.* **b. be silent.**

Tigger, *c.* beggar.

til, to, of, at.

til-ba'ge, back; — **komst**, *c.* return; — **lænet**, leaning back, thrown back.

Til-bud, *n.* offer, overture.

til-byde, *v. s.* offer.

til-bø'rlig, proper, suitable.

Til-dra'gelse, event.

til-egne, appropriate.

Til-e'gnelse, acquisition; — **s-evne**, *c.* faculty (or power) of appropriation.

til-falde, *v. s.* fall to the lot of.

til-fre'ds, contented.

til-fæ'ldig, accidental.

til-føie, *v. w.* add, inflict.

til-gaa'rds, (*see* **Gaard**), to the farm, to the house.

Til-gi'velse, forgiveness, pardon.

til-hu'se, (*see* **Hus**), present (in the house).

Til-hænger, *c.* adherent, follower.

til-høi're, to the right (hand).

til-høre, *v. w.* belong to.

Til-hörer, *c.* listener, auditor.

Tilje, *c.* floor-board (of a boat).

til-lade, *v. s.* permit, allow, grant; — **lse**, permission.

Til-lid, *c.* confidence.

til-li'ge, moreover.

til-li'vs, (*from* **Liv**, body); **komme en** —, find an occasion against one, attack one.

til-lægge, *v. m.* ascribe, bestow upon.

Til-navn, *n.* surname.

til-o'rde, (*see* **Ord**); **tage** —, speak.

til-re'tte, to rights.

til-si'de, aside.

til-si'dst, at last.

til-skjære, *v. s.* cut out, allot.

Til-skuer, *c.* looker-on.

til-staa, *c. s.* grant, accord to, admit, confess, [160, a].

Til-stelning, arrangement, entertainment.

til-stænge, *v. w.* bar, close, protect.

til-svarende, corresponding.

til-ta'kke, *ad.* **tage** —, put up with, take potluck.

til-vei'e; **bringe**, —, bring about.

til-ve'nstre, to the left.

til-vinde, *v. s.* gain, win.

Time, *c.* hour; — **lig**, temporal; **paa** — **n**, immediately.

Tinde, *c.* pinnacle, summit.

Tinding, temple.

Ting, *c.* thing.

Ting, *n.* assembly, assize, thing; — **fred**, *c.* personal security at the assize, assize peace; — **stue**, *c.* hall.

tjene, *v. w.* earn, serve; — **ste**, *c.* service; — **ste-gut**, *c.* hired man, servant.

Tjern, *n.* tarn, mountain lake.

to, *v. w.* wash, cleanse.

to, two.

Tofte, *c.* thwart, seat (of a boat).

Tog, *n.* train, procession, march, expedition.

tog, *past* of **tage**.

tolv, twelve.

tom, empty.

Tomme, *c.* inch.

Tomt, *c.* site, plot, ground.

Tone, *c.* sound, tone, note: — **skald**, *c.* 'tone-poet,' musician.

Top, *c.* top, peak.
tordne, *v. w.* thunder.
Torp, *n.* hamlet.
Traad, *c.* thread.
traadte, *past of* træde.
Trang, *c.* need, desire, necessity.
trang, narrow, cramped.
trampe, *v. w.* trample upon.
travl, busy.
tre, three.
tredive, thirty.
tredje, third.
trille, *v. w.* roll, trickle.
Trin, *n.* step.
trippe, *v. w.* trip, skip.
Tritt, *n.* step, pace.
triumf'ende, triumphant.
trives, *v. w.* thrive, succeed.
Tro, *c.* faith; —, *v. w.* believe;
 —**fasthed**, fidelity; —**løs**, faithless;
 —**s-bekjendelse**, creed.
tro, *ad.* I wonder, [170, 10].
Trods, *c.* defiance; *prep.* in spite of;
 —**ig**, defiant.
Trold, *n.* troll, ogre, witch.
Trompe't, *c.* trumpet.
true, *v. w.* threaten.
tryg, secure; —**hed**, confidence,
 security.
trygle, *v. w.* beg, importune.
Tryk, *c.* ; **paa** —, in print.
trykke, *v. w.* press, depress.
Trylle-ord, *n.* magic word.
Trylle-slag, *n.* magic stroke.
Træ, *n.* [47, 1], tree.
træde, *v. m.* tread, step.
træffe, *v. s.* hit, meet, make, find;
 —**s**, [150], meet.
Træk, *n.* (=), feature, trait.
Træk, *c.* draught, current of air;
 —**ke**, *v. s.* draw, pull.
trænge, *v. w.* force.
trænge, *v. w.* want, need, be neces-
 sary.
Trængsel, need, distress.
træt, weary, tired.
trætte, *v. w.* quarrel.
Trøie, *c.* jacket.
trøstlig, hopeful, cheerful.
tude, *v. w.* howl.
Tue, *c.* tussock, tuft (of grass or
 sedge), knoll, hillock.

Tul, *n.* foolery, nonsense.
tung, heavy, hard.
Tunge, *c.* tongue.
turde, *v. tr.* [135 & 143], dare.
tusend, [102, e], thousand.
tvende, *poet. for to*.
tvers, right, directly.
tvært-Imod, on the contrary.
Tvil, **Tvivi**, *c.* doubt; — **raadlghed**,
 irresolution, hesitation.
Tvist, *c.* discord.
tvætte, *v. w.* wash.
tyde, *v. w.* explain; — **paa**, indi-
 cate, go to show; —**lig**, plain,
 evident.
tyk, thick [19*]; —**ende**, *c.* butt
 end; —**ning**, thicket.
tykkes, *v. w.* think, seem.
tynd, thin, slender.
tynge, *v. w.* weigh upon; —**s**, be
 weighed down.
Type, *c.* type.
Tyranni', *n.* tyranny.
tysk, German.
Tyv, *c.* thief.
tyve, twenty.
tælle, *v. m.* count, number.
tæmme, *v. w.* check, subdue.
tænde, *v. w.* kindle, provoke.
tænke, *v. w.* think; *refl.* imagine;
 —**lig**, conceivable; —**r**, *c.* thinker;
 —**sæt**, *n.* way of thinking.
tænsom, thoughtful, meditative.
tære, *v. w.* consume; —**nde**, consum-
 ingly, (168).
tæt, close, tight, near.
Töl, *n.* cloth.
tømme, *v. w.* empty, drain.
Tømmer, *n.* timber; — **stok**, *c.* log.
Tørke, *c.* drought.
tör, dry.
tör, *pres. of* turde.
Törst, *c.* thirst.
Tö-veir, *n.* thaw, thawing weather.

U

u-ad-ski'llelig, inseparable.
u-a'gtet, notwithstanding.
u-an-scet, regardless of, notwith-
 standing.
u-an-stæ'ndig, impolite, rude.
u-be-grænset, unbounded.
u-be-re'gnelig, incalculable.

u-be-si'ndig, thoughtless.
u-be-skaaret, unimpaired, intact.
u-be-stemt, indefinite, vague.
u-be-stri'delig, unquestionable, [164, 1].
u-bunden, unbound; **i — Stil**, in prose.
u-bæ'ndig, unruly, wild.
u-bøn-hø'rlig, inexorable.
ud, —e, out, [171]; —af, out of, of.
ud-brede, *v. w.* circulate, diffuse.
Ud-bytte, *n.* results, outcome, gain.
ud-effer; — **Fjorden**, down the fiord.
uden, without; —ad, by heart; —for, outside of; —bords, outside the ship; —lands, abroad; —landsk, foreign; —paa, on the outside of.
Uden-verden-en, the outside world.
ud-flytte, *v. w.* emigrate.
ud-folde, *v. w.* display.
ud-fordre, *v. w.* require.
ud-forske, *v. w.* explore, sound.
ud-fritte, *v. w.* question.
ud-fø'rlig, full, detailed; *ad.* fully, at length; —hed, detail, explicitness.
ud-gaa, *v. s.* issue.
ud-give, *v. s.* publish; — **sig for**, purport to be.
ud-gjøre, *v. m.* constitute, compose.
ud-holde, *v. s.* bear, endure.
Ud-kant, *c.* outskirts, faubourg, suburb.
Ud-land-et, (*used only definitely*); **til** (or **i**) —, abroad.
Ud-læ'ndighed, sojourn abroad, exile.
ud-male, *v. w. refl.* picture in one's mind.
ud-merke, *v. w.* distinguish.
Ud-nævnelse, appointment.
ud-over, over, upon.
ud-ruste, *v. w.* equip.
Ud-sagn, *n.* declaration, statement.
ud-sende, *v. w.* issue, send out.
Ud-sigt, *c.* view, outlook, prospect, vista.
ud-skjælde, *v. w.* abuse, upbraid.
Ud-slag, *n.* outcome, result.
ud-slette, *v. w.* eradicate, obliterate.
ud-springe, *v. s.* bud; **ud-sprungen** Rose, full-blown rose,

Ud-straal, *c.* radiator, disseminator.
ud-strakt, extensive, extended.
ud-strække, *v. m.* expand.
Ud-strækning, extent.
ud-søgt, exquisite, sedulous.
ud-tale, *v. w.* express, utter; —**lse**, expression, declaration.
ud-til-bens, [*see* Ben], toeing out.
Ud-tryk, *n.* expression.
Ud-vei, *c.* way out, escape.
ud-vide, *v. w.* extend, enlarge.
ud-vikle, *v. w.* develop.
Ud-vikling, development; —**s-dygtighed**, capacity for development; —**s-lære**, theory of evolution; —**s-trin**, *n.* stage of development.
u-fa'ttelig, inconceivable.
u-feilba'rlig, unerring, infallible, [164, 1].
u-fin, coarse, unrefined.
u-forholds-mæssig, disproportionate.
u-for-kla'rlig, inexplicable.
u-fornuftig, senseless, absurd.
u-for-tjent, undeserved.
U-fred, *c.* quarrels, dissension, war.
u-fuldkommen, incomplete.
U-fø'lsomhed, apathy, callousness.
u-gjerne, unwillingly.
Ugle, *c.* owl.
U-held, *n.* misfortune, mishap.
u-hyre, enormous; —, *n.* monster.
u-kjendt, unknown.
u-kje'ndelig, irre recognizable.
u-klog, foolish, unwise.
Uld, *c.* wool.
Ulv, *c.* wolf.
u-maa'delig, immoderate.
u-middelbar, direct, immediate.
u-moralsk, unmoral.
u-mu'lig, impossible; —hed, impossibility.
u-mæ'ttelig, [*see* mæt], insatiable.
und-drage, *v. s. refl.* evade.
under, under, beneath, during; —**adskillig Uro**, with no little disquietude.
Under, *n.* wonder; —**bar**, wondrous; —**lig**, wonderful, strange.
under-holde, *v. s.* entertain, interest.

Under-kastelse, submission.
 under-lægge, *v. m.* be subject to, be made subject to.
 Under-officer, *c.* subaltern.
 under-rette, *v. w.* inform, instruct.
 Under-støttelse, support.
 under-søge, *v. w.* investigate; —lse, investigation.
 under-ti'den, at times, sometimes.
 under-ylse, *v. w.* instruct, give instruction.
 Under-vi'sning, instruction.
 und-gaa, *v. s.* escape, avoid.
 und-komme, *v. s.* escape.
 und-lade, *v. s.* neglect.
 Undren, *c.* wonder, astonishment.
 undre, — *v. w.* [150], wonder.
 und-skyld, *v. w.* excuse.
 Und-ta'gelse, exception; —s-vis, by exception, rarely.
 und-ta'gen, except, excepting.
 ung, young; —birk, *c.* young birch; —dom, *c.* youth; —e, *c.* young one, youngster; —kylling, *c.* bantling, cub.
 Universit'e't, *n.* university.
 unna, *coll. for undaf*, aside, away.
 u-organisk, inorganic.
 u-passende, improper.
 Ur, *c.* debris, scree, talus; mountain-side covered with loose stones.
 u-ret, wrong; den —te, the wrong one.
 ur-gammel, very old, primeval.
 U-ro, *c.* disquietude; —'lighed, disturbance.
 u-ry'ggelig, unshaken, firm.
 u-sed-va'nlig, unusual.
 uselig, wretched, pitiful.
 u-si'ggelig, unspeakable, ineffable.
 u-skadt, unharmed.
 u-slu'kkelig, inextinguishable.
 ussel, wretched.
 u-sta'dig, inconstant; —hed, inconstancy.
 U-støhed, unsteadiness, vacillation.
 u-taksom, ungrateful.
 u-ta'llig, innumerable, numberless.
 u-til-bø'rlig, improper, undue.
 u-tro'lig, incredible.
 u-trø'stelig, inconsolable, disconsolate.

u-ud-si'ggelig, unspeakable.
 u-und-værlig, indispensable.
 U-ven, *c.* enemy.
 U-vilje, *c.* ill-will, animosity.
 u-vilkaarlig, involuntary.
 u-væ'rdig, unworthy, base.

V

Vaaben, *n.* weapon, arms.
 vaage, *v. w.* watch; —n, *a.* awake; vaagne Drømme, reveries.
 vaagne, *v. w.* awake.
 Vaar, *c.* spring; —dag, *c.* spring day; —flom, *c.* spring freshet; —frisk, fresh as spring, vernal.
 vade, *v. w.* wade.
 Vagt, *c.* guard, watch.
 vakle, *v. w.* waver, vacillate.
 Valg, *n.* choice, selection.
 Val-nød, *c.* walnut.
 Val-plads, *c.* battle-field.
 Vampyr, *c.* vampire.
 Vand, *n.* water, lake; —rig, having an abundance of water; —speil, *n.* mirror (or surface) of the water.
 vandle, *v. w.* prepare fodder, feed.
 vandre, *v. w.* wander, ramble.
 vandt, *past of vinde*.
 vanskelig, difficult; —hed, difficulty.
 vante, *v. w.* be wanting.
 var, *past of være*.
 vare, *v. w.* last, endure.
 Varighed, stability.
 varlig, careful, cautious.
 Varme-flom, *c.* flood of warmth.
 varsom, wary, cautious; —t, [164, 1].
 Vats-dal, Waterdale (in Iceland).
 ved, *pres. of vide*.
 Ved, *c.* wood; —hugger, *c.* wood chopper.
 ved, by, at.
 vedde, *v. w.* wager, bet.
 Ved-ko'mmende, *n.* part.
 ved-røre, *v. w.* touch, concern.
 Vegt, *c.* [11, a], weight, burden.
 Vegne, *pl.* behalf.
 Vel, *c.* way; —farende, *c.* way-farer, traveler; i —en, off.
 vele, *v. w.* weigh.
 Veir, *n.* [14, a], weather, air; —bidt, weather-beaten; —haard, unsheltered.

vek, weak, soft, pliant.
 veksle, *v. w.* change.
 Vekst, *c.* growth, stature.
 vel, well; possibly, [186].
 Vel-be-findende, *n.* well-being.
 vel-gjort, well done.
 Vel-gjører, *c.* benefactor.
 vel-lykket, successful, felicitous.
 Vel-magts-dage, *pl.* days of power
 (or affluence), palmiest days.
 vel-næret, well-fed, sleek.
 vel-sl'gne, *v. w.* bless; —lse, blessing.
 vel-skabt, shapely, symmetrical.
 Vel-stand, *c.* prosperity.
 vel-ta'lende, eloquent.
 velte, *v. w.* roll, overturn, toss.
 vel-villig, kindly, gracious.
 Ve-mod, *c. & n.* sadness; —blandet, not unmixed with sadness; —ig, sad, sorrowful.
 Ven, *c.* friend; —lig, friendly, kindly; —lighed, friendliness, kindness; —ne-sæl, beloved; —skab, *n.* friendship.
 vende, *v. w.* turn, direct.
 venstre, left, left hand.
 vente, *v. w.* wait, await.
 Vera'nda, veranda.
 Verden, *c.* world; —s-moral, *c.* universal ethics; —s-ry, *n.* renown.
 verge, *v. w.* defend.
 Verk, *n.* work, publication.
 Verks-eier, *c.* manufacturer.
 Vern, *n.* defense; —e, *v. w.* (usually with om), defend; —e-pligt, *c.* conscription.
 Vers, *n.* verse, poem; —e-maal, *n.* meter.
 Vet, *n.* wits, good sense.
 vid, wide; —t, far.
 Vid, *n.* (cf. Vet), wit, wisdom.
 vide, *v. tr.* know, be aware of; —n, *c.* knowledge.
 Videnskab, *c.* knowledge, science; —s-mand, *c.* scholar, scientist.
 videre, *comp. of vid*; noget —, anything in particular.
 vidje-tækt, willow-thatched.
 Vidne, *n.* witness; —, *v. w.* testify.
 Vid-u'nder, *n.* wonder, prodigy; —lig, marvelous, strange.
 Vifte, *c.* fan.

vige, *v. s.* yield, shrink, give way, recede.
 Vigsel, *c.* consecration.
 vigtig, important.
 Viking, *c.* viking; —e-tid, *c.* viking age.
 vil, *see* ville.
 vild, wild; —else, delirium; —skab, *c.* wildness; —som, wild, intricate.
 Vilje, *c.* will.
 Vil-kaar, *n.* condition.
 ville, *v. tr.* will, [139].
 vilter, giddy, wild.
 Vin, *c.* wine.
 Vind, *c.* wind; —pust, *n.* breeze, zephyr.
 vinde, *v. s.* win, gain.
 Vindu, *n.* window.
 Vindvet, *poet. for* Vindu-et.
 Vinge, *c.* wing; —t, winged; —klippe, *v. w.* clip the wings.
 Vinter, *c.* winter; —fiske, *n.* winter fishing.
 virke, *v. w.* work, make.
 Virkelighed, reality.
 vis, wise; —dom, wisdom.
 vis, viss, certain, sure; det ved jeg vist, of course; se vist, look fixedly.
 vise, *v. w.* show; *refl.* appear.
 Vise, *c.* song, ditty.
 Visi'r, *n.* visor.
 vist-nok, no doubt, certainly, it is true.
 Vittighed, witticism.
 Vogn, *c.* carriage.
 vogte, *v. w.* watch; *refl.* take care, take heed.
 vokse, *v. w.* grow, increase; —n, grown, mature.
 Vold, *c.* rampart.
 Vold, *c.* force, violence.
 volde, *v. w.* cause, occasion.
 Vold-gifts-mand, *c.* arbitrator.
 vondt, *coll. for* ondt.
 vor, our, [76].
 vorde, *v. tr.* become.
 Vor-he'rre, our Lord.
 Vove, *c.* billow.
 vove, *v. w.* risk, venture.
 vox, *see* vokse.
 vred, angry; —e, *c.* wrath, anger.

vredne, *p. p. pl. of vride*.
 vride, *v. s.* wring, twist.
 vrinske, *v. w.* neigh.
 vrænge, *v. w.* twist, turn inside out;
 —billede, *n.* caricature.
 Vugge, *c.* cradle; —, *v. w.* rock;
 —gave, *c.* (christening) gift.
 væbne, *v. w.* arm.
 væde, *v. w.* wet, moisten; —, *c.*
 moisture.
 Væg, *c.* wall.
 væk, away, off.
 vække, *v. m.* awake, arouse; —nde,
 inspiring.
 Væld, *n.* spring, fountain.
 Vælde, *c.* power, might.
 vældig, powerful, mighty.
 vælge, *v. m.* choose, select.
 vælte, *see* velte.
 vænne, *v. w.* accustom.
 Værd, *n.* worth, value; —i'-løs,
 worthless.
 Værdighed, dignity.
 Værn, *see* Vern, [11, a].
 værre, *comp. of ilde*, [174].
 værst, worst.
 Væsen, *n.* being, manner, nature,
 creature; —tlig, essential, main.
 Væv, *c.* loom; —e, *v. w.* weave.
 Væxt, *see* Vekst.

W

Wien, Vienna.

Y

yderst, [68], outmost, farthest, ex-
 treme, minute.
 ydmyg, humble.
 ydre, [68], external; —, *n.* exterior.
 Yndest, *c.* favor, good graces.
 ynkelig, pitiable, pitiful.
 yppe, *v. w.* raise, provoke, stir up.
 ypperst, [68, c], chief, highest, best.
 yppig, luxuriant.
 ytre, *v. w.* express, utter.
 Ytring, expression.

Z

zigöl'ner-agtig, gypsy-like, in gypsy
 fashion.
 zitre, *v. w.* (*see* sitre), quiver.

Æ

æde, *v. s.* eat.
 ædel, noble; —mo'dig, magnani-
 mous.
 Ægy'pten, Egypt.
 Ægy'pter, *c.* Egyptian.
 Ælde, *c.* old age.
 ældst, *sup. of gammel*.
 ængstelig, anxious, apprehensive.
 ærbø'dig, respectful, reverent.
 Ære, *c.* honor, glory; —, *v. w.* honor;
 —fuld, honorable; —kjer, jealous
 of one's honor, high-spirited.
 ærgre, *v. w.* vex; *refl.* be annoyed, fret.
 ærlig, honest, honorable.
 Ærme, *c.* sleeve.
 Ær-væ'rdigheds-præg, *n.* stamp of
 venerableness.
 Æser, *pl. (see As)*, gods.
 Æt, *c.* race, family; —te-drab, *n.*
 family feud, vendetta.

Ö

Ö, *c.* island.
 öde, desolate, waste; —, *v. w.* waste,
 lavish; —lægge, *v. m.* lay waste, de-
 stroy.
 ödsle, *v. w.* be prodigal, be lavish.
 öge, *v. w.* increase, augment.
 Öle, *n.* (Öine), eye; —blkk, *n.* moment;
 —n-bryn, *n.* (=), eye-brow; —n-
 skalk, *c.* hypocrite.
 Öks, —e, *c.* ax.
 öm, tender.
 önske, *v. w.* wish, desire; —, *n.* wish.
 Öre, *n.* [46, a], ear.
 Örn, *c.* eagle.
 öse, *v. w.* bale, dip; —nde, drench-
 ing.
 öst, east; —er-sö-en, the Baltic.
 öve, *v. w.* exert, exercise.
 överst, [68], uppermost, top.
 övrig, remaining.

LIST OF STRONG, MIXED, AND IRREGULAR VERBS.

The present tense is given only when it is irregularly formed. For the adjective forms of the past participles of strong verbs, see **114**. Compound verbs must be sought under the simple verb, unless they occur only in compounds. Forms in parentheses are colloquial.

INFINITIVE.	PRES.	PAST.	PAST PART.
bede, <i>ask</i>		bad	bedet, bedt.
befale, <i>command</i>		befalede, befol	befalet.
betyde, * <i>signify</i>		betød, betyde- de	betydet.
bide, <i>bite</i>		bed	bidt.
binde, <i>bind</i>		bandt	bundet.
blive, <i>become</i>	(blir)	blev	blevet.
bringe, <i>bring</i>		bragte	bragt.
briste, <i>burst</i>		brast	brustet.
bryde, <i>break</i>		brød	brudt.
bryde, <i>trouble</i> , <i>mind</i>	(bryr)	brød, (brydde)	brudt, (brydd).
brække, <i>break</i>	{	brak,	brukket,
brænde, <i>burn</i>		brækkede	brækket.
		brændte, <i>intr</i>	
		brandt†	brændt.
burde, <i>ought</i>	bør	burde	burdet.

* This verb may also mean 'give to understand'; in this sense the past is *betydede*.

† *Huset brandt op*, the house burned down; but, *Han brændte sine Skibe*, he burned his ships.

INFINITIVE.	PRES.	PAST.	PAST PART.
byde, <i>offer, order</i> bære, <i>bear</i>	bær, <i>or</i> bærer	böd bar	buden, budt. baaret.
drage, <i>draw</i>		drog	draget.
drikke, <i>drink</i>		drak	drukket.
drive, <i>drive</i>		drev	drevet.
dölge, <i>conceal</i>		dulgte	dulgt.
faa, <i>receive</i>		fik	faaet.
falde, <i>fall</i>		faldt	faldt.
fare, <i>go, fare</i>		for	faret.
finde, <i>find</i>		fandt	fundet.
flyde, <i>float</i>		flöd	flydt.
flyve, <i>fly</i>		flöi	flöiet.
flække, <i>split</i>		flakte	flakt.
fnyse, <i>snort</i>		fnøs, fnyste	fnysset, fnyst
fornemme, <i>per-</i>	{	fornam	fornummet.
ceive, <i>feel</i>		fornemmede	fornemmet.
fortryde, <i>rue</i>		fortröd	fortrutt.
fryse, <i>be cold</i>		frös	frosset.
fyge, <i>drift</i>		fög	föget.
følge, <i>follow</i>		fulgte	fulgt.
gaa, <i>go</i>		gik	gaaet.
gale, <i>crow</i>		galede, gol	galet.
gide, <i>feel inclined</i>		gad	gidet.
give, <i>give</i>	(gir)	gav	givet.
gjælde, * <i>pass for</i>		gjaldt	gjældt.
gjøre, <i>do</i>	gjör	gjorde	gjort.
glide, <i>slide</i>		gled	gledet.
glippe, <i>slip, fail</i>		glap, glippede†	glippet.

* The compounds *gjengjælde* and *undgjælde* are weak verbs.

† With an impersonal subject *glippede* must be used; thus, *Taget glap for ham*, his hold slipped; but *Det glippede for ham*, he failed.

INFINITIVE.	PRES.	PAST.	PAST PART.
gnage, <i>gnaw</i>	har	gnog, gnagede	gnaget.
gnide, <i>rub</i>		gned	gnedet.
grave, <i>dig</i>		grov, gravede	gravet.
gribe, <i>seize</i>		greb	grebet.
grine, <i>grin</i>		gren, grinte	grinet, grint
græde, <i>weep</i>		græd	grædt.
gyde, <i>pour</i>		gjød	gydt.
gyse, <i>shudder</i>		gjøs, gyste	gyst.
gyve, <i>whirl</i>		gjöv	gjövet.
have, <i>have</i>		havde	havt.
hedde, <i>or</i>		{ hed, hedte	heddet,
hede, <i>be called</i>			hedt.
hive, <i>heave</i>		hev, hivede	hevet.
hjælpe, <i>help</i>		hjalp	hjulpet.
holde, <i>hold</i>		holdt	holdt.
hugge, <i>hew, chop</i>		hug, huggede	hugget.
hvine, <i>shriek,</i> <i>whistle</i>		hven, hvinte	hvinet.
hænge, <i>hang</i>		hang, <i>trans.</i> hængte	hængt.
jage, * <i>chase</i>		jagede, jog	jaget.
kige, <i>peep</i>		keg, kigede	keget, kiget
klinge, <i>sound</i>		klang	klignet.
klyve, <i>climb</i>		klöv	klövet.
knibe, <i>pinch</i>		kneb	knebet.
knække, <i>crack</i>		knak, <i>trans.</i> knækkede	knækket.
komme, <i>come</i>	kan	kom	kommet.
krybe, <i>creep</i>		krøb	kröbet.
kunne, <i>be able</i>		kunde	kunnet.
kvæde, <i>chant</i>		kvad	kvædet.

* In the sense 'to go on a hunt' the past tense is *jagede*.

INFINITIVE.	PRES.	PAST.	PAST PART.
kvæle, <i>strangle</i>		kvalte	kvalt.
lade, <i>let</i>		lod	ladet.*
le, <i>laugh</i>		lo	leet.
lide, <i>suffer</i>		led	lidt.
lide, <i>wear on (of time)</i>		led	ledet.
ligge, <i>lie, recline</i>		laa	ligget.
lyde, <i>sound, obey</i>		lød	lydt.
lyve, <i>lie</i>		lõi	løiet.
lægge, <i>lay</i>		lagde	lagt.
løbe, <i>run</i>		løb	løbet.
maatte, <i>be obliged</i>	maa	maatte	maattet.
nyde, <i>enjoy</i>		nød	nydt.
nyse, <i>sneeze</i>		nøs, nyste	nyst.
pibe, <i>whistle</i>		peb	pebet.
ride, <i>ride</i>		red	redet.
rinde, <i>run, flow</i>		randt	rundet.
ryge, † <i>smoke, rush</i>		røg	røget.
række, <i>reach</i>		rak	rukket.
række, <i>stretch</i>		rakte	rakt.
se, <i>see</i>		saa	seet.
sidde, <i>sit</i>		sad	siddet.
sige, <i>say</i>		sagde, (sa)	sagt.
sige, <i>sink, sag</i>		seg	seget.
skjælve, <i>tremble</i>		skalv, skjæl- vede	skjælvet.
skjære, <i>cut</i>	(skjær)	skar	skaaret.
skride, <i>slide, proceed</i>		skred	skredet.

* In compounds the past participle is *-ladt*; thus, *tilladt*, *undladt*.

† This verb is intransitive. The equivalent of the English transitive verb 'smoke' is the weak verb *røge*; thus, *Det ryger*, it is smoking; but, *Han røgte en Pibe Tobak*, he smoked a pipe of tobacco.

INFINITIVE.	PRES.	PAST.	PAST PART.
skrige, <i>c r y</i> , <i>shriek</i>	skal	skreg	skreget.
skrive, <i>write</i>		skrev	skrevet.
skryde, <i>boast</i>		skröd	skrydt.
skulle, <i>shall</i>		skulde	skullet.
skvætte, <i>splash</i> , <i>start</i>		skvat, <i>trans.</i> skvættede*	skvættet.
skyde, <i>shoot</i>		skjød	skudt.
skyve, <i>shove</i>		skjöv	skjövet.
slaa, <i>beat</i>		slog	slaaet.
slibe, <i>grind</i>		sleb, <i>slibte</i>	slebet.
slide, <i>tear</i> , <i>wear</i>		sled	slidt.
slippe, <i>let go</i>		slap	sluppet.
slænge, † <i>loiter</i>		slang	slængt.
smide, <i>fling</i>		smed	smidt.
smyge, <i>slip</i>		smög	smöget.
smække, <i>smack</i> , <i>rap</i>		smækkede, smak	smækket.
smælde, <i>snap</i> , <i>bang</i>		smaldt, smældte	smældt.
smætte, <i>slip</i> , <i>thrid</i>		smat	_____
smøre, <i>smear</i>		smurte	smurt.
snige, <i>sneak</i>		sneg	sneget.
snyde, <i>cheat</i>		snöd	snydt.
sove, <i>sleep</i>		sov	sovet.
spinde, <i>spin</i>		spandt	spundet.
springe, <i>spring</i>		sprang	sprunget.
sprække, <i>burst</i>		sprak	sprukket.

* Thus, *Hesten skvat*, the horse shied; but, *Hun skvættede Vand paa Gaasen*, she splashed water on the goose.

† *Slænge* 'to fling' or 'hurl' is a weak verb.

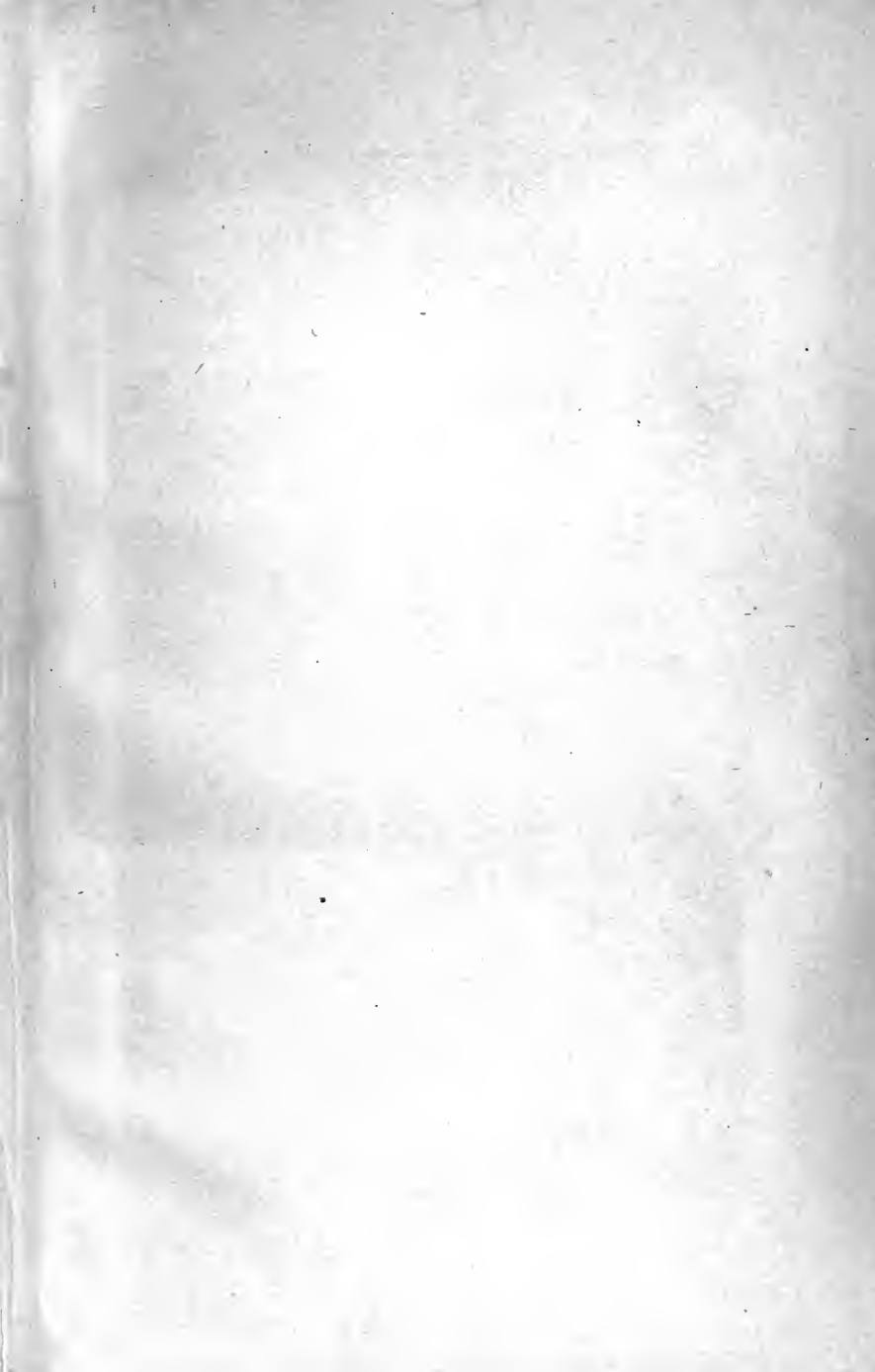
INFINITIVE.	PRES.	PAST.	PAST PART.
sprætte, * <i>sprawl</i>	(spör)	sprat	sprættet.
spørge, <i>ask</i>		spurgte	spurgt.
staa, <i>stand</i>		stod	staaet.
stige, <i>ascend</i>		steg	steget.
stikke, <i>stab,</i> <i>prick</i>		stak	stukket.
stinke, <i>stink</i>		stank, stinkede	stinket.
stjæle, <i>steal</i>		stjal	stjaalet.
stride, <i>combat</i>		stred	stridt.
stryge, <i>stroke,</i> <i>sweep</i>		strög	ströget.
strække, <i>stretch.</i>		strakte	strakt.
svi(d)e, <i>singe,</i> <i>smart</i>		{ sved	svedet.
		{ sviede	sviet.
svige, <i>deceive</i>		sveg	sveget.
svinde, <i>vanish</i>		svandt	svundet.
svinge, <i>swing</i>		{ svang	svunget.
		{ svingede	svinget.
sværge, <i>swear</i>		svor	svoret.
svømme, <i>swim</i>		svømmede, svam	svømmet.
synge, <i>sing</i>		sang	sunget.
synke, <i>sink</i>		sank	sunket.
sælge, <i>sell</i>		solgte	solgt.
sætte, <i>set, place</i>	(tar)	satte	sat.
tage, <i>take</i>		tog	taget.
tie, <i>be silent</i>		taug, tiede	tiet.
trine, <i>step</i>		tren, trinede	trinet.
træde, <i>tread,</i> <i>step</i>		traadte	traadt.
træffe, <i>hit, meet</i>		traf	truffet.

* *Sprætte*, 'to rip up,' is weak.

INFINITIVE.	PRES.	PAST.	PAST PART.
trække, <i>draw</i>	tør	trak	trukket.
turde, <i>dare</i>		turde	turdet.
tvinde, <i>twine</i> .		tvandt, tvinde- de	tvundet.
tælle, <i>count</i>	ved	talte	talt.
vide, <i>know</i>		vidste	vidst.
vige, <i>yield</i>		veg	veget.
ville, <i>will</i>	vil	vilde	villet.
vinde, <i>win</i>		vandt	vundet.
vorde,* <i>become</i>		—	vorden.
vride, <i>twist,</i> <i>wring</i>		vred	vredet.
vække, <i>arouse</i>		vakte	vakt.
		vækkede	vækket.
vælge, <i>choose</i>		valgte	valgt.
vænne, <i>accustom</i>		vønnede	vænnet.
		vante	vant.
være, <i>be</i>	er†	var	været.
æde, <i>eat</i>		aad	ædt.

* This verb is used only in solemn or poetical language; the past tense is wanting; the usual word for 'become' is *blive*.

† The present tense of the compounds *over-være* and *und-være* is formed regularly, that is, by adding *r* to the infinitive. The past tense of the former is *overvar*, but of the latter *undværede*.



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