

# Древнеанглийская литература



**Аллитерационный стих** — акцентный стих древней германской и кельтской поэзии. Основан на аллитерации: в каждой строке по меньшей мере два слова должны начинаться с одного и того же звука.



**A fair field full of folk found I  
there**



Вот кубок **браги**, // вождь **бранного** веча,  
В нём **смешана сила** // **с** мощной **славой**,  
**Полон он песен**, // **письмён** на **пользу**,  
**Разных заклятий** // и **радостных рун**...

(Сага о Вольсунгах, перевод Б. И. Ярхо).



# “Widsith”, or “Far Traveler”

**Видсид**

**(широкостранствующий) –**

не позже VII века



*Widsið maðolade,  
wordhord onleac,  
se þe monna mæst  
mægþa ofer eorþan,  
folca geondferde;  
oft he on flette geþah  
mynelicne maþpum.  
Him from Myrgingum*

Widsith spake,  
he unlocked his treasure of words.  
He who among men  
had travelled most in the world,  
through peoples and nations,  
he had often in the hall  
earned valuable treasures.  
He was one of the Myrgins



Hrolf Ktaki and Hrothgar  
held longest  
the peace,  
uncle and nephew,  
after having repulsed  
the Vikings  
and Ingeld  
bowed down at spear-point,  
he was cut to pieces at Heorot  
with the army of the Heathobards

Хродвульф с Хродгаром,  
храбрые, правили  
мирно, совместно,  
племянник с дядей,  
войско викингов  
выгнав за пределы,  
силу Ингельда  
сломив в сраженье,  
порубив у Хеорота  
хеадобеардов рать



# Beda *venerabilis*

**Бе́да Достопочтенный**

(лат. *Beda*, англ. *Bede*)

(ок. 672 или 673 — 27 мая 735)





# Beda *venerabilis*



# William Langland (c.1332-c.1400)

*Piers Plowman* is an allegorical moral and social satire, written as a "vision" of the common medieval type. The poet falls asleep in the Malvern Hills and dreams that in a wilderness he comes upon the tower of Truth (God) set on a hill, with the dungeon of Wrong (the Devil) in the deep valley below, and a "fair field full of folk" (the world of living men) between them.



It is written in unrhymed alliterative verse divided into sections called "passus" (Latin for "steps").

The poem – part theological allegory, part social satire – concerns the narrator's intense quest for the true Christian life, which is told from the point of view of the medieval Catholic mind. This quest entails a series of dream-visions and an examination into the lives of three allegorical characters, Dowel ("*Do-Well*"), Dobet ("*Do-Better*"), and Dobest



***Piers The Plowman, Passus XVIII, p. 170***

Out of *the* **w**est a **w**ench, as me *thought*,  
Came **w**alking in *the* **w**ay to Hell-**w**ard  
she looked.

Mercy was called that maid a meek thing  
withal,

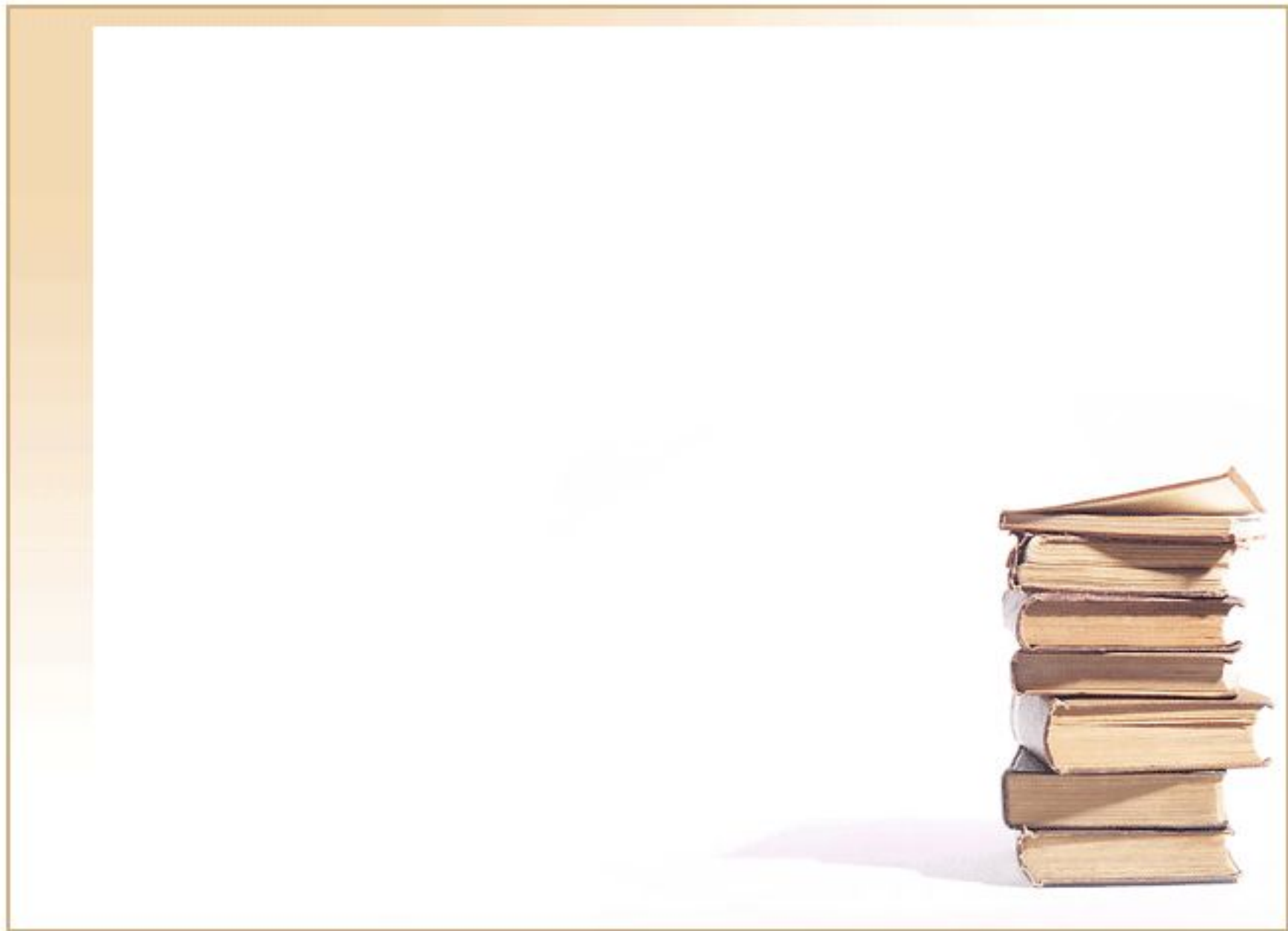
A full benign lady and gentle of speech.  
Her sister, as it seemed came softly walking,  
Even out of the east and westward she  
looked.

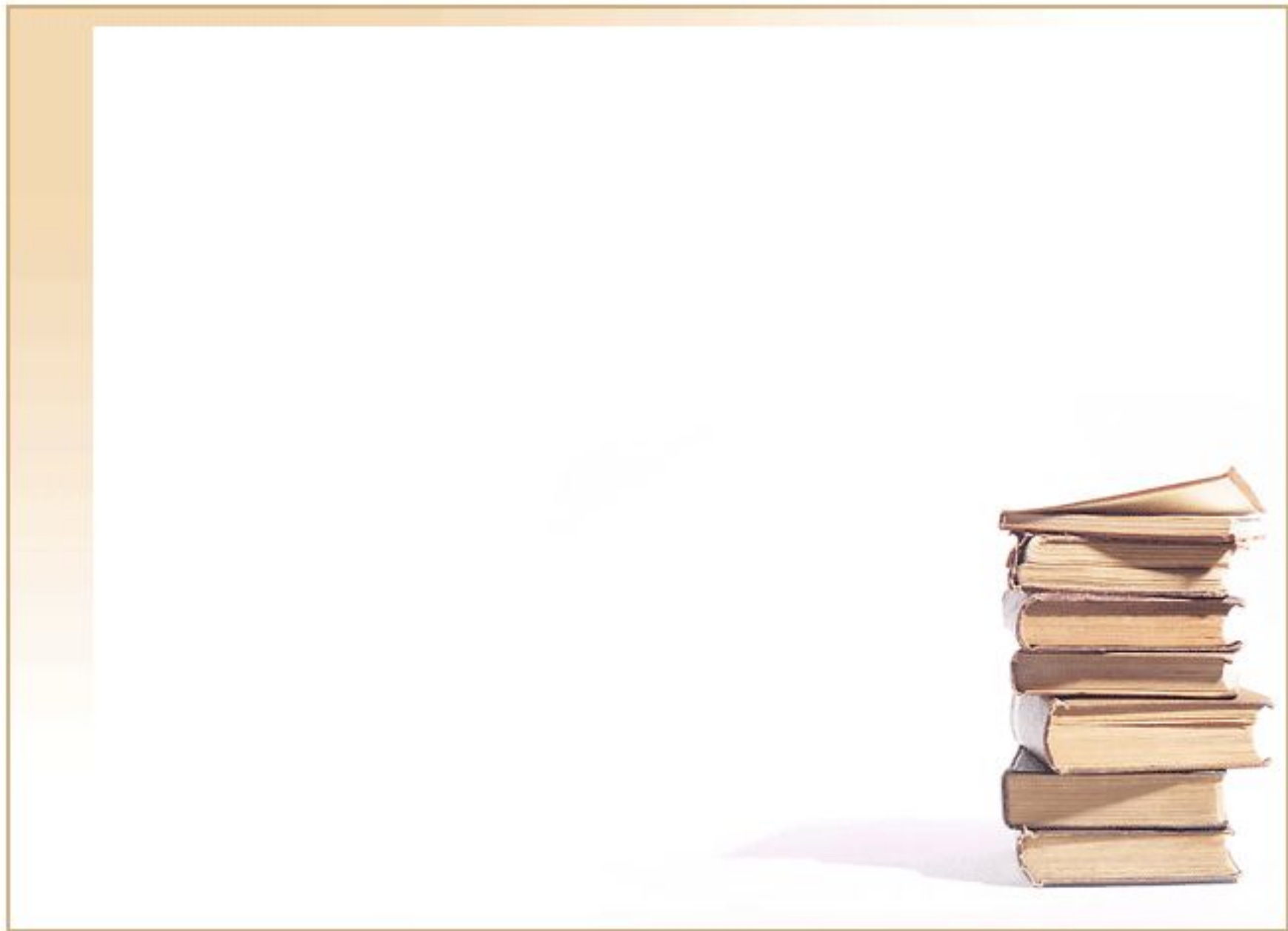


A full comely creature Truth she was called,  
For the virtue that her followed afraid was she never.  
When these maidens met Mercy and Truth,  
Each asked the other of this great wonder,  
Of the **d**in and of the **d**arkness and how the  
**d**ay began to **d**awn,  
And what a **l**ight and a brightness **l**ay before Hell.

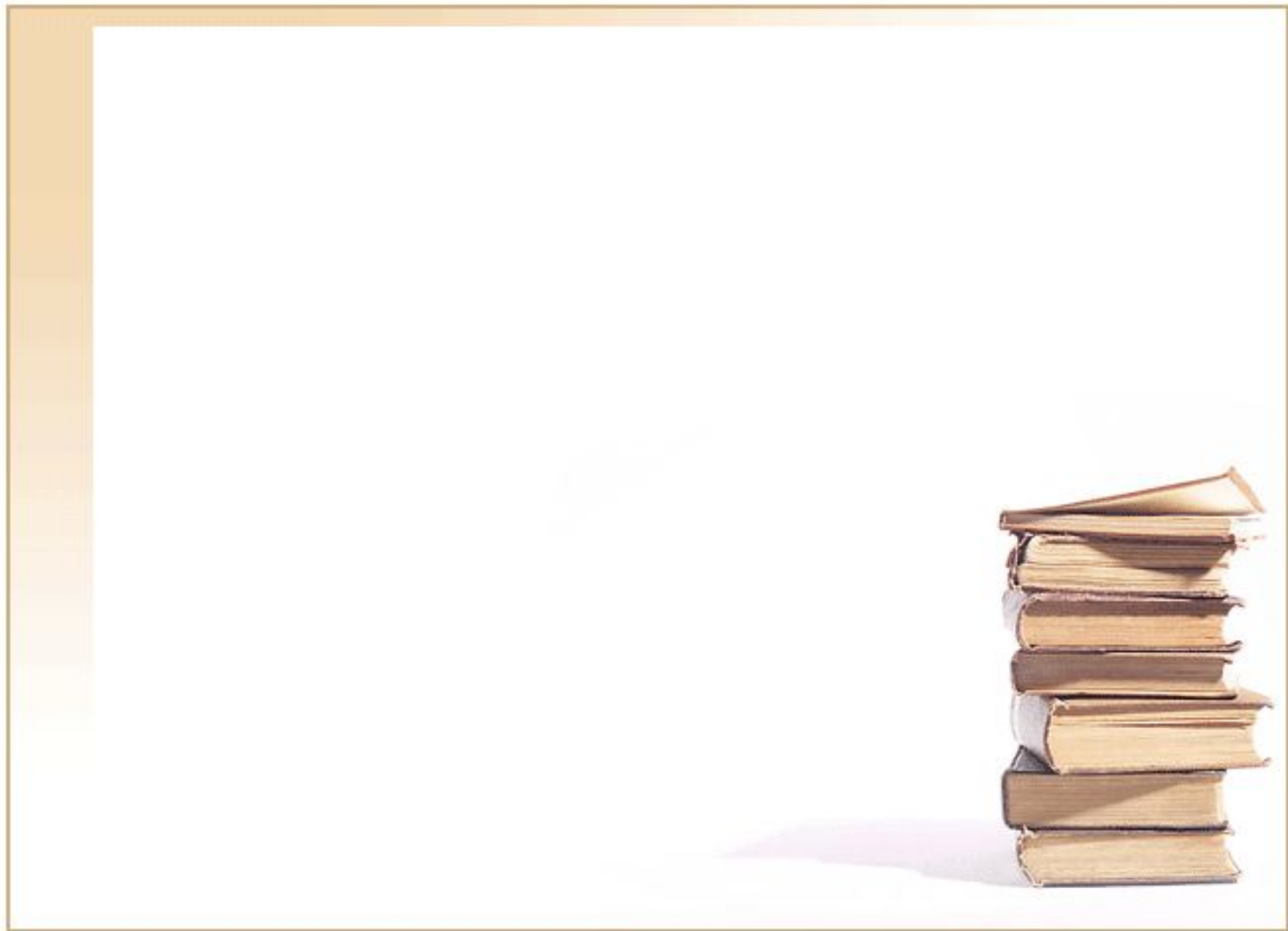




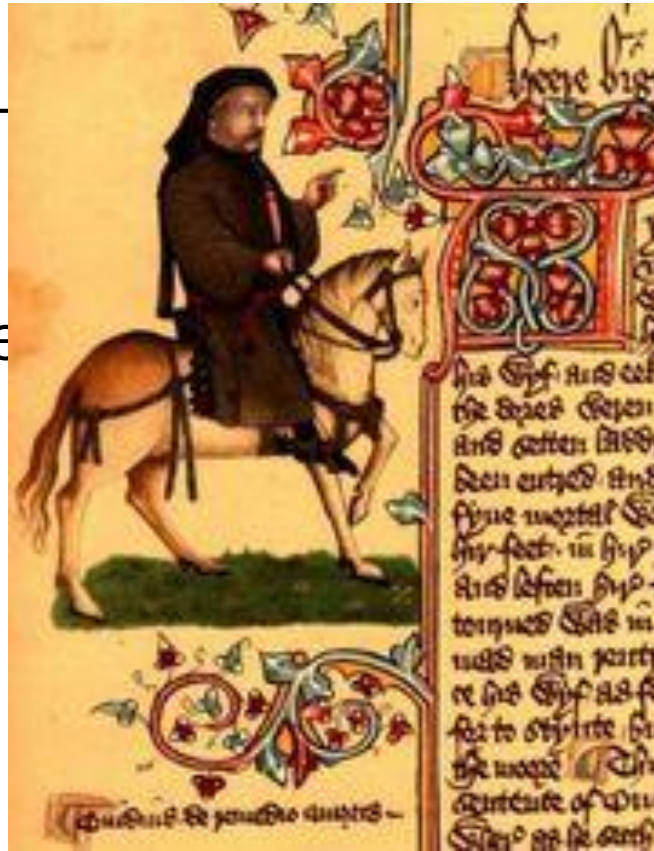








- Чосер изображён в виде паломника на странице одной из [Рукописей Элсмира](#)



- Чосер

