AN EDITION AND STUDY OF \textit{NIKULÁS SAGA LEIKARA}

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.
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ABSTRACT

Nikulás saga leikara (Nsl.) tells the story of Nikulás, king of Hungary. His foster-father, Earl Svívari, convinces him to stop playing with magic and try to win Princess Dorma of Constantinople as a bride. Svívari makes a secret betrothal with Dorma, contrary to her father's wishes. Nikulás then travels to Constantinople where he poses as a merchant in order to insinuate himself into the Byzantine court. Nikulás meets with Dorma secretly, and the couple escape from Constantinople. Valdimar's Scandinavian mercenaries capture Dorma by employing magic, but Nikulás re-captures his bride, also using magic. The final battle is precluded by Valdimar's accidental killing of his own mercenaries. Valdimar accepts Nikulás, and Nikulás becomes king over Constantinople upon Valdimar's death.

Nsl. is an Icelandic romance which survives in sixty manuscripts dating from the seventeenth to the early twentieth centuries. Despite the saga's popularity in Iceland, Nsl. has received little attention from saga scholars. Nsl. is clearly a fictional saga, and neither the action nor the protagonist are related to Scandinavia. Consequently, scholars who regarded saga as history, as well as those who wished to define a unique medieval literature for Iceland – or other Scandinavian countries – had no interest in this saga. However, recent scholarship has discovered that sagas such as Nsl. are rich in both Icelandic and continental literary styles and motifs. Nsl. may therefore be seen as a particularly Icelandic form of medieval romance.

The present translation of Nsl. will make the saga available for further study of native Icelandic romance. Of the two redactions of Nsl., the edition of Nsl. (Nks. 331, 8vo) which is part of this study represents the longer, more popular version. With this edition, it is hoped that scholarly attention will be drawn to a saga which was read and enjoyed in Iceland over at least four centuries.
Acknowledgements

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Keren H. Wick, University of Leeds, 1996

in memory of my grandfather, Ingvald Anders Kahlvik (Wick)
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NIKULÁS SAGA LEIKARA: A SUMMARY

*Nikulás saga leikara* appears here in a critical edition and translation into English for the first time. Although this saga once enjoyed widespread popularity in Iceland, it is now unfamiliar to saga scholars. A brief overview of the plot of *Nikulás saga leikara* will set the stage for the study and edition which follows.

*Nikulás saga leikara* tells the story of Nikulás, the young king of Hungary. Nikulás spends his youth studying letters and magic, until his foster-father, Earl Svívari, convinces him to try to win Princess Dorma of Constantinople as a bride. Svívari travels to Constantinople where his proposal for a marriage between Nikulás and Dorma is rejected emphatically by her father, Valdimar. On Svívari’s second visit, he makes a secret betrothal with Dorma’s consent in the face of opposition from King Valdimar.

Nikulás departs for Constantinople and stops en route at an island where he obtains magical items, including a magic mirror. In Constantinople, Nikulás masquerades as Þórir, a merchant, in order to insinuate himself into the Byzantine court. During his visit, Nikulás uses his magic to cure a mysterious illness which Valdimar’s knight has contracted. Nikulás gains respect from Valdimar, but also meets with Dorma secretly. The couple escape from Constantinople through a tunnel which Nikulás has had constructed under Dorma’s tower.

Valdimar's Scandinavian mercenaries, Rómaldus and Birgir, abduct Dorma from Hungary by means of sorcery when Nikulás is absent. Nikulás re-captures his bride, also with the use of magic, and awaits the final confrontation. The imminent battle is precluded when Valdimar kills his own mercenaries in the mistaken belief that he is attacking Nikulás. Valdimar acknowledges Nikulás as his son-in-law, and when Valdimar dies, Nikulás becomes king over Constantinople.
NIKULÁS SAGA LEIKARA'S PLACE IN THE DEVELOPMENT OF SAGA SCHOLARSHIP

*Nikulás saga leikara* and the History of Scholarly Opinion

*Nikulás saga leikara* is the history of the young king of Hungary who weds the daughter of the king of Saxony.¹ This is how George Hickes characterises *Nikulás saga leikara* in his massive two-volume *Linguarum vett.* of 1703-5.² Near the end of his extensive catalogue of early English, French and Scandinavian manuscripts, Hickes lists approximately one hundred sagas which could be found in the Royal Library in Stockholm,³ then one of the principal European repositories for saga manuscripts. He presents this list without any statement that a particular saga or group of sagas is of more historical value than any other. Rather, he describes the texts as a select list of works relating to history and antiquity.⁴ Thus, a list which begins with Snorri's *Edda* and *Heimskringla* goes on to include not only *Hrafnkels saga* and *Völsunga saga*, but also *Göngu-Hrólfs saga*, *Áns saga bogsveigis* and, of course, *Nikulás saga leikara*. Consequently, Icelandic family saga finds itself placed alongside legendary saga and late romance – with no sense that any one genre has priority. In the early part of the eighteenth century, both Hickes and the Swedish scholar in Stockholm who compiled the

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¹ The folio manuscript in Stockholm which contains *Nikulás saga leikara* represents the short redaction. This shorter version places the princess in Saxony, whereas the longer version places her in Constantinople.

² Hickes, *Linguarum vett.*, II, 314: 'Sagan af Nicolase Leikara: Historia Nicolai Leikaras, a sapientia sua ita dicti, regis olim Fasti in Hungaria filii, ejusque cum Saxorum regis filia conjugii.' [The saga of Nikulás leikari: History of Nikulás leikari (so called because of his wadom) the son of the former King Fástus of Hungary, and his marriage with the daughter of the king of the Saxons.]

³ Hickes, II, 310-5.

⁴ Hickes, II, 310: 'Manuscripta *Scandica ad Antiquitatem & Historiam Septrionalium aliorumque Regnorum illustrandam, in Regio Antiquam Archivo Holmiae selecta.*' [Scandinavian manuscripts to illustrate the antiquity and history and other kingdoms, selected from the Royal Historical Archive of Stockholm.]
list for him\textsuperscript{5} thought it entirely appropriate to list Nikulás saga leikara alongside other sagas thought to be deserving of scholarly attention.

As the eighteenth century developed, the people of Iceland displayed a similar diversity of taste. Nikulás saga leikara (hereafter Nsl.) appears in sixty extant manuscripts dating from the seventeenth to the early twentieth centuries.\textsuperscript{6} Copyists and owners ranged from farmers to priests and scholars.\textsuperscript{7} However, literary scholars of the eighteenth to early twentieth centuries took little notice of this evidence of Nsl.'s popularity in the post-medieval period.\textsuperscript{8} Consequently, Nsl. – which in 1703-5 was seen to be on a par with other, now famous sagas – has received almost no scholarly attention. The reasons for this indifference are tightly bound up with the trends, debates and political agendas that have characterised the development of saga scholarship over more than two centuries. An overview of these issues may help to explain how a saga which was so widely copied, read and enjoyed in the farmhouses of Iceland down to the twentieth century could, for the most part, escape the eye of saga scholars.

In the nineteenth and early twentieth centuries, the study of Icelandic saga literature outside mainland Scandinavia concentrated primarily on the group of texts known as Íslendingasögur.\textsuperscript{9} From the early nineteenth century, these sagas apparently

\textsuperscript{5} Hickes, II, 310. The list is preceded by a brief note dated 13 March 1701 from Johann Peringskiold of Stockholm, who compiled the list.

\textsuperscript{6} See the list of manuscripts which contain Nsl. on pp. 38-55, 238-9, 258-77. Four manuscripts can be dated to the seventeenth century. The eighteenth and nineteenth centuries saw a proliferation of copies, bringing the number up to sixty.

\textsuperscript{7} Vigfús Guðbrandsson was one owner of the manuscript being edited here (Nks. 331, 8vo). He is listed in Ískenzkar æviskrár as a priest. (Oleson notes that two churches list 'Sagabooks' in addition to the saints' lives in their libraries, 506-9.) Markús Bergsson, a judge, owned AM 585c. Benedikt Bogason, a farmer and a scholar, owned Rask 32. See the biographical detail entries contained in the manuscript lists for additional owner or copyist information.

\textsuperscript{8} Carlyle is one example of nineteenth-century scholars who felt that the popularity of a text had nothing to do with its literary value ('The Nizbelungenlied', 224). In the late-twentieth century, Brewer acknowledged that the great popularity of a text must reflect some measure of literary merit. However, he points out that popularity does not bear a direct correspondence to literary value ('Towards a Chaucerian Poetic', 235).

\textsuperscript{9} These are also often referred to as classical sagas, or by the English term of 'family sagas'.
enjoyed the high status accorded by Enlightenment intellectuals to works of historical record. To use Gwyn Jones's analogy, 'one spoke of “genuine” family histories as one spoke of hall-marked silver and 18-carat gold'. While Landnámabók or Grágas appeared to offer the raw data of fact or tradition about the lives and laws of the early commonwealth, the Íslendingasögur dramatised and provided a broader context for the settlement process, both its large-scale political structures and its smaller-scale but no less important sense of family life.

A representative of such early nineteenth-century attitudes is Bishop P.E. Müller's three-volume collection of sagas, Sagabibliothek (1817-20). Müller devoted much of his brief introduction to discussing the historical reliability of the sagas. The Danish literary scholar and theologian aimed to give a clear and careful account of the range of extant saga texts from the Scandinavian past. In the forensic manner characteristic of the European scholarly Enlightenment, he made available texts which do not merely list events that may have happened in the past, but also ‘danne os et fuldstændigt Begreb om Islands historie, fra dens Bebyggelsestid af indtil vore Dage’ [create for us a complete conception of Icelandic history, from the settlement time down to our day], and ‘føre os inde de gamle Islænderes Privatliv’ [carry us into the old Icelanders' private life].

Müller does not extend this historical type of description to Nesl. In his third volume, Müller comments on, and offers summaries of several sagas. He then lists translated and original romance, without providing further detail about these sagas. Müller's only mention of Nesl. is found here, within this list of romance titles.

The first two volumes of Sagabibliothek comprise the sagas which Müller has judged to be more important than romances such as Nesl. In order to place these sagas within a critical framework, he adds a brief comment at the end of each work which

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10 Jones, 'History and Fiction in the Sagas of the Icelanders', 286.

11 Müller, Sagabibliothek, I, 1-7. He explains here how these sagas can enable the reader to look back into the lives of people in the early years of Iceland's recorded history, and to learn about the triumphs and treacheries of ancient heroes.

12 Müller, I, 1.

13 Müller, I, 6. Müller also says that they describe political and social conditions in the country and help us to understand the heroic age.

14 Müller III, 480-4.
identifies any known sources or analogues. After this he discusses the work's historicity and possible dates of composition. Müller investigates each saga's historical reliability using his own set of criteria: he regards as dubious those particulars which he deems either impossible (e.g. supernatural events), anachronistic, or in other ways fundamentally contradictory to other parts of the same saga, or any other more reliable source. He was also an early proponent of what has become known as the free-prose theory of saga scholarship; meaning that he espoused the idea that sagas were formed as oral narratives which could circulate by word of mouth for a considerable time before being committed to vellum. With his fastidious analysis of sagas as more or less reliable historical sources, Müller established a pattern which many others would follow.

Two other early free-prosists, who published monographs investigating saga origins, were Peter Munch and Rudolf Keyser, scholars driven by many of the ideals of Norwegian nationalism. These scholars employed the konungasögur as their main weaponry in their campaign to promote and enhance the image of a recently (1814) independent Norway. The whole corpus of Icelandic saga—or Old Norse saga as Keyser preferred to call it—was used to draw scholarly attention to Norway's cultural distinctness from, and superiority over Denmark. The word 'Norse' was of particular significance, since Keyser and Munch treated all Icelandic people and literature as Norwegian in origin and substance. Such a cultural amalgamation allowed these two fervent nationalists to claim a large body of respected ancient northern literature for

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15 Müller, I, 15-33. He explains in full his criteria for determining historical reliability.

16 Müller, I, 21. The old sagas 'bærer tydelige Præg af den mundtlige Fortælling' [bear clear signs of the oral narrative]. When discussing Hœnsa-Póris saga (I, 84-5), he commits himself to a date for its initial compilation (in oral form), but not for the date when it was written down.

17 Keyser, Efterladte Skrifter I. Andersson, The Problem of Icelandic Saga Origins, 31. Keyser & Munch's theory of migration to Scandinavia separated the Danes ethnically from other Scandinavians. They suggested that in the age of migration, the Danish people had travelled along a more southerly route from the Asian areas then in fashion as the point of origin for the Scandinavian people. The Danes had therefore mixed with the Gothic tribes, whereas the Norwegians had, by taking a more northerly route, retained a purely Scandinavian character. Kaarvedt notes the general tendency to distinguish Norwegians from their neighbours: 'Historians in the Union period [the personal union with Sweden 1814-1905] enthusiastically devoted their energies to the problem of national identity.' ('The Economic Basis', 12).
Norway alone. Their re-organisation of northern literature and people also assumed a long period of oral transmission of sagas in Norway before the practice of writing arrived from Britain, and before the most celebrated poets emigrated to or lived in Iceland. Keyser found the fornaldrarsögur to be useful for his arguments, and he notes that Þorgils saga og Hafliða, a fictional saga of the Norwegian who conquered Normandy, was the best of its kind. Sagas offering no support to Keyser and Munch’s theories or political aims were of little use to them. Romantic sagas such as Nsl., which could not even pretend to shed light on Norwegian history, enjoy only brief attention from Keyser, when he mentions romance as another branch of Norse literature.

Keyser and Munch, in assigning the origins of all saga literature to Norway, excluded Sweden and Denmark from the culture and history represented by these texts. It is therefore hardly surprising that Keyser’s book (published in 1866) prompted a highly critical review from the Danish scholar Sven Grundtvig in Copenhagen the following year. Grundtvig begins by accusing Keyser and Munch of nationalistic fanaticism and declares that Keyser’s apparently tightly argued theories lead directly to conclusions which are utterly false. The notion that oral tradition can transmit history without any alteration of detail comes in for sharp criticism: ‘[d]et er indlysende, dels at lange omhyggelig udarbejdede prosaværker aldrig kunne tænkes gennem århundreder at forplantes uforandrede fra mund til mund, således som korte, bestemt formede og rimbunde kvad’ [it is obvious that long, carefully composed prose works can never be believed to have been reproduced over centuries from mouth to mouth like short, precisely formed, rhymed poems].

Somewhat removed from the raised voices in Scandinavia, the German scholar Konrad Maurer provided a more objective contribution to the debate on oral tradition.

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18 Keyser, I, 9, 13.
19 Keyser, I, 524.
20 Keyser, I, 511. Keyser links romance to lygisögur, and then to the lygisaga at Reykjarhólar (I, 512). Þorgils saga og Hafliða, 18.
21 Grundtvig, Om Nordens gamle Literatur, 10.
22 Grundtvig, 15.
23 Grundtvig, 54.
He argued that it is in the nature of oral tradition to be variable, and written sagas represent only one possible variant form of the raw narrative material. Maurer's response to the debate between the rival Scandinavian scholars can be followed in his essay on *Hænsa-Póris saga* where he challenges the view that a saga writer is no more than a passive recorder of orally generated narrative. Jón Hnefill Aðalsteinsson summarises Maurer's findings neatly:

1) Íslendingasögur eru verk höfunda sem fóru frjálslega með efni.
2) Íslendingasögur hafa aldrei verið sagðar í þeirri gerð sem þær eru ritaðar.
3) Íslendingasögur eru ekki áreiðanlegar um sagnfræðileg efni og standast ekki sammanburð við Íslendingabók og Landnámabók.

[1) Íslendingasögur are the work of an author who freely arranged his material; 2) Íslendingasögur have never been recited in the form in which they were written; 3) Íslendingasögur are not reliable as regards historical content and do not withstand a comparison with Íslendingabók and Landnámabók.]

Maurer did not intend to suggest that the absence of historical accuracy diminished the scholarly value of a saga. His challenge to the reliance on sagas as historical records, had it gained more of an audience at the time, might have encouraged others to investigate a wider variety of sagas – including post-classical sagas – as literary entities, thus drawing them into the world of saga scholarship at an earlier date. Maurer’s efforts have been acknowledged more recently, with both T.M. Andersson and Jón Hnefill Aðalsteinsson pointing to him as the forerunner of modern methods of saga research.

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26 Jón Hnefill Aðalsteinsson, ‘Íslenski skólinn’, 112.

27 Jón Hnefill Aðalsteinsson, ‘Íslenski skólinn’, 112. Andersson *Problem*, 40: ‘Maurer’s essay [*Ueber die Hænsa-Póris saga*] represented an extraordinary advance in saga research. It anticipated most of the techniques of present investigation, the studious comparison of saga with the available written sources, especially Landnámabók, the careful testing of the saga’s internal logic and probability, the assumption of the reworker’s if not the author’s prerogative to innovate and speculate, the dating according to literary interrelationships.’
That the sagas developed as oral stories built around an historical core remained as a widely canvassed scholarly assumption despite Maurer’s scepticism. İslendingasögur commanded respect as history through the detail which they sometimes shared with earlier sources (such as Landnámabók), or through their appeal to oral sources which might or might not be identified. Most important to this sense of history was the sagas’ supposed foundation in, and hence preservation of, the detail of local traditions about celebrated people and places. As this debate over saga origins developed in Scandinavia and Germany, two native Icelandic scholars devoted themselves to making Icelandic sagas more accessible to those British literati drawn to the romance of Northern antiquity. In so doing they brought the controversies of saga scholarship to the British Isles for the first time.

Guðbrandur Vigfússon, an Icelandic scholar trained in Copenhagen, and from the mid-1860’s based at Oxford, published an edition of Sturlunga saga with a wide-ranging and learned Prolegomena. Guðbrandur, with York Powell as his loyal amanuensis, echoed Maurer’s emphasis on the significance of the written, as opposed to the purely oral element in the genesis of the sagas. He examines the large and small scale structures of saga narrative, and concludes that saga ‘has fixed laws, it has set phrases, it has regular epithets and terms of expression, and though there is, as in all high literary form, an endless diversity of interest and style, yet there are also bounds which are never overstepped.’ Guðbrandur regards the ‘greater’ sagas (by which he means the longest

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28 Andersson, Problem, 41.

29 Andersson, Problem, 41-3.

30 Gudbrand Vigfusson [Guðbrandur Vigfússon], Sturlunga saga, xxv.

31 Guðbrandur Vigfússon, Sturlunga, xxiv: He reflects on how this literary form is achieved. In his discussion of the shorter saga, which he considers representative of all sagas, he says that it ‘is told in an earnest straightforward way, as by a man talking, in short simple sentences, changing when the interest grows high into the historic present, with here and there an “aside” of explanation put in. There is no analysis of character, the actors “present themselves” in their action and speech. The dialogue, which is crisp and laconic, full of pithy saws and abounding in quiet grim humour or homely pathos, expressed in three or four brief words, is never needlessly used, and therefore all the more significant and forcible.’ (Sturlunga, xxiv).
and most intricate ones) as 'the productions of literary men, working up existing scattered material into an artistic story.'\(^{32}\)

Guðbrandur refers to the fornaldarsögur as 'spurious sagas', or Skrök-Sögur.\(^{33}\) To him, these 'worthless' sagas are poor in style, but not entirely devoid of value. They attest, in his view, to the death of 'Tradition' and to declining taste\(^{35}\) at the time when Iceland had lost her sovereignty to Hákôn. He dismisses the riddarasögur as apocryphal,\(^{36}\) and as 'merely Court Literature of purely exotic character' whose popularity he attributes to the Norwegian influence on Iceland.\(^{37}\) Guðbrandur does list \(Nsl.\)\(^{38}\) within the classification 'Romantic Sagas'; and also does not flag it as one of the 'pure fabrications'.\(^{39}\) However, his identification of \(Nsl.\) as not 'represent[ative of] Northern life or manners'\(^{40}\) placed this saga very much outside Guðbrandur's canon of

\(^{32}\) Guðbrandur Vigfússon, \textit{Sturlunga}, xli.

\(^{33}\) Guðbrandur Vigfússon, \textit{Sturlunga}, lxii. Guðbrandur did not fabricate the term, however. It appears twice in \textit{Stjörn} (85, 87), and also in \textit{Alfreði íslensk} (243). In all these cases it is a translation of the Latin \textit{fabula}. Guðbrandur also refers to post-classical sagas as the 'Pseudo-Sagas of the Decadence' (xxvi). See also Lönnroth, 'Tesen om de två kultjerna', 16.

\(^{34}\) Guðbrandur Vigfússon, \textit{Sturlunga}, cxci.

\(^{35}\) Guðbrandur Vigfússon, \textit{Sturlunga}, xliii: 'They are interesting ... from evidence they yield as to the literary spirit of the age in which they were written, proving, as they do, that all Tradition of the old Heroic Age was dead by the end of the thirteenth century, and that Taste was already declining. They also preserve indications, which we are glad to have, of the genuine Saga's existence.'

\(^{36}\) Guðbrandur Vigfússon, \textit{Sturlunga}, lxiii.

\(^{37}\) Guðbrandur Vigfússon, \textit{Sturlunga}, cxxvi-cxxvii: 'the close connection with Norway and other causes had brought about a complete change of taste, which allowed the true Sagas to lapse into almost complete neglect, as is witnessed to by the Rímur.'

\(^{38}\) Guðbrandur Vigfússon, \textit{Sturlunga}, cxxvii. It seems clear that Guðbrandur had not actually read \(Nsl.\), since had he read it, he would not have given it the English title 'Niculas the Juggler'. Guðbrandur's brother, Sigurður, did own a copy of \(Nsl.\) in Lbs. 3510, 8vo (Appendix B, 266).

\(^{39}\) Guðbrandur Vigfússon, \textit{Sturlunga}, cxxvii. Guðbrandur lists 34 'Romantic Sagas'.

\(^{40}\) Guðbrandur Vigfússon, \textit{Sturlunga}, cxxvii.
venerable saga. Guðbrandur's conservative assessment found echoes in both his native Iceland and his adopted England.

Guðbrandur later compiled what he hoped would prove to be a definitive set of sources for the ecclesiastical, legal and social history of Iceland in *Origines Islandicae* (1905). In this collection he uses *biskupasögur* and *Íslendingasögur* as documentary evidence alongside legal and ecclesiastical record; indeed he employs these sagas as a means of animating cold, archival facts. This work, together with *Sturlunga Saga* and the long-delayed Cleasby-Vigfússon *Icelandic-English Dictionary* (1874) – which was also largely the product of Guðbrandur's labour – served to render his theories on the origins of sagas, literary form, and historical value highly and widely influential as the interest in Icelandic literature and history developed throughout the English-speaking world.

Like Guðbrandur, Eiríkur Magnússon was an Icelandic scholar based at an English university – Cambridge – where he was a librarian in the university library. He collaborated with William Morris on an influential series of saga translations into English, known as *The Saga Library*. In the introduction to the first volume, Eiríkur and Morris show that they are aware of potential objections to claims that 'the literary style which they [the sagas] have received does not encumber or falsify them, but serves them as a vehicle of expression'. Eiríkur and Morris find that the *Íslendingasögur* allow the reality of the events they relate to speak for itself. This notion underlies their opinion

41 Copies of his *Sturlunga Saga* with this extensive 'Prolegomena' did not reach Iceland in significant numbers until several years after publication. See Wawn, 'Brass-Brained Rivalries', 845.

42 Vigfússon and Powell, *Origines Islandicae*.

43 Vigfússon and Powell, *Origines*. That part of *Nýla* dealing with the establishment of the Fifth Court is cited as an authoritative voice within Guðbrandur's discussion on law (363). Portions of *Jóns saga* and other *biskupasögur* also are used as reliable guides to the past. Turville-Petre (*Origins of Icelandic Literature*) notes that the supernatural is prominent in many episodes in the *biskupasögur*, among them *Jóns saga* (200) and the different lives of St. Óláfr (183).

44 Morris and Eiríkur Magnússon, *The Saga Library*, xi: 'Realism is the one rule of the Saga-man; no detail is spared in impressing the reader with a sense of the reality of the event; but no word is wasted in the process of giving the detail.'
that 'the life and feeling of the original traditions are in the main preserved intact.' In this introduction, Eiríkur and Morris have addressed the sagas as literature: narratives fashioned by poets and story-tellers. Yet they defend this literary form by emphasising the sagas' supposedly historical core, and point to the realism of the texts. Consequently, Eiríkur and Morris followed the tone set by their colleagues, and did not concern themselves with sagas which appeared to them to be wholly unhistorical, or without some connection to the north. In this, they bow to Scandinavian, and later British opinion that *riddarasögur* were a genre 'best gleymdi' [best forgotten].

In *The Saga Library*, *fornaldarsögur* appear within a category titled 'Romance Based on Mythology'. *Riddarasögur* are described as 'mere fictions [of] confessedly unhistorical character'. Eiríkur and Morris did at least acknowledge that *riddarasögur* are occasionally 'of high literary merit'. One reason underlying the critical disapproval of these post-classical sagas was that they could not offer a direct look back into the lives and characters of early Iceland, and consequently could not offer insight into a sophisticated, independent, self-governing Icelandic society. *Nsl.* was romance, but not *Nsl.*'s fictional nature so much as its foreign subject matter which excluded it from Morris and Eiríkur's considerations.

As a native British saga scholar much influenced by Guðbrandur Vigfússon and Eiríkur Magnússon, W.P. Ker specifically attributes the force of realism in the sagas not to literary art, but to local historical tradition. Ker discerned a general tendency in saga toward the single priority of preserving 'the balance and completeness of history,'

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45 Morris and Eiríkur Magnússon, x.

46 Driscoll, 'Þögnin mikla', 161.

47 Morris and Eiríkur Magnússon, xi-xii.

48 Morris and Eiríkur Magnússon, xii.

49 See also Kershaw, *Stories and Ballads of the Far Past*, 3-4.

50 Byock, 'Modern Nationalism and the Medieval Sagas', especially 172-3.

51 Stefán Einarsson notes that Guðbrandur and Eiríkur 'were destined to lay the foundation of Icelandic studies in England' (*A History of Icelandic Literature*, 223).

as far as it goes; the impartiality of the record'.\textsuperscript{53} This led to his characterisation of the \textit{Íslendingasögur} as ‘rational and unaffected’ accounts\textsuperscript{54} which preserved ‘the prose histories of the fortunes of the great Icelandic houses’.\textsuperscript{55} Ker believes that due to such a style, sagas are ‘accepted at once by modern readers without deduction or apology on the score of antique fashion’ and that ‘the language is unaffected and idiomatic, not “quaint” in any way, and ... the conversations are like the talk of living people’.\textsuperscript{56} Ker, who could hardly be accused of a Scandinavian nationalism,\textsuperscript{57} therefore believed that the literary merit of \textit{Íslendingasögur} lay in their resemblance to modern literature.\textsuperscript{58} To Ker, Icelandic romances, which resembled only poor medieval literature, ‘were among the dreariest things of human fancy’.\textsuperscript{59}

In Great Britain, Guðbrandur, Óríkur and Ker were promoting the idea of \textit{Íslendingasögur} as literary works which drew upon historical tradition, and which presented that history in an apparently realistic manner. In Iceland, meanwhile, Finnur Jónsson articulated unequivocally his complete faith in the historical accuracy of the sagas. He states that ‘Sagernes historiske troværdighed – hvor »stolt« dette end lyder – vil eg hævde og forsvare, til jeg tvinges til at nedlægge min pen.’ [I shall maintain and defend the historical trustworthiness of the sagas - however grand that sounds - until I am compelled to lay down my pen.]

\textsuperscript{53} Ker, \textit{Epic and Romance}, 279. This balance had led Carlyle to speak of Norse Myth as ‘very genuine’ (\textit{On Heroes and Hero-Worship}, 18).

\textsuperscript{54} Ker, \textit{The Dark Ages}, 59.

\textsuperscript{55} Ker, \textit{Dark Ages}, 57.

\textsuperscript{56} Ker, \textit{Epic and Romance}, 183.

\textsuperscript{57} Driscoll, ‘Þögnin mikla’, 161.

\textsuperscript{58} Driscoll, ‘Þögnin mikla’, 161. Driscoll discusses the attempts by some scholars to compare \textit{Íslendingasögur} to the ‘hard-boiled’ novel of the early twentieth century (163).

\textsuperscript{59} Ker, \textit{Epic and Romance}, 282.

\textsuperscript{60} Finnur Jónsson, \textit{Norsk-Islandske Kultur- og Sprogforhold i 9. og 10. Århundrede}, 141. The original Danish emphasises Finnur’s passionate advocacy of saga historicity by placing the notion of historical reliability at the beginning of the sentence.
and obvious that sagas should be transmitted orally before being written down.\(^{61}\) The references in Íslendingasögur to oral sources lead Finnur to speak of a narrative style which is inherently believable.\(^{62}\) In the 1920's, Finnur's tenacious belief in the historical reliability of his country's literature may well have been a surface manifestation of a nationalistic undercurrent to saga scholarship in Iceland. This unacknowledged force had scholars looking to sagas for historical evidence of a golden age of Icelandic life during the great period of Icelandic medieval independence.\(^{63}\) A free, modern Iceland 'was conceived in a national romantic light that idealised Iceland's past freedom and medieval culture as witnessed by the sagas.\(^{64}\) Nationalism was once again instrumental in defining the canon of sagas which should receive serious attention; and such a canon necessarily excludes the fictional tale of Hungary and Constantinople which we find in Nsl.

Developing the themes which so exercised Finnur, Knut Liestøl addressed the issues of orality and reliability in the form of a systematic examination of Íslendingasögur's historicity in Upphavet til den Islandske Ættésaga.\(^{65}\) He finds the key to the reliability of this literature in its solid foundation in contemporary tradition.\(^{66}\) Though cases may be cited of revision — and this 're-fashioning' of tradition accounts for such questionable historicity as can be identified — '[s]o long as this contemporary

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\(^{61}\) Finnur Jónsson, Den Oldnorske og Oldislandske Litteraturs Historie, II, 205-6, 209. Finnur does concede some ground to the idea of authorship for longer sagas which may have been compiled from several shorter parts, but insists on oral sources for the shorter Íslendingasögur.


\(^{63}\) Gunnar Karlsson, 'Icelandic Nationalism and the Inspiration of History', 88: 'Icelandic nationalism was, above all, inspired by history.'

\(^{64}\) Byock, 'Modern Nationalism', 173. See also Gunnar Karlsson, 81. Byock and Gunnar give brief overviews of German philosophers in the early nineteenth century who influenced the Icelanders' nationalistic beliefs. They cite Johann Gottfried Herder, who explained that foreign control meant stagnation for a country, whereas a free nation could progress and develop.

\(^{65}\) Liestøl, The Origins of the Icelandic Family Sagas. All references and citations of this work will make use of the 1930 English translation (as listed in the Bibliography).

\(^{66}\) According to Bolgar's interpretation of tradition, the type of contemporary tradition of which Liestøl speaks must be based on ancient practice (Bolgar, Classical Influences on European Culture, 500-1500, 144).
tradition has not been modified it may be regarded as historical. He is at pains to demonstrate how a direct and relatively short line of oral transmission protects the integrity of most tradition, yet at the same time he explains away the relative infrequency of identified or identifiable sources: 'Probably this is because the sagas were so well known locally that there was no particular point in mentioning one story-teller rather than another.' In support of this view he claims that 'we may be sure that the saga-writers could frequently have given us full information' about the origin of their information. Liestøl believes that at the very least, Íslendingasögur retain a residual, skeletal history, based on actual people and events. This historical foundation might be embellished by reconstruction of particular conversations or conflation of adjacent traditions. Embellishments may also be detected through minor contradictions of detail between prose and the inherently mobile lausavísur. He concludes that scholarship cannot require stringent tests of the historical reliability of sagas.

As regards the older sagas, which were not subject to literary revision, the proper criterion would seem to be that if there are no grounds for holding that a thing is unhistorical there are grounds for holding that it is historical. This means that a great deal which cannot well be checked must be accepted as historical - not in every particular, but in the main. This, Liestøl claims, is the only foundation on which to judge the family saga as literature of its age. As one who placed such faith in uncorroborated 'historical' saga,

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67 Liestøl, 81.
68 Liestøl, 207.
69 Liestøl, 214.
70 Liestøl, 182, 188-90, 244, 250. Heather O'Donoghue deals with these same points in her study of Kormáks saga (The Genesis of a Saga Narrative). She notes that a verse of reconstructed dialogue may be a literary device that 'answers very well' previous developments in the plot (51). On conflated traditions, she believes that the author of Kormáks saga has incorporated a lost Bersa saga, and 'has gone to some trouble to create links' from this to the main saga about Kormákr (179). The main part of her study examines the lausavísur and the prose, and the apparent contradictions between the two. She speculates that the author may have 'hoped to waste none of the extant traditions about Kormákr' (88).
71 Liestøl, 247.
72 Liestøl, 253.
Liestøl saw no reason to extend his study to include those formaldarsögur or riddarasögur which could more easily be proved to contain fictitious elements.

Liestøl bases much of his work on analysing the language and diction of family saga. He supports his claims for the texts’ historical accuracy by drawing attention to the objective style in which tradition is transmitted. Those unpersuaded by his theories, such as Koht, agree that medieval Icelandic society was cohesive, and as such would have fostered a climate conducive to preserving both the matter and form of tradition. However, Koht points out that the act of transmission carries with it opportunities for expansion, contraction or revision. Although a particular saga writer may employ the same or similar formulæ (e.g. menn segja; þar er nú til að taka) as other writers, Koht states that there is no guarantee that all narrative elements, or indeed the plot itself, will represent the saga in its original form. In this way, Koht suggest that the Íslendingasögur are not the untarnished history that Finnur or Liestøl had made them out to be. Koht viewed sagas as primarily literary, rather than primarily historical entities.

In Iceland Björn M. Ólsen suggested that his colleagues scrutinise more closely the sagas which they were discussing. He did not reject the oral foundation of the sagas, but could not believe that the written saga reflected accurately the oral tradition:

Því betur sem vjer lesum sögur vorar ofan í kjöllinn, því dípra sem vjer sökkvum oss ofan í þær, því nákvæmar sem vjer rannsökum þær, því betur munnum vjer kommast að raun um, að þær eru listaverk, og að listamaður hefur hældið á pennanum, sem festi þær er bókfell, og að á bak við þær liggur ekki ein samanhangandi munneleg saga, heldur fjöldinn allur af einstökum munnaðarsögum, sem höfundur sögunnar hefur safnað saman og vinsað úr og reint að gera úr eina heild.

[The better we read our sagas thoroughly, the deeper that we bury ourselves in them, the more precisely we research them, the better will

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73 Koht, The Old Norse Sagas, 120: ‘But prose tales are ever exposed to the risk, or even the good fortune, of being changed by reproduction from new lips, and in this way their value as purely historical sources is constantly being impaired.’

74 See Andersson, ‘Textual Evidence for an Oral Family Saga’, 5-9, 14-22. Andersson finds that phrases such as menn segja, etc., might be: 1) a sort of narrative punctuation, 2) devices for rhetorical emphasis, 3) guesswork in the absence of oral tradition. He believes that potentially genuine oral formulæ are: 1) reference to information which is in excess of what the author records, 2) indication of two known versions of an event, 3) reference to feuds and litigation. Wittig points out that formulaic composition does not necessarily involve oral-formulaic composition (16). See also Hallberg, The Icelandic Saga, 53-4; Baetke, Über die Entstehung der Isländersagas, 27-49.
we discover the truth; that most are works of art, and that an artist has held the pen which fixed them on parchment, and behind them lies not one unified oral saga, but a large number of single oral stories, which the author of the saga has collected together, and selected from, and attempted to make into a whole.]\(^{75}\)

Ólsen believed that the small individualising details of a character's personality were the work of an author; readers or listeners could develop complete pictures of the people in the saga through the conversations which had been constructed for them. Ólsen aimed to assign characterisation, dialogue and in some cases even elements of plot to the creativity of an author.\(^ {76}\)

Regardless of the points Ólsen raised, however, the idea of saga authorship had not yet gained acceptance in academic circles. The assumption remained largely intact that though the sagas might exhibit some poetic license in terms of detail or dialogue, they depict genuine people participating in real events. This reliance on historical value served to bar obviously fictional sagas from academic study. Nsl. was one of many sagas which scholars continued to neglect.

It was not until Sigurður Nordal's now celebrated study, \textit{Hrafnkatla}, was published in 1940\(^ {77}\) that the notion of an essentially historical, oral basis to the sagas began to lose favour. Jones notes the importance of Nordal's having selected this particular saga: 'if any saga had the very ring of historical truth, this was it. The events it described were consonant with reason and nature, and could be confidently attributed to the fourth and fifth decades of the tenth century.'\(^ {78}\) It was also considered to be free of supernatural devices or literary interpolations. Nordal states from the beginning that he is 'not an historian and it makes no difference to the history of Iceland whether \textit{Hrafnkatla} is a reliable historical source or not.'\(^ {79}\) He then appears to dismantle, point by point, the historical reliability of \textit{Hrafnkels saga}. Nordal selects the Þjóstarssons for

\(^{75}\) Björn M. Ólsen, \textit{Um Íslendingasögur}, 11.

\(^{76}\) Björn M. Ólsen, 98.

\(^{77}\) Sigurður Nordal, \textit{Hrafnkatla}. References to the English translation (see Bibliography) appear with the title of that translation: \textit{Hrafnkels saga Freysgoða}.

\(^{78}\) Jones, 'History and Fiction', 290. See also Hallberg, \textit{Icelandic Saga}, 75-7.

\(^{79}\) Nordal, \textit{Hrafnkels saga Freysgoða}, 5.
primary treatment, as 'the saga cannot dispense with them.' The Þjóstarssons do not appear among the chieftains in any source which Nordal considers to be reliable, such as Landnámabók. Since Nordal's premise is that the Þjóstarsson characters cannot belong to a social class other than that of chieftain, he arrives at the logical conclusion that they must have been fabricated. Both the character Eyvindr and the scene describing his death are judged to be not real. Hrafnkell himself may have existed, but Nordal finds that the saga author created important details of his life, such as his second farm and household. Nordal finally concludes that 'Hrafnkatla was the work of a single author whose purpose was not to narrate a true story but to compose a work of fiction'.

Nordal thus cast doubt upon the esteem which, as has been noted, íslendingasögur had enjoyed since the early nineteenth century as works of more or less historical record. In order to maintain the prestige of sagas as cultural artefacts, Nordal promoted a literary rather than historical approach to saga, calling for detailed research into individual texts. Yet this revised approach would still fail to bring popular texts such as Nsl. to acceptance as objects which were fit for academic study.

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80 Nordal, Hrafnkels saga Freysgoða, 7.
81 Nordal, Hrafnkels saga Freysgoða, 13.
82 Nordal, Hrafnkels saga Freysgoða, 19-20.
83 Nordal, Hrafnkels saga Freysgoða, 20-3.
84 Nordal, Hrafnkels saga Freysgoða, 57. He carries on, describing the author as 'a man who, endowed with a powerful imagination, literary virtuosity, and a knowledge of men, was sustained by one of the most powerful literary movements in history.'
85 Nordal's opinions on the historical veracity of Hrafnkels saga did not go uncontested, however. Dietrich Hofmann and Óskar Halldórsson both suggested (in 1976) that Hrafnkels saga might lie somewhere between oral tradition based on history, and literary creativity. Hofmann, for example, argues that in the opening dream, Hrafnkatla's author made use of both written and oral sources ('Hrafnkels und Hallfreðs Traum', 34-5). Kratz also believed that Hrafnkatla was far too psychologically complex and sophisticated to be a wholly imaginative work of literature. He concludes that the events are 'more in accord with real-life happenings than with an invented, fictional plot.... It is art imitating but not depicting life.' (Hrafnkels saga, 444).
86 Nordal, Hrafnkels saga Freysgoða, 59: 'Although they all belong to one genre with clearly similar characteristics, yet an insight into the individual qualities of each saga is of primary importance, in order both to understand that saga better and to give a clearer picture of the genre as a whole and of the changes it underwent.'
Nordal’s shift away from oral and historical theories did not result solely from a disinterested academic search for textual truth. Nationalistic sentiment in Iceland once more had a part to play in saga scholarship. Sagas became in Nordal’s hands ‘evidence of a long record of high culture.’ With the sagas now ‘a written genre, the product of an extraordinary, late-medieval period of cultured literary creation’, Iceland could lay claim to a national history which would be superior to that of Denmark. Nordal reveals with a flourish precisely what the results of his enquiry into Hrafnkels saga Freysgoða mean for Iceland.

As for the honour of our nation, we must assert that on to the stage which will be left empty by the withdrawal from the pageant of history of so many fictitious killers and strong men from the Saga Age, a new kind of character will step forth from the wings where he has hitherto been hidden, the author of the saga. Is there any loss in such an exchange? Surely it is an honour for Icelanders to have produced the men who write such books and who knew what they were about when they composed them. I believe there is no example in the history of literature of men of such genius being rewarded for their labours with such ingratitude.

In short, Iceland could only increase in stature as she acknowledged the skilled men of letters from her medieval literary past. This emphasis on a resplendent cultural past was, indeed, necessary for the new state of Iceland, as it tried ‘to find its own place in Europe’s cultural landscape.’

The ascendancy in the mid-twentieth century of the book-prose school did little to promote a favourable reception of the fornaldarsögur and riddarasögur. Björn Ólsen and Sigurður Nordal aimed, as we have noted, to establish proof that an independent Iceland had produced a great native literature, and consequently did not include in their studies that which was not immediately identifiable as ‘native’. The riddarasögur,

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89 Byock, ‘Modern Nationalism’, 165.
90 Nordal, Hrafnkels saga Freysgoða, 64-5.
92 Driscoll, ‘Pögnin mikla’, 164. Driscoll notes that Icelanders today can still consider riddarasögur to be entertaining, but do not believe them to be Icelandic.
which Nordal notes show similarity to some fornalda尔斯ögur, are ‘ófrumleg og fátækt smíði’ [unoriginal and poorly crafted], and are filled with motifs borrowed from translations. Bjarni Vilhjálmsson acknowledges Nordal’s views, as he presents his volumes of collected riddarasögur with a note that these sagas might be of use if one wishes to learn about other countries, but they shed no light on Iceland itself. If Bjarni had included Nsl. in this collection of texts dealing with foreign lands, our saga would have enjoyed some measure of scholarly attention from the mid-twentieth century. The Icelandic school, represented chiefly by Nordal, continued to focus its attention primarily on Íslendingasögur.

As part of his attempt to construct a unique literary history for Iceland, Nordal emphasised a comparison between the styles of Íslendingasögur and the historical novel. The failure to distinguish between a twentieth-century literary genre which has its own definition and origin, and a medieval group of sagas has caused some strenuous objection. The most vociferous recent debate centred on Steblin-Kamenskij’s ambitious attempt to describe the mind of both saga tellers (or writers), and the readers (or listeners). It is, he explains, inaccurate in principle to ‘consider the family sagas somehow just as distinctly delimited as the literary genres of our time’. Since sagas cannot be seen as novels, attempting to identify the authors is therefore a child’s game.

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93 Sigurður Nordal, Um Íslenzkar fornsögur, 167.

94 Bjarni Vilhjálmsson, Riddarasögur, I, xv. Bjarni also notes the alarming prevalence of other-world characters (xv).

95 Jón Hnefill Aðalsteinsson, Íslenski skólinn’, 127-8. In listing seven points in the development of the Icelandic school, Jón shows Sigurður Nordal’s main body of work as item no. 6. No. 7 is merely the refining of his position by his students.

96 Nordal, Hrafnkels saga Freysgoða, 57: ‘In style, manner of narration, and portrayal of character, Hrafnkatla bears all the marks of a distinguished novel.’ See also Jones, ‘History and Fiction’, 288-90. Jones employs this comparison between Íslendingasögur and historical novel as the central theme of his lecture. He finds that it can be an illuminating way to approach, for example, Grettis saga.


98 Steblin-Kamenskij, Saga Mind, 33.

99 Steblin-Kamenskij, Saga Mind, 50. His footnote here refers primarily to Hallberg’s efforts in this area, which explains, in large part, the inflamed reaction in Hallberg’s
and the assumptions behind such a practice are responsible for the 'misguided' book-
prose theory which, he claims, is circular in its logic. Though scholars such as Hallberg and Joseph Harris have reacted strongly in opposition to Steblin-Kamenskij, he may be seen as an example, albeit an extreme one, of what Clover has referred to as 'the "de-nordalization" of saga studies'. By this Clover does not mean to suggest a return to heavy reliance on saga as history, but rather a shift away from heavy reliance on an author as the only significant force in a saga's evolution. In Iceland itself Jónas Kristjánsson points beyond Nordal to Björn M. Ólsen as the true modern inspiration of the book-prose theory, and explores the more plausible middle ground between book-
prose and free-prose.

This movement toward the middle ground facilitated a gradual relaxation among saga scholars of the conservative views on the canon of Icelandic saga. As historicity and authorship were invested with less significance, scholars widened the range of both the sagas they studied and the manuscripts which they consulted. Romance began to catch the eye of saga scholars, but Nsl. was still not included in editions of riddarasögur such as Agnethe Loth's five-volume Late Medieval Icelandic Romances. Glauser observes that until popular editions of romance began to circulate in the late nineteenth and early twentieth centuries, scholarly debate had merely 'rehears[ed] all too familiar


100 Steblin-Kamenskij, Saga Mind, 57-60.

101 Harris, 'Saga as Historical Novel'. Harris notes a similar 'relationship between private fiction or fictionalized private history, and true though "interpreted" public history' (191). He concludes that saga actually 'anticipates the historical novel in its ambiguous retrospective view of the passing of heroic ages' (218).

102 Clover and Lindow, Old Norse-Icelandic Literature, 245.

103 Jónas Kristjánsson, 'The Roots of the Sagas', 188.

104 Guðbrandur Vigfússon was one of many scholars who considered the paper manuscripts which were written during the seventeenth to early twentieth centuries to be worthless (Sturlunga, cxlv).
eighteenth-century attitudes', and no 'modern debate about the aesthetics of literature' could occur.

In 1934, Margaret Schlauch did much to open that debate when she published a book-length study examining the rise and possible sources of the Icelandic romance sagas. Though she does not look at these texts 'only in order to draw attention to the deleterious effects which they are supposed to have had on the saga tradition', she follows the prevailing critical winds, concluding that the current unsympathetic judgements of the artistic quality of romance sagas are accurate. Schlauch mentions Nsl. several times, although these are brief, when she makes quick references to it amidst lengthy investigations of particular motifs. Her approach, with motif-hunting as a priority, may account for her inability to see lygisögur, or native Icelandic romance, in the more favourable light which subsequent scholarship has provided.

Part of the stigma that had accrued to romance in the eyes of scholars arose from the fact that King Hákon Hákonarson had actually encouraged the importation of

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105 Glauser, 'The End of the Saga', 117.
106 Glauser, 'End of the Saga', 117.
107 Schlauch, Romance in Iceland.
108 Driscoll, 'Traditionality and Antiquarianism in the Post-Reformation Lygisaga', 83.
109 Schlauch, 'After a detailed study of these neglected stories one is forced to admit the truth of many of the severe judgments passed upon them in literary histories. Their merit as narrative art is slight; when they are diverting, it is often for reasons not intended by the authors.' (170).
110 Schlauch, 54, 66, 81, 92, 106, 128-9, 135, 163. In at least two of these instances, Schlauch's comments betray a hasty reading of Nsl. She notes that the fylgjur are Christianised (54). In the saga, there is no explicit statement which attributes the fylgjur to a Christian tradition, although the episode in question resembles saints' miracles (see the text, 115-117). Schlauch mentions that Nikulás attempts to win the 'haughty' Dorma 'who has refused all wooers' (92). A more careful reading shows that Valdimar is the character who behaves haughtily, and that Dorma is quite willing to accept Nikulás (see the commentary, 206-7).
111 Schlauch, 170. Amory dissects Schlauch's position on direct Greek transmission to Scandinavia, suggesting instead parallel literary development in Byzantium and Norway, with France as the common source ('Things Greek and the Riddarasögur', 422, 425).
romance from as early as 1226. He made use of romance in his attempt to imitate the ideals of the civilised French court. Hákon’s continual reinforcement of his position as the ruler over Norway, and his designs to bring Iceland into his sphere of power involved the transmission of didactic romance. Through this romance, he hoped to emphasise that a king was the only proper head of state, and that all subjects should be loyal to him. Consequently the romantic style of saga served Hákon’s purpose, as it gave legitimacy to his political manoeuvres.

However, that romantic style was often altered from the European model. Kalinke’s *King Arthur: North by Northwest* (1981) dealt specifically with the translations of French romance not only into the languages of Norway and Iceland, but also into the Icelandic literary milieu. Kalinke concludes that the translators’ interpretation (rather than simple translation) into Icelandic was appropriate for the culture to which it was being presented. This was translation which could allow for substantial editing,

112 Glauser, *Isländische Märchengensagas*, 221-4, 229. 1226 was the year that *Tristram’s saga* was translated by Brother Robert. Dronke notes that romance could be appreciated in Scandinavia since the ‘feelings and conceptions’ which it related were ‘universally possible, possible in any time or place and on any level of society.’ (*Medieval Latin and the Rise of the European Love Lyric*, 2).

113 G. Barnes, ‘The riddarasögur and Mediæval European Literature’, 145. Hákon extended his foreign resources for strengthening his hold on the crown by appealing to the pope on the question of the divine right of kings. See Jónas Kristjánsson, *Eddas and Sagas*, 315. Bagge notes that all sagas have some ‘party label’, which is better-hidden in some sagas (*Ideology and Propaganda in Sverris saga*, 1).

114 Einar Ólafur Sveinsson, *Dating the Icelandic Sagas*, 125. See also Jón Jóhannesson for an historical discussion on Hákon’s politics and tactics prior to the end of the commonwealth (*History of the Old Icelandic Commonwealth*, 257-82, 317).

115 According to this view, since Iceland had no king, it was without proper government.


117 Glauser, *Märchengensagas*, 230-3. Glauser finds that the texts show evidence of a particular political ideology. ‘Zur Etablierung der neuen Ideologie wird die Literatur, wenn auch nicht als direkte Propaganda, beigetragen haben.’ [The literature works toward the establishment of the new ideology, if it has not also contributed as direct propaganda.] (230).

particularly in condensing the text, as well as creative revision through modification of content and structure.¹¹⁹

Jürg Glauser agrees with the assessment that romance had been offered to the people of Iceland in a form which suited their literary taste. His *Isländische Märchensagas* (1983) addresses the sagas Schlauch had considered – native Icelandic romance sagas – as works of literature; artistic creations by medieval and sometimes post-medieval Icelanders.¹²⁰ Yet unlike Schlauch, who had despaired that the native romance was inferior literature, Glauser points out that the medieval romance composed in Iceland compares favourably to the medieval romance produced in France, Germany or Britain.¹²¹ Driscoll emphasises, however, that it was a particularly Icelandic, not foreign, literature. This was romance compiled by Icelanders and written by Icelanders in Iceland.¹²² Glauser finds that this Icelandic romance can ‘provide a first-rate documentation of the history of ideas’,¹²³ and it should therefore be approached with more discrimination than had been displayed by earlier scholars. *Nsl.* appears here in order to facilitate this effort to examine Icelandic romance as literature. Although Jónas Kristjánsson describes texts presented without a wider discussion as ‘a skeleton without flesh’,¹²⁴ it is, in practice, impossible to engage in dialogue on a text without an edition of that saga to hand.

¹¹⁹ Halvorsen, ‘Problèmes’, 248. The Scandinavian perspective asks only how good the text is. If a text contains lengthy passages on love and duty, a Norwegian audience will consider those passages to be excessive, and will abridge accordingly. See also Halvorsen’s ‘Translation – Adaptation – Imitation’. Kalinke, *King Arthur*, 183; also 88-92 where she discusses both expansion and contraction of the text being displayed in a single manuscript.

¹²⁰ Glauser, *Märchensagas*; ‘Romances, rímur, Chapbooks’, 47. Glauser describes the genre as being productive from the late medieval period until c. 1800. See also Driscoll, ‘Traditionality’.

¹²¹ Driscoll, ‘Þögnin mikla’, 158.

¹²² Glauser, ‘Romances, rímur, Chapbooks’, 47.

¹²³ Johnston is another scholar who finds this history of ideas in medieval romance. He notes that ‘in the wildest imaginative stories were embedded facts of social history.’ (*Enchanted Ground*, 27).

Níkulás saga leikara and Saga Genre

The preceding discussion has traced the development of scholarly attitudes toward post-classical saga in general, and Nsl. in particular; and this could not have been done without employing various terms to refer to different types of saga. An overview of saga genres will serve to provide details which would have been digressionary had they been included earlier. More importantly, this overview will allow us to find a place for Nsl. within the saga genres.

A summary of the features of Íslendingasögur appears first, as it may be helpful to be able to say what Nsl. is not in terms of genre. The Íslendingasögur, which had been the focus of nineteenth- and early twentieth-century scholars, have been praised for their narrative realism. Koht describes them as texts which create a three-dimensional setting. This impression of depth, he says, is often achieved by introducing characters who seem inconsequential to the plot.\(^{125}\) (He suggests that readers will normally assign such minor characters to an untold portion of the saga's history.) Additional to this is the style in which information is presented. Scholars point to: i) the sagas' use of clear, coordinate sentences; ii) a deployment of the historic present tense when relating past events and iii) a preference for concise, direct speech when presenting conversation.\(^{126}\) All these factors lend credence to the premise noted earlier that the transmitted text represents a largely transparent view backward into lives lived in the past. This appearance of verisimilitude need not stem from a medieval (and by extension Romantic) inability to distinguish the concepts of fact from fiction;\(^{127}\) rather it exploits an interplay

\(^{125}\) Koht explains the increased ease with which a story can be assimilated and believed if the main thread of action refers to a single character (122-3).

\(^{126}\) Andersson, Problem, 52-4. Andersson reviews and summarises these views from several scholars in the first half of the twentieth century.

\(^{127}\) Steblin-Kamenskij, especially 30-1. Hallberg, 'The Syncretic Saga Mind'. Steblin-Kamenskij's contention that people from the thirteenth century 'right down to the most recent times' could not distinguish fact from fiction (105-6) receives a strong rebuttal from Hallberg, who suggests that Steblin-Kamenskij himself cannot distinguish such a blurred common perception of reality from literary devices to produce prose narrative within the bounds of what was permissible in saga composition.
between 'fictional and non-fictional centres of validating originality'. In this case the centres would be literary or authorial convention and opinion, alongside accretions to tradition in its oral form.

More recent scholars have described Íslendingasögur with reference to their 'simple, lucid sentence structure' which avoids effusiveness and creates the impression of objectivity. On the topic of character development, Turville-Petre believes that ambiguities in a main character's personality serve to reflect the complexity of real life. He notes:

It was partly because they could see faults in those whom they admired, and good qualities in those whom they disliked, that Icelandic authors of the thirteenth century were able to depict and create characters which were something more than lifeless types.

Finally, as there came to be less emphasis on the supposed realism of the sagas, scholars described the Íslendingasögur in terms of their structure. Andersson showed that the central, organising principle of Íslendingasögur was not honour, as previously believed, but conflict or feud.

While Nsl. may be said to utilise conflict in its plot, one cannot point to it as the main structural feature. With reference to the other features of Íslendingasögur, it should be noted that Nsl. introduces few non-essential characters. This saga makes a

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128 Brewer, 'Chaucerian Poetic', 249.
129 Hallberg, Icelandic Saga, 70-1. 'As a whole, the style of the sagas creates an impression of coolness and reserve.' (71).
130 Turville-Petre, Origins of Icelandic Literature, 215.
131 Andersson, 'The Displacement of the Heroic Ideal in the Family Sagas', 576-7. Andersson questions, among other things, honour as central to Njála. Personal honour cannot develop (or diminish) so much as good intentions may be frustrated. It is, rather, 'a story of noble personalities who succumb to less noble rivals and the pressures of society.' (585).
132 Byock, Feud in the Icelandic Saga. 'First, a model of feud is at the core of saga construction. Second, the peculiarly Icelandic way in which feud operated was a vital rather than a destructive force within the medieval community.' (25). Also, Andersson, The Icelandic Family Saga. 'It is the conflict that gives the saga its special character, its narrative unity, and its dramatic tension. It is the conflict that polarized whatever else is in the saga, it is the sense of the saga and the organising concept.' (11). Miller gives structural importance to the balance of honour within a saga, but does not return it to a central position (Bloodtaking and Peacemaking, 30-1).
point of not naming Nikulás's mother, who has already died. Nsl. does, however, employ some simple, coordinate sentences (e.g. hann var mikill madur og sterkur, 63.1). There are also many examples of the historic present in Nsl. Nikulás – a hero who is familiar with black magic – displays the ambiguous personality which Turville-Petre identified as a reflection of real life.

Yet Nsl. lacks the overall sense of realism which, we have noted, lent Íslendingasögur a certain gravitas according to scholars. Such seriousness and weight were rarely found by scholars in what are traditionally referred to as later, or post-classical genres. However, a more thorough examination of the Íslendingasögur has revealed that a summary of their characteristics is not limited to seriousness and unmitigated realism. Laxdæla, for example, could be seen to demonstrate an underlying familiarity with romance and 'evidence of post-classical taste'. Bibire notes that the writer of Eyrbyggja saga 'shows a complete assimilation of romance attitudes and implies the same in his audience.' While the marvellous is cited as an indication of the inferiority of post-classical saga, it surfaces frequently in Íslendingasögur. The noticeable presence of the marvellous in Grettla and Njála, 'and an increased interest in fantasy,... point towards the shift of taste to European romance and heroic legend which inundated the older forms.' Additionally, Clover has identified an interlacing literary style in Íslendingasögur reminiscent of cyclic romance. She reasons from this interwoven plot structure, and an 'obvious delight in the aesthetic of multiplicity and recurrence, [that] the sagas and the prose romances are so alike that it is hard to suppose that they are unrelated.'

Despite the fact that the Íslendingasögur displayed some similarity with romance, critics often ignored that romantic element – in all types of saga. Some scholars simply

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133 Text, 62.6.

134 Turville-Petre, Origins, 249.

135 Bibire, 'From Riddarasaga to Lygisaga', 58.

136 Allen, Fire and Iron, 16. Allen points out that the prevalence of the supernatural and the marvelous in these sagas, in the face of their 'realistic mode', results from a culture in which they 'were simply matter-of-fact possibilities of daily life in Iceland' (16).

137 Clover, The Medieval Saga, 184, see also 187-8.
did not apply their analytic efforts to post-classical saga. In speaking of post-classical saga, Hallberg asks ‘why artistic quality in the fornaldarsögur and rímur had to sink so incredibly low’. He can only conclude that after her loss of independence, ‘Iceland seems to have sunk down into a state of poverty which depressed and blighted all phases of national life.’ This perceived degeneration of literary taste has been described as a preference for strength over spirit and excess over moderation. One argument against this judgement is the character of Nikulás in Nsl., who displays how spirit and ingenuity can win over strength.

Much of what is referred to collectively as post-classical saga has traditionally been divided between fornaldarsögur and riddarasögur. Mitchell described this division as ‘a set of somewhat loosely conceived ideals based on convention and convenience’, though the convenience seems to have been in effect only before more intensive work was undertaken on post-classical sagas. Supporters defend the classification, as well as the taxonomy, as being ‘parallel’ and as ‘overlap[ping]’ to a surprisingly limited extent. In 1975, Andersson, Lönroth and Harris published their opinions on generic divisions, all in the same issue of Scandinavian Studies. Lönroth reiterated his earlier

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138 Andersson, Problem. Andersson ends his learned survey with the later classical works. Nordal, Um Íslenzkar fornsögur, does at least mention the existence of fornaldarsögur and riddarasögur in two short sections at the end of this monograph, but appears to consider them to be unworthy of extended analysis.

139 Hallberg, Icelandic Saga, 144. He does not even mention riddarasögur, and his tone indicates that it is painful enough to be forced to consider the existence of fornaldarsögur, without having to acknowledge a group of sagas with blatantly foreign orientation and excessively low artistic quality.

140 Hallberg, Icelandic Saga, 145.

141 Einar Ólafur Sveinsson, Dating, 125.

142 The term ‘post-classical’ is still in common use, but brings with it chronological difficulties. This term ignores the fact that ‘non-classical’ genres were in circulation at the same time as ‘classical’ genres. It would be more accurate to describe the ‘non-classical’ genres as being dominant in Icelandic popular culture – as witnessed by the dominance in manuscript collections – at a point later than the time when ‘classical’ saga enjoyed prominence.

143 Mitchell, Heroic Sagas and Ballads, 9.

144 Bibire, 73.
contention\textsuperscript{145} that the classifications, and the names currently in use for them, are inadequate to describe medieval literature; and we should therefore look for medieval terms to provide a more accurate taxonomy.\textsuperscript{146} On the other side of the debate, Harris points out that generic terms exist to facilitate a modern academic dialogue, and as such must be meaningful to scholars in the twentieth century.\textsuperscript{147} He also believes that 'the ethnic system of a dead culture is imperfectly recoverable',\textsuperscript{148} making Lönnroth's proposal simply unworkable. Andersson provides the voice of moderation and compromise in this debate. He reminds saga scholars that '[t]he point is not that the definition of literary genres produces a neat taxonomy, but that it suggests typical features.'\textsuperscript{149} We have noted the typical features of Íslendingasögur and found that while they may share some individual characteristics with Nsl., Nsl. clearly does not display the sum of features which would identify it as an Íslendingasaga.

The term fornaldarsögur generally indicates a tale about one character or family, of usually northern origin in the more distant past or 'ancient times' (more distant, that is, than the Saga Age was from the writing down of the Íslendingasögur).\textsuperscript{150} In short, it comprises the heroic literature of Iceland and Scandinavia.\textsuperscript{151} This heroic literature

\textsuperscript{145} Lönnroth, 'Tesen' (1964).

\textsuperscript{146} Lönnroth, 'The Concept of Genre in Saga Literature'. Lönnroth suggests that scholars use more, and more limited terminology. He finds the following terms in medieval literature (and encourages their use in place of Íslendingasögur, fornaldarsögur, etc.): ættvísi, ævisögur, dæmisögur, chronicle, literary portrait, dialogue, battle scene (425).

\textsuperscript{147} Harris, 'Genre in the Saga Literature, a Squib'. He contests that generic terminology 'makes it possible for us to talk about the material even if we insist on supplying our terms with quotation marks or prefixing them with "so-called"' (429).

\textsuperscript{148} Harris, 'Genre in Saga Lit.', 433.

\textsuperscript{149} Andersson, 'Splitting the Saga', 439.

\textsuperscript{150} Kalinke, 'Riddarasögur, Fornaldarsögur and the Problem of Genre', 77. Andersson notes that '[t]he typical legendary saga gives a string of more or less evenly weighed adventures characterized by a remote setting, exaggerated feats, and supernatural intrusions.' ('Splitting', 439).

\textsuperscript{151} Turville-Petre, Origins, 13; Holtsmark, 'Heroic Poetry and Legendary Sagas', 14. See also Lönnroth on the comparison of Icelandic and French traditions in 'Charlemagne, Hrolf kraki, Olaf Tryggvason'.
relates tales of historical figures with fictional detail.\textsuperscript{152} The earliest written fornaldrarsaga has been dated to 1263, when Sturla Porðarsson reportedly read the lost Huldar saga,\textsuperscript{153} but again, sagas of this nature can be traced to the early twelfth century. Though fornaldrarsögur can be characterised by an otherworldly theme,\textsuperscript{154} authors often insert disclaimers regarding the reliability of the information\textsuperscript{155} and can at times impress conservative scholars when they reflect closely traditional saga style.\textsuperscript{156}

Rather than paying undue attention to the tenuous historical claims of fornaldrarsögur, Mitchell views them as legendary, or traditional, which he defines as 'the tendency of certain themes, characters and plots to retain their essential distinguishing features through time in multiple existence, despite changes in the nature of the specific social and literary environments.'\textsuperscript{157} Tradition which may have been passed down through several centuries can therefore accommodate episodic material from younger sources.\textsuperscript{158} This creates a richness of material which is variously realised in each

\textsuperscript{152} Mundt, \textit{Zur Adaptation orientalischer Bilder in den Fornaldarsögur Norðrlanda}, 9: ‘wir es mit historischen Personen zu tun haben’ [we are dealing with historical people]. She notes that the historical core of the sagas can be identified, and that adventure-tale motifs are superimposed on that core (9).

\textsuperscript{153} Gísli Sigurðsson, \textit{Gaelic Influence in Iceland}, 52. This dating fits neatly with Gísli’s efforts to link the appearance of fornaldrarsögur with translations from French as a channel through which Irish influence could arrive (see p. 48), but the appearance and rise to prominence do not necessarily coincide.

\textsuperscript{154} Power, ‘Journeys to the Other World in the Icelandic Fornaldarsögur’, 172.

\textsuperscript{155} Hallberg, ‘Some Aspects of the Fornaldarsögur as a Corpus’, 6-8. Hallberg interprets these authorial insinuations as proof of their desire for truth; they are a backward grasp at the truly native literature to which they must have once belonged, and which defined the indigenous and independent Icelandic culture. In a continuation of an earlier argument, Hallberg uses this point as evidence that Steblin-Kamenskij’s notion of syncretic truth stems from his incomplete knowledge of the sagas.

\textsuperscript{156} Hollander, ‘The Relative Age of the Gautreks saga and the Hrólfs saga Gautrekssonar’, ‘[T]he whole mode of attack, if I may say so, is more nearly akin to the style of the best of times...’ (131).

\textsuperscript{157} Mitchell, 45.

\textsuperscript{158} Mundt, \textit{Adaptation}, 26-7. See also Lacriox, who attributes the ability to draw from widely divergent sources to ‘decadence’ (‘La Place de la Mythologie dans la litérature Norroise’, 82).
fornaldarsaga. One attempt to classify such variation distinguishes viking sagas, heroic-mythical sagas and adventure sagas. Alternatively stated, strata may exist within the genre; those of the viking world, the legendary world and romance. These layers threaten inscrutability to those determined to impose a universal structure since the diversity inherent in the fornaldrarsögur makes them resist pigeon-holing, like many sagas from all genres.

Nsl. may be about one main character, but it is doubtful that he ever existed. Nsl. therefore does not display one feature of fornaldrarsögur; that they draw on historical characters. In terms of the subdivisions of fornaldrarsögur, Nsl. could possibly fit the classification 'adventure sagas' as Nikulás undertakes two adventurous journeys in order to win his bride. It does not contain the emphasis on viking expeditions or heroic myth to relate it to the other two categories.

Riddarasögur, related to European romance, refers to tales of events in a foreign past, where the characters are usually members of the nobility, have exotic (distinctly non-Scandinavian) names, and live and travel in exotic places. Jousts take place, and love becomes a common central theme, though the extensive sentiment in

159 Schier, Sagaliteratur, 73; Kalinke, ‘Fornaldarsögur, Riddarasögur’, 81. Kalinke follows Schier (77) in identifying the third subdivision, adventure sagas, with Märchensögur. She distinguishes this third group by the absence of a quest.

160 Hermann Pálsson and Edwards, Legendary Fiction in Medieval Iceland, especially 97. These three levels manifest themselves in the portrayal of female characters as follows: the ‘valkyrie type’, the ‘promiscuous woman’ and the ‘courteous lady of romance’ respectively (98).

161 Richter-Gould demonstrates the transferability from translated prose of interchangeable episodes or motifs (‘The Fornaldar sögur Norðurlanda’). However, her work to fit the fornaldrarsögur neatly into Propp’s folk-tale schema remains unconvincing.

162 Mitchell, 18.

163 See the commentary, 198-9.

164 Rossenbeck finds that riddarasögur are the link between Íslendingasögur and European literature (Die Stellung der Riddarasqgur in der altnorisdiche Prosaliteratur, 230). See also Lönnroth, ‘Charlemagne, Hrolf kraki’, 35.
continental romance rarely survives the transition into Icelandic. Romance had an influence on the written forms of the fornaldarsögur and the native riddarasögur, and figures as a comparative point in most discussion on both of those genres.

Romance generally suffered from European neo-classical critical disapproval from as early as the seventeenth century for its metaphorical style and its disregard for Aristotle's mimetic priorities. In the late twentieth century, several scholars, notably Brewer, have sought to rehabilitate romance and fairy tale from the outdated neo-classical prejudice by pointing out that 'the traditional literary formula absorbs life, not imitates it, and may be said to be truly self-referring.' This absorption, or anticipation of life often filters to the surface in a form of wish-fulfilment, an escapism, or entertainment which, on the conscious level, requires no thought or reflection. It can

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166 This is not to suggest a necessarily chronological precedence. See Amory, 'Things Greek', note no. 76; Weber, 'The Decadence of Feudal Myth', 245.

167 Brewer, 'Chaucerian Poetic', 231. See Lewis, *The Allegory of Love*, chapters 2 & 6 for discussions on allegory and its place within (or without) the Aristotelian restrictions.

168 Aristotle, *Poetics*, 28-9: 'Imitation is natural to man from childhood.... And it is also natural for all to delight in works of imitation.... we delight to view the most realistic representations of them in art'. Hurd explained the appeal by romance writers not to believe, but to imagine a possible world (*Letters on Chivalry and Romance*, 135-6). Frye brings the inheritance into modern criticism: 'Ever since Aristotle criticism has tended to think of literature as *essentially* mimetic, as divided between a "high" form of epic and tragedy dealing with ruling-class figures, and a "low" form confined to comedy and satire and more concerned with characters like ourselves.' (*An Anatomy of Criticism*, 65). Ryding explores in depth the specific relationships between romance and Aristotle's unities (*Structure in Medieval Narrative*).

169 Brewer, 'Chaucerian Poetic', 240. Finlason explores the way in which romance can absorb history ('Richard Coer de Lyon', 157-8).

170 Frye, 186. See *The Guardian* (20 May 1713) on what was considered the unfortunate habit of reading only for entertainment and without reflection. The automatic appeal to escapism as a primary feature will still appear in modern introductions to the fornaldarsögur. Hermann Pálsson and Edwards, *Hrolf Gautreksson*, 7; and *Göngu-Hrolfs saga*, 8. They do at least argue against using 'decline in taste' as an explanation for the popularity of fornaldarsögur (*Legendary Fiction*, 24).
also, according to Brewer, not actually evade reality, but rather approach it from another direction.\(^{171}\)

Frye has identified the fundamental structure of romance as that of the successful quest. This necessitates a 'sequential or processional form' which can produce central characters who fail to develop. The story follows the progression of episodes, making the adventure the primary point of interest.\(^{172}\) With the emphasis thus placed firmly on the action rather than the actors, Wittig describes a structure built around chains of patterns or motifs; and the episodes within these chains as repeatable and often interchangeable links.\(^{173}\) This method of building episodes often attracts explanatory or amplifying comments, which can be passed over as awkward and simplistic digression.\(^{174}\) An 'accumulation of facts around the action'\(^{175}\) might describe the amplifying process better than assuming that 'the art of literature consisted in learning how to say much when you have little to say.'\(^{176}\)

Kalinke finds amplification as a rhetorical device used rather less in the translations of romance than is common in their French counterparts, occurring in Icelandic only where essential.\(^{177}\) Due to the revision which is common to this style of translation, Geraldine Barnes suggests that the 'translations' be considered as no more than adaptations of continental literature.\(^{178}\) She stresses the didactic potential of

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\(^{171}\) Zacher explains that tales serve 'to make the reader (or listener) curious about reality which may be outside that reader's experience (\textit{Curiosity and Pilgrimage}, 152).

\(^{172}\) Frye, 186-7; Johnston, 12; Vinaver, \textit{The Rise of Romance}, 11.

\(^{173}\) Wittig, \textit{Stylistic and Narrative Structures in the Middle English Romances}, 13-14. This does not imply weak imagination on the authors' part, but is a function of formulaic (be it written or oral) composition (15-16, 136).

\(^{174}\) Ryding remarks on a twentieth-century impression of digression as anything not in the direct line of the tale, where to a medieval reader or hearer it would mark a more fundamental shift toward a different topic altogether (69).

\(^{175}\) Ryding, 79.

\(^{176}\) Lewis, \textit{The Discarded Image}, 192.

\(^{177}\) Kalinke, \textit{King Arthur}, 138-41.

\(^{178}\) G. Barnes, 141. Halvorsen notes that it was only proper for a Norse writer to adapt his translation to his audience (\textit{Problèmes}, 248). Clover discusses the structural
romance, pointing to cases of religious moralising and court scenes.\textsuperscript{179} However, while occasional clerkly commentary on the *riddarasögur* might make morals explicit,\textsuperscript{180} such a complete shift toward the instructive potential of the texts ignores their function as literature for entertainment; a function announced by the sagas themselves.\textsuperscript{181} Also, beyond mere adaptation, translations could transform a romance into an Icelandic parody on the genre itself.\textsuperscript{182}

Taking Frye's description of romance into consideration, *Nsl.* may certainly be called romance in that it relates the story of a quest for a bride which is successful. *Nsl.*'s plot does follow a sequence of events, but it also develops the main characters with its brief indications of the evolving and sometimes ambiguous personalities of those characters. As is typical of Icelandic romance, *Nsl.* includes little in the way of amplification, but there is no religious moralising which would identify *Nsl.* as a didactic romance. *Nsl.* could therefore be labelled a romance whose purpose is to entertain. However, further consideration of genre may reveal that this saga includes other features. The absence of a continental source for *Nsl.* suggests that despite its foreign setting, it is different from the French romance which was imported into Scandinavia.

One other generic term in use, and one which can be traced back to use in medieval saga, is *lygisögur*. The most often cited proof of the early existence of *lygisögur* is the wedding at Reykjarhólar.\textsuperscript{183} The presence of *lygisögur* in oral form at that early stage would have implications for 'the forming of an oral prose narrative

\textsuperscript{179} G. Barnes, 142, 147. Additionally, Ciklamini believes that fictional 'models of events and human behaviour' may serve to provide 'intellectual guidance' ("Ynglinga saga", 90).

\textsuperscript{180} Sverrir Tómasson, 'The *Frœðisaga* of Adonias', 391, 393.

\textsuperscript{181} See, for example, *Adonias saga*, 69; *Hrólfs saga Gautrekssorf*, 176. The entertainment value is also noted in some of the manuscripts. Two owners of Lbs. 2475, 4to remarked on how very entertaining *Nsl.* was (Appendix B, 261).

\textsuperscript{182} Schach, 'The *Saga af Tristram ok Ýsodd*', 352; Kalinke, *King Arthur*, 199-211. Kalinke develops Schach's thesis and provides further evidence for Icelandic taste for parody on romance.

\textsuperscript{183} *Þorgils saga og Hafiða*, 18; Foote, 'Sagnaskemtan'.

features of Norse prose translations of European poetry (*Medieval Saga*, 57-8).
tradition in the country, regardless of the time at which they were written.\textsuperscript{184} That the various types of saga should develop together, exerting influence over each other, and thus evolving, is consistent with the assumption of continuity in Icelandic society put forward by Byock.\textsuperscript{185} The assimilation of foreign style or motif might therefore be seen as a shift, 'not reflected in an increased use of foreign material so much as in a change in the way it was used.'\textsuperscript{186}

As a genuine medieval Icelandic term for fictional sagas,\textsuperscript{187} lygisögur has some stature above the later terms fornaldarsögur and riddarasögur.\textsuperscript{188} Yet in terms of generic descriptions, it has eluded a set definition which would make it unique and useful. Schlauch,\textsuperscript{189} as a single but representative example, applied it variously to the literature brought back by travelling Icelanders (5), as something encompassing some fornaldarsögur and all translated and native riddarasögur (11-12), as a sub-division of romantic sagas with strong foreign influence (16), as a category parallel to romantic sagas (27), as including Völsunga saga, or fornaldarsögur (38) and as romantic, fictitious sagas (170). Part of the difficulty arises from the lack of a medieval definition to accompany the word, when set against the twentieth-century quest for precision in classification.\textsuperscript{190} Saga scholarship has not contrived a satisfying definition – one which allows communication about the range it can cover – of lygisögur.\textsuperscript{191} One approach to

\textsuperscript{184} Gísli Sigurðsson, 53. Saints' lives were also in circulation in the twelfth century, and could also have influenced the written form of saga (Jónas Kristjánsson, Eddas and Sagas, 149).

\textsuperscript{185} Byock, 'Cultural Continuity, the Church, and the Concept of Independent Ages in Medieval Iceland', 1, 67.

\textsuperscript{186} Faulkes, Rauðúlfs þáttr: A Study, 85.

\textsuperscript{187} Þorgils saga og Haflíða, 22. Foote, 'Sagnaskemtan'.

\textsuperscript{188} Lönnroth, 'Concept of Genre', 422, 425.

\textsuperscript{189} Schlauch.

\textsuperscript{190} Harris, 'Genre in Saga Lit.', 430. Andersson, 'Splitting', 439. Both Harris and Andersson defend the necessity for the ambiguities which result from a traditional generic terminology.

\textsuperscript{191} Harris, 'Genre in Saga Lit.', 429: It fails the test that it must make 'it possible for us to talk about the material'.

dealing with the term is to avoid using it if possible; not for the sake of the ambiguity alone, but also in reaction to the derogatory tone which it can still transmit.\textsuperscript{192} In the most recent articles dealing with sagas which could be referred to as lygisögur, the word itself appears as almost synonymous with romance,\textsuperscript{193} or original romance, otherwise known as Mârchensögur.\textsuperscript{194} Due to the lack of consensus on what exactly the word refers to, lygisögur will not appear here as a defining and classifying term. As a general reference to fictional saga, lygisögur may have its place, but as a generic marker it can, as shown above, apply to fornaldarsögur and to both indigenous and translated romance.

Indigenous Icelandic romance is one classification of saga which has yet to be explored. We have noted that early scholars such as Hickes and Guðbrandur Vigfússon associated Nsl. with this genre. Indigenous, or native romance developed alongside fornaldarsögur and the translated romance, and is now often referred to as either original riddarasögur or Mârchensögur.\textsuperscript{195} Weber rejects any linear view of the origin of this group of sagas; views which would place them in chronological posteriority – and hence inferiority – to other genres. Such a linear perspective limits even those favourably disposed to Mârchensögur to a partial assessment of their literary features.\textsuperscript{196} Rather,

\begin{itemize}
\item Driscoll, ‘Traditionality’, 84.
\item Glauser, ‘End of the Saga’, 106. See also Leach, Angevin Britain and Scandinavia, 163. Leach states that lygisögur and ‘romance’ are interchangeable terms.
\item Mitchell, 17. He equates ‘native’ riddarasögur to Mârchensögur. van Nahl uses ‘original riddarasögur’, as does Glauser on occasion (Mârchensagas, 21). Schlauch notes märchen as components of Icelandic romance (15 et passim). Glauser’s term of choice is Mârchensögur. He reviews the relative merits of the term (Mârchensagas, 21-2). Glauser is careful to distinguish between Märchen and Mârchensögur. The latter is a unique genre (‘Die Erzählstruktur der Mârchensagas’, 9).
\item Weber, 425. His accusation of linear thinking is directed toward Kalinke, and King Arthur specifically. While it does not necessarily justify Weber’s tone, it must be noted that Kalinke does betray a somewhat linear tendency; note for instance ‘Arthurian Literature in Scandinavia’. ‘The thirteenth century translations of French Arthurian literature did not generate an indigenous corpus of Arthurian Literature in either Norway or Iceland’, but she makes no mention in this article of episodes within other sagas so inspired (127).
\end{itemize}
Weber suggests that both translated romance and fornaldbarsögr contributed to the formation of the Märchensögur, and with this assumption places the genre between the genres of fornaldbarsögr and romance. In some cases he believes that Märchensögur are much closer to the fornaldbarsögr than translated riddarasögr, an opinion shared by van Nahl.  

Glauser explains that the adaptation of romance 'to a traditional model of storytelling' created a unique genre of 'sagas whose originality lay in their structure while the motifs were ... introduced from abroad'. In researching the Märchensögur (he dispenses with the more unwieldy original riddarasögr), Glauser transfers one description of fornaldbarsögr – that they inhabit a 'masculine, warlike world' – to this group of sagas. The principal character, in his aristocratic world, represents the tensions of reality for the non-aristocratic classes. Driscoll notes that this character, who is usually of the seeker-hero type, typically engages in battle as a means of depicting the tensions Glauser mentioned. Driscoll also identifies a donor-sequence in most Märchensögur, in which dwarves or giants often help the hero in return for some service he has rendered. Kalinke also identifies many of these sagas as bridal-quest romances. She defines this group of romance as 'narratives in which the bridal quest

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197 Weber, 426, 452; van Nahl, 'Die originale Riddarasaga steht nahe beider Fornaldarsaga.' [The original riddarasögr are very close to the fornaldbarsögr.] (250). van Nahl then explains that the original riddarasögr take their episodic material but not their structural form from the translated romance (255-6).

198 Weber, 406. G. Barnes describes original riddarasögr as a 'link between Norse and western European culture' (158).

199 Hermann Pálsson and Edwards, Legendary Fiction, 23.

200 Glauser, Märchen sagas, 216-8. See Brewer, Symbolic Stories.

201 Driscoll, 'Traditionality', 85.

202 Driscoll, 'Traditionality', 86.

203 Propp, Morphology of Folktale, 39-50. See D. Barnes on the application of Propp's theories to Old English poetry ('Folktale Morphology and the Structure of Beowulf').

204 Driscoll, 'Traditionality', 86.

205 Kalinke, Bridal-Quest Romance in Medieval Iceland.
appears not as one of many coördinate motifs, but rather as the determinant of plot, as the catalyst generating the hero’s actions.  

We have noted that Nsl. employs motifs common to romance. It is a Märchensaga in that it is an original Icelandic romance which combines a European locale, literary structures and motifs with Icelandic features and styles. It is obvious that Nikulás is a member of the aristocratic classes. We may also see Nsl. in Kalinke’s terms; that it is a bridal-quest romance. It is Nikulás’s quest for Dorma which directs the surface action in this saga. Yet Nsl. is not a typical Märchensaga in terms of some of the other features which have been listed. Nikulás may seem to inhabit a war-like world, but the battles which take place always happen off-stage. The only skirmish described in any detail is the almost laughable scene where Rómaldu and Birgir are burned accidentally by their own king. The one scene which approaches a donor-sequence portrays a hostile giant whose only function is to explain the magic items which Nikulás has just stolen. Nsl. is a tale of adventure, and of a king who employs magic and cunning rather than martial exploits to manipulate the various episodes of that adventure to his own advantage. We have also found that Nsl. displays literary features that are usually attributed to other saga genres. Therefore, while Nsl. is clearly an Icelandic romance, or Märchensaga, it is an atypical representative of the genre.

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206 Kalinke, Bridal-Quest Romance, 11.
MANUSCRIPTS OF NIKULÁS SAGA LEIKARA

The list which follows addresses the manuscripts which have been used in the main text for either the base text or the textual apparatus. Initial details of the manuscripts, and the history sections are taken from Páll Eggert Ólason (ed.), Kálund or Gödel according to the manuscript location (see Bibliography). This information is supplemented by results of my own examination of the majority of the manuscripts. Biographical details are taken from Íslenskar æviskrár except where otherwise noted. Please see Appendix C (pp. 278-83) for a key to abbreviations employed in the manuscript descriptions. Please see Appendix A (pp. 238-9) for information on the manuscript used for the Text of the Short Redaction; and Appendix B (pp. 258-77) for details on all other extant manuscripts of Nikulás saga leikara.

Nks. 331, 8vo (the base text)

16.2 x 10.5 cm. 203 pages (406 sides). Written in various hands in the second half of the seventeenth century. Some titles are written in red, and opening lines are in green. As a cover, a parchment leaf from a Latin religious manuscript is used.

History A letter is used to pad the cover. On this letter is written ‘Einar Porsteinsson, 1657’. On the fly-leaf of the manuscript is written: ‘Ex libris Wigfusi Gudbrandi Anno 1692’.

Additional notes upon inspection On the parchment cover can be seen the faint edge of an illuminated capital in red and black. This cover is padded with paper from an Icelandic letter addressed to Margrét Jónsdóttir, of which the following is legible: ‘Ruwen dugri hoffdyngs kunnu Margrietu minni Jonsdottur á Kornhhusummn j hvohlreffur Er Briefid j Bodu trausti umsamlega tilskriffad och semdrum.’ There are lacunæ (of which the length is unspecified) after folios 80 and 86, both of which are
noted in the manuscript; 109, where it says ‘Hér vantar’ with a c. 5 x 1 cm fragment of a page following; 118, with no notation of lacuna, where a fragment c. 2 ½ x .5 cm follows. Top right corners of fls. 169 through 171 are damaged. Writing follows around the edge of a tear in the top right corner of fl. 140. The verso of fl. 185 and recto of 187 are blank.

**Biographical details**

**Vigfús Guðbrandsson:** (14 Aug 1673 - 1 Aug 1707)

Priest. Parents: Guðbrandur Jónsson from Vatnsfjörður and Elín Hákonardóttir (Gíslasonar) of Braðratungur. Vigfús entered Skálholtsskóli in 1687, and completed his studies in 1691. He then went overseas until 1693, when he returned to live with his mother in Mjóafjörður. Translations in a ms. at Hólar (1723) and a medical manuscript are attributed to him, as are several others which were apparently lost. He moved to Helgafell in 1701, was ordained there in 1704 and lived there until his death, unmarried and childless.

**Contents of the manuscript**

ff. 1-14r  **Ólafs rímur Tryggvasonar**

ff. 14r-16v  miscellaneous records (a short verse; annals from 1660-4; two verses in honour of Ólafr Tryggvason by Pórður Jónsson; list of farmsteads in Selárdalur; list of collegia in Copenhagen)

ff. 17r-22v  **Grímals rímur** by ‘séra Jón A.S.’ 1649, followed by moralistic verses, dated 1670.

ff. 23r-49v  **Markólfs saga ok Salómons** [new hand begins 23r]

ff. 50r-63r  ‘Æfintýr af einum brögdottum milnumanne’

ff. 63v-64v  Æfintýr (about a king)

ff. 65r-86r  **Kjalnesinga saga** [new hand begins 65v]

ff. 86r-92r  **Jökuls þdttr Búasonar**

ff. 92v-106r  **Gunnars saga keldugúpsfifls**

ff. 106v-123r  **Króka-Refs saga**

ff. 123v-142v  **Víglundar saga**

ff. 143r-161r  **Nikulás saga leikara** (followed by a writer’s verse)

ff. 161v-185r  **Vilmundar saga viðutan** [new hand begins 172r]
Orthography, Palæography and General Morphology

I  Vowels

/á/ This is usually written as ā, e.g. sā (62.1), pā (63.3), ā (62.1), ātti (62.5), etc. Older /vá/ has shifted to /vo/ as in suo (62.1). Mutation of /á/ to /o/ is also witnessed in 3rd pers. pl. pret. of /vera/, usually abbreviated as v°u, expanded as voru (65.9). The word /frá/ is always abbreviated, but is expanded as frā in accordance with scribal practice.

/e/ Diphthongisation of /e/, represented as eý in most instances, occurs regularly; e.g. eýrn (65.7), eýngin (63.6), geýngur (68.8) seýgia (62.1). The words /þeir/ and /meir/, which are not written out in full, are therefore expanded in accordance with this practice; e.g. þeyr (66.3) and meýr (97.5).

/é/ This is written ie, e.g. hiet (62.2), liet (67.1), fiemilldur (64.1).

/ī/ On the surface there appears to be little distinction between /ɪ/ and /ī/, or between these and /y/ or /ý/ when these forms appear in medial position. Both i and ý are used to represent /ɪ/, /ǐ/, /ɣ/ and /ý/, e.g. sýnum (62.4), drottnýng (62.6), sýðann (62.3), vitur (62.4), sinu (72.6), ýfer (63.5), firer, which is abbreviated as f (62.1) or fir (64.6). All forms of mikill (63.1) employ i exclusively. Some other individual words also tend to remain consistent in their spelling, e.g. /drottning/ is always written drottnýng (when written out in full), but note eirn (65.5) and eýrn (65.7). The distribution of i or ý is not consistent with the pattern of long and short vowels in normalised spelling, but may reflect the way that the scribe pronounced particular words.

The preposition /f/ is represented consistently as j (62.2). This form also occurs for /f/ in initial position, e.g. jpröttum (65.1), jlla (69.3);
and occasionally for /i/, e.g. *innan* (65.6). This form is identical with initial /j/, e.g. *jall* (63.2). (See also /j/.)

Final /j/, in both nominal and verbal forms, is most often written as e, though i does appear with frequency, e.g. *hafe* (62.1), *alldre* (62.4), *biarne* (62.2), *skrifadi* (62.3), *ljki* (62.3), *störvarke* (62.5). The final e has been retained when expanding abbreviated words even if, as in the case of *mælcsi* (148.4), the scribe may employ more than one ending for a word. Similarly, /fir/ as the masc. pl. nom. suffix (and elsewhere, as in /dóttir/), is almost always abbreviated with the /er/, or r, suspension. This suffix, when written out, shows as in *sannfröder* (62.1) While this suspension may, with some scribes, represent either /ir/ or /er/ (or both), the predominance of /er/ indicates that this should be used when expanding suspensions. Further, the scribe normally employs a superscript i for any suspension which specifically requires an /i/ and another letter or letters, e.g. v' (62.5), t' (62.7), / (62.1). This superscript i is also employed in *virdýng* (67.5), and *ryki* (in *Rýkissstornar*, 89.8) which is elsewhere written *ryke* (63.3). Therefore, a suspension will be expanded as ir only where this superscript i appears.

/ó/ Consistent with the representation of /á/, /ó/ is most often written as ö, e.g. *störvarke* (62.5), *döttur* (64.7). The negative prefix /ó/, for /ú/, is also written ö, e.g. *ökirleýkur* (65.10).

/u/ Both /u/ and /v/ are written as v in initial, and u in medial positions (see entry on /v/ for exceptions).

/ů/ Consistent with the practice noted above, when this appears in an initial position, the scribe writes it as v, e.g. *vningara* (62.2), *vnga* (62.4). In a medial position it is ū, e.g. *jährfrúr* (65.2), *húin* (65.4). These examples display accenting of normally unaccented words, such as *Ungaria* and *unga*, which are inconsistently accented. (See also /ó/ above.)

/y/ /ý/ See entry for /i/ /í/.

/æ/ This is written as æ throughout. Mutations to /á/ dictated by conjugation usually appear as o (see /á/).
This is usually written as φ, with the diacritical mark usually slanting somewhat to the left as a result of forming the letter with a single pen-stroke. In some cases, this produces a letter which can resemble æ, though the scribe usually does differentiate the two by making the a component of the æ more distinct. The letter is transcribed as φ throughout.

II Consonants

/ð/ This is written as d throughout.

/g/ Palatalisation of /g/ before front vowels is demonstrated, e.g. ágiæetur (62.6), giersemum (70.7). This last is occasionally abbreviated as gýseme (97.5), and also as girseme (78.7). This is therefore expanded as gerseme unless the i is also present. Also note giordist (63.2).

/j/ Most often the medial /j/ is written i, e.g. biarne (62.2), sid (65.8), but note flýðtu (63.5)

/k/ Palatalisation of /k/ occurs before front vowels, e.g. kiemur (62.5), but note the inconsistency; kenna (63.4) and kiendi (64.1).

Final /k/ has weakened to /g/ in pronouns, adverbs, etc., as indicated in the few instances where these are written out in full. Abbreviation is consistently given as c, e.g. eće (68.7), mć (68.9), þć (75.7), etc. When written out, these show as eg (108.10) or þig (125.8). /ekki/ is written once as ekki (91.4), but twice as eigi (84.5, 125.7). Otherwise it is abbreviated as eći (63.3), and expanded as eigi.

Long /k/ is written variously as ck, e.g. gricklandz (64.7), c, e.g. Fraclande (62.2) or k, e.g. pikia (70.2). (In the case of /þykkja/, all forms display the single k.)

/ld/ /lt/ These are both written with a double /l/, e.g. aldre (62.4), valldimar (64.4), skallt (68.6), allt (67.7). The preterite of the verb /mæla/ is usually abbreviated, and in keeping with scribal practice, is expanded mellte (see also /i/ above).

/m/ /n/ Normally, these are single before a dental, e.g. jafnframt (63.7), mundi (64.3), erindiss (72.4), but are occasionally doubled here, e.g. æfinntýr (68.6). The preposition /um/ is always written as û, for vm
The enclitic article, with single or double /n/, is usually employed in accordance with classical practice, e.g. jallenn (63.4), høllenne (65.6), vænginum (71.5). Final /n/ in pronouns, prepositions and adjectives is usually doubled, e.g. christinn (masc. s.) (64.6), vīann (65.4), sýdann (62.3). The conjunction /enn/ is always written eñ, for enn (62.2). /nn/ in /vænn/ or /einn/ usually appears as /rn/; værn (62.7), and eirn (65.5) or eýrn (65.7). (Both representations of /einn/ appear frequently, written out in full.)

This may appear as a lower-case r or as a small capital, R. The latter appears only at the beginning of a word, e.g. Rõmallduz (66.2), with the exception of ferdinne (70.5). R is not used exclusively when writing names, e.g. Rýke (107.1), nor are all names capitalised, as rõmallduz (77.7) appears often. /rl/ is assimilated to /ll/ in /jarl/: jarl (63.2).

A double /s/ is written to indicate the sing. gen. of nouns and adjectives when this /s/ is preceded by a vowel, e.g. erindiss (72.4), vmhuerfiss (65.7), even when followed by the second part of a compound word beginning with /s/, e.g. Rikissstiornar (89.8). In sing. gen. of nouns and adjectives, except where preceded by a noun, z usually appears, e.g. hanz (66.9), miklagardz (.4), kongz (67.7), but also note kuklaradöms (66.6) and pörers (140.4).

Final /t/ in pronouns, adjectives, articles, etc. is usually written t following vowels, e.g. mikid (70.7), and t following consonants, e.g. skrautlegt (170.7).

This is usually written as v in initial position, and u in medial position (see /u/ above). There are occasions where a clear v appears in medial position. This usually occurs at the beginning of the second part of a compound word, e.g. övitur (84.6), veturvistar (105.2), atvikum (107.3), sidvane (107.6). There are also instances of f for medial /vl/, e.g. hæferska (70.8).

/unz/ is written as vnz throughout (70.9).

This is written as ŕ throughout.
In both cases, the page mark is placed where the first line of the new page begins.

On rare occasions, the scribe has omitted a letter which is fundamental to a particular word. In such cases, the required letter is supplied in the text, and is marked as `<s>`.

**AM 658, 4to**

19 x 15.5 cm. 229 pages. Written first half of the seventeenth century. Contains 23 fragments, of which 1-20 may be from a single book. In poor condition with edges torn on all leaves.

**History**

After the ninth fragment there is a register of sagas in the ms., which lists the sagas in the same order as they appear. It indicates that Önundr saga réfs and Grettis saga have been lost from between fragments 9 and 10, and that another saga, possibly Sálus saga og Nikanors, has been lost from between fragments 17 and 18. Fragments 21 - 23 do not appear in this register. At the front of the ms., there appears in Árni Magnússon's handwriting: ‘Fra Serra Arna á Brecku’. On the last page of fragment 17 is written: ‘Páll Johnsson med e. h.’

**Additional notes upon inspection**

Smudges throughout the ms. contribute to the deteriorated legibility. No chapter divisions. Written on fragment 17, p. 26v in addition to Páll Jónsson’s name (see above) is ‘Wyser Eynra vil hier Beria verdra hlydi a þetta smidi so frada grein med faum ordum framn sie sett of Epni Riett’. Second had begins fragment 21, p. 2. Third hand begins fragment 22. Written on the title page to fragment 22 is: ‘þyðing á Lyschanders /Den Grønlandske Chronica, Kjøbenhavn 1608 25/9 1952 Jakob Benediktsson’. Ólafur Halldórsson has also made a notation here dated 24.7 1961, which states that after Lyschander's chronicle, there is a chapter from *Elucidarius*, following AM 7796, 4to, a *brot* about Eiríkr inn rauði and finally, the beginning of the Discovery of Iceland.
Biographical details

Páll Jónsson: (16th and 17th centuries) Priest. Parents: Jón Egilsson of Hrepphólur, a priest, and Pórðís Bjarnadóttir. He became a priest not later than 1599, and went to Snæúlfsstaðir, 1624. He was a priest there until his death (possibly 1633). Wife: Porgerður Pormóðsdóttir (Ásmundarsonar) of Bræðratungur. Children: Árni of Skúmsstaðir, a lawyer; Sigríður who married first Oddur Jónsson, then Björn Ólafsson; Ingibjörg who married Rev. Ólafur Gíslason of Arnarbælur; Hallgerður who married Pórður Ólafsson of Búrfell.

Contents of the manuscript


Orthography, Palæography and Morphology

I Vowels

/á/ This is most often written as a, and occasionally as ä; matte (1r.7), náme (1r.19), ogai (2r.13).

/e/ Diphthongisation occurs, as noted in einginn (1v.4), geingur (2r.20), leinge (2v.5).

/é/ This is written as ie; hiet (1r.5).

/i/ /í/ Both of these letters, and /y/ /ý/, may appear as ý, y or i; wngariaRýke (1r.5), týma (1r.7), uite (1r.15), ýfer (1v.14), syna (2v.9). The preposition /í/ usually appears as j (the same character as /j/), and this can also occur in initial /í/; þrottum (1v.6). Note also Njkulas (2r.6). Final /í/ or frí/ are usually written as e or er; fracklande (1r.6), stolpe (1v.11), midre (1v.11), froder (1r.4), agiæter (1v.4), mikler (1v.21). Note also giordest (1r.16).

/ó/ This is shown without an accent; ofundsamt (1r.26), ovinsæler (1v.22), kongsdotter (2v.24).

/u/ Both /u/ and /v/ are written as u in both initial and medial positions; unga (1r.8), huor (1r.7), uar (1r.8), Faustus (1r.5). The exceptions to this are WngariaRýke (1r.5), Vngaria (1v.27).
This appears without an accent: *Nu* (1v.27), *þu* (2r.13).

/ý/ /ý/ See /i/ /i/.

/ð/ This appears as *d* throughout.

/g/ Palatalisation is represented by *agiæter* (1v.4), *vængiumum* (2v.19), but note *Gersemar* (2v.11).

/k/ Palatalisation occurs, as in *kienna* (1r.18), *kiemur* (2r.19). Final /k/ is shown as in *eg* (2r.21). /ekki/ appears as either *eige* (2r.20) or *ecki* (2r.22).

/l/ This is doubled before dentals; *milldastur* (1r.24).

/r/ /rl/ is assimilated to /ll/; *jaller* (1v.20).

/v/ See /u/.

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**AM 585c, 4to**

20.3 x 16 cm. 29 pages. Written 1691.

**History**

Written after the end of the saga on p. 19r is: ‘Jon Thordarsson / m.e.h.’ Pagination follows on from AM 585b. This ms. has now been returned to Árnagarður in Reykjavík.

**Additional notes upon inspection**

Written on the bottom of page 144: ‘Anno 1692’. Table of contents may be found in AM 585a. Written on the same page with the table of contents: ‘ur bok er eg feck af Markusu Bergssyne, og tok i sundur’.

**Biographical details**

**Markús Bergsson:** (1688-1741) District judge. Parents (unmarried): Berg Benediktsson of Hjalli, a lawyer, and Guðrún Markús dóttir (Bjamason) of Stokkseyri. He grew up in Gegnishólur with his mother. He became a district judge in Ísafjarðarsýsla 1710, gained a full appointment in the district from Páll Beyer 1711 which he held until his death. He was respected as a governor. A *þing-* and judgement
book of his is in the Pjóðskalasafn. Wife (1711): Elín Hjaltadóttir (Porsteinsson) of
Vatnsfjörður. Hjalti’s picture of Markús is in the Pjóðminjasafn. Children: Eggert, who
went overseas; Bjarni, a scholar; Björn, a lawyer; Sigurður; Bergur; Hjalti, a priest in
Önundarfjörður; Ingibjörg, who married Magnús Teitsson, a priest, of Vatnsfjörður; Elís,
who lived with Sigurður Sigurðsson in Önundarfjörður.

Contents of the manuscript

1) Gib. 2) Nsl. [124-44]

Orthography, Palæography and Morphology

I Vowels

/á/ This is usually written á; sá (124.1), rádit (124.1).

/e/ Diphthongisation is shown by einginn (125.25)

/é/ This can appear as e or ie; femilldur (124.16), hiet (124.18).

/i/ /i/ These, and /y/, /ý/ are written variously as in: rykr (124.20),
lytelatr (124.16), yfer (124.12), týma (124.3). Final /i/ is often written as
both e and i: hafe (124.1), atti (124.5). The pronoun /i/ and initial /i/ are
usually written j: j paris (124.2), jþröttinum (124.24).

/ó/ Usually this appears as in sannfröder (124.1), but is also written
as in stood (125.6).

/u/ Both /u/ and /v/ appear in initial position as v; vnga (124.4), var
(124.3), and in medial position as u; faustus (124.2), jaunframt (124.14).
/u/ is occasionally identified with a diacritical mark, as u; hlute (124.14).
The nominative ending /u/ is usually written ur; kongur (124.1), but also
as r, sterkr (124.9).

/ö/ This is usually written as σ; ollu (124.13).

II Consonants

/ð/ This is written as d throughout.

/g/ Palatalisation is witnessed by agiæter (124.22).

/j/ This is written as j in initial position; jarl (124.10), and as i in
medial position; mi ðg (124.8).

/k/ Palatalisation is represented by kienna (124.11). This often
appears in initial position as q; quenpride (124.24).

/l/ /l/ is usually doubled before dentals; alldri (124.4).
/r/  /jarl/ is often written as jall (124.15).
/n/  See /u/.

Papp. no. 31, 4to (Stockholm)

17 x 13.5 cm. 32 pages. One hand. Written in the second half of the seventeenth century. In the hand of Jón Eggertsson, who brought the ms. to Sweden.

Additional notes upon inspection (of photograph)

Ms. in good condition; clear handwriting.

Biographical details

Jón Eggertsson: (c.1643-1689) Monastery steward. Parents: Eggert Jónsson of Ökri, a lawyer and Steinunn Þorvaldsdóttir (Jónsson) of Tungusveit. He did not attend school, but learned Latin first at home, and then abroad. He joined the monastery at Möðruvellir 1665, but had left it by 1667 and went abroad in 1668. Bishop Gísli later resorted to arbitration to settle the matter of some monastery money which Jón had obtained. Jón returned, then went abroad again 1679-80, and 1680-82. His departure on a Dutch ship in 1683 was apparently without a particular destination. He was taken into custody (the charges are stated) in Copenhagen, then escaped in 1687. A land case was brought against him at the 1684-5 Alþingi, although he was abroad. There are some writings of his in Danish (e.g. in Lbs. 1437, 4to), and he collected some Icelandic writings which he took away with him in 1683. It was said that a Swedish diplomat in Copenhagen helped to release him from custody there. After this, he never returned to Iceland. From Copenhagen, he went to Sweden in 1689 with his manuscripts. Wife: Sigríður Magnúsdóttir (Jónsson) of Sjávarborg. Surviving son: Eggert.

Contents of the manuscript

1) Nsl. [1r-12v, 15 ch.] 2) Nit. 3) Dín. 4) Plac.

Orthography, Palæography and Morphology

/á/  This may appear as a or ä; sa (1r.1), ä (1r.3), a (1r.4), atti (1r.5), ágiætu (1r.6).
/c/  Diphthongisation is witnessed by einginn (1v.4).
/é/  This appears as ie; hiet (1r.2), sier (1r.5).
_/\ /\ y,  ý or i may represent these characters and /ý/, /ý/; fýrer (1r.2), tyma (1r.2), slýkur (1r.15), synum (1r.4), þýngz (2r.5). The preposition /í/ appears as in j (1r.2), and initial /í/ can appear as in jdrum (3r.2). Final /í/ or /ir/ usually appear as e or er; hafe (1r.2), þesse (1r.3), froder (1r.1), fýrer (1r.2).

/ó/ This is most often written as oo; hooftsamur (1r.3), goodgiarn (1r.4), but note froder (1r.1).

/ú/ /ú/ These and /v/ are normally written w in initial position; wnga (1r.4), wmm (1r.4), war (1r.3), wida (1r.4), but may be written as sidugur (1r.3) or kuœnast (2r.13). It usually appears in medial position as u', with a diacritical mark to identify the vowel /u/; sterku'r (1r.9).

/ý/ /ý/ See /i/ /í/.

/ö/ This is written as o, ð or ð; miog (1r.10), sógur (1r.5), mióg (1r.20), sógur (1r.22).

II Consonants

/ð/ This is written as d throughout.

/f/ This is often doubled; hooftsamur (1r.3), aff (1r.6).

/g/ Palatalisation is witnessed by ágiætu (1r.6).

/k/ Palatalisation is witnessed by kiemur (1r.5). Long /k/ is usually shown as ck; ockart (3v.6). /ekki/ is usually written ecki (2r.19), but note eigi (4v.30).

/l/ This is doubled before dentals; milldastur (1r.18), skallt (2r.22).

/r/ /rl/ is assimilated to /ll/; jaller (1r.11).

/s/ This is sometimes doubled, usually with the character β; Nikulaβ (1r.12), kongβdotter (1v.15). That this character represents /ss/ is witnessed by þeβu (1r.17).

/v/ See /u/ /ú/.
17.3 x 13.3 cm. 177 pages. One hand. Written c. 1730-40.

History

Written on p. 33: ‘Anno 1731. Dag 9 Februarij’. This ms. was given to the library by Jón Faktor Gunnarsson in Keflavík, and the ms. probably came from Suðurnes. (This is the provenance suggested by the Lbs. catalogue.)

Additional notes upon inspection

Smudging on some pages and mending on some corners obscures writing on occasion, though the hand is clear and easily read. Right-hand margins marked with (a now faint) pen-line.

Contents of the manuscript

1) Nit. 2) Pjal-J. 3) Hról. G. 4) Dín. 5) Blóm. 6) Nsl. [126r-44v, 20ch.]
7) Sig. Ing. 8) Greif. 9) Hdk. n.

Orthography, Palæography and Morphology

I Vowels

/á/ This is written as á; mätte (126r.5).
/é/ This appears as ie; sier (126r.8).
/i/ /í/ These, and /ý/, /ý/, are written variously as týma (126r.6), mikell (126r.13), latinu (126r.17), ýfer (126r.18), lyteltr (126v.3). Final /í/ appears as e; fracklande (126r.4), skrifade (126r.5). The preposition /í/, and initial /i/ are written as both i and j; j Paris (126r.4), j stuttu (126r.18), jprotton (126v.4).
/ó/ This appears as ö; för (126r.7).
/u/ This is written as u in all positions; unga (126r.7), sôgu (126r.3). A diacritical mark is often used to identify the vowel /u/, as in sôgu'. The nominative ending is usually written as ur; vitur (126r.6), gôdur (126r.20), but appears frequently as r; sôgr (126r.8), sterkr (126r.13).
/á/ This is not distinguished from u; hun (126r.9) is typical.
/ö/ This appears as in sôgu' (126r.7).
II Consonants

/ð/ This appears as d throughout.

/g/ Palatalisation is represented by Agiætu (126r.9).

/j/ This appears as j in initial position, and i in medial position; jall (126r.14), godgiarn (126r.6).

/h/ Note um Rjöd (127r.3) for /um hríð/.

/k/ Palatalisation is witnessed by kiemur (126r.8). Long k is usually written ck; fracklande (126r.4), but note Nichulaus (126r.10).

/l/ This is doubled before dentals; alldre (126r.7).

/n/ /nn/ often appears as rn; værn (126r.10), eirn (126r.12).

/r/ /jall/ is written either as in jall (126r.14) or Jarlz (127r.16).

/s/ The genitive is sometimes written as in Jarlz (127r.3).

Rask 32

19.5 x 15.7 sm. 222 pages (444 sides). Three hands. Written in the second half of the eighteenth century. Most of the ms. is in the hand of Ólafur Gíslason, the remainder is in the hand of Gisli Jónsson.

History

At the end of the manuscript Rasmus Rask has written that the first hand is that of Benedict Bogason of Staðarfell; and the rest is mostly in the hand of Ólafur Gíslason, priest in Saurbær in Dalasýsla, but the small hand in Amb. is that of his father, Gísli, priest at the same place.

Additional notes upon inspection

The former binding is tooled leather over wood. On the inside of this is written in Kállund’s hand: ‘Lædesbind fra et islandsk saga – Haandskrift skr. i 18 Aarh.s. 2. Halvdel med besks. Binsfoder’. The flyleaves are taken from saga mss. On the back flyleaf is written: ‘Benedict Bogason at þeza bok Bued riettu’. Re-bound with cloth over end-boards. Inside this new binding is written: ‘þessa bök hef eg upp bundud ad nýu Jon Johnsson Asgarde’. Edges of pages were trimmed when it was rebound; starting c. 2/3
of the way through the ms., the risers and suspension marks of the top line have been cut through. Fls. 1 & 2 are in Benedikt Bogason’s hand. On the first page is written: ‘herra Benedict Bogason á Stadarfelle á Bókina og hefi skrifuf’, then ‘her Bene’, then ‘herra Benedict Boga Sternolfsson á Stadar Hier first fellina Bökena’ and written in after this is: ‘en hefur nú gefid hans R. Rask’. Also written on this page is ‘Halldóra’, probably Benedikt’s daughter (see below).

Biographical details

**Benedikt Bogason:** (1749-1819) Farmer, scholar. Parents: Bogi Benediktsson of Hrappsey and Prúður Bjarnadóttir (Pétursson) of Skarður. Born in Hrappsey, went to school at Hjarðarholt, under the priests Gunnar Pálsson and Benedikt Pálsson. He entered Skálholtsskóli in 1765 and graduated with distinction in 1770. He moved to Staðarfell in 1772, where he stayed for the remainder of his life. In 1784 he rejected an offer from the bishop to assume control over Hjarðaholt. He was well respected, and was considered to be a learned man in theology, history and literature. He collected works about Danish kings and about the settling of the north. Wife: Hildur Magnúsdóttir of Höskuldsstaðir. Surviving children: Bogi of Staðarfell, a scholar; Halldóra who married Guðmundur Scheving.

**Ólafur Gíslason (Mála-Ólafur):** (1727-1801) Priest. Parents: Gísli Jónsson of Saurbæjarþing, a priest, and Anna Sofía Lárusdóttir (Gottrup). He graduated from Hólaskóli 1748, after which he lived in Grunnasundsnes. He was ordained in 1756. In 1765 he went abroad, and began to function as a church advisor. He lived in Hvítadalur from 1770, and then in Hallbjarnarey from 1799. He was considered to be overbearing in later life. Wife: Kristín Jónsdóttir. Surviving children: Jón of Búðardalur, a scholar; Jóhann; Sigríður; Halldóra who lived with Halldór, priest of Trölatungur; Anna Sofía who became a vagrant; Sigurður (illegitimate), priest in Miðdalur.

Contents of the manuscript

Orthography, Palæography and Morphology

I Vowels

/á/  This normally appears as ä; ä (35v.1), mätte (35v.3), but also note ða (35v.10).

/é/  In the case of /hét/, this is written e; het (35v.1, 35v.5, et passim). Otherwise it is written ie; fiemilldur (35v.13).

/i/ /ý/  Usually the accented characters /í/ and /ý/ are written as y or ï; lýtelátur (35v.14), mînum (37r.36), but note for the preposition í; i paris (35v.1). Initial í/ is written as: ípróttum (35v.20). The unaccented characters are usually written as i or y; yfer (35v.10), þinge (36r.6), but note þingz (36r.6). Final í/ is normally written e; leikare (35r.1).

/ó/  This is usually written ö; samnfröder (35r.2), but note tók (35v.9).

/u/  Occasionally this is distinguished with a diacritical mark as ú; sogu' (35v.1). A u, (distinct from v), is shown in both initial and medial positions; um (35v.3).

II Consonants

/ð/  This is written as d throughout.

/g/  Palatalisation is witnessed by agiæter (35v.27).

/k/  On occasion this is written ch; Nichulase (35r.1, 35v.5). It may also be written c in foreign borrowings; claustur (42r.13). In initial position, it is usually written q; qveænest (36r.16).

/l/  This is doubled before dentals; alldre (35v.6).

/r/  /jarl/ is written as jall (35v.8).

/s/  The double letter is written þ; viðe (38v.7). The genitive ending is usually written z; hanz (35v.35).

/v/  This is distinguished from u, and is written v in initial and medial positions; var (35v.2), qvennprÿde (35v.20).
EDITORIAL PRINCIPLES

Sixty copies of *Nsl.* are known to exist. Such a number dictates against preparing an edition of the saga based on a full collation of all extant manuscripts. Although Glauser states that questions of intertextuality can be addressed only when account is taken of the whole manuscript tradition, it is impracticable (and perhaps undesirable) to list the variations of sixty manuscripts in a single edition. Account has been taken of the full textual tradition and transmission, in that all of the manuscripts listed in the preceding pages have been consulted (with the exception of one in private ownership) and their texts compared. The great majority of the manuscripts have been examined at first hand; four have been consulted via photographs and photocopies, and these have been annotated accordingly in the manuscript lists.

When speaking of Middle English romances, Fellows notes that it is often inappropriate to construct a manuscript stemma. She finds that romance differs from classical texts in: i) the ‘absence of the concept of a “correct text”’, and ii) the absence, or at least limited relevance, of ‘the concept of error’. Reynolds and Wilson explain that

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2 Fellows believes that formulating a stemma ‘is not a method which can be applied appropriately, if at all, in situations where it is apparent that a high proportion of the documentary evidence has been lost or, particularly, where it is clear that the testimonial value of what has survived has been obscured by textual contamination and conflation – in short, recension cannot appropriately be applied to a great many Middle English texts, and it cannot be applied perhaps to the majority of medieval romances, not just in English.’ (‘Editing Middle English Romances’, 6). See also Jorgensen, ‘Producing the Best Text Edition’, 334-5. Pearsall cites the Manly-Rickert edition of *The Canterbury Tales* (1940) when he refers to the practice of compiling a stemma as a ‘doomed dinosaur’ (Pearsall, ‘Authorial Revision in Some Late-Medieval English Texts’, p. 39). See also the introduction in Kane, *Piers Plowman*.

3 Fellows, 7.

4 Fellows, 7.
in some cases there is an open tradition, making it a fallacy to assume that 'all surviving manuscripts can be traced back to a single archetype.' This concept of an open tradition may be defined in Wolf's terms: that Old Norse has a continuous tradition in that sagas are living records which change and develop, even up to the present day. Jorgensen finds that 'a quest for the urtext' of an Old Norse work is 'often unsatisfactory'.

_Nsl._ is one work which enjoys such an open tradition. Two manuscripts have been dated (by those who compiled the relevant library catalogues) to the first half of the seventeenth century. These are AM 568, 4to and Papp, no. 1, fol. (Stockholm). The first is a damaged representation of the long redaction of the saga. The latter is a well-preserved example of the short redaction. There is therefore no single, early original _Nsl._ which can be identified from the extant manuscripts. An examination of the manuscripts reveals that the long version is represented in approximately twice as many cases as the short version, and therefore seems to have enjoyed a wider circulation. The version contained in the popular printed copies of _Nsl._ in 1888 (Winnipeg) and 1912 (Sigurður Kristjánsson, Reykjavík) does not follow either redaction faithfully, but it is

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5 Reynolds and Wilson, _Scribes and Scholars_, 214. Moffat mentions that Sisam's notion of 'original' manuscripts for Old English is outdated (Moffat, 'Anglo-Saxon Scribes and Old English Verse', 806; Sisam, _Studies in the History of Old English Literature_, 30). Moffat concludes that Anglo-Saxon works were probably 'composite texts' of two or more minds (Moffat, 826).

6 Wolf, 'Old Norse-New Philology', 339.

7 Jorgensen, 'Producing the Best Text Edition', 332.

8 An attempt to impose more exactitude on the dating of these manuscripts through linguistic analysis could easily lead the editor astray. Jónas Kristjánsson compares the _Oldest Saga_ and the _Legendary Saga_ of St. Ólafr, and finds that 'it is hopeless to try to use language and style for precise dating' since writers may insert many archaisms to make a text appear older that it truly is ('The Legendary Saga', 282).
clearly a variation of the long redaction. As the manuscripts become more numerous down the centuries, both the number and range of variations increase.

The richness of material which Nsl. has bequeathed to the twentieth century demands some editorial judgements before a text of any version can be presented. The oldest manuscript may not represent the oldest version of the saga, as a medieval copyist could alter extensively, and a reformation copyist might reproduce his original faithfully. To offer the reader several variant texts at once would lead to confusion; and would produce little more than a number of unedited transcriptions. If one has rejected the possibility of an 'original' Nsl., and does not wish to print several manuscripts in full, the editorial method of selecting a 'best text' will appear to be the most prudent choice. The relative merits and drawbacks of producing a 'best text' edition of Old Norse texts are addressed in a recent discussion in Scandinavian Studies (1993). Wolf has labelled the 'best text' method 'utopian', but has also accepted it as the most reasonable.

We have already seen that the two oldest manuscripts may not be judged to be the best text. AM 568, 4to has sustained too much damage to allow a full reading. One could attempt to edit this manuscript, and supply readings from another manuscript in

9 Sagan af Nikulds konungi leikara, Reykjavík. The Reykjavík volume is a direct copy of the Winnipeg version in all but the finer points of orthography. This variation places slightly more emphasis on the continental motifs and features in Nsl. than do the two redactions addressed here.

10 Kalinke, 'Scribes, Editors and the Riddarasögur', 44-5. See also Reynolds and Wilson, 217-8.

11 Wolf, 'Old Norse-New Philology', 342-3. 'The illusion is that such a plethora of texts speaks in some way to the culture or at least the particular moment of scribal transmission. At the same moment, however, the text under scrutiny ceases to to exist as text: the "Elucidarius" becomes the "Elucidarii", and the reader with a single gaze becomes a Hydra, drawing in at one moment texts that span nearly three centuries, and blinking away both questions of transmission and cultural milieu.' (343).

12 Wolf, 'Old Norse-New Philology'; Jorgensen, 'Producing'.

those places where the pages of AM 568 have been torn, but such a process would produce a composite text that may never actually have existed in a manuscript. The Stockholm folio represents a redaction which was less widely known than the redaction in AM 568. Its value should not be underemphasised since this manuscript represents what I believe to be the best text of the short redaction. However, the Stockholm folio cannot be the best text of the most circulated, longer version of Nsl. Nks. 331, 8vo is a well-preserved copy, dating to the second half of the seventeenth century, which represents the longer redaction. It is close to AM 568 throughout most of the saga, and therefore does not vary significantly from the example of Nsl. which predates it. Consequently I have judged Nks. 331, 8vo to be the best text of the saga, and it will therefore feature as the main text to be edited. However, since the Stockholm folio offers an important variant to the saga, it is presented in full in Appendix A for reference and comparison.\footnote{Pearsall notes disapprovingly that editors ‘do not like texts in layers’, and that they will often ‘reintegrate’ texts in order ‘crystallise’ the work into a ‘publication’ (Pearsall, 43). Including both redactions of Nsl. is therefore not a ‘confession of defeat’ (Pearsall, 47) after an attempt to establish a single text, but is rather an acknowledgement that this saga developed, in different versions, over time. Jacobs emphasises that an editor is justified in printing two versions, particularly ‘where there is evidence of ... redaction’ (Jacobs, ‘Regression to the Commonplace in Some Vernacular Textual Traditions’, 69).}

The following manuscripts have been collated and used in the preparation of the edition. Variants from these manuscripts are recorded in the textual apparatus:

A: AM 568, 4to
B: Nks. 331, 8vo (this is the base text, noted as MS in the apparatus)
C: AM 585C, 4to
D: Papp. no. 31, 4to (Stockholm)
E: Lbs. 644, 4to
F: Rask 32

The text of the short redaction, which is found in Appendix A, follows Papp. no. 1, fol. (Stockholm).

The textual apparatus indicates precisely which portion of text is being compared to other manuscripts. On page 1:
sannfröder] A: sannliga fröðir D: sanninda fróðir
indicates that sannliga fröðir or sanninda fróðir occupy the place of sannfröder in the text. Similarly,
enn søgn ... týma] D: í þann tíma er þessi saga fanst á Frakklandi
indicates that the entire phrase in the text is replaced by the alternate phrase in D. This practice will avoid any confusion about the length or position of each variation listed.15
In several places, words or phrases in the text which do not appear in a given manuscript will be noted as 'omitted' in the textual apparatus. This is not to suggest that a scribe has necessarily been less than diligent in copying the material before him, or that he would have necessarily copied from the manuscript being edited here. Rather, it serves as a concise way to indicate those instances where manuscripts do not include a word which appears elsewhere.16

The text itself appears here with the orthography of the scribe. This method avoids the possibility of normalising the text to the orthographical conventions of a century other than that in which it was written17 – and as the time of writing has yet to be determined, this is of paramount importance. In addition, this method preserves linguistic evidence of both the scribe of Nks. 331 and Nsl.18 All suspensions and abbreviations have been expanded in accordance with scribal practice (see entry on Nks. 331, 8vo above, 40-4). Most of the punctuation which appears in the text has been added, and the sometimes inconsistent spacing between words has been normalised in order to allow clear identification of words (see above, 45). Emendation has been kept

15 Kalinke addresses the importance of providing variants – and also of identifying redactions – in order to facilitate accurate criticism ('Scribes, Editors', 47-9).
16 Greg emphasises that in cases of omissions or additions, the full context should be given (The Calculus of Variants, 17).
17 Wolf, 'Review of Valla-Ljóts saga', 28. Murphy is representative of opponents to this practice, and is categorical in his demand for normalised editions of Chaucer. ('On the Making of an Edition of the Canterbury Tales; 49).
18 Robinson points out that every copy of a poem (in the context of Old English) 'was an individual artistic performance' (The Editing of Old English, 38).
to a minimum, and is noted in the apparatus. Difficult phrases have not been emended, but rather have been noted in either the glossary or the commentary.

In order to keep the textual apparatus manageable, the variations listed will not include alternate declensions or conjugations of the same word (except where a manuscript is being quoted for a longer phrase). By extension, this practice will apply to eigi/ei (Cleasby-Vigfússon notes ei as a contraction of eigi) and þvíð/því (where these represent the same meaning of 'because'/'since'). Compound words, including words with the enclitic article, will be shown as variations, as they are properly different (or additional) lexical items.

Normalised spelling has been used to list the variant readings. To do otherwise would either create a proliferation of 'variations' which are, in fact, identical readings; or would potentially assign the particular morphology of one scribe to one or more others. Therefore various forms of a single word such as riki, ríki or rãke would all appear under ríki.

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19 For example, allrœskre has replaced the manuscript reading of kallrœskre, since the latter obscures the word, and creates unnecessary difficulty for one wishing to consult a dictionary (78.7).

20 Fellows, 15: 'conjectural emendation of the text, however brilliant, may well obscure the nature of the problem while appearing to solve it.' Kane also points out that emendation cannot be absolutely certain since it involves individual judgement on the part of the editor ('Conjectural Emendation', 215-6).

21 Greg notes that minute collation increases the record of non-evidential variants (18). Differences in case or conjugation may carry linguistic evidence in connection with a particular scribe, but this type of variation does not produce an effect upon the text.
suo seýgja sannfröder menn og meýstarar ad så kongur hafe rädid firer
ýngaria er Faustus hiet. enn søgn þessa fann herra biarne j párýs á Fraclande.
sýdann skrifadi huer sem mätti j sýnú lýki j þann týma.* hann var sidugur og
höfsamur, vitur og göðgiarn. og á hinum ýnga alldre sýnum för hann výda vm
heým, og vann mýrg stórvirke. kiemur hann vid margar søgur. hann átti sier
drottnýng. hun var af ágíætu kine. er hun ei nefnd. þau áttu son er nichulás hiet.
hann var værn madur og þotti vel hæfur til hófdýngia, og var honum spád þess af
fram sýnum mýnnum þegar á ýnga alldre.* einn sá madur var med konge er}

2-3: enn søgn ... týma] D: í þann tíma er þessi saga fanst á Frakklandi

F: in brackets

3-4: sidugur og höfsamur] E: siðsamur
5: heým] ACD: heiminn
6: er hun ei] CF: og er hún ei E: enn ei er hún
7: þess] D: það
8: alldre.] MS: alldre, einn sá madur var] C: einn maður var sá
konge] AD: konginum
suyvare hiet. hann var mikill madur og sterkur, og hinn meste spekýngur ad vite. hann var miðg gamall er saga þessi gjördist. hann var jall ad nafnbötum og hafdi eigi rýke þá til förráda, og var hann jafnann med konge. enn þá nichulás var .5.* vetra þá tök jallenn ad kenna honum Látýnu stafrö. og var hann ad náme .xv.* vetur. og flýótu mál eýfer ad fara þá var hann so mikill spekýngur, ad eýnginn var slýkur j ðollu vngaria. hann var gödur riddare, og reýd manna best j turniment. og á alla hlute var hann vel mentadur. enn jafnframt ðóru náme er

1-2: hann var mikill ... þessi gjördist] C: reverses sentences
2: hann var jall] A: jarl var hann
2-3: og hafdi] D: hann hafði
   D: því hann var þá F: og hafði hann
4: .5.] MS: shows both full stops vetra] D: vetra gamall
   ad kenna] E: til að kenna Látýnu stafrö] D: Látínu
5: .xv.] MS: xv. flýótu] AD: skjótu E: í stuttu
7: turniment.] A: turniment. var og klerkur göður
   D: turniment, hann var og klerkur göður hlute var hann] A: hluti ðóru] AD: þessi
jall kiendi honum, lærdi hann kuklaraskap og fornfræde. hann var fiemilldur og lýttiltur vid sýna vndermenn. og valla var sá hlutur ad honum mætti finna. og af þessu var honum miøg ofundsamt. og var hann þuý kalladur nichulás leykare.*

nu výkur sogunne til miklagardz.* valldimar hiet §kongur er þar ried firer.* hann var rýkur og výlandur suo ad .xx.* kongar þónudu honum. hann stýrde gullborg. hann var rýkur miøg og vel christinn og ðoll lónd firer nordann gricklandz haf. hann átti sier drottnýngu og vid henne döttur sýna er dorma hiet. hun var harla væn og kurteýs. og hafa ágiæter meýstarar sagt ad eýnginn kona mundi vera værne edur jafn væn henne, og eýnginn mundi vid hana jafnast ad

4: miklagardz.] MS: miklagardz,
4-5: nu výkur ... firer.] C: Valdimar hét kongur er réð fyrir Miklagardí. valldimar ... firer.] E: í þann tíma, var sá kongur þar er Valdimar hét
5: firer.] MS: firer, rýkur og výlandur] D: viðlendur og mjög ríkur .xx.] MS: shows both full stops
5-6: hann stýrde ... christinn] F: hann var vel Kristinn, hann stýrði Gullborg
6: gullborg] D: eini gullborg rýkur ... christinn] D: Kristinn
8: eýnginn kona] C: engi mundi
9: jafn væn] A: jafn vera ... mundi] E: omitted vera ... jafnast] D: við hana jafnast, edur jafn væn henni
kuennprýde og jbröttum. og er hun var fulltýda ad alldre var hun hinn mesti spekýnkgur ad vite. til hennar vøldust jüngfrur og rýkra manna dætur henne til þjónustu, og númu af henne mørð hæverssk heýt. hun var allra kuenna kurteýsust. hön átti herbergi j hæsta turne borgarennar. mætti þar hueri vtann til ad ganga. var þad med miklum meýstaradóm gjört so ad stölpi eirn stöð j midre høllenne, og var hann holur jinnann, og gjør med pýlærum og standande vmhuerfiss stølpenn, þar var sterk hurd firer last. vpp af stølpnum var eýrn turn harla hár. og øll hird vř stadnum mætti siá vř þuý lópte er dorma sat j. hennar bádu mæger kongar og kongasiner ægiæter. og feýngu aller sneýpu, og voru sumer drepner enn sumer flyðu. og var þann týma mikill ökirleýkur j landinu.*

2: ad vite. til hennar] A: að viti enn til hennar D: enn til hennar

rýkra ... henne] E: dætur ríkra manna

3: hæversk heýt] F: hæversku E: hæverskleg heit

4: hueri] A: einginn

5: til ad] E: til so ad stólpi] CF: stólpi

6: og var hann) AD: var hann E: og var og standande] CDEF: standandi


7-8: vpp af ... hár] F: omitted

8: og øll hird vř] AD: og yfir øll herbergi í C: alla hirð í E: so að øll hús úr

F: øll hirð í dorma] D: Dorma kongsdóttir

9: kongasiner ægiæter] CD: kongasinir

sneýpu, og] AD: sneypu og svívirding E: sneypu

tueýr brædur eru nefnder til søgunnar. heit annar birger annar
Römallduz. og voru jallar ad nafnbót, og vördu land firer valldimar kong.
mikler menn og sterker og mestu fullhugar,* þeýr menn voru miøg övinsælar og
miøg margkunnugier af kuklaraskap. enn þo høsfdu þeýr mikla vináttu af konge.
föru þeýr huert sumar j 4 hernad, og øfludu konge fiår med miklum skipastöle.
stöd cingenn skiepna firer þeým firer hardfeýngiss saker og kuklaradôms. enn
hielldu heým ad hauste.*

nu výkur søgunne aptur j vngaria. er þad first ad fástus kongur tók mikla
sött og miøg hætta, og suo sem ad hanz lýfe tók ad þreyngia, og giðrist

1: tueýr brædur] AD: brædur tveir birger annar] F: Birgir enn annar
valldimar kong] E: Valdimar
3: mestu] AD: hinir mestu fullhugar,] MS: shows comma
menn voru miøg] AD: voru menn F: voru mjøg
3-4: og miøg] A: verandi mjøg D: verandi
4: af konge] D: af konginum
7: hauste.] MS: shows single full stop, no paragraph break E: haustu til kongs
8-9: kongur ... sött] AD: kongur tók sött mikla C: tók sött mikla
giðrist] AD: kongur giðrist CE: hann giðrist
bannvænn. liet hann kalla til sýn skuívara jall og adra dýra ræðgiafa, og skipade til þeyrra hluta er hann vildde vera láta. beýdde hann first alla menn ad stirkia nichulás son sinn til rýkiss eptur sig. enn fal hann þó first a hendur jalle föstra hanz. og er kongur hafði skipad til allra hluta, andadist hann. og var hanz útferð gisr med allre virdýng. var kongur miðg harmdaude. þötti mönnum þad vera hinn mestí skade. enn þessu næst lætur jall þýngs kuedia. og a þúþ þýnge var nichulás kongz nafn giefid, og suared allt landid. og med þúþad kongur var vngur, þá hafði jall alla valldstiðrorn med honum og ræðagiðrør, og skipade kongz málum. og med þúþ nichulás kongur var vngur og bernskur þá för hann enn med leykaraskap. og þötti landzmönnum þad miðg j möte. og för suo fram vm

1: dýra] AD: sinna
2: er hann] AC: sem hann
4-5: hanz útferð gisr] E: gjör hanz útferð
5-6: mönnum ... hinn] A: þeim það vera hinn D: mönnum það F: að honum hinn þötti ... enn] E: omitted
hrýd.* þad var einu sinne ad þeyr töludust vid nikulás og jall. þá mællte jall
miðg er mier þad j möte skape ad þu plagar suo mikla leyka. væri þad mitt rød
helldur ad þu legder af þetta sidferde er þu hefur ádur haft. og taker vpp
konglega skipun og athæfe. edur kiemur þier eigi j hug ad kuanast, og fá þier
drotnýngarfne, enn sitia ei hier sem jómfru til kosta. og þiki mier von ad
eýginn æfinntyr mune af þier fara ef þu skallt hier j vngaria til elle byda.
nichulás kongur suarar lýtt hef eg huxad þetta mál, ad eg munc þegar kuanast.
og kiemur hier fram hinn forne ordzkuidur: ad eg vil eigi eýga þa sem geýngur,
enn sú vill mig eigi sem rydur.* 'nenn e og eigi ad bidia þeyirra kuenna sem
hier eru nälaægar, þúý mier þiki þær eigi so mikilz hättar sem mier sömer. enn

1: hryd.] MS: shows full stop ad þeyr] C: þeir

nikulás] ACDEF: Nikulás kongur

2: leýka] ACD: ogái

4: skipun og athæfe] A: skikk og athæfi C: skipun eður athæfi D: skipun


5: sitia ei] E: sitja

6: til elle] AD: eðl

7: huxad þetta mál] D: þetta mál huxað eg mune] C: eg

8: eigi eýga] ADF: ekki

8-9: ad eg vil ... sem rydur.] MS: shows a set of brackets around each of the
two phrases


10: þær eigi so mikilz] E: ekki mikils sem] E: so sem
med þuþad þu hefur vm slýk hlute talad vid mig, þá vil eg vita huar su
kongzdötter er sem þu villt mier til výsa, þuþad eg vil øllum þýnum rädum fram
filgia huert sem mier geýngur þad vel edur jilla.* jall mælże vm hef eg huxad
huert þu skállt leÝta.* valldimar heÝter kongur er rædur firer miklagarde. harla
rýkur, hann á sier döttur eÝna er dorma heÝter. hun er harla fegur og kurteýs, og
hinn ágiætasti kuennkostur, og ei veÝt eg þá konu er mier þíker henne á spordi.
nichulás kongur suarar þar er su kona nefnd er mier þíker ei audvellt ad sækia
þuþad hun er margkunnug. eda hefur þu eigi friett ad þessi kongzdötter vill
önguann mann eÝga. og marger kongasiner hafa hennar bedid. hafa þeýr af
hennie feýngid hina mestu sneýpu enn sumer dauda. kun eg þuþ eigi ad bidia

1: talad vid mig] E: við mig talad
3: jlla.] MS: shows full stop hef eg] D: hefi
4: leÝta.] MS: shows full stop AD: til fara
4-5: harla rýkur] AD: hann er harla ríkur E: omitted
   mier þíkir henne] E: henni megi spordi] ACDEF: sporði standa
7: nichulás kongur] F: Nikulás
8: þuþad] F: til
9: kongasiner] C: kongar og kongasinir D: kongar
   hennar bedid] AE: hennar beðið og CD: beðið hennar
hennar. jall mælt frad er ökonglegt ad torvellda firer sier. allt mundi ei
merkilegur kongur pikia ef þu villt ci ad hafast. og átaldi jafnlega kongenn.
nichulás kongur mælte med þu þu eggiar þessa so fast þa vil eg med òllu til
fara, og bidia hennar ella liggia daudur. þa vil eg ad þu farer þessa sendisfør, og
bidier dorma til handa mier, og vit huersu þad vegnar. jall játade ferðinne.

skilia þeyr tal sitt og litlu sỳdar býr jall ferd sỳna vr þngarialande. hann hafdi eitt
skip harla mikid og skrautlegt. liet hann þad búa gulle og giersemum. hann hafdi
vaska dreyngi og þruða,* og hæferska, og vandade sem mest sitt fóruncýte. enn
er bir gaf lietu þeyr j haf vnz þeyr komu ad miklagarde. og med þu þu valldimar

1: þad er ökonglegt] A: slíkt er litilmannlignet D: slíkt er ökongligt
2: ei ad] ADE: ekkert að F: ei þetta að
3: med òllu] A: òllu
þa vil] C: vil eg ad þu] A: eg og að þu E: eg áttu F: eg þu
þngarialande] D: Ungaria E: landi
8: og þruða,] MS: shows comma D: þúða og hæferska] E: omitted
mest] DF: best
EF: og sigla uns þeir kómu þu þu valldimar] E: því
kongur sá so ei suo skrautlegt skip sigla á stólpasund, þá liet hann vpp lúka
jarnhurd. lentu þéyr jnn j godre þöfn. og ganga af skipi reýsandi syðann eitt 145r
langtialld. þad var allt gullskotid og med gimsteýnum sett. og eýn stöng stöd
vpp yr tialldenu. á ofann verðri stöngunjne stöd eirn are med gull. og þá er
vindur kom blakte hann vænginum, sem hann burt flyge med tiallded.* nu med
þuý kongur þóttist vita ad þar voru kommer ágíæter menn, þá gjorde kongur menn
til skipsins, og baud þéym heým til ágíætrar veýslu. þektist jall þetta bod og för
til hallar valldimarz kongz med sýnu fóruneýte. fagnadi hann honum vel og setti
j hásæte hiá sier síllfum, verande vid hann harla blýdur, og spuriandi hann

á] CE: að

E: jarnhurðinni þeýr ... þöfn] A: þar í borginni með höfn goð
D: þeir í borginni í góðri höfn  skipi] D: skipi sínu
goð eýn] CF: einn
5: vænginum] D: vænginum með tiallded.] MS: shows full stop
nu med] C: og með
settí] A: setti hann
margra hluta af ŋngaria, bæðe af nichuláse konge, og öðrum mörgum hlutum þeým er gamann var ad. jall leýsti þad er kongur spurdí vel og viturlega. enn j mille annara hluta spur kongur ad erinde jallz. enn suývare jall suarar ad nichulás kongur sendi mig þess erindiss, ad bidia dorma döttur þinnar honum til handa. enn valldimar kongur var so reýdur vid þessi ord ad bűed var vid òhæfu. og suarade jalli reýduglega œfirersinu komstu hier ofgamall af ŋngaria þess erindiss ad bidia dorma döttur minnar firer hønd nichuláse konge. vil eg skjött suara ad þu seýg þad nichuláse konge ydruñ ad þad er eýnginn von ad eg mune


øðrum mörgum] ACDEF: mörgum öðrum

2: þad er ... viturlega] D: vel og viturliga það er kongur spurdí j] C: a


4: döttur þinnar] AD: þinnar döttur E: döttir yðar

5: var so] F: varð so

6: suarade jalli reýduglega] C: svaraði D: svaraði reiðuliga

hier] D: hingað

ofgamall af ŋngaria] A: það gamall af Ungaria D: af Ungaria afgamall

7: skjött] C: því skjótt D: skjótt þar til

giefa honum döttur mýna, þuyad mier þiki hann ei ad helldur kong meýga heýta, ad mier þiker hann valla brugdenn af stafkalle. enn ef þú talar framar vm þetta mál, þá skalltu spenna hinr hæsta reýdskiota þann sem hinr vesti þiofur á ad hafa. jall mælste fátt mun eg hier til leggia ad sinnc. enn hafa ville eg so mikid erindi j ýdart rýke ad eg mætti siá döttur ýdar. neý seýger kongur þad fær þú eigi ðuyad leýkare kongur ýdar skal ei so mikid af henni fá ad þú meyger seýgi honum af vænleýk hennar. og kom alldrei á þetta erindi vid mig optar. skildu þeyr taled. kuadde jarl kong gieck til skips. hielldu vndann lande, lögdu þegar j haf. komu ad vngarialande, lögdu ad lægi. geýngu til hallar og kuðdu kong.

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2: mier þikir hann] E: hann er

4: eg so] F: eg þó so


7: erindi] C: mál optar] D: meir


kongur stöð vpp j möti honum og fagnadi honum vel. settist jall nidur j sæte hiá kongenum. kongur spur jall huersu geýngid hefdi börnordid. hann seýger af hid liósasta. bædi jllt erinde og lýtud þötti mier þu fá fóstre minn. aunguum hefur kongur meirre smán giört ad fá ei so mikid erindi ad siá döttur kongz. skillde eg ei so sneýpulega fared hafa. og skalltu enn ad sumre komanda fara til miklagardz med sama erinde, er ei fullkomnad börnordid vid kong og dorma döttur hanz, þött eitt sinn sie, og haf þá betre erindisslok. jall seýger so vera skillde. ad vore komande býr hann skip sitt med þad lid er fá kunne, og helldur j haf og ætlar til miklagardz. enn nu er ad seýgia af valdimare konge ad þegar jall var j burt

1: j möti] A: á móti stöd ... vel] D: fagnadi þeim vel

2: spur jall] D: spyr

3: bædi jllt] C: kongur mælti bæði Íllt D: hæðilegt
   þötti ... minn] D: kveðst fengið hafa þá svaradi kongur
   minn] EF: minn sagði kongur aunguum] CE: því aungvum

4: kongur] D: hann

dorma döttur] DE: döttur

7: sinn ... erindisslok] D: sem sé crindisslok] A: erindislok enn fyr
   ad] D: enn að

8: er fá] D: sem fá E: er hann fá og helldur] C: heldur

geynginn, sender kongur epter sinne dötter. bio hun sig og sýnar skiemmumeýar, og gieck j høllena firer faudur sinn og heýlsadi honum blýdlega. enn hann fagnadi henne vel. settist hun nidur á eirn stól gilltann med raudagull og gimsteýnum settann. þagdi kongur litla stund.*

þá talade kongur litla stund vid dötter sýna og seýger henne erinde jallz. hueriu suarader þu seýger hun. eg neýtade skiótt seýger ham og villdi eg med önguo möti gipta þig honum. þuý giorder þu þad seýger hun, þuý mier er sagt ad hann sie bæde mikill og tignlegur, og allra manna vistrastur. kongur mællie eigi

1: sinne dötter] ACD: dóttir sinni
1-3: bio hun ... stund] D: omitted
2-3: hann fagnadi] C: hann hann (sic) fagnaði
giltann med] A: um prýðan med C: af
4: gimsteýnum settann] A: gimsteinum stund.] MS: shows full stop
5: þá talade ... sýna] A: þá talaði kongur til dóttur sínar C: síðan mælti hann til dóttur sínar D: og talaði við hana E: og þar eptir talaði hann við dóttur sínar F: þá talaði kongur því næst við dóttur sín
6-7: eg neýtade ... hun] C: (in margin) eg neitaði skjótt segir hann því gjörðir þú það segir hún
7-8: sagt ad ... bæde] D: hann sagður
8: bæde ... vistrastur] A: mest hófuglífur kongur sem mér [torn edge]
jafnt á komed med yckur, þuþad hann mæ med riettu reýknast snápur

slýkt hin mesta firn og öðæme er þu talar slýka hlute. kongzdötter mælilt þad hef eg þö talad ad eg mundi hann hellst eýga, ef eg mætte râda, af þeým mœnnum er eg hef af friett, þuþad þa hluti hef eg af honum spurt med sannleýk er merkilegum konge til heýrer ad hafa. þad higg eg seýger kongur ad nichulás hafe heýllað þig med kuklaraskap og gølldrum, þeým er hann hefur numed. neý seýger kongzdötter. med önguo möte hefur hann mig ært nie heýllað. enn þad higg eg ef þid reýnid med ÿckur, ad med sýnu litlu rýke, mun hann vinna af þier þyn .xx.


3: öðæme] E: fádæmi

4: ef eg mætte râda] F: omitted er eg] D: sem eg


6: til heýrer ad hafa] C: ad hafa heyrir D: hæfa ad] D: að þessi


kongárýke er þu hefur ad geýma med allre þinne makt og výsdóm. kongur várð miðg reýdur döttur sinne firer slýk ord. enn þó vil eg seýger kongur ad þu seýger þetta ockar tal öngum manne. syðann gieck kongzdötter vpp j sinn turn.*

enn nu er þar til að taka, ad suývare jall lietter ci sinne ferd firer enn hann kiemur ad miklagarde ad stölpasundum. hann sier mørð skip liggia firer sier, harla væn, og vel býenn og skotid skíóldum á bord, og búner til hafs. hann þíkist vita þegar ad þad munu vera þeir brædur birger og rómalldus landværnarmenn kong. hann sier og ad læst er jarnhurden firer hófninne. hann huxar og med sier ad þeir skule önguann bilbug að sier finna. þuý leggur hann skipe sýnu ad

3: tal] C: við tal syðann ... turn] C: omitted turn.] MS: shows full stop D: turn aptur.
5: ad] F: og að mørð ... sier] E: liggja fyrrir sér mørð skip
6: skotid skíóldum] A: skjóldum skótið
7: þegar ad þad] D: það
8: sier og] AD: sér

hann huxar] D: enn huxar og med] D: þó með
dreka eýnum stórum og vænum og spur huerier firer skipunum eýga ad råda.

.2.* menn þunger stódu vid sigluna. þeýr voru væner stórir og sterker, og søgdust eýga ad råda firer skipunum. heýtir annar birger enn annar Römalldus.* enn huer stýrer skipinu þuý enn skrautlega. eg heiti suý váre komenn af þngaria. fer mørð fremd og frægd af yckur brædram vm önnur lón, er þid hafid vnnid j hölmgöngum og orustum bæde á sió og lande, og vnnid vnder yckur mørð kongarýke gull og giersemar med heýdur og allroskre* framgöngu.* þu ert

1: firer skipunum eýga] A: ekki fyrir skipum


3: Römalldus.] MS: shows full stop


6: bæde á] A: á D: sem þið haf á


E: þú ert segir þeir
hardordur skapmálugur og sannordur. og sannlega hefur þu ad komest frægd ockar brædra seýger Römaldus. enn vita þikiumst eg seýger Römaldus huert þitt erinde er, ad þu ætlar ad bidia dorma kongzdöttur til handa nichuláse konge leykara. ofdul er honum þad ad kongur vor mune gipta honum döttur syna, þar sem hun er so fógur og blömleg ad valla fædest hennar make j heýmenum ad allre list, enn nichulás fullur galldra og gjörnýga, enn á fátækt land firer ad ráda.* enn þier þó satt af ad seýgia, þá ætla eg mier dorma kongzdöttur, enn drep Nichulás kong leykara er eg kalla þræl, og vinna ýngaria vnder mig og gefa þad birger brödur mánum. enn eg ætla mier ad verda kongur yfer miklagarde. og ef


2: brædra seýger Römaldus] CD: brædra

eg seýger Römaldus] C: eg E: vér segir hann


7: af ad] AC: að dorma kongzdöttur] D: kongsdöttur


9: yfer] D: í
þu værer ei svo gamall skillde eg láta drepa þig strax j stad er þú stendur, og þu sýnder þig so snidugann ad þu ætlar ad bera þessi ord konge vorum. jall seýger satt seýger þu þad rómaldus minn. mikil heýmska var þad nikulás kongur ad bidia þessarar kongzdöttur. enn þad máttu ráda siálfur til lýkinda ad ei gipter kongur honum dötter sýna. þar firer máttu láta míg fara j fride huert er eg vil.
enn ferd mýn er þá færileg ef eg næ ad lýta kong. birger seýger so vera munde og munum vid láta hann giöra sýna villd. þad má eg giöra seýger rómaldus enn þad mun ockur þikia misrædid eirnuern týma, þuþ eg sie ad hann er hinn kindůugasti kall. epter þad skildu þeyr talad. liet þá birger liúka vpp
járnhurdunum. lagdi jall sydann til hafnar, og liet skiöta tiallde á land. og gieck
sýdann til hallar med .c.* lidz skrautlega bűed. kongur var þá ýfer
drickiubordum. jall gieck firer kong og kuadde hann hæversklega. valldimar
kongur tök mäle hanz seýt, og spur jall huert hann hafi hid sama erinde til sýn
sem firer. neý seýger jall. allt er annad. mitt erinde seýger hann mýns herra
bodskap ad bera. hann vill ydur heýmbiða med allre ydar hird, med ðllum þeým
heýdre og æru og vinskap sem hann kinne framast og hann hefur mest til j frame
ad láta, enn ydur bære ad þiggia. enn þann bodskap er eg bar ydur firer, vegna
nichulás kongur vm bánord til dorma kongzdöttur, vill hann med önguo möti á

1: hallar] E: hallarinnar c.] MS: shows both full stops


annad ... hann] CD: annad mitt] E: er mitt

5: bera] D: bera yður

4-5: mýns ... heýmbiða] C: Nikulás kongur biður ykkur til ágæatrar veizlu

6: og æru og vinskap] C: og sóma virðing og vináttu F: æru og virðing
mest til j frame] A: matt til frammi D: margt til frammi


7-8: vegna ... kongzdöttir] D: omitted

hann] D: Nikulás
hallda saker margra hluta.* first ydar mektar konglegz heýdurz og penýnga er þier hafid feýngid vmfram álla konga er nu eru j þessare álfru heýmsinz.

valldimar kongur gladdist helldur vid ord hanz og seýger hanz bod þiggia vilia, og allt þad huad hann hefur giørt og talad þad mier hefur j möti þött við eg kuýtt láta vera. og hier med byð eg þier til .iij.* nátta veýslu med þad líd er nu er nær þier. jall þackade kong firer gott bod. var nu jallenum skipad j sæte næst kong, enn hanz mønnum æ annann beck. var nu veýslann hin besta. voru aller glader j hóllenne. enn er kuelldade gieck valldimar kongur til suefnzherbergiss sýnz enn jall til tiallda sinna, og suafast vm nöttina. enn er mornade stöd jall vpp og


7: var ... besta] D: omitted voru] E: og voru

8: valldimar kongur] E: Valdimar sýnz enn] D: enn

9: suafast] ADE: svaf af C: svafast af enn ... stöd] C: um morgunin stendur
skipade mønnum sýnum ad suipta tiólldum sýnum þegar eg þkiem til hallarenar og bera á skip, og låted vera skipid til reýdu nær eg kiem. þeyr seýgia suo vera skilldu. jall gieck þá heým j borgena og sýdann til sætess. var þá kongur hinn gladaste. og drucku nu aller j høllenne med hinu mesta kappe. var þá margt til skiemtunar haft dans og drickiu pør. sumer sungu cantilenur. enn er glede og skiemtan var sem mest mælte jall, herra seýger hann, eitt þiki mier ávantza ef alla skiemtan skal j frame hafa. huad er þad seýger kongur. þad seýger jall ad dötter þýn situr ei hiá þier ad prýda veýsluna. þá skal þad ei ávantza seýger kongur. liet


1-2: þegar ... skip] C: og bera á skip nær eg kém til hallarinar, segir hann


4: var þá] A: var þar

5: drickiu pør] A: drykkjuskapur F: drykkju spíl


7: huad ... jall] D: omitted þad seýger] A: það er það segir

nu kalla á döttur sýna. kongzdötter biö sig og sýnar skiemmumeýar med gull og
silki og ágíætum klædum innj høllena gangande. og brá Óllum er hana sæu og
þóttust önguann kuenmann slýkann sied hafa hofrande á hana aller. syðann
gieck hun firer faudur sinn og jall heýlsande þeým blýdlega. enn þeýr fógnudu
henne vel. hun settist nidur á eirn gullstól. syðann mælitt jall eigi má skilia
övitur madur eda ofsgum séyja af vænleyk og kurteyse döttur þinnar. var
kongur nu allkátur og aller* hanz hoslídur, hafandi j frame allra handa

1: nu] C: hann nú D: hann því
1-2: med ... klædum] E: omitted
1-3: og sýnar ... syðann] D: sem best, og er hún kom í hollina, þóttust þeir öngvan
slíkan kvenmann séð hafa
öffum er] A: öllum mjög varð C: öllum þeim er hana sæu] C: inni voru
3: kuennmann ... hafa] C: kvenmann hafa séð slíkan
E: slíkan kvenmann séð hafa
og ... þinnar] C: döttur þinnar og kurteisi þinnar] F: yðar
6-7: var kongur] A: Valdimar [var] D: Valdimar kongur er
j frame] A: nú í frammi
leyka og glede. sumer súngu adrer dønsudu. sumer Básonudu simphon

psallterium hörpur gýgur organum. var nu mikill hliömur j høllenne. enn þa er kong vardi sýst stöck suývare jall fram jfer borded suo liettlega sem hann væri

ýngur j annad sinn, og jnnar ad stólpanum j høllenne. og liek þar allra handa

leyka Ðer menn hófdu ei áður sied firer. gádi kongur og dötter hanz eýnskiss

annarz enn horfa á lister þer er jall framde, þuÝad onguann þíkast þeyr hafa sied miÝkare. og aller þeyr sem j høllenne sætú vndrudust hanz miÝkleÝk.* dorma
dötur kongz verdur reýkad ad stólpanum og vn høllena gangande aptur og fram,

1: leýka og glede] F: skemtan

sumer súngu ... simphon] A: sumir básonudu og slóu simfon

sumer Básonudu] D: hinir básonudu F: nökrir básonudu

simphon] C: sumir leiku á simfon

1-5: og glede ... sied firer] E: jarl leika marga leiki þá menn hófdu ei áður séð


3-4: væri ýngur] A: ungur væri


miÝkleÝk.] MS: shows full stop E: listir

7-8: dorma dötter kongz] ACDF: Dorma kongsdóttir E: kongsdóttir

8: verdur reýkad ad] D: víkur af F: verður reikað útar að
sem hun þó ad önguo ðoru gaum giæfe, enn horfa á jall og alla hanz fimleýka. og sem hun kemur nær stölpanum mællitjall frú dorma seýger hann, sýnid mier lýtilæti ydart og hæfersku og takid j mýna hønd. þá má eg gjör skoda ydar list og limaburd. hun geýngur þá ad stölpanum og rietter ad honum høndýna enn hann tök j mót med sinne hønd, og hafdi vpp øll festarmál og fastnade dorma kongzdötter til handa nichuláse konge. stóck hann sýdann af stölpanum og á burt þr høllenne og aller hanz menn, og ofann til strandar og á skip, vinda vpp segl og sigla j haf. var þá skipaflote þeýrra brædra j burtu. og liettu þeýr nu ei firer enn


2: jall] AD: jarlinn


5-6: dorma kongzdötter] A: Dorman

6: nichuláse konge] D: Nikulási E: Nikulási leikara

stóck ... stölpanum og] E: gékk hann nú af] F: frá

6-7: á burt þr] CF: í burt úr DE: burt af


þeýr koma heým j ýngaria. enn er nichulás kongur visse ad skuývare jall föstre 
hanz var j land komenn aptur, gieck hann siálfur med sinne filgd ofann til 
strandar, sýnum föstra kiaerlega fagnande og hann til hallar leýdande, setiandi jall 
hid næsta sier. var þá allra handa ðl jnn bored og birlad kongenum. verda nu 
aller skiótt glader j hólleenne. nichulás kongur spur jall týdinda, edur huersu 
meýarmálenn hafa geýngid. jall seýger konge af hid liosasta. þíki mier nu þad 
ráð fósturson minn ad þier sækid ei ver 4epter festarkonu yðare enn eg hef àdur 
bruggad måla tilbúnadenn, þuýad med rádum og viturłęyk þóttist eg þurfa ad fara, 

1: þeýr koma heým] ADF: þeir kóma E: hann kóma heim 
ad skuývare jall] A: Svívari D: að Svívari E: að jarl 

2: var j] D: var við E: var á 
komenn aptur] C: aptur kom E: kóminn 
hann siálfur] A: hann 
filgd] E: hírð 

3: strandar] A: strandar á móti 
sýnum föstra] E: föstra sínum 
kiærlega fagnande] A: fagnaði honum kærligri D: fagnaði 
jall] AD: hann 

4: birlad kongenum] D: omitted F: byrlað 

5: glader] F: druknir og glaðir 
spur] E: spyr nú 

edur] C: og svo D: og 

6: geýngid] AD: til gengið C: tekist 
seýger konge] E: segir 

þíki] D: og þíki 

6-7: nu þad ráð fósturson] A: það ráð fóstri D: það nú ráð fóstursonur 

E: nú það ráð fósturson minn segir hann F: nú það ráð fóstri 

7: festarkonu] F: festarmey 

8: þuýad] F: enn þvíað 
ad fara] ACDE: að að (sic) fara
ádur enn jómfru dorma villde játa ydrum vilia. er nu og þad råd ad láta ei leýngi
duýna þessa ferð, so þier fáid þar af heýdur sæmd og virdýng enn ei skømm edur
skada. þiki mier jdar viturleýkur og výsdomur ydur til lýtilz koma ef þier náid ei
ydrum vilia af kongzdöttur huad er fader hennar seýger. suo skal vera seýger
kongur. þiki mier þu nu föstre minn vel hafa afrekad, enn þá háðferdin er þu
fieckst af valdimare konge firra sumared. skal eg hier lýfid a leggia ad þesse
minn vilie gange fram. þad er hreyóstilega sagt seýger jall. skildu syðann taled.

1: jómfru dorma] A: Dørma
villde játa ydrum vilia] A: vildi vilju játa D: vild yðar vilja játa
er nu og þad] D: og er það nú E: er það og
1-2: leýngi ... ferð] E: þessa ferð leingi dvína
edur] D: svívirðing og
4: huad er] ADEF: hvað sem
5: þu nu ... hafa] C: þú fóstri minn nú betur hafa E: nú fóstri minn þú hafa vel
enn þá] AD: og þá E: og betur enn þá F: og betur tiltekist hafa enn sá
háðferdin] A: háðferðina aftekur D: að ferðina afrekið
6: firra] ACE: hið fyrra
sat nichulás kongur og jall nu j rýkinu og þar eigi til týdinda.* enn ad sumre komande er þad sagt ad nichulás kongur þýr ferd sýna heýmann þr vngarialande. hann séyger jalli fóstpra sinum ad hann ætlaðe til miklagardz, og vita hueriu hann fær orkad. jall liet vel yfer þessare ferd, og þö visse þetta eingenn madur nema kongur og jall. hann hafdi eitt skip lýtt vandad. hann vallde alla þá menn med sier ad hann visse ad honum voru trauster. hann liet ferma þetta skip med fásienum og allra handa dýrgripum er þar kunne vænasta ad fá. og er bir gaf lietu þeyr j haf. enn setti jall epter til Rýkissstöðnar á medann. og er kongur var frá

        nu j rýkinu] AD: í ríkinu C: nú í ríki sinum E: um kirt
        eigi] D: ekki neitt     týdinda.] MS: shows full stop D: tíðinda um stundir
        enn ad] D: enn á E: ad
        eingenn madur] E: einginn         nema] D: útan
4-5: nema kongur og jall] A: útan jarl og kongur F: nema jarl og kongur
        honum voru trauster] E: traustir voru
7: fásienum ... dýrgripum] A: allra handa fásénum dýrgripum
        D: allra handa fásénum varningi og dýrgripum
        og allra] C: allra     dýrgripum er þar] F: dýrendes gersemum þeir
        ad] D: til ad
8: þeyr] C: kongur F: hann     á medann] D: omitted
lande komenn þá seýger hann ðorunautum sýnum alla þá rådagiðr er honum bíó j skape. nu þurfe þier ad vera haldinnorder, þuýad eg ætla til miklagards og launa valdimar kong þau smánarord er hann hefur lagt mier. enn eg vil diliast firer landzmønnnum, og nefnast þörer kaupmadur. liggur þar vid lyf mitt og ydar allra samann, ef þier seýgir nockrum frá þessare ferd og rådagiðr minne. þeyr játudu gödu vm. siglande nu gödann bir vnz þeyr komu ad eýrne eý syd vm kuéld. hun var firer bretlande. hun var lukt störum hørmrum og skögi vænum. kongur seýger þar ad lande leggia vilia. þeyr gjördu so, lögdu j eirn leynivog, kóstudu

1-2: þá rådagiðr ... nu] A: þá rådagjörd. og sagði nú

F: þessi rådagjörd er honum bjö í skapi

2: haldinnorder] CE: haldinordir segir hann eg ætla] D: nú ætla eg


frá ... minne] A: þessa vora rådagjörd C: frá þessari míni fyrir ætlan og rådagjörd D: rådagjörd E: manni frá þessari rådagjörd minni


6-7: hun var firer ... hørmrum og] E: hún var lukt störum hørmrum, hún var fyrir Bretlandi og var med


akkerum, biuggust vm og lögdust nídur til suefnz. enn er aller voru sofnader stendur kongur vpp og geýngur þar til er hann keimur ad eýnu störu vatne, og sier eirn hölma j midiu vatninu, og þar med eitt húís so vænt med frábaerum hagleyk giôrt, og ecki þikist hann sied nie spurn af hafa haft. þad var allt sem gull ad siá. þad hieck j lopte so ad einginn stod edur stólpe studde þad, so ad hann sæc þad. þetta þötti konge vnrum genga, og huxar med sier ad vita* huad þessu húsi helldur vpp. þuþ kastar hann klædu og meki þikist hann sied nie spurn af hafa haft. þad var allt sem gull ad siá. þad hieck j lopte so ad einginn stod edur stólpe studde þad, so ad hann sæc þad. þetta þötti konge vnrum genga, og huxar med sier ad vita* huad þessu húsi helldur vpp. þuþ kastar hann klædu og meki þikist hann sied nie spurn af hafa haft. þad var allt sem gull ad siá. þad hieck j lopte so ad einginn stod edur stólpe studde þad, so ad hann sæc þad. þetta þötti konge vnrum genga, og huxar med sier ad vita* huad þessu húsi helldur vpp. þuþ kastar hann klædu og meki þikist hann sied nie spurn af hafa haft.

1: enn er] A: enn þá C: nú er þar frá segja er sofnader] D: sofnadir á skipinu
3: þar med] C: þar í
   spurn af] E: spurn og ecki ... haft] D: so hann þöttist ekki séð hafa eður
   spyrn hafa af haft af öðru við líku
   haft] C: haft öðru þvílíku E: því líkt F: slíku
5-6: þad so ... þad] E: það svo að hann sæi DF: omitted
6: sier ad vita huad] MS: vita vít A: sér hvað CD: sér að hann skal vita hvað
7: og legst] C: leggst D: af sér og liggur
enn a vtann var ad sia sem a gull sae med allra handa kriadyrum med jmsum hætti giört. hann sier j einum stad a murnum möt lýtid. hann tekur lýtten hnyf og lockar til. og sprettur þar vpp hurð. er kongur þar jnngangande. hann sier þar eitt tabulum med miklum hagleyk giört þuþ þad var sem gler ad sia, og med .iij.* hlutum og sá þö huergi möt á. þad var huýtt rauitt og blátt enn hinnt hluturren var grærn. vtann var þessi skuggsio súl gule bűenn og med brógdum giör, og þöttist kongur onguva gierseme slýka sied hafa. honum þotti vndarlega ad výkia, hann þöttist sia vm allann heýmenn og vm súl lönd og kongaRýke og huad


F: sem kongur var inngangandi

hann sier] D: og sér F: sér hann


6: var þessi skuggsio] F: þessi skuggsjó var


huer hafdist ad a sió og lande. hann þöttist siá valldimar kong j miklagarde og dötter hanz j sýnum turn med öllum Blöma og fegurd. rann konge þegar mikill astarhugur til hennar. gåer hann nu eýnskiss annarz landa stund enn horfa a þetta spíalld. hann sier þar hanga steýna harla væna med jmsum litum. hann þikist skinia ad þessar steýnar mune hafa med sier allra handa nátturu, og þeýr muni 4vpe hallda hüsennu. þuý tekur hann ofann þá .3. steyna er honum leýst best á, raudur græm og blár, og tekur ofann spíallded og geýngur sydann vót, og leggst til landz og klæder sig brádlega og tekur vopn sýn. enn er hann var skamt á leýd komenn, heýrer hann hark og háreýsti j skögnun næri sier, hann sier mann ganga

4: hann þikist] D: það þikkist hann E: þikkist hann
6: .3.] MS: shows both full stops ofann þá .3. steýna] A: þá steýna ofann þriá D: ofan .3. steina
8: og klæder sig] E: sig hann var] D: hann er
9: hann hark] AD: kongur hark
bráðlega þann sama stig sem hann hafdi ádur geýngid. og er þeýr fundust talar sá
med hárre røddu og ygldum brúnum. så var helldur þrosklegur þýjad onguann
þöttist kongur slýkann firer sied hafa bæði ad digurd og hæd. hann var briniadur
til handa og fótta, hafandi hiálm á høfti og stóra kesiu j hendi og liet all
grimmelega. hann spur huertu ertu sá same madur sem stoled hefur gripum mýnz
herra vr húsì þuý eg átti ad geýma, og eru so ægiæter griper ad önguer finnast
þuýlýker firer heidann hafid. first ef þú lýtur j þriá hluti spialldsinz, þá sier þu
vm allann heýmenn eda huad þig foruitnar ad vita. enn ef þú lýtur j þann hluta
spialldsinz er grærn er, sier þu huad huerium manne er til krankdæmiss. þu hefur
og ad geýma .3.* steýna. så raudi steýrnenn hefur þá nátturu, ef þu hefur hann á

4: til] A: á stóra ... liet] E: spjal í hendi eður kesju og lét hann
stóra kesiu] D: kesju
6: húsi þuý] C: því sem E: því húsi er og eru] AD: eru það F: sem eru
griper ad] D: hlutir að D: að
8: þig] D: þegar
manne er til] AD: manni er í E: er til
10: og ad] D: að .3.] MS: shows both full stops hann á] AD: hann upp á
þier j bardøgum þá fær þu sigur og alldrei verður þier aflafátt vid huern sem þu átt. og ei má þier eitir granda og eýnginn jll álög meýga á þier hryna.* enn su er náttura hinz bláa þier má allldre kullde granda og ei á sundi mædast ei elldur skada og eýnginn fiólkýnge.* su er náttura hinz græna steýnsinz ef þu likur hann j hendi þinne þá mæ eýnginn siá þig huar sem þu eitt komenn. og þéy mann sóykur ad allre skópun er þu villt, og þéýrar kuinnu aster fá er þú villt kiøsa. þötti mier þu diyarfare dreýngur enn dæmi til finnest. skalltu þess og giallda. tak vopn þýn og skulum vid beriast. nichulás kongur kuadst þess reýdu bœenn. skalltu fá ord meýga seýgia þýnum herra frá mynum giørnýngc er vid skilium, og høggur til hanz med suerdinu. enn hinn bar firer kiesiuna og tók j sundur

1: fær] F: hefur
4: elldur skada] F: heldur elldur skora fiólkýnge.] MS: shows full stop
6: og þéýrar ... villt] C: omitted
skapted og höndina med, og annad á hófuðid so þad af fiell. gieck sydann til 

skips og geýmde gripe sýna för sydann til suefnz. vissu þetta önguer hanz menn. 
ad morne sigldu þeýr j haf vnz þeýr komu ad miklagarde fíaërre stölpasunum um. 

lentu þeýr skipi sýnu j eirne gödre höfn. þetta var gódar kaupstadur og væn 
gullborg. j þeým kaupstad hafdi valdimar kongur jafnann adsetu á sumrum 
þuýad þangad var mikil siglyng. mätti þar kaupa allra handa giersemar er fluttar 
voru af jmsum lóndum.*

þad frietter nichulás kongur ad kongsinz er þangad von. hann gieck skiött 
á land med sýna compana, og tök sier eitt gott herbergi med eynum rýkum bónda 
og dualdist þar marga daga. hann hafdi sig á torge og keýpte marga fásiena gripe

               D: halsinum so af fauk hófuðið

2: vissu] E: og vissu

miklagarde fíaërri] D: omitted


7: lóndum.] MS: shows full stop, no paragraph break

kongsinz] C: Valdimar kongs hann gieck] C: gékk hann


enn selldi suma. var þad flestra manna mál ad ei mundi þar rýkare kaupmadur kómed hafa enn þórir kaupmadur. sat þórir nærri bóndanum þá hann var eigi j kaupstadnum. * þad var eirn dag er þórir var nærri bóndanum. hann hafdi eýna skickiu væna med ferdar og sagdist vila ad bóndinn ætti. en hann þackade honum med fǫgrum ordum, og seýger ad slýk gersemi hæfði meýr konge enn ötígnun manne. þórir seýger honum þúý gefa ad eg ann þier sjálfum ad eýga hana. og þámm sama dag kom kongur med hird sýna til bóndanz og er honum

1: flestra] D: margra


bóndanum] CDF: bónda hann hafdi] C: hér er

4: væna ... ætti] C: er eg vil géfur þér ætti] D: eigadist hana

5-6: slýk gersemi ... manne] A: kongi hæfði meir slik gersemi enn [torn edge]


7-8: ad eg ... hana] C: að hann ynni honum best að njóta

DE: að eg ann þér sjálfum hana að eiga

8: hana] A: hana vel

þar vel fagnad. þörer com opt á málstefnu þar kongur talade vm málmanna

sinna. þar var margt til týdinda. fann kongur bratt ad þörer var vitur madur og
málsniallur og kuaddi hann opt ad mállum. enn þad bar til týndinda eirn dag ad
.3. * brædur komu firer kong med þad vandræde, ad þeýr áttu ad skipta faudurarfe
sýnum. enn þad var eirn gull hrýngur er þeýr gátu ei skipt þuýad huer vm sig
villde giarnann hrýngenn eýga. og horfdist til mikillrar öhæfu þeýrра j mille
þuýad eýngenn villde ødrum hrýngnum midla. kongur huxade vm þetta mál,
og lýst ei auduellt sættum á ad koma þeýrра j millum. hann talar þá til þorerz
kaupmanz, sier þu nockud ráð til þess ad skipt verdi hrýngnum suo ad þeým lýke.
enn þorer suarar kong, siá þikiumst eg nockud ráð til þess. huert er þad seýger


þar kongur] A: þar sem kongur D: þar sem kongurinn


4: .3.] MS: shows both full stops vandræde] A: vankvæði D: mál og vandkvæði


7: huxade] E: huxaði lengi


þá til] AD: þá við


10: enn] AD: vel öllum C: omitted suarar kong] C: svarar

D: svarar kong og segir nockud ráð til þess] C: það
þeyr brædur. þórir seýger vilied nockud ad så fare med hrýngenn ad .xij. mann dæma ad hafa skule. þeyr seýgia aller senn ad þeyr villdu þad önguo móte. þórir seýger þá,* þá er þad mitt råd herra, ad þier kaupid af þeym hrýngenn og giefid þeym j möti lausa aura. meýga þeyr þá skipta verðinu sýn j mille suo ad jafl mikid hliöti huer.* þeyr seýgia ad kongur meýge rāda ef hann villde. kongur

1: þórir ... nockud] A: viléð ekki segir Dórir C: Dórir svarar vilie þér nokkuð

D: viléð nokkuð segir Dórir E: Dórir svarar viléð nokkuð

F: Dórir svarar viléð þið nokkuð

ad så fare med] F: svo fari um

hrýngenn ad] A: hringinn sem CD: hringinn er

2: ad hafa skule] D: omitted F: hvor hann hefi skuli

seýgia aller senn] A: svara allir C: svarar allir senn

önguo] A: í öngvann EF: með öngvo seýgia ... þad] D: játa því með


4: þeym ... aura] A: þeim í stað [torn edge] D: við lausa fé

F: þeim aptur lausa aura

meýga þeyr þá] A: verða þeir þá að

sýn j mille] D: milli sinn E: sinn á milli


rāda] C: kaupa E: því rāda
mællte vitur madur ertu þóðer og vil eg kaupa hryngenn. kongur greýdde þeým verdid. litlu syðar voru þeýr brædur sätter og vndu vel vid sinn hlut. af þessu varð þóðer výðfrægur. taladi kongur margt vid þóðer og þótti honum hann vitur madur. og eirn dag er kongur liet leýka firer sier, þá var þóðer kaupmadur þar komenn. kongur bað honum ad sitia hiá sier. þad þecktist þóðer og taladi kongur margt vid hann, og spur hann af morgun hlutum þýr þóðrum löndum. enn þóðer leýste allar spurnýngar kongn vel og viturlega. j þessu kemur bónninn ad er þeýr kongur og þóðer tóludust vid, og geýngur ad kong so til ordz takande. 

herra seýger hann, sýnir mier lýtilète ýdart og þiggid af mier eyna skickiu er eg

1: kaupa] A: kaupa að þeim F: eiga
    hrýngenn.] AD: hringinn. lét kongur greýdde] D: lét kongur reiða
1-2: þeým verdid] A: þá féð og vert
2: hlut[ C: hag þessu] A: þvi
2-3: og vndu ... frægur] D: af þessu fékk Þórir mikinn príss
3: viðfrægur] D: um frægur
    þóttí honum hann] D: reyndist hann honum
5: honum ad] D: honum
9: af] F: að
vil gefa ydur. giarnann seýger kongur. hann afhende honum skickiuna. kongur 

breýder hana j sundur og* lýtur á, og mællte výst er þetta ágiætur gripur, cda 
huer gaf þier skickiú þessa. þóter seýger bóndi. störgjófull mun sá vid herra 
mennena er so býter stórmannlega småbændum. þuy giórdi eg þad herra seýger 
þóter, ad eg átte ad launa honum betur enn ódrum. kongur frietti þóter hefur þu 
sellt adra dyrgripe þýna. þóter kuad þad mi0g vera, enn þö er hier eirn gripur er 
eg vil gefa ydur. hann tók þá vpp eýna skö. þeýr voru aller gulle skotner, og 
gjórdur med so miklu afbragde ad eýnginn þóttist slýka gierseme sied hafa.

1: hann] C: bóndi 
Afhende honum] AC: afhendi 
kongur] C: enn kongur

2: breýder] F: greyðir 
sundur og] MS: sundur og 
F: sundur

lýtur . . . mællte] E: mælti síðan

2-3: cda huer] D: hvor

3: skickiú þessa] E: hana 
störgjófull] C: kongur mælti stórgjóful

D: þá sagði kongur stórgjóful

sá] A: þessi vera E: sá vera

4: mennena] F: mennina segir kongur

býter stórmannlega] C: stórmannliga býtir 
þad herra] D: það

5: ad eg] E: því eg 
ad launa honum betur] D: betra að ynna honum

frietti þóter] AD: spurði Périr hvort E: spyr Périr

hefur þu] C: hvort hann hafði

6: dyrgripe] A: gripi 
þýna] C: sína 
þad mi0g] A: það 
gripur] F: gripur enn

8: med so] C: með D: af so

þóttist] A: þykkist 
giersemi] D: skó
kongur tók vid og þackade honum og kuad þetta gödann grip. kongur bað
honum til veturvistar og seýger ad sier þætti mikill söme ad þeým manne firer
allz saker. þörer þektist bod og skildu þeýr þórur og kongur ord sinne. sýdann
hiellt hann skipi sýnu til stolpasunda og var hanz skip audkient. var kongur þa
heým komenn kiendi hann skip þórur. bað hann þa vpp ad lúka stólpasundum.

var so giørt. hiellt þórur skipi sýnu á høfnina og bar á land götz sitt. kongur
sendi menn til þórur og bað honum heým til hallar med føruneýti sýnu. og er
þórur kom firer kong fagnar hann honum vel, og seýger ad hann skule þar
velkomenn med sýnu føruneýti. þórur þackade kongz bodid og kuadst þad

3: þektist] AD: þektist þetta CE: þektist það

þeýr ... ord] C: svo að DE: þeir kongur og Pórir að
4: hann] C: Pórir  skipi sýnu til] D: sínu skipi að
5: bað] C: og bað  hann þa ... lúka] C: að lúka upp
6: var] E: og var  sýnu] D: sínu inn
7: med ... er] D: omitted  og er] A: og
8-9: fagnar ... føruneýti] D: var vel fagnað, kongur bað hann velkominn
þiggia munde. enn þó er mier og mýnum monnum vandara vid ad taka enn
ødrum monnum þeym sem eg hefi spurn af, firer eýnræda þeyrra saker og
öþydleyleks. enn eg nenne þó ei ad reka þá burg frá mier þuyad þeyr hafa leýnge
mier þiðnad. kongur bad hann skipa vid sýna menn sem hann villde og seýger
hann ei missa vilia firer þetta.* þuy bad þörer kong ad skiemma eýn væri
feýnginn faurunautum hanz ad geýma þar götz er hann átti.* var þeym skiemma
feýngenn nærra á eirne stórre er fiell j borgenne. og lál þeyr þar huëria nött. enn

eýnræda] A: einfaðra C: einrænis
2-3: og öþydleyks] D: omitted
4-5: og seýger ... þetta] D: omitted
5: þetta.] MS: shows full stop E: þetta fyrir þetta
þuy ... kong] C: bað þá kong D: þá bað þórir E: þá bað þórir kong
6: faurunautum hanz ad] A: hans förunautum að D: sínnum förunautum og
hann átti.] MS: shows full stop A: hann átti. kongur [kvað það vera] skildi
C: þórir átti og so var gjört D: hann átti. kongur kvað það vera skildi
þeym] C: sú
7: feýngenn ... eirne] C: nærri eirni á stórre er] A: vorri F: er
þeýr komu alldre til annara manna. þórer skipade þeým ad grafa jardhús frä vr backanum, og vpp vnder stölpann þann er stöd j midre høllene kongzdøttur, og vera ad nætur enn eigi daga. þeýr søgdu so vera skildu. var þórer med kong j gódum fógnude.* þad var eirn dag ad kongur gieck til döttur sinnar. töludu þau margt. frietti hun huad mann þad væri ad hann hafdi heým bodid. kongur seýger hann þórer heita og vera kaupmann kalladann og er hinn mesti vitryngur. og þad þætti mier gamann ad þid töludust vid. og hier er så gripur er hann gaf mier. kongur tök þa sköna og mællte nu vil eg döttur gefa þier þennann grip. þetta er

2: þann er] D: er kongzdøttur] ACD: Valdimars kongs
2-3: og vera ad] A: og varð þeim C: og vera að um D: að vera að um
F: og vera að á
3: dag[a] D: á daga kong] C: konginum
3-4: var þórer ... fógnude] A: Þórir var í milli gleði með konginum
4: fógnude.] MS: shows full stop E: fógnudi og liðu svo fram stundur
þad var] A: bar það til
4-5: töludu þau margt] D: omitted
5: huad] AD: hvað fyrir
ad hann hafdi] C: hann hafði D: sem hann hafði F: að kongur hafði
heým bodid] A: boðið
7: ad þid] AF: þið
8: döttur] DF: dóttir minn
fásien gerseme seýger kongzdóttir eda hueriulanadú þu. eýnginn laun hef eg veýtt honum seýger kongur vtann eg baud honum heým til veturvistar. firer slykar gersemar seýger kongzdóttir er gödra launa vert. enn vid slyka menn skillde gióra vel sem þorer er. enn sköna vil eg þigia þuþad eg veýt ad kongur hefur ått.* þiki þer þad sem muni kongur vera seýger hann. ei er þad seýger hun þú ått kongur og gafstu mier þennann grip.* vitur kona ertu seýger kongur og eru þetta full sanrinde. skilia syðann tall sitt. geýngur kongur j höllena.* þóer spur huert hann hafi geýngid. j turn til döttur minnar seýger kongur, og

3: seýger ... vert] E: er göðra launa verður segir kongsdóttir enn] DE: og
3-4: menn ... er] D: menn sem Þórir er skildi vel gjöra
4: gióra vel] CE: vel gjöra
5: hefur ått.] MS: shows full stop D: ått
   þad sem muni] AC: það sem Þórir muni D: sem Þórir muni
   E: það sem hann muni F: sem þad muni vera seýger hann] A: vera
6: ått] CDE: eht grip.] MS: shows full stop E: grip segir hún
   vitur kona] D: vitur seýger kongur] DE: segir hann
7: syðann] C: þau síðan D: síðan þau höllena.] MS: höllena,
taladi eg vm ad þid mundud reyna lister med ýckur einhuern týma. til lýtilz er eg fær ad reyna á töti döttur þinne, þújad miklar sögur hafa geýngid frá hennar viturleýk. og nu lük þeýr sýnu tale var þórer med kongur j miklum virðýngum.

enn ad jólum komu heým jallarner Birger og römalldus med miklu herfängi.

fagnadi kongur þeým vel, og veýtti þeým og þeýrra lide dýrlega veýslu.

valldimar kongur veitte mönnnum gödar giafer. hann taladi til þórerz kaupmanz, eýna gi0f vil eg giefa þier. eg á .xx.* kongarikium firer ad ráda, og vil eg giefa þier eitt þad sem þu kys nema gullborg, þuýad þu mátt vel kongur heýta og styra


4: enn ad] C: enn

enn ad ... römalldus] E: nú er þar til að taka, að Birgir og Rómaldus kómu heim að jólinn


6: veitte] D: gaf þá sínum

7: .xx.] MS: xx. firer ad ráda] D: að styra
Rík saker viturleykj þýnz og adgiórf. Þýr gód miér þessi gís ðó þýr miér meýrra verd vinattra yðar su er þír veðt miér j øðrum gódum atvíkum. Lyða nu jölinn. Og litlu seýrn giórdist kongur miög ögliður. Þýr frietti kong huad hanz öglede jille. Valldimar kongur seýger firer vináttu saker er eg hefc á þír vil eg seýgia huad öglede minn a velldur. Eg ðtti miér eirn riddara miög agjaétt. Einn þad var hanz sidvane huert sumar ad hann bardist firer gudz christne og hanz hoffólk. Og sigradi

1: saker] D: vegna adgiórf.] MS: shows full stop


2: gód ... gís] D: omitted þír miér] D: er

2-3: j øðrum gódum atvíkum] D: omitted

3: atvíkum.} MS: shows full stop nu] AC: nú af D: nú so

jölinn. og] C: so að ekki bar til tíðinda

seýrn] ADF: síðar C: seinn er það sagði að

3-4: giórdist kongur] C: kongur gjörðist


5-6: a velldur.] MS: shows full stop ACDEF: veldur.


7: og hanz hoffólk] D: omitted
margann heýðýngia. hann hafdi mikla sueýð/anna vm sig. hann var j burt ñr
Rýkinu á sumrum, enn sat hiá mier á vetrum med lidi sýnu. og einu sinne var
hann á burtu .ij.* sumur og eirn vetur, og var eg hræddur miøg vm hanz hæge.
og nu kom hann aptur j haust og hafdi látid alla menn sýna þá sem honum høfdu
filgt hiedann. og hier ad auk hefur hann feýngid kranckleyka mikinn og þö med
vndarlegum hætte þúyad øll sinna er frá honum horfinn. hann vill ei siá liös og
øngua fædu vill hann hafa, og þiki mier ad hanz kranckdæme mikill harmur.* nu
vil eg leýta ráda til þýn og niota visku þinnar, ad þessum riddara mætti nockur
bót fást. þóer mællte j litlum færum er eg vm slýka hlute. enn firer ydar vináttu
vil eg geýnga og siá þennann riddara, huad er eg kann þar meýrrc bót á vinna.*

1: hann hafdi ... sig] D: omitted
2: med lidi sýnu] D: omitted og einu] D: enn einu
3: à burtu] DF: í burtu E: á burtu í .ij.] MS: shows both full stops
hræddur miøg] F: mjøg hræður
4: og nu] D: og
4-5: þá sem ... hiedann] D: omitted
7: kranckdæme] A: kranckleika harmur.] MS: shows full stop
nu] D: og
vinna.] MS: shows full stop
valldimar kongur lætur nu kalla á döttur sýna og bidur hana til koma ad siá visku hinz ägiæta kaupmanz. og sem þessi erinde komu til kongzdöttur, býr hun sig med sýnum meýskara, gangandi þegar á mötz vid faudur sinn. kongur fágnar henne vel og so þórer. enn hun tók þeým blýdlega. og geýngu þau öll samann j þad herbergi sem Riddarenn lá j. var þad herbergi fagurlega smýdad. þórer leytt á riddaran nöckra stund. og þar næst gieck hann ad sæginne og för høndum vm hann. þad sá kongur og dötter hanz ad þórer þótti mikilz vm vert vm krándóm þessa riddara. og þuý næst tók hann til orda. eg hefi fared all výda vm heýmenn og hef eg þuý margra hluta výs ordid.* nu kann verda ad eg hafe fregnad nockud vm ferder þessa riddara. þad hefc eg sannlega spurt ad hann
reid þt hiedann af miklagarde med lidi þynu og j fjarlægt rýke, og átte margar orustur, og e夫ldi j mørgum støðum gudz christni. og þad bar til eitt sinn ad hann bardist á cýnum skóghec vid marga menn og grimma. þad var mikill lidzmunur og fiellu aller menn af riddaranum. enn þá børdust vid hann .iij.* þuþ þá voru aller adrum fallner. þeýr voru grimmer og störer risar, sterker sem tróll. þeýr voru aller fuller af gölldrum og gösrýngum, sækiandi ad honum med stórum høggum. þar kom ad þessi ágiæti riddare drap .ij.* af þeým. og þá børdust þeýr vm týma, þá mællte blámadurenn þu hefur mýna brædur drepid. og firer þad skal øll þýn sinna frá þier og liggia sem dauður. önguum skalltu sýgia meýgia þitt

   a] DF: í
3: þad var] D: þar var F: enn þar var
5: stórer ... tróll] C: stórir sem rísar enn sterkr sem tróll D: sterkr rísar
   E: stórir rísar
5-6: þeýr voru aller] F: allir
6-7: sækiandi ... høggum] D: omitted
8: týma] D: langan tíma mýna brædur drepid] D: drepið brædur mína
   þad] F: þvi
meyn. og vid þetta flydi blámadurinn mödur og sár j burt frá riddaranum. kann
eg giðrła ad seýgia huersu þessi riddare breýtte, er hann var j burt. hann hiet
justynus. enn þá hann var nýfæddur, var þá þúy heýted af faudur hanz ad hann
skillde vera gudz riddare og frelsa christid fólk.* enn þá hann var rosken
madur þá reýddu a heýdna menn, og felldi þá bædi blámen og berserk og
heýdýngia. för so fram vm langann týma.* þetta sumar kom hann fram j eýna
borg ágiæta. enn þær borgenne ried eirn *meýkongur. hafdi hun firer litlu mist
sinn faudur,* verandi harla hrigg. hun var væn og kurteýs.* nu sem hann kom,
þar budu borgarmenn honum ad vera þar so leýngi sem hann villde. þad þektist

sár D: mödur og sár
breýtte] D: heiti breýtte ... burt] F: og hans athafnir
4: fólk.] MS: shows full stop
5: þá reýddu] CE: reiðu hann D: þá þá (sic) reið hann F: þá reiðu hann
5-6: og heýdýngia] D: omitted
7: hun] D: hann litlu D: litlu týma
8: faudur,] MS: faudur. kurteýs.] MS: shows full stop
9: ad vera þar] C: að vera D: þar að vera
hann og dualdist þar vm hrýd. og reýd hann jafnann á heýdna menn. enn er þessi meý kongzdötter leýt riddarann, þá tök hun ad vnna honum med heýtre ást. var hann þar þennann vetur j göðum fagnade. þessler sæmu výkyýngar strýddu á þessa borg og villdu hana vinna og gátu ei, þúýad þessi riddare stöð vel og fast j möti,* af hendi kristinna manna og feýngu þessler výkyýngar ösigur. þeýr villdu fá meýkongenn og suall þad j þeirra hiørtum, og ôfundudu miøg þennann riddara med störu hugarängre. enn er sumar kom reid hann j burt, og strýdde enn á heýdnar þiöder. hann kom aptur vm haustid. enn þessi fagra meý gieck vt j möti honum med øllum borgarlyð og fagnadi honum med mikille blýdu. hann þecktist þad og var hann til hallar leýddur og settur j hásæte. nu var riddarenn þar

1: og reýd] D: reið enn] C: og
1-2: þessi meý kongzdötter] AD: meýkongur F: meý kongsdótturinn
3: výkyýngar] C: riddarar sem áður voru nefndir

fast j möti.] MS: shows comma C: fyrir

7: med ... kom] D: um sumari E: enn er sumar kom
7: j burt] D: burt

8-10: enn ... riddaren] D: fagnaði meykongur honum og var
þennann vetur. og er sumar kom reýd hann burt þr borgenne og j fiaerlægt Rýke, og vann þar morg hreýstiverk. og vm haustid ætlade hann aptur til borgennar. þár komu þessor jillar blæmenn j möti honum og børdust vid hann sem adur er sagt. og nu viller þessi blámadur júngfrúna og suo riddarann, ad hann fetur ei aptur til borgarennar. fer hann þannenn villur vegarenz. og er nu hier kom sem nu meýge þier siá med sýnum krankleýka.*

þad hef eg og sannlega spurt ad þessi arme blámadur er kom j borgena til meýkongsinz, og hefur heýllad hana suo ad hun ann honum med heýtre äst. og nu


ýr borgenne og] F: omitted


júngfrúna ... riddarann] D: riddarann og svo júngfrúna

4-5: riddarann ... fer] A: riddarann, fer


6: nu meýge þeir] E: þér megið

5-6: sem nu ... krankleýka] A: með sínum krankdom, sem meygi þier siá

D: með sínum krankdom, sem nú megið siá

6: krankleýka.] MS: shows full stop


til þess ad eg sanne søgu mýna, þá lýti þier j skuggsið þessa er eg mun sýna ydur.

þóðer tekur þá vndann yfer høfu sinne skuggsiðna. kongi synðist hun med
vndarlegum hætti giør, þuýad honum leÝst hann med .iij.* litum huÝtum raudum
og blám, og så þó huergi mót a. enn hid fíórda var grænt vtann. var þessi
skigga buen med gull. kongur þöttist óngua gierseme sied hafa. þau litu nu j

glerid kongur og dötter hanz. þá mælIte kongur miø g vndarlega þiki mier
vidvýkia seýger hann, þuýad eg þikiumst sía vm allann heýmenn og huad vid ber.
og er þetta hin mesta gierseme, dýrt muntu keýpt hafa seýger kongur. eýgi hef eg
keýpt seýger þóðer. eg tók þennon grip epter faudur minn. þau kongur og

1: ad eg] D: eg er eg] D: sem eg
2: skuggsiðna] AD: skuggsjó sína
2-3: hun ... leÝst] D: omitted
3: leÝst hann] EF: leíst hún .iij.] MS: .iij
4-5: enn ... gull] D: omitted
5: gierseme sied hafa] AD: gersemi sëð hafa slíka CF: gersemi slíka sëð hafa

E: gersemi sëð hafa þvilia

dötter hanz gá nu ei annad enn horfa j glerid, og skyra sier af jmunum lóndum þá hlute er þéym þótti gaman ad siá og vita. og skíotlega lýta þau þá borg og siá hennar alla stódu og turna, og j einu dýrlegu herbergi huar þessi vondi blámadur situr, og hefur þessa frídu jómfrú j hniám sier, og fadmast þau med miklu blýdlæti. þetta þíker þéym mikil týdinde. þá mællie þórir nu vil eg seýgia vm sötтарfar þessa riddara. þad munu þíar heýrt hafa ad .x.* filgiur filgia huerium manne, og má hann öngrar missa. enn þessi vondi blámadur hefur stolid frá honum eiri filgiunne. þar med hefur hann suipt hann vitinu og allre sinnunne. og þad meýgi þíar siá ad blámadurinn pýner filgiuna riddaranz. enn þó firer allt þetta og meýgum vier siá og vidleýta ad hiálpa þessu riddara. kongur kuedst þad giarnann vilia. þá baud þórir ad riddarann skilde leggia á eirn stöl, og breýda

1: nu ei annad] C: nú annars E: ei annað skýra] D: skemta
1-2: af ... vita] D: að þeim hlutum sem þau villdu siá
4: þessa] D: þá
                 jómfrú ... sier] F: jómfrú meðal handa sér, hún situr í hans hnjám þau med] D: með
6: þessa riddara] D: riddarans x.] MS: shows both full stops
7: hefur] D: omitted
9: filgiuna] CD: filgju
10: þetta og] ACDEF: þetta
vnder hann klæde. og suo var giøt sem þöre r baud. þöre tøk þa yr siød sýnum
boga eirn. hann var so lýtell sem barna leyka. þar filgdi ein ør ad þuþ skape sem
bogenn var. enn þessor gripur voru suo, ad huorutueggia var fullstørt þo ad
gilldur madur skiti med. þa mæltie þöre nu skulum vier kalla á nafn gudz. og
bidia þess ad hann veýte þeým riddara nockra hiálp og þuþ huggan. enn þessi skeýti
er výgd af .5.* Biskupum. enn nu villium vier bidia þess gud, ad hann viýse þessu
skeýte firer brióst þeým aume manne er riddarann hefur suikid og þa vænu
jungfrú.* nu ef suo ber til ad blámadurenn fær bana, þa mun laus verda filgiann.

1: sem þöre r baud] D: omitted


3: þessor ... suo] E: gripir þessir voru þo svo stórir, þa vildi

   huorutueggia var fullstørt] A: fullstørt var hvörutveggja

   fullstørt] E: fullstørt þa vildi

3-4: fullstørt ... med] F: jafnstørt og nóger handa fullorðnum manni með að skjóta

   þo ad gilldur] D: þo

4-5: og bidia þess] D: omitted


   ad hann] A: að hann unni og D: að


7-8: og þa vænu jungfrú] D: omitted


   laus verda filgiann] C: filgjan laus verða
og vænter mig ad hun mune þá aptur snúa til lýkamanz. enn ef suo fer þá spinn þu fæte þýnum vid stólnum so ad riddarenn falle.*

þá tök þörer kaupmadur bogann, og lagdi á streýng ðrina, og signi sig j nafne heylagra þrennýngar, hann giørdi kross firer øruaroddinum. og nu bendi hann bogann, og mælте nu skýt eg ør þessare j nafne faudur og sonar og heilags anda.* hann saung vers yr dauýdz psalltara á medann ørinn var á flugenne.*

hier vard dásemlegur hlutur. kongur horfði á skickiuna, og sýndist sem


á streýng ðrina] C: streng á ðrina DE: ðrina á streng

4: bendi] A: breiddi

4-5: og nu bendi hann] D: bendi bogann

5: hann] C: síðan ør þessare] DF: þessari ør

5-6: heilags anda] E: anda heilags

6: anda.] MS: shows full stop hann ... flugenne] D: omitted

á medann] EF: meðan flugenne.] MS: shows full stop

7: horfði á] E: horfði í kongur ... skickiuna] C: omitted

skickiuna] AD: skuggsjónina sem] AE: honum
blámadurenn ditti dauða og fliti allt herbergið j blóðe. enn filgians jrde laus enn jungfruenn fielli j òuit.* þá mællte kongur lofadur sie gud firer sýna milldi og miskun, er hann veýter ñllum þeým, er til hanz kalla med jdran og gödu hiarta. enn ei munu marger slýker ægíætiss mann sem þu ert. og sæl sie su möder er slýkann son fædde. og mikla giptu hlytur, su kona er slýkann mann skal eýga firer allra hluta saker. j þessu jafnframt spirndi kongur fæti vid stólnum so ad riddarenn fiell af honum j òuit, á þann vmbungýng er þörer hafdi honum veýtt. þá gieck þörer ad riddaranum og mællte kueýkid liós og vitid ef riddarenn vill siá

1: ditti dauða] C: felli dauður niður D: ditti niður dauður F: ditti dauða niður
fliti ... blóðe] E: all herbergið fljóta í blóða
jrde] D: varð laus enn] DF: laus og
2: òuit.] MS: shows full stop D: óvit niður
4: marger slýker ægíætiss mann] A: ægíætis mann sklík margir
2-6: firer sýna ... spirndi kongur] D: og í því spyrndi hann
fæti] E: fæti sínum so ad] AD: so
7: fiell] D: fél niður á þann ... veýtt] D: omitted
8: ef] AD: hvort
þad, þá er hann fær vit sitt. og nu vitkadist riddarenn. þá tók þörer horn eitt med
drick og liet riddaran drecca af. þá rendi hann aúgunum. þórir tók þá smirst og
reýd á lýkama riddaranz. og skíott tók hann mál sitt, og lofade marg falldlega
guds nafn firer sýna heýlsu gið. þá mællte kongur mikil giersemi er skiggia
þessi, og er slýkt kongz gersemi. ef þu higgur seýger þórir ad þessi gripur sie
nockru hæfur, þa vil eg gefa ydur þennann grip. kongur mællte gief þu allra
dreýngia heýlastur. þórir afhente kongur. nu vil eg döttur mýn, seýger kongur
gíega ydur þennann grip. kongzdötter seýger þiggia vil eg þennann grip. enn þó

1: þad] E: omitted     þá er hann] D: þá hafði
fær ... riddarenn] D: riddarinn fengið vit sitt
1-2: med drick og liet] C: og bað D: med góðan drykk og lét
2: þá ... aúgunum] D: því
3: lýkama riddaranz] CD: líkama hans E: hans lýkama
og skíott ... mál] D: tók skjót mál     marg falldlega] C: mjólega
3-4: marg ... gið] D: Guð
4: kongur] E: kongur til Þórirrs
5: og er ... gersemi] D: omitted     er slýkt] F: síkt er
6: þennann grip] E: omitted
7-8 nu ... ydur] C: skuggsjóna. kong mælti þá til dóttur sínar nú vil eg géfa þér
þennann grip] C: omitted
þætti mier ydur herra skilldugra ad minnast þess ádur sem ydur gaf. hueriu skal
eg launa dötter, seyger kongur. þad sem ydur er hellst ad skapi seyger hun. enn
gödra launa þiki mier vert þuý mier þiki vant ad launa slýkum ágiætiss manne
sem þörer er. þuýlýka gisöf á ad launa þuý* betur sem madurenn er merkilegri.
eg vil seyger kongur ad hann kiose sier siálfur laun firer þennann grip. þörer
þackar kong firer sýn fógrur mæla og göða vinátu, enn kuedst þö ei laun

1: ydur herra]  

2: dötter]  

3: þuý]  

4: þuýlýka gisöf á]  

4-5: þuýlýka ... kongur ad]  

5: grip.]  

6: firer sýn]  

A: hans sem] CE: er

CD: omitted  

AEF: þvi hun] D: hann hún


D: kongur mælti slýkum] AE: þvílíkum

MS: þuý merkilegri

grip. höfðingliga er þاؤ launað sagði kongsdóttir. er þاؤ vert þá

mælti kongur til Þóris. þاؤ vil eg að þu kjósir þér sjálfur laun

fyrir þennan grip.

C: grip. höfðingliga er þاؤ launað sagði hún. enda er þاؤ vert þá

mælti kongur til Þóris. þاؤ vil eg að þu kjósir þér sjálfur laun

fyrir þennan grip.

C: sín enn C: og ei laun] A: laun D: laun ekki
kiösa mundu, þuýad eg eigi rāded vid mig huad þad skal vera. geýngur
kongur til hallar, enn kongzdötter j turn sinn. þörer situr nu yfer riddaranum
og batnar honun dag frá deýge þar til er hann var albættur, suo ad skipa mä hann
kongzmalum. ganga þeýr firer kong. fagnar hann þeým vel. var þa giðr mikil
veýsla er kongur veýtti mónnum sýnum. og skorti þar ei gödann fagnad.* Býst
þessi same riddare j burt vr miklagarde lónu seýrna, og filgdu honum marger
menn. reýd hann vnz hann kom j borgina, þá sæmu sem hanz vnnusta átti firer
ad rāda. sat hun þar med miklu meýngi, og bar mikid ánger. var riddaranum þa

1: rāded] E: segir hann rāðjast um
1-2: geýngur ... sinn] D: omitted
2: kongur] A: Þórir E: nú kongur
     kongzdötter] C: dóttir hans       turn sinn] A: turnin sinn C: sinn turn
3: og batnar ... deýge] D: omitted
     er hann var] AF: hann var C: hann eru D: honum er    allbættur] F: alheill
3-4: suo ... þeýr] D: þá ganga þeir bæður
     mikill] E: omitted
5: þar] A: þá        fagnad.] MS: shows full stop
6: j burt] EF: burt
     borgina, þá sæmu] D: þá borg    sem] EF: er
vel fagnad, og er frú kristinn fregnar þad. geýngur hun til riddaranz og mintist 
vid hann med blýdu. og nu tala þau vm þá hluti er þeým hafdi til handa bored. 
og þötti mørnum hinn merkiligasti þadburdur. þaukudu þau gudi firer sýna 
velgiðómýnge. var þad nu þeýrra ráð firer lietu þau heýmenn, og ðill verallldleg 
audærfi. og gáfu sig j klaustur og þíonudu gudi medann þau lifðu bæde. enn 
borgena og rýkid gáfu þau j valld frændum sýnum er þeým þötti best fallner ad 
stýra henne.*

nu skal hier frá huerfa enn þar til taka, er þóer kaupmadur er med 
valldimar kong og er mánudur var til sumarz. geýngur hann firer kong og

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1: sat ... ángur} D: omitted} þá vel} DEF: þar vel
2: vid hann} E: til hans} nu ... hluti er} J: minnast þau á þá hluti sem
3: adburdur} C: hlutír} þaukudu ... velgiðómýnge} D: omitted
4: var þad nu} C: var það D: það varð} ráð} CEF: ráð að þau
þau heýmenn} C: heim} EF: heiminn
4-5: lietu ... bæde} D: að þaug þíonuðu meðan þau lifðu og gáfu sig klaustur
5: medann} A: á meðan} bæde} C: omitted
6: borgena og rýkid} D: ríkið} j valld frændum} D: frændum

best} ACDE: best til
7: henne.] MS: shows full stop A: þeim} D: omitted
8: skal ... til} D: er þar til að} þar til taka} E: taka þar til
9: og er} D: og
mællte, herra eg villde ad þier giaefud mier ordlof ad taka þt þa penýnga er eg á ad landzmønnum, og syðann búa skip mitt.* enn þô hier sie harla gott þa fyser mig nu ad fara til annara landa. kongur bad hann fara huert er hann villdi. enn huersu leýngi muntu á burtu vera. mánud herra kongur seyger þó rer. nu tekur þó rer kongz madur ordlof, og geýngur til skiemmu manna sinna, og spur huert þeyr hað afrekad sem hann skipadi þeym. þeyr seý gast nu vera komner vpp vnder stólpann. þad er vel fared seýger hann. þó rer tekur nu steýnenn græna og geýngur nu j jardhúsed. vissu hanz menn nu ei huad af honum vard. kemur hann

1: mællte, herra] A: svarir C: mælti E: mælti herra segir hann

herra eg villdi] D: vil eg herra ad þier] AF: þér C: herra að þier

þt þá] A: út

2: ad landzmønnum] E: hjá öðrum mönnum F: hjá landsmønnum

mitt.] MS: shows full stop gott] A: gott að vera


4-5: tekur ... geýngur] C: gengur Þórir D: tekur hann orðlof og gengur

5: þó rer kongz madur] AE: Þórir D: hann F: Þórir kaupmaður

skiemmu manna sinna] A: manna sína D: skemmu sína manna

huert] E: þá hvort


7: fared] C: omitted tekur nu] D: tók þá


kemur hann] CE: kemur hann nú F: hann gengur
ad stölpunum og geýngur vpp ridenn, og vpp ad turnininum. Var honum ölæst.

geýngur hann j turninn og stendur vtarlega. Hann sier dorma konzędöttur

helldur hreylnega sittandi j sýnu sæte, føgur sem rösa huýt sem lilia, og

skieæmumeýar hennar vmhuerfiss hana. Og høfdu j frame allra handa leýka firer
ingfrúnne. Hann sier og ad jnán vm turninn eru vpp kaðadar allra handa søgur

af jmsum kongum.* First þidreks kongz og hanz köppum, jsung konge, sigurdi

sueýne og jsungisonum, álfi konge og hinreckum, alexander magno, ector og

accilas troiumønnnum, og gönguhrölfe er hann vann normandi,

1: geýngur ... og] A: gengur F: upp riðinn og so

1-2: ridenn ... vtarlega] A: at turninum

2: geýngur hann] C: hann gengur


helldur ... sæte] F: sitjandi í sínu sæti hún var heldur hreinlig

føgur ... lilia] D: omitted F: føgur sem lilja og rós

4: hennar] AD: omitted høfdu ... handa] D: frömdu allskyns


allra handa] D: omitted


6-7: jsung ... hinreckum] D: omitted

7: jsungisonum] E: Ísungsmönnum hinreckum] AEF: hans rekjum

7-8: ector og accilas troiumønnnum] D: Achilles
eru hier fær vpp talder. var þad af meýrra hagleýk giørt enn eirm fáfrödur madur kunne ordum til ad koma.* liltu sydar heýrer þórrer þad, ad jungfru dorma skipar øllum meýnum, ad fara á skög og lasi henni eple og alldin. þær giøra so. enn er þær voru j burt geýrngar, geýngur þórrer ad jungfrunne og heýilsar henne. hun tók honum vel. hann hafdi þá geýmt steýnenn. jungfru dorma spur huert hanz erindi sie. þórrer seýger mýn frú, eg er á marga vega reýkande vm veralldarinnar mekt, hugandi huad minne veýku nátturur hafði best. jungfru dorma suarar eigi þurftu nikulás kongur ad diliast firer mier, þuyad firsta sinne, er eg þig leýt j hóll
fódur mýnz, þekta eg ydur ökiendann. villde fader minn giarnann vita þig lÝflausann. þórir duldist nu ei firer jómfrunne og settist nidur nær kongzdóttur og seýger henne mœrg æfinntýr af jmsum lóndum, og syndi henne sýna nátturusteýna, og huad þeyr hœfdu ad merkia. henne þötti gaman og list ad hanz fræsøgum og listum er hann syndi henni. hœfdu þau margra handa gledi j frame vm dægenn. enn ad kuelldi gieck þórir til fielaga sinna. leýd so fram þessi manudur, ad þórir kaupmadur er j skiemmunne nær kongzdóttur huern dag med glede og skiemtan mikille. er huert veýtti ðœru er hann þar að ongra manna vitund vtann kongzdóttur. leýd ei langt ádur huert visse annarz vilia. lœgdu þau sýna üst og eslku huort vid annad med heýdur og æru. þórir skipadi sýnum mónnun
ad lát til reyðu skip sitt kost og allann fyrrhlut, á søgðum týma. Kongur taladi jafnann til þóri, og seýger ad eýnginn munde ági ætare j kaupferdum helldur enn hann, enn þá mánuður var lidinn, kemur þóri aptur. Kongur fagnadi honum vel, og bauð honum hiá sier ad vera so leýnge sem hann villde. Þóri seýger ad hann hafi nu alþýðu skip sitt. vil eg nu ad þier gefid mier ordlof. Kongur mællte eýgi sömer mier ad tálma þýna ferð, enn kom hýngad jafnann og skiemt mier frá ferðum þýnum. og so mun eg orði á llúka ad syðann eg var kongur, kom hýngad eýnginn slýkur kaupmadur sem þu ert, og meýrre spekýngur. Þóri þackade kongi
göd bod og bidur kong orlofz. enn kongur bad hann vel fara.* þörer gieck
syðann vr høllenne og til manna sinna. þeyr føgnudu honum vel. leyd nu til
cuclldz. hann bad sýna menn til skips ganga. enn hann gieck aptur til
jardhüssenz og syðann j turnenn, finnandi þar kongzdöttur og seýger hun skillde
fara j burt med sier. eg mun þad verda ad giøra seýger kongzdötter, þuýad øllum
mýnum listum hef eg þynt syðann þier komud hier. hun tök þá þann kistil er j
voru hennar bestu griper. hun mintist vid allar sýnar skiemmumeýar og bidur
þær ei frá seýgia, og gaf sinn grip huerre þeyrra.* þörer geýngur nu þt af loptinu,
og jungfrüenn med honum, og syðann til skips. setiast nidur j liptyíngu. þeyr
drógu vpp segl og felldu ei firer enn þeyr komu heým j vngaria. enn þau hinu
góðu spieðld hæfdu honum epter ordid.* nu sem kongur j miklagarde saknar
döttur sinnar, huxar hann ad hann skule vita huad af henne er ordid. lítur hann
nu j skiggiuna sier hann nú huergi nema j glerid. kongur vner nu cigi vel vid, enn
verdur nu þö so bued ad hafa, enn þikist þö vita ad þetta mune eýngenn vogad
hafa nema nichulás leýkare af vngaria, ad leyka ad honum slýk brøgd.*  

    og jungfrüenn ... liptyíngu] D: omitted
1-2: þeyr drógu] C: síðan dróu þeir
3: honum] D: henni ordid.] MS: shows full stop
    kongur] AC: Valdimar kongur
4: ad hann] ADF: hann er ordid] AF: sé orðið
    kongur vner] E: unir hann vel vid] CD: var við hag sinn
    þetta mune eýngenn] A: einginn muni þetti
7: hafa ... vngaria] A: Ungaria
    nichulás leýkare] E: Nikulás kongur leikari leyka] C: leiða
    ad honum slýk] A: sér slík að honum þvílík D: soddan EF: honum slík
    brøgd.] MS: shows full stop
enn er nichuläs kongur kom heým j vngarialande liet hann skiótlega
buast vid sýnu brúdkaupe. var þad hin veglegasta veýsla. giórdi hann brúdkaupe
til dorma kongzdöttur fann þad eýnginn madur ad henne væri þad j móti. og ad
veýslunne lidinne seýger kongur huersu hann náde kongzdöttur þr miklagarde, og
lofúdu aller hanz viturleyk, og søgdu ad eýnginn mundi hanz lýke á nordur
lóndum. eptér þessa veýslu gaf hann øllum góðar giafer. situr hann nú j rýki
sýnu vm stundar saker suo eigi ber til þýdinda. tueýmur ærum ñýdar atti kongur
heýmann ferð, ad frida rýke sitt firer ágange öfridarmanna. og ádur enn hann for
heýmann, baud hann ad gióra skilldu eýna veglega skiemmu drottningu sinne. og

1: vngarialande] ACDF: Ungaria
2: vid sýnu] C: við hann] E: hann nú
2-3: giórdi ... kongzdöttur] D: omitted
náde] A: hafði komist með C: með F: hefði nóð
kongzdöttur þr miklagarde] D: henne
5: hanz] E: hans menn hans ad eýnginn] E: einginn
6-7: rýki sýnu] EF: sínu ríki
8: ágange] A: ágangi og
9: ad gióra] E: gjóra

veglega ... sinne] D: skemmu væna og vegliga handa drottningu
vanda sem mest. hann markadi grundvöllenn allann vnder skiemmunne, enn
baud jalle fostra sýnum ad geýma vandlega drottnýng sýna.* nu för nichulás
kongur ferd sýna. enn a þeým týma er þeýr voru ad smýda skiemmunna, þa komu
.ij.* menn til hallarenar. þeýr voru stórer vexti. þeýr báru múkaklæde. þeýr
voru daprer miøg og søgdust vera langt ad komner. þeýr søgdust vera þr klaustre
einu firer vestann haf, og hafe þad klaustur brunned allt vpp, og hafi þeýr sydann
fared manudar lauser. þad fundu menn skiött ad þeýr voru þiodhæger, og
gjördust þeýr forsмider firer ad giøra þetta hús er þar var stofnad. þeýr

2: jalle] C: Svívari jarli vandlega drottnýng sýna.] MS: shows full stop
A: drottning sín D: drottningu
smýda skiemmunna, þa.] A: smíða D: smíða skemuna
4: .ij.] MS: shows both full stops stórer] F: stórir að
þeýr báru] A: þeir voru CD: og báru
4-5: þeýr voru] AD: og voru
5: vera langt] D: langt vera þr] AD: vera .ii. úr
6-7: sydann fared] AD: farið síðan
7: skiött ad] D: að og] E: omitted
þar var stofnad] D: stofnadað var
vöktu nälega náetur og daga. og þötti mönnum ad þessu hinn mesti söme. enn þad 4 bar til þa húsid var fullgiört ad drottnýngenn tök sött hættilega, og þötti jarle ðad meýn mikit. sat hann þer henne bædi náetur og daga. hann liet suo vm búu ad stockur eýrn var á milli sængur hanz og drottnýngar. hann liet göra suo drottningar j skiemmuna. var þad hid mesta meýstara smýde. skiemti hann henne jafnann. þad vissu menn ad hun var vanheýl. þar var eýna nótt ad skuivare jall vaknar. hann tök til drottnýngar þar er hun lá. hann fann ad hun var aundud. jall stendur þá vpp og heýter a menn og bidur ad siá drottnýng dauda. syndist óllum sem hun væri aundud. taka syðann lýkama drottnýngar og

4-5: göra ... skiemmuna] C: færa lík henna í skemu, og
6: þar ... ad] D: eina nott er þar var] A: það var

C: muni öndud lýkmama] C: lík drottnýngar] D: hennar
sueypha hann vænum dükum. og voru flester aller menn hriggner. enn þá var eigi
ad smýdum giört firer harme, hurfu þá múkarner j burtu. enn jall þordi med
önguo möti ad grafa lýk drottnýngar. liet hann klappa steýnþró j huýtum
marmara med miklum meýstaradöme. þar liet hann j leggia lýk drottnýngar og
hiá dýrar jurter.*

nu sem valldimar kongur hefur sannfriett ad nichulás kongur af þngaria
hefur j burt tekid hanz dötter, filltist hann mikille reýde til nichulásar kongz og
allz þngaria. hann hofdi margar stefnur vid sína rädgiafa, huer råd hann skillede
vpp taka, huert hann skillede fara med herskillde til þngaria og beriast vid

1: hann vænum dükum] A: með vænum dúkum D: omitted

flester aller menn] A:liest CD: flestir allir meny þar

enn þá] F: enn þar

2: þá] C: nú

2-3: með önguo] F: ekki með nokkru


4-5: og ... jurter] C: omitted

5: jurter. ] MS: shows full stop

6: sem] D: sem að


7-8: til ... þngaria] D: omitted

nichulás kong, edur skillde hann suo búed hafa. menn lóguðu þar misjaft til. enn flester lættu ad heria a rýke nichulásar kongz. þötti þeym sem þad mundi verda ad önguum söma firer hanz visku saker. þa mælile Romalldus vilie þir herra gipta mier dorma dötter ydar, ef eg næ henne af yngarialande med önguum ydar stirk. valldimar kongur jatadi þessu. og þuý keýptu þeyr ad margra manna vitund skilldi hann hafa med henni j heýmann filgju gullborg og þar med .ui.*
kongarýki önnur. litlu sydar hurfu þeyr brædur j burt vý rýkþinu med fâm mønnum. og er ei gietid vm þeyrra ferd firer enn þeyr komu j vngaria. þa mælile Rómalldus hier er eirn leýnivogur, sem vier erum j komner. þier skulud draga

1-2: edur ... kongz] A: omitted
2-3: verda ... saker] D: að öngvu verða
3: ad önguum] C: að litlum
6: j ... gullborg] E: i heimann mund gullborg F: gullborg i heimann filgju þar med .ui.] MS: shows both full stops C: 6. D: mörg
6-7: og þar ... önnur] A: enn
7-8: med fâm mønnum] D: omitted F: við fám mønnum
8: firer] A: fyrr
9: sem] E: er
skipid jnn j vogi enn vnder morkena. þier skulud hier býda til þess vid brædur komumm aptur. nu geýngu þeýr .ij.* á land vpp og sem þeýr voru j burt geýngner frä synum mønnum, þá tóku þeýr òll sýn vondu fornfræde og galdsurlegar lister. og lintu þeýr ei firer enn þeýr komu til hallar nichulásar kongz. þeýr hófdu þá mükaklæde sem ädur er sagt enn so gátu þeýr vmuælt. og þarf eigi langt vm ad tala, þeýr tóku til ad smýda skiemmuna sem ädur er sagt. enn skiuuare jall þeckti þá eigi þeýr slóu og sött a drottnyngu suo hun þotti dauð vona. þar næst tóku þeýr frá henne mál og vit. og var þad nockra daga ad hun lá málalas. enn


E: og þér skuluð bíða hér F: og skuluð þér hér bíða


5: ädur er] D: áður var

5-6: enn so ... er sagt] F: omitted og þarf ... er sagt] DE: omitted

6: enn] DE: að


8: þeýr frá] E: so frá daga ad] D: daga lá] D: lá so
andadist þö ei. en þá er þeým þötti færi á eina nótt. tóku þeýr vondu suikarar á
burtu drottnýnguna, þar er hun lá j sinne sæng, enn lögdu j sængina j stadenn
mannlykann med vax gjört, og høflu þar vmbüed af þeýrre sömu konu sem þeýr
høflu ádur myrtr. syðann föru þeýr j burt þadann skindilega og til faurunauta
sinna. gaf þeým vel vnz þeýr konu heým j miklagard. enn so för med þeým
Römalldus og kongzdöttur, þá er hun fieck vit sitt, þá villde Römalldus hafa

1: þöei [F: ekki þá er] D: þá eina ... suikarar] D: þá tóku þeir

suikarar] A: sinn


sængina j stadenn] AD: staðinn E: staðinn í sængina F: sængina aftur


vmbüed] D: búið E: um búið með skinni


og til] CD: til


blydlæte vid hana. enn hun villdi þad med önguo móte. og seýger ad fírir skilldi
hun þola hinn hardast dauda, eda veýstu eigi hinn arme suikare ad eg er kona
vanheýl.* nu þó þu hafer suikid nichulás kong minn vnumusta. þá skal eg þó bidia
gud allz valldaude mier miskunar og hiálpar. þá mællete Rómalldus nu med þuy
drotnýng ad eg ætla ad þu skuler alldrei koma á valld nichuláser kongz. þá vil eg
væia þier enn þu heýt mier þuýad þann týma er þier erud lietare ordnar, þá vil eg
gjóra brullaup til þýn. hun bad þess jafnann ad þad skilldi alldrei verda. og nu

1: þad med] F: með
eg er] A: eg er og
3: vanheýl.] MS: shows full stop nu þó þu] A: enn þó því F: enn þó þú
þó bidia] A: biðja mér D: biðja
4: gud ... og] A: Guð allmáttugan til D: allz valldaudi Guð mér miskunar og
þá ... nu] D: Rómaldus mælti
4-5: þuý drotnýng ad] D: omitted
5: ad eg] E: eg ad þu] D: þú E: að að (sic) þú
6-7: þá vil eg gjóra] D: að eg mega gjóra E: að eg skuli gjóra mitt
þá ... þýn] F: omitted
koma þeyr heým j miklagard. fagnar valldimar kongur þeym vel enn vid dötter
sýna var hann miðg oblýdur. gaf hun ad þuy aunguann gaum.* Römalldus bad
nu geýma drottnýnguna so hun kiæmist med öngvo möti á burt. lýda nu týmar
vnz drottnýng för ad huýla. hun fæddi meý barn harla frýdt.* litlu epter
barnburdinn tök drottnýng ad hríggjast og var hun vid flesta menn ögled, og þö
cirna mest vid Römalldus þuy hun mätti alldre gott ord vid hann mæla. nu lætur

1: valldimar kongur] D: nú kongur F: kongur
3: nu geýma] A: nú kong láta geýma D: nú sína menn að gema vel
     F: nú að geýma drottnýnguna] A: döttur sína
     nu] A: enn D: nú svo
     hun fæddi] D: fæði hún eitt frýdt.] MS: shows full stop
5: barnburdinn tök drottnýng] D: tök hún drottnýng] C: drottninginn
Rómalldus buast *vid* brúdkapi sýna. *og er dorma kongzdötter* frietti þad *fiell* á hana angur mikid.*

þórr hiet *madur*. hann var *kalladur* einræne. hann *átti* bigd j skögi einum langt j burt frá *frórum* mönum. hann var harla *rykur* ad gulli og dýrgripum. hann var sýnkur so hann mátti önguann hlutt veýta. hann mátti og öngua konu eyga. þad Ráð tók kongur *og Rómalldus* ad j þeým skógic lietu þeýr búi til brúdkaupsinz. var þad fárri *manna* vitund. enn þuý var so breýtt, ad þeýr ætludu ad *nichulás* kongur skilldi eýnginn brógd giöra ad þuý sinne. nu sem

1: *vid* [CD: til og er] [D: er dorma kongzdötter] [D: Dorma frietti] [A: heyrði] [F: vissi]

1-2: *fiell* á hana] [A: fylltíst hún] [E: angrast hún]

2: *angur mikid.* [MS: shows full stop] [A: mikið angur] [E: mikið]

3-4: skögi einum] [F: skoginum]

4: *ad* [ADF: af]

4-5: og dýrgripum] [A: og gripum frórum] [F: silfri og dýrgripum]

5: mátti og] [D: mátti]

6: Rómalldus] [D: Rómaldus upp lietu] [D: skildu]

7: brúdkaupsinz] [A: brúðkaups fárar] [A: að öngva enn] [A: og]

7-8: þeýr ætludu ad] [D: omitted]

8: eýnginn brógd] [A: ekki brögð] [D: einginn ráð] ad þuý] [AF: að]
Þórir einræne visse þetta, hugði hann til þess all jilla. enn visse þö ad rýkare mundi rädå verða þuy honum var ellegar skiötum dauða hótad. cigi skilldi fleýri menn sitia veþsluna enn eitt hundrad manna med valldimare konge.* dorma kongzdötter sendi trúnadarmenn sýna a fund þóriers, ad hun beýđdi hann ad hann skilldi hiälpa henne med einhueriu möti.* nu er hier frá ad huerfa enn þar til ad taka, ad nichulás kongur kom heým j þingaria. fögnudu menn honum vel og sögdu honum lát drottnýngar sinnar. enn hann vard vid þad harla hriggur, og frietti huar þeýr hofdu jardad lýk hennar. enn jall seýger hafa látid klappa

3-4: dorma ... möti] F: omitted
4: kongzdötter] A: omitted
7: drottnýngar sinnar] E: drottningar enn hann] D: hann
steýnþrö og lagt þar j lýk drottnýngar. kongur gieck þangad og liet lúka vpp steýnþronne. og leýt kongur á lýkamann og mællte þad higg eg seýger hann, ad vier sieum vm brögd nockur komner, þuy eigi er þetta lýkame minnar drottnýngar, helldur er þetta mannlýkann þvr vaxe gjört. er þad og mýn gáta ad þeýr birger og römaldus hafi stolid j burtu drottnýngu minne, og gjört þetta mannlýkan til òlykinda til þess ad eynginn leýtan væri gjörð ept er drottnýng, enn hørund þad sem vm er lýmt vaxid, er skinn af konu þeýrre er þeýr hafa mirt. hafa þeýr og nóg vnnid til þessa vid rædiss. þuy þeýr hafa giefist til fiandanz. gieck


5: og gjört] A: enn gjört

6: mannlýkan ... gjörð] D: líkneski til líkinda, og til þess einginn leyt skildi höfð

   òlykinda til þess] A: það líkendast E: ólíkinda

7: sem vm er lýmt] A: limt er útan um E: er nú er limt F: er um var limt

   er lýmt vaxid] D: vaxið er limt

giefist] A: gift sig
kongur á burt þadann, og litlu sýdar tók nichulás kongur sött harda. þötti
mønnum þad mikill skadi.* þuþ næst er þad sagt ad kongur andadist. og var
kista hanz boren til kirkiu, su er þeýr søgdu lýk hanz j vera. var nu mikil hrigd j
stadnum, so ad varla mätti ofsøgum frá seýgia. voru þetta brøgd og jferskot
nichulás kongur þuþad hann biöst j burt á einu skipi á eirni nott med fá menn.
þeým gaf gödann bir. þeýr lentu skips sýnu j eirn leýnivog ei all nær miklagardi.
þá mœllte nichulás kongur vid compåna sýna hier skulu þier byda mýn vnz eg
kiem aptur til ydar. sýdann gieck hann á land vpp. hann för epter þróngum
skögie og þickum, þar til ad eitt mikid riödur vard firer honum. hann sá þar

4: so ad ... seýgia] E: omitted ad varla] ACDF: valla
   skips sýnu j eirn] A: í eirnum ei] C: og ei
   vnz] D: þar til
standa skála eirn miðg stórann. enn vti firer skálanum stöd eirn madur. hann var hár vexti og harla lotenn, miölæradur og bogi enn j hniám, handstór og neflangur. hann hafdi harla stór augu, suartur a hár og brýn. hann hafdi hettu og vidradi j jmsar átter. høndunum hiellt hann a bak aptur. stundum rak hann høfudid nidur á mille föta sier. hann liet sier all heýmsklega og blies hátt, og liet a jmsar lunder. stundum rak hann hnačkann a bak aptur, honum var all þúngt, og blies mæðilega, og hann blundadi augunum.* nichulás kongur gieck ad skálanum og mælše,

1: skála eirn miðg stórann] A: mjögg stórann skála D: skála einn stóran

E: skála mikinn

stöd eirn] D: einn madur] E: stór maður

1-2: hann var hár] E: omitted

2: miölæradur ... hniám] A: og boginn í hnjáum D: og mjólráður boginn hnjánum

EF: mjólráður og boginn í hnjáum

handstór og] A: hann var stór og


4: á bak aptur] F: aptur á bak

4-5: á mille] F: millum


F: á ýmsar lundir og blés hátt


6-7: blies ... augunum.] MS: shows full stop A: [blés] mæðiliga D: blés mæðiliga

CE: blés mæðiliga og blundaði augunum F: blundaði augunum
heyll compan seýger hann. sá sem vid skálann stöð brá j sundur augunum, og 
mællet heyll siertu eda huad er nafn þitt. þórir kaupmadur heýti eg seýger hann, 
enn huad heýter þu. þórir heiti eg og lýka seýger hann, og er kalladur þórir 
einræne. eda huadann komstu, ad eg er allra hierada madur. seýger hann eda 
huada madur ertu. þórir einræni seýger eg a hier herbergi seýger hann. þuy 
lætur þu so öskinsamlega seýger kaupa þórir. hinn seýger nog er mier vorkun til 
þess nafni minn sæll, þótt eg læti ei skýrlega valldimar kongur vill ad eg hafi hier 
jinne brúðkaup Rómalldus og dötter hanz, og skal Rómalldus ða hennar sier til 

2: heyll] C: heill (kompana segir hann, sá sem við skálan) (shows brackets)
    siertu eda] A: sértu heyll ... þitt] D: so sértu líka, enn hvort er þitt heyti 
    heýti eg] D: omitted
    og er] DE: og er eg þórir] D: Pórir hinn
4-5: eda huadann ... seýger eg] A: og
5: þórir einræni seýger] CE: Pórir einræni svarar D: omitted 
8: hanz] A: sinnar og skal ... drottnýngar] D: omitted 
    hennar sier] A: hennar
drottnýngar. enn þad fer so færre minne nátturur, þuý eg gjøri þad med ðollu
naudugur. þuý margt er á mig lagt, first þad ad eg mä öngua kona sia, þad annad
ad eg mä önguann hlut veýta. 4kongzdöttur hefur mier bod gjørt ad eg skilldi
veýta henne nockra hiálp. sic eg ad eg mä þad eigi leýka. heýri eg og sagt ad
hun mune gjøra þetta naudug, firer saker astar þeyrrar er hun hefur á nichuláse
konge leýkara. heýri eg sagt ad hann sie merkilegur madur, eda fanstu eigi
kongz mann eda kong. ci fann eg fielagie seýger hann. eda huersu marger
ætla þeýr ad sækia hýngad brúdkaupid. med .c.* manna seýger hann. enn

1-2: þuý ... lagt] C: omitted
2: þad ad eg] AF: það eg
2-3: þad annad ad] A: annað EF: það annað
3: mier bod gjørt] A: boð gjøð mér
4: veýta ... hiálp] A: henni nokkra hjálp veita
   ad eg mä ... leýka] E: að ekki má og það veita F: það eg má ekki leika
   heýri eg] D: eg heyri   og sagt] ACD: sagt E: og so sagt
   saker astar] E: ástar sakir   er hun] E: sem húnn
7: fann eg] DE: fann eg þá   hann] D: hinn
7-8: eda .. hann] C: omitted
   .c.] MS: shows both full stops
eigi þikiumst eg vita huern vege eg skal fara, er eg veýt ei huerninn eg skal firer þeym starfa, þörer kaupmadur mæltdur huad villtu gefa mier firer ad eg skal ganga firer brúdkaupinu, enn þu komer huergi j nánd. mikelz vert þiki mier þad seýger heýma þörer. enn eg er so vesall ad eg tými eigi penýnga til ad gefa. þá mæltdur þörer kaupmadur, þad er sagt ad eg kaup eigi jafnamn haglega, og mun þad sannast nu.* villtu nockud ad eg gangi firer bodenu, og dró hrýng af hendi sier og gaf honum. þörer mæltdur hinn einraer leif þu allra dreýngia heýlastur, og er

1: eigi þikiumst eg] AD: eg þikjumst ekki

    huern vege eg] A: hvöríum eg E: hvörnu eg F: hvern veg

    fara] E: að fara       huerninn] E: hvorsu

1-2: er ... starfa] AD: omitted


5: þörer kaupmadur] E: Þórir

    þad er sagt ad] D: að E: það er sagt F: það er mæltdur       mun] F: skal

6: nu.] MS: nu,       villtu] C: eða villtu       ad eg] C: eg

    bodenu] A: borðinum

7: þörer mæltdur hinn einrae] A: þá mælti Þórir einraen D: hinn mælti

    E: Þórir mælti F: Þórir einraen mælti

    dreýngia] A: manna
satt sem sagt er ad þörer kaupmadur er fæstum lýkur ad fiemillde. eg vil giarnann þetta. enn huersu muntu fá breytt epter athæfi mýnu, þar sem þu eft allra manna dreýngilegastur, enn eg hef lýtt halldinn verid til gildiss vm mýna æfe. þörer kaupmadur mællet lattu mig siða firer þuy siálfann. sydann keýptu þeýr þessu.

epter þad syndi þörer honum huad til veýslunnar þurfti. sydann fóru þeýr j eirn klefa. þörer mællett gior þu nú mig þier lýkastann j öllu athæfi þýnu. tak hier vid

   er ad] A: er að satt er fæstum] A: sé fæstum
   fiemillde] A: útlátum eg vil] C: og vil eg
   mýna æfe] AD: æfe mína
3-4: þörer kaupmadur mællet E: hann svarar
4: siða firer þuy siálfan ACD: siálfan siá fyrir því
6: mællet] A: kaupmaður mælti
   þu nú mig þier] A: mig þér D: þu mig F: þú mig nú þér
   nú ... þýnu] C: þig mér nú sem lýkastan
   lýkastann j] A: líkan að C: nú sem lýkastan D: líkan þér í F: líkan
tak hier] A: tak hér nú D: og tak
klædum mýnum og staf, enn eg skal vid þýnum klædum. þörer giðrde sem hann baud. hann hafði suo næri ætlad, ad þann sama dag skillde kongur koma.

geyngur syðann þörer vt og litast vm. og er hann sier þetta, breytti hann allt epter þörer einræna. þá mælti valldimar kongur vid menn sýna, nu skulu þier geýma ad og giðra ei þörer vin vorum neýtt kallz. enn þeýr játudu þuy. nu sia þeýr huar

þýnum klædum] AD: þínum F: þínum klæðum taka
þörer] A: Þórir einræni

2: hann hafði ... ad] D: omitted

skillde kongur koma] A: skildi þeir kóma C: skildi kongur kóma og
hans menn D: omitted

3: geýngur syðann þörer] AD: gengur Þórir F: gengur Þórir síðan

vt og] A: út að D: að geýngur ... þetta] C: omitted
litast vm] A: lítast um. og er lítil stund, var liði n, heyrði hann hark mikið í morkinni. því næst sér hann ferðmanna kongs og manna.

D: lítast um. og er lítil stund, leið þá, heyrði hann hark mikið í morkinni. og því næst sér hann ferð kongs og manna hans.

geýma] D: géfa gaum


enn þeýr] AD: þeir þeýr huar] D: þeir
þórer stod ýti firer skálanum. þórer heýlsar eigi kong og onguum hanz manna.
geyngu þeýr jn j skálann. voru bord búenn og vister ákoman. settist kongur j häsæti, og jallar hanz birger og Rðmalldus, enn til hægre handar hanz dorma
dötter hanz. var j ferð med henni og dötter þng er hun ätti. drottnyng var miøg ökát so þad hugdi nichuláis kongur leikare ad hun mundi sprýnga. enn þo settist
hun j häsæti. skórti þar önguann fagnad þann er veýsluna mátti pryða. kátur var
kongur og þeýr bræður. enn þórer einrærne skeýnti. vru nu aller druckner, og

1-2: skýlanaum ... skálann] A: dyranum á skálanum
2: þeýr] F: þar
3: og jallar ... Rðmalldus] E: og allir hans mönnum
   jaller hanz] A: til vinstri handar hans
            handar hanz] A: handar C: handar honum F: handar kongs
3-4: dorma dötter hanz] D: dóttir Dorma E: dóttir
   kongur leikari] D: kongur
6: fagnad] D: glaum
6-7: kátur var kongur] F: kongur var kátur kátur ... enn] D: omitted
   aller drukner] A: allir skjött druknir D: allir fórdruknir
börðu þeyr hann mið og förur med hann jilla. hann setti þeyrm eigi vel vonar augu. þeyrgjördu ad hanz athæfi all mikid gabd. þorer bar sig lýtt og þoldi jilla höggenn, enn vill þó e ad þá leðdi grun vm suo ad þeyrg meýgi helldur þeckia hann. og eim týma vm kuellid gieck hann firer dorma kongzdöttur hann laut ad kongzdöttur. og mælile lägt eigi lætur þu all fállega kongzdötter, er þu læst gráta þar sem þu ætter ad fagna, þuyad miklu merkilegre madur er þetta enn nichulås leykare, og þiki mier þu látu fállega, og lipti vpp hattinuw. og nu þikist hun kienna nichulás kong sinn vnnusta. hun gladdist nu helldur af þuyhun vænti

1: börðu þeyr [CD: bördu] fordru ... hann] F: omitted


2: ad hanz ... gabd] A: honum óhæfu gat miðô


vill ... týma] D: þó ekki að þeir gruni um sig enn

3-4: meýgi ... hann] A: þekki hann. helldur um þeir all þó mis[torn]ote

4: firer dorma] A: fyrir

5-6: hann laut ad kongzdöttur] CEF: hann laut að henni D: og laut henni

hann laut ... læst] A: segjandi hvað er þér að þu

6: lægt eigi] D: síðan lagt hvörrium all ... kongzdötter] D: fá mannliga


niculæse] A: Nikulási kongi

þess j hug sier, ad honum munde nochud gott til räda verda.* nu spur Römalldus
kong huert ei skal til skiemturn harf. kongur seyger þad vel vera. Römalldus
mællte þá vil eg first vpp biria. er þad best skiemtan ad æskia þess, sem madur
villdi epter geysting. þess æski eg seyger Römalldus ad öll su ást og eliska dorma
er þu hefur a nichulâse konge leykara j vngaria ad hun huerfi til mýn. þess æski
eg seyger kongzdötter ad nichulâs leykare kome hýngad j skálann med allre sinne
fegurd og blöma. mal allra drotnýnga heylust seyger Römalldus þuý nu villtu

1: sier] D: sínun verda.] MS: shows full stop nu spur] C: þá mælti
2: kong huert ei skal] A: kong hvað skuli C: nú munum vér nokkuð

3: þá vil ... þad] D: það er er þad best] E: það sem best er F: og er það best

dorma] A: sem Dorma F: sú er Dorma

4-5: öll su ... mýn] D: þu Dorma elskir mig eins og Nikulás kong í Ungaria

5: er þu hefur] CE: kongsdóttir sem þu hefur F: hefur

    konge leykara] AE: leikara

    j vngaria ad hun] E: hún F: í Ungaria


    med] D: í kvöld með fegurd og blöma] D: fegurð

7: mal] CDF: mál þu drottnýnga] D: kvenna

    heylust] F: heilust kongsdóttir
hann feygann, og gangi nu ösk mýn epter.* nichulás kongur kastar nu af sier
kublinum og geýngur ad bordinu, þar sem dorma kongzdötter sat. hun stöð vpp j
moti honum, og lagdi bádur hendur vpp vm hálz honum og kisti hann. enn hann
tök hana j fang sier og barned med, og gieck syðann firer valldimar kong, og
seýger suo vænlegar hefdi þier verid, ad sæokia brúdkaup dötter þinnar er eg
giúrda til hennar j vngaria, enn gipta hana sílku jllinne sem Römalldus er.
kongur heit a menn síyna og bad þa vpp standa. hier vard vndarlegur aðbúrdur.
þeyr voru aller faster. nichulás gieck j burt af høllenne og lietti ei firer enn hann

1: nu ösk] A: ösk og gangi ... epter] D: omitted

MS: shows full stop F: eptir sagði kongsdóttir

kastar nu] AF: kastar


vpp vm] D: um

4: og gieck] D: gékk

5: seýger] E: mælti


8: þeyr voru] A: þessir urðu E: að þeir voru

nichulás] A: enn Nikulás kongur CDE: Nikulás kongur

høllene] A: skálanum
kom til sinna manna. þeýr fógnudu honum vel og þóttust hann þr heliu heýmt
hafa. stigu sjáðann á skip og sigldu heým j vngaria. þad land er slétt og öfiollett
og útgrinne mikil og jllt ad siglyngar. þar var hôfn er hiet perapt. þar ganga ad
hæfer hamrardueym meýgenn og slieetter veller vpp j frá. þessi hôfn er mið og
liggur j mille tueggia hâmra, suo ei mätti leggia meýr enn .u. skip j senn, enn er
jnn kom vm sundid mätti vel liggja hundrad skipa. vid þessa sömu hôfn liet

1: sinna manna] AF: manna sinna  þeýr fógnudu] E: fógnúðu þeir
fógnudu ... og] D: omitted


2-3: öfiollett og] D: omitted

3: og útgrinne ... siglyngar] F: og jllt ad siglyngar og útgrinni mikil
mikel] C: mikið, er þar því       jllt ad siglyngar] D: að siglyngar íllt

3-4: ganga ad hæfer] D: legja á hær E: ganga að hófnini


4-5: og liggur ... hamra] D: omitted

5: j mille] C: á milli
mätti ... enn] C: mätti inn leggia meir enn D: leggia þar fleiri enn
E: mätti að leggia nema       .u.] MS: shows both full stops
meýr ... senn] A: inn í sinn útan [.v.]       senn] D: sinn in leggia

mätti vel liggia] A: mätti liggja D: mega vel sigla F: mätti útleggja
þess sömu] D: þessa
nichulás kongur giera vænann og sterkann turn, enn vpp af turninum eirn
háfann stopul. enn vt af honum liet hann gjøra marga stólpæ enn vpp af huerium
stólpæ liet hann gjøra stóra lampæ med gler, suo þar mátti lifa liös þö alldrei væri
so huast. Þetta var so mikill leyðar výser ad vngarialandi ad þar så j bert langt vt
á haf. Þetta þötti skuivara jallí miøg örædlegt, kuad þetta mikla leyðarvýse ef her
kiæmi ad landinu. kongur seyger eitt þad þikia ad þar væri lýtil siglýng ad.*

nu er ad seygia frá valdimare konge, ad þegar nichulás kongur var á
burt geýngenn og til skips synz komenn, voru þeýr þa aller lauser. þöttist konge

2-3: enn upp ... stólpæ] A: upp á stólpinum D: þar upp af
þikia ad] F: að þikkjja siglýng ad.] MS: shows full stop
7: nu ... konge] E: frá Valdimar kong er það að segja
voru þeýr þa] D: voru þeir F: þá voru þeir
þöttist] E: og þöttist
alldrei meýrra smán feýngid hafa enn nu, og þeýr brædur báder, og vrdu suo búed
ad hafa. litlu syðar býr kongur skipastöl mikenn og lýser þuý frirer sýnum
mønnum ad hann sættar til vngaria, og ad heria á land nichulásar leikara, og eýda
landid med oddi og eggju. valldimar kongur hafdi hundrad stor skipa. og var nu
mikid vopnabrak og lúdur geýngur. sigldu þeýr nu godann bir. og ei leýngi ådur
þeýr sau birti þessa sem af turninum var, þar sigla ad landinu og koma ad syd
vm kuellld, og lagdu jnn vm sundid øllum skipunum. þeýr settu tiólld sýn á land

1-2: enn nu ... hafa] A: omitted

2: þuý frirer] F: því

2-3: sýnum mønnum] A: mønnum sínum


4-5: og var ... geýngur] D: omitted

5: nu ... og] D: og var ádur] C: ádur enn

5-6: sigldu ... sau] F: og ádur þau skip höfdu lengi siglt, sau þar


þar sigla ad] A: sigla þeir E: þeir sigla að

6-7: sigla ... kuellld] D: koma um kvöldið


þeýr settu] ADE: og settu tiólld] AC: skip
vpp. þeyr Romalldus og birger lietu ei so lýtid, ad þeyr villdi setia sín tióld híá kongz tióldðunum. þeyr drucku med kappe vm kuëldid, og lægdust drukner nidur og sofnudu fast. enn er kongur vakknaði stöd harn vpp og reýkar þít frá tióldðunum. hann sier huar stendur borg nichulásar kongz. huxar harn ad nu mune verda lýtid firer ad drepa harn, og þikist nu meýga launa honum allar skullder. og harn vekur nu vpp hirdina, og bidur so ad fara ad þeyr brædur

4-5: hann ad ... þikist] D: nú með sjálfum sér að nu ... firer] E: lítið muni fyrir verða
6: og hann ... hirdina] A: harn vekur upp herlið sitt

CF: vekur hann nú upp hirðina D: og vekur upp sínna hirð
farad] D: fara að því að
verdi cigi varer vid, þuðad þeyr mune kienna sier sigurren ellegar. sýdann
geyngur kongur og hanz menn ad borgenne, og bera ad henni elld og brenna hana
vpp ad kólldum kóllum og huert manz barn þad sem jinni var. voru þeyr þar ad
allt til morgunz. hrösar kongur þá foðrum sigre sýnum. og er lýtil stund var
lidinn, litast hann vm og sier huergi büder þeyrra brædur. vndrast hann nu miøg
og þikist vita vid huer brøgd hann er vm komenn, og huer vndur j eru ordinn ad
hann hefur brett þá brædur jne og menn þeyrra. þikist hann alldrei meýrrre
suývirdýng feýngid hafa enn nu. og er þetta frietter nichulás kongur ad

1: mune] D: muni vilja

kienna ... ellegar] A: sér sigurinn elligar kenna

2: kongur og ... að] D: þeir á

go hanz ... borgenne] A: [að borginni] með sínum mönnum


þad sem jinni var] F: er því var inni E: þar inni var

var. voru] AD: voru

4: kongur þá] AD: þá kongur


6: vita] DEF: ei vita vid huer] E: hverjum

vm kom enn] D: kominn j eru ordinn] D: ordinn eru

7: og menn þeyrra] D: omitted

8: feýngid hafa] D: hafa fengið og er] D: enn er

þetta ... kongur] D: Nikulás kongur fréttrur það
Valdimar kongur er þangad komenn med her ad hanz landi, sender hann bod vm allt sitt rýki, og villdu med honum aller lifa og deþa. En er dorma kongzdötter frietter til huerar ðhæfu horfti, ða gieck hun til fundar vid nichulās kong, og bad hann ei beriast vid faudur sinn. Og er þad helldur mitt råd ad þu biöder honum til veþslu og sæmer hann j öllu, og mun so verða god vinätta med yckur. Nichulās kongur játar þessu og stødur her sinn. Dorma kongzdötter gióter brief og sett þar a snisöllord. Þad var suo látandi, eg er skilldug minn kiaeri fader ad leggja gód råd á mille ydar og nichulāsar kongz. Vil eg ydur þad råda ad þier beriest eigi vid

1: er þangad] D: er er (sic) þangað med ... landi] D: omitted


kongzdötter] D: omitted

3: ðhæfu] D: ðhæfu nú

3-4: gieck ... hann] D: bað hún að Nikulás kongur skildi


og er þad helldur] D: heldur er það råd ad] F: råð


med yckur] A: ykkar á milli


7: þad var so] D: svo

7-8: eg ... eigi] D: að hennar faðir barðist ekki

8: råda að þier] E: ráð leggja
nichulás kong. tyner þu þýnn lýfe og suo þinna manna. er þad mitt råd ad þid sættist heylum sáttum, er þier mikill stírkar ad þuþłyk|m manne sem nichulás kongur er. sagda eg þier firer Óndverdu, ad med sýnu litla rýki, mundi hann af þier vinna þýn.** kongaryke med viturleyk sýnum. nu bar kongur þetta vpp firer mønnum sýnum og spurdi huad þeým þætti rædlegt, giørdi valdimar kongur þau ord dötter sinne, ad hann mun hennar råd þiggia. ** nu seýger hun nichulás

1: tyner þu þýnn] A: nema þér viléð týna yðar D: annars mundi hann týnir sínu

E: því annars týnir þú þinu F: annars týnir þú þinn

suo þinna] A: yðar D: omitted

manna. er þad] A: manna D: manna sína

er þad ... þid] D: hellldur skillde þier

2-3: er þier ... kongur er] D: omitted


3-4: af þier vinna] EF: vinna af þér


4-6: med ... ord] D: og sem þetta bréf kom fyrir kong, auglysti hann það vinum sínun, varð það þá úr ræði þeirra, að kongur skildi gjöra þau boð


berjast við Nikulási kongi

6: þiggia.] MS: shows full stop D: þiggja og sem hún fær þau boð

nu seýger hún] D: segir hún E: og segir hún nú
konge huar komad er. sender hann þegar menn til valldimarz kongz og býdur honum til veýslu. þad þiggur valldimar kongur, og gieck heým til hallar nichulásar kongz med øllu lidi sýnu. fagnar nichulás kongur þeým vel. og epter þad sættast kongarner heýlum sáttum. enn epter veýsluna lidna sigler valldimar kongur heým til miklagardz og settist vm kirt. litlu sýdar andadist valldimar kongur. enn er þad frietti nichulás kongur, sigldi hann til miklagardz og var þar til keýsara tekenn. töku þau nichulás kongur og dorma drottnýng vid øllu þyu

2: valldimar kongur] E: kongur
3: nichulásar kongz] D: omitted
med øllu lidi sýnu] A: með öllu sínu lidi C: með miklu lidi
F: og þiggur þar ágæta veizlu með öllu sínu lidi
lidna] A: leysti hann kong út með virðiligum gjófum og skildu með bestu
D: omitted
4-5: valldimar kongur] D: hann
6: enn er] D: og er enn er ... kongur] C: omitted
ryki er valldimar kongur hafdi styrt. áttu þau þríða sonu. hiet eirn Faustus, annar Fastinus, þridie, Faustinianus. var Faustus sendur til vngarialandz og vard þar jfer kongur. enn þeyr brædur töku Rýki epter faudur sinn j miklagarde. þau nichulás kongur og dorma drottningjendu lýf sitt j gödre elle, og voru miøg harmdaud. eigi þötti meýrre ágiætiss madur verid hafa enn nikulás kongur leykare. og endar hier nu so hanz frásøgu og æfinntýr.*

liöttliga mier letred fer, lýtast mun þad þeym þad sier, leykara sögu ad lýder hier, lese betur enn skrifud er, Finis.

1-2: Faustus ... þridie,] MS: shows all three commas
4: lýf sitt] D: sitt lýf
4-5: og voru miøg harmdaud] D: omitted
6: og endar] D: endir hier nu so] AF: hér so D: hér nú E: nú so hér

hanz frásøgu og æfinntýr] A: þessa sögu C: sögu hans D: hans frásögu

E: hans sögu. Finis æfinntýr.] MS: shows full stop

7-8: (these lines appear only in MS) MS: shows the four commas in these lines
The translation will attempt to reflect as literally as possible the Icelandic text without sacrificing English grammatical structures. One concession is that verb tenses are translated directly into English, preserving the sometimes arbitrary shifts between past and present tenses in the Icelandic. Because this is a romance, and because this saga was highly popular in the eighteenth and nineteenth centuries, it is most appropriate to allow the translation to reflect the literary style of romance as it was perceived in those centuries. The resulting style, which is often reminiscent of the tone common to fairy tale, will therefore parallel the manner in which the Icelandic text presents the story of Nikulás.

The Saga of Nikulás Leikari

Well informed men and scholars say this, that the king who ruled over Hungary was called Fástus.

And Sir Bjarni found this saga in Paris in France. He then wrote whichever of its kind he could at that time.

He was well-bred and temperate, wise and benevolent, and in his youth he travelled widely around the world and achieved great feats. He appears in many sagas. He had a queen. She was of excellent kindred. She is not named.

They had a son who was called Nikulás. He was a promising man and seemed well suited to be a ruler; and this was foretold about him, more than his men, from a young age.

There was a man with the king who was called Svívari. He was a large and strong man, and the wisest counsellor. He was very old when this story occurred. He was an earl in rank and did not have a kingdom to rule over then. And he was always with the king.

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1 Fástus
And when Nikulás was five years old, then the earl began to teach him the Latin alphabet. And he was at his studies for fifteen years. And word spreads all around that he was so greatly wise that no one in all Hungary was his like. He was a good knight and rode best of the men in a tournament. And he was well-educated in all things. And along with other subjects which the earl taught him, he learned sorcery and ancient lore. He was generous and humble with his subordinates, and there was scarcely a thing about him one could criticise. And for this reason there was much envy toward him. And he was therefore called Nikulás leikari².

Now the saga turns to Constantinople. The king who ruled there was called Valdimar. He was rich and possessed extensive lands, so that twenty kings served him. He governed Gullborg. He was very rich, and a good Christian, as were all lands north of the Mediterranean Sea.

He had a queen, and with her one daughter who was called Dorma. She was very beautiful and courteous. And renowned scholars have said that no woman would be more beautiful, or even as beautiful as her. And no one would compare to her in womanly adornment and skills. And when she was mature in age, she was most wise. Maidens and rich men’s daughters were in her charge as her attendants, and learned from her many accomplishments. She was the most courteous of all women.

She had her lodgings in the highest tower of the city. Nowhere could one get in from the outside. It was made with great craftsmanship in such a way that one pillar stood in the middle of the hall. And it was hollow inside, and made with posts situated around the pillar. There was a strong door set in front. Up from the pillar was a single very high tower, and one could see from that upper room in which Dorma sat all the courtiers of the place.

Many famous kings and princes asked to marry her. And all suffered disgrace and some were killed, but some fled. And at that time there was great unrest in the land.

Two brothers are named in the saga. One is called Birgir, the other Rómaldus. And they were earls in rank, and guarded the land for King Valdimar. They were big and strong, and the most fearless men. These men were very unpopular and very well-versed in sorcery. Yet great friendship was given them by

² [the trickster, or magician]
the king. They went raiding each summer and acquired treasure for the king with a large fleet. No ship stood against them on account of their bravery and sorcery. And they returned home in the autumn.

Now the saga turns back to Hungary. The first thing is that King Fástus fell gravely ill, and was in great danger. And it was such that his life began to wane, and his condition became fatal. He had Svívari and other worthy advisors called to him, and set out those things which he wanted to be done. First he asked all the men to confirm Nikulás, his son, in authority after him. But it\(^3\) would first fall to the earl, his foster-father. And when the king had arranged everything, he died. And his funeral was carried out with all honour. The king was greatly mourned. That seemed to men to be the worst loss.

And next, the earl has a meeting called. And at that meeting Nikulás was given the name of king, and all the land assented. And because the king was young, the earl then had all the governing and planning in his hands, and arranged the king's affairs. And because Nikulás was young and childish, he carried on with magic. And that seemed very improper to his countrymen. And so things went for a while.

There was one time that Nikulás and the earl spoke together. The earl said: 'It is very contrary to my wishes that you play with magic so much. Rather, it would be my advice that you cease that conduct in which you have previously engaged, and assume a kingly disposition and conduct. Or has it not entered your head to marry, and get a future queen for yourself, and not sit here like a maiden waiting to be married? And it seems to me that there is no hope that adventure stories will circulate about you if you wait here in Hungary for your old age.'

King Nikulás answers: 'I have considered this matter little, that I should marry straightaway. And here the ancient proverb comes to mind, that "I will not have the woman who walks, but she will not have me, who rides." And I am not minded to propose to those women who are near to here, because I think they are not of as good a type as befits me. But since you have spoken to me about such a matter, I then wish to know where that princess is whom you wish to show me; because I shall follow all your advice whether it goes well or ill for me.'

\(^3\) the authority
The earl said: 'I have thought of where you will search. The king who rules over Constantinople is called Valdimar. Very rich, he has a daughter who is called Dorma. She is very fair and courteous, and the best possible match. And I do not know that woman who I think is a match for her.'

King Nikulás answers: 'That woman is named there who I think is not easy to pursue, because she is well-known. Or have you not heard that this princess will marry no man? And many princes have asked to marry her. They have received from her the worst disgrace, and some, death. Therefore I cannot ask to marry her.'

The earl said: 'It is not kingly to make everything become difficult for yourself. I will not think you a noteworthy king if you will not do it.' And he reprimanded the king continuously.

King Nikulás said: 'Because you press this so firmly, then I will go ahead in everything, and propose to her or lie dead. Then, I want you to go with this message, and ask Dorma to marry me, and find out how things go.'

The earl agreed to the journey. They break off their conversation, and a little later the earl arranges his journey from Hungary. He had one very large and splendid ship. He had it made ready with gold and jewels. He had fine, valiant and well-mannered men, and selected the very best for his company. And when a favourable wind came, they put to sea until they came to Constantinople.

And because King Valdimar never saw such a splendid ship sail into the Golden Horn, he then had the iron gate opened. They landed in a good harbour, and disembark, later raising one shore-tent. It was all woven with gold and set with gemstones. And a pole stood up out of the tent, and at the top of the splendid pole stood an eagle of gold. And when the wind came, he flapped his wings as if he would fly away with the tent.

Now because the king thought he knew that excellent men had arrived there; then the king sent men to the ship and invited them back to a splendid feast. The earl accepted this invitation, and went to King Valdimar's hall with his retinue. He greeted him well and seated him in the highseat next to himself, being very pleasant

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4 Valdimar
5 Svívari
with him, and asking him many things about Hungary; both about King Nikulás and about many other things which were of interest. The earl responded well and wisely to what the king asked. And among other things, the king asked about the earl's errand.

And Earl Svívari answers that: 'King Nikulás sent me with this mission: to ask for your daughter, Dorma, in marriage to him.'

But King Valdimar was so angry with these words that he was on the point of behaving improperly. And he answered the earl angrily. 'You come here for no reason, decrepit Hungarian, on this errand to ask for my daughter Dorma in marriage to King Nikulás. I shall answer quickly, that you tell your King Nikulás that there is no hope that I will give him my daughter, because it seems to me that not only can he not be called a king, but it seems to me he is rather like a beggar. And if you speak further on this topic, then you shall hang from the highest gallows on which the worst thief ought to hang.'

The earl said: 'I shall add little here for the moment. But I wanted to have a successful enough visit to your kingdom that I might see your daughter.'

'No,' says the king. 'You will not get that, because your magical king shall not get so much from her that you may tell him of her beauty. And never come to me with this message again.'

They broke off their conversation. The earl took leave of the king, went to his ship, got under way, and put to sea straightaway. Then arrived in Hungary, fixed the mooring, went to the hall, and greeted the king. The king stood up to meet him and welcomed him well. The earl sat down in a seat near the king.

The king asks the earl how the courtship had gone. He reports as clearly as possible.

'It appears to me that you have had both a bad and insignificant visit, my foster-father. The king has inflicted more disgrace on no one; that he has not had as successful a visit as to see the princess. I would not have fared so shamefully. And in the coming summer you shall go to Constantinople with the same mission which

6 King Nikulás

7 Svivari
is the uncompleted courtship with the king and his daughter, Dorma — though it was attempted once — and have a better result for the visit.’

The earl said so it would be. When spring came, he makes his ship ready with those troops which he could get, and put to sea and headed to Constantinople.

And now there is to tell about King Valdimar, that when the earl was gone away, the king sent for his daughter. She prepared herself and her ladies-in-waiting, and went into the hall before her father and greeted him warmly. And he welcomed her well. She sat down on a certain chair, gilt with red gold and set with gemstones. The king was quiet for a little while.

Then the king spoke for a short time with his daughter, and tells her about the earl’s visit.

‘How did you answer?’ she says.

‘I answered “no” immediately,’ he says, ‘and in no way did I want to give you to him.’

‘Why did you do that?’ she says, ‘since it is said to me that he is both great and distinguished, and the wisest of all men.’

The king said: ‘Things are not normal with you, because he may rightly be considered an idiotic beggar. And I have twenty realms to rule over, and Gullborg in addition to that. And such a thing is most shocking and monstrous; that you should speak thus.’

The princess said: ‘Yet I have said that I would rather have him, if I could have my way, above those men of whom I have heard, because of the things which I have heard of him in truth. He is a remarkable king according to reports.’

‘I think this,’ says the king, ‘that Nikulás has bewitched you with that sorcery and witchcraft which he has learned.’

‘No,’ says the princess. ‘In no way has he turned me mad or bewitched me. And I think this: that if you were to have a trial between the two of you, that with his little kingdom, he will win from you your twenty realms which you have to watch over with all your might and wisdom.’

The king became very angry with his daughter for such words. ‘And yet,’ says the king, ‘I wish you to tell of this talk of ours to no one.’ Then the princess went up into her tower.
And now there is this to tell: that Earl Svívari does not halt his journey until he came to Constantinople at the Golden Horn. He sees many ships lying before him; very fine, well-equipped and lined with shields on both sides. And they were ready for sea. He believes he knows that it must be the brothers, Birgir and Rómaldus, the king's border-guards. And he sees that the iron gate at the harbour mouth is locked. And he thinks to himself that they shall find no sign of fear in him. So he sets his ship against one large and splendid dragonship, and asks who has command over the ship. Two young men stood by the mast. They were fine-looking, large and strong, and said they had command over the ship. One is called Birgir, and the other Rómaldus. 'And who commands this splendid ship, then?'

'I am called Svívari, arrived from Hungary. Much fame and honour for you two brothers has spread to other lands: that you have won in duels and battles both at sea and on land; and won for yourselves many realms, gold and jewels with honour and dauntless valour.'

'You are sharp-spoken, clever with words and candid, and truthfully have you had news about the honour of us brothers,' says Rómaldus. 'Yet I think I know what your errand is,' says Rómaldus, 'that you intend to ask for Princess Dorma to marry King Nikulás leikari. It is a great conceit of his that our king would give him his daughter, since she is so beautiful and blooming that her match in all arts is scarcely born in this world. But Nikulás is full of sorcery and witchcraft, and has a poor land to rule over. And to you, though, it is true to say that I intend to have Princess Dorma myself, and to kill King Nikulás leikari whom I call a thrall, and to conquer Hungary myself and give that to my brother Birgir. And I intend that I should become king over Constantinople. And if you were not so old, I would have you killed immediately in the place where you stand. And you perceive yourself as so clever that you intend to carry this message to our king!'

The earl says: 'You speak the truth, my Rómaldus. It was a very foolish thing for King Nikulás to ask to marry this princess, but you may determine for yourself the likelihood that the king would ever give him his daughter. Considering this, you should let me go in peace wherever I wish. And my journey is only practicable if I am allowed to see the king.'

Birgir says so it would be. 'And we shall let him carry out his wish.'
'I may do that,' says Rómaldus, 'but it will seem ill-advised to us some time, because I see that he is the most deceitful churl.'

After that they broke off their conversation. Then Birgir had the iron gate opened. Then the earl proceeded into the harbour and had a tent pitched on land. And then he went to the hall with one hundred splendidly outfitted troops.

The king was then at a drinking bout. The earl went before the king and greeted him warmly. King Valdimar received his speech coolly and asks the earl whether he has the same message for him as before.

'No,' says the earl. 'It is completely different. My errand,' he says, 'is to bring my lord's invitation. He wishes to give you a feast with all your retinue, with all that honour, privilege and friendship which he knows best. And he has had as much as possible done to bring this about, and to move you to accept. And that proposal which I brought you before on behalf of King Nikulás, regarding the wooing of Princess Dorma, he will in no way maintain, on account of many things: primarily, your great royal honour and the money which you have obtained from all kings who are now in this half of the world.'

King Valdimar became more cheerful at his words, and says he will accept his invitation. 'And all that which he has said and done against me; I will even let that go without complaint. And I herewith invite you to a three-night feast, along with those troops which are now with you.'

The earl thanked the king for the gracious offer.

The earl was now placed in the seat nearest the king, and his men on the other bench. There was now the finest of feasts. All in the hall were cheerful. And when it became evening, King Valdimar went to his sleeping quarters and the earl to his tent, and they slept through the night.

And when it was morning, the earl stood up and ordered this men to: 'Dismantle the tents as soon as I arrive at the hall, and take them to the ship. And have the ship ready to sail as soon as I come.' They say so it would be done.

The earl then went back to the city, and then to his seat. Then the king was the most cheerful. And now all in the hall drank with the greatest eagerness. There were many things for entertainment. There was a dance, and drinking pairs. Some sung cantilena. And when the merriment and amusement was at its height, the earl
said: 'Lord,' he says, 'it seems to me one thing is lacking if all the entertainment is to proceed.'

'What is that?' says the king.

'This:' says the earl, 'that your daughter is not sitting next to you to adorn the feast.'

'Then that shall not be lacking,' says the king.

The king now had his daughter called. The princess prepared herself and her ladies-in-waiting with gold and silk and excellent clothes. They went into the hall. And all who saw her were startled, and felt they had seen no such woman. Everyone was staring at her.

After that she went before her father and the earl, greeting them graciously. And they greeted her well. She sits down in a particular gold chair.

After that the earl said: 'He cannot be a foolish man, or exaggerating, who reports of your daughter's beauty and courtesy.'

The king was now very joyful, and also all his court. Games and merriment of every kind were undertaken. Some sang, others danced. Some played bassoons, symphonies, psalteries, harps, fiddles and organs. There was now a great noise in the hall.

And when the king became preoccupied, the earl springs forward over the table as deftly as if he were young again, and in toward the pillar in the hall. And there he performed all kinds of amusements, which men had never seen before. The king and his daughter paid attention to nothing else, but watch those arts which the earl carried out, since it seemed that no one had seen more graceful skills. And all those who sat in the hall were astonished at his agility.

Princess Dorma happened to wander toward the pillar and around the hall, walking to and fro, as if she gave heed to nothing other than watching the earl and all his adroitness. As she came near the pillar, the earl said: 'Lady Dorma,' he says, 'show me your indulgence and courtesy and shake my hand. Then I may observe your refinement and bearing.'

She then went toward the pillar and reaches out toward his hand. And he shook it with his hand, and raised the marriage proposal, and betrothed Princess Dorma to King Nikulás.
After that he leapt from the pillar, and away out of the hall, along with all his men; and down to the shore and on board ship, hoisted sail and stood to sea. The brothers' fleet was gone at that time. And they did not stop before they came back to Hungary.

And when King Nikulás knew that Earl Svívari, his foster-father, had returned to the country, he went himself with his guard down to the shore. He welcomed his foster-father affectionately and led him to the hall, seating the earl nearest to him.

Then all kinds of ale were brought in and served to the king. Now everyone became merry quickly in the hall. King Nikulás asks the earl for news and how the courtship has gone.

The earl reports to the king in the clearest possible way. 'Now this advice occurs to me, my foster-son, that you pursue your betrothed in no worse a manner than I have already prepared the arrangements of the matter, because I thought it was necessary to go ahead with planning and cunning before Lady Dorma would wish to agree to your desire. And it is now wise to not allow this journey to be delayed long; so that you might obtain from it honour, esteem and repute, and not shame and disgrace. It seems to me that your wisdom and your intelligence will come to little if you do not achieve your desire of the princess, whatever her father says.'

'So it shall be,' says the king. 'It seems to me that now you, my foster-father, have done well, better than on that journey of disgrace which you got for yourself from King Valdimar last summer. I shall herewith stake my life that this desire of mine comes to pass.'

'That is boldly said,' says the earl.

After that they discontinued the conversation. King Nikulás and the earl now sat in the kingdom. And nothing occurred.

And with the arrival of summer, it is said that King Nikulás arranged his outward journey from Hungary. He tells the earl, his foster-father, that he intends to go to Constantinople, and see what he can achieve. The earl expressed approval of this journey, although no one knew of it except the king and earl.

He had one ship, plain in appearance. He chose all those men to be with him whom he knew had proved true to him. He had the ship loaded with costly goods and all kinds of treasure which he knew were the finest to be had. And when a
favourable wind blew, they put to sea. But meanwhile the earl stayed behind to see to the government of the kingdom.

And when the king had got under way, then he tells his retinue about the scheme which he had in mind. Now they need to be discreet, ‘because I intend to go to Constantinople, and reward King Valdimar for those insults which he has paid me. And I shall conceal myself from the countrymen and call myself Þórir kaupmaður. In this lies my life, and all yours likewise, if you say anything about this journey and scheme of mine.’ They agreed to that.

Now they sail with a good wind until they came to an island late in the evening. It was off Britain. It was surrounded by large crags and thick forest. The king says that he wants to land there. They did so; landed in a certain hidden inlet, cast anchor, settled in and lay down to sleep.

And when all were asleep, the king stands up and walks until he comes to a large lake. And he sees an islet in the middle of the lake; and on it, a beautiful house, with such fine workmanship as, it seemed to him, he had not seen or heard of. To look on it was if it were all of gold. It hung in the air so that no post or pillar supported it, such that he could see. That seemed astonishing to the king, and he thinks to himself that he will discover what holds up this house.

So he undressed and set out for the islet. He goes ashore and to the house, and goes looking where the door must be set in the exterior walls. And on the outside, it looked as if it were all of gold, with all kinds of creatures crafted in various fashions. He sees a little mark in one place on the wall. He takes a little knife and picks at it, and then the door springs open.

The king then entered. He sees there a kind of tablet, crafted with great workmanship, as it was like glass in appearance and had three parts, yet he saw no mark upon it. It was white, red and blue; and the other part was green. On the edges, this mirror was all gilt in gold, and constructed with sorcery. And it seemed to the king he had never seen such a treasure. It seemed to him, astonishingly, to move. He thought he saw over all the world, and all lands and kingdoms, and what each man did at sea and on land. It seemed to him that he saw King Valdimar in Constantinople and his daughter in her tower in full bloom and beauty. Then a great

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8 [the merchant]
love for her filled the king. Now he could do nothing for a long time other than look at that tablet.

He sees hanging there very beautiful stones with various colours. He believes he understands that these stones must contain all kinds of powers, and that they must hold up the house. So he takes in addition those three stones which most pleased him; red, green and blue. And into the bargain, he takes the tablet and, after that, goes out. And he sets out for land and clothes himself hastily, and picks up his weapons.

And when he had come a short way on the road, he hears a noise and racket in the forest quite near to himself. He sees a man walking hastily on the same path which he had just walked.

And when they met, that man speaks with a loud voice and furrowed brows. He was pretty full-grown, so that it seemed to the king that he had seen no such person before, both in stoutness and height. He was clad in mail to his hands and his feet. He had a helmet on his head and a large halberd in his hand, and he behaved completely wildly.

He asks whether 'you are that same man who has stolen my lord's treasure from the house which I kept watch over. And they are such renowned treasures that nothing similar has been found beyond the heathen sea. First, if you look in the three parts of the tablet, you see all around the world, or what you are curious to know. And if you look in that part of the tablet which is green, you see the cause of each man's ailment. You also have three stones to guard. That red stone has the power that if you have it in battles, then you will gain victory; and you will never become poor with whatever you have. And poison may not harm you, and no evil spell may affect you. And this is the nature of the blue: cold may never harm you, and you will not grow tired swimming. And fire will not scathe you, and no magic. That is the nature of the green stone: if you enclose it in your hand, then no one may see you wherever you have gone. And you may adopt those human shapes for any destiny that you wish, and obtain the love of those women whom you wish to choose. You seem to me a more daring, bold man than any example to be found. And you will suffer for this. Take your weapon, and we shall fight.'

King Nikulás said he was prepared for this. 'You will be able to say few words to your lord about my deeds when we part.'
And he hewed at him with his sword. And that first blow carried beyond the halberd and took away the shoulder, and the arm with it; and the other blow hit the head so that it fell off.

After that he went to his ship and guarded his things. Then he went to sleep. None of his men knew about this.

In the morning they sailed on the sea until they came to Constantinople beyond the Golden Horn. They moored their ship in a good harbour. That was a good market and fine gilded city. In that market, King Valdimar always held his court in the summer because there was much sailing to it. One might buy all kinds of treasures there, which were imported from various lands.

King Nikulás learns that the king is expected to come there. He went ashore quickly with his company, and took for himself some good apartments with a certain rich farmer, and stayed there many days. He betook himself to the marketplace and bought many costly things, and sold some. It was the talk of most men that no richer merchant than Þórir kaupmaður must ever have come there. Þórir remained with the farmer when he was not in the market.

There was one day that Þórir was with the farmer. He had a certain beautiful cloak with him on the journey, and said he wished the farmer to have it. And he thanked him with fine words, and says that such a treasure would suit a king more than a common man. Þórir says he gave it to him 'because I want you yourself to have it.'

And that same day the king came with his guard to the farmer, and he is greeted well there. Þórir came often to the council where the king spoke with his legal advisors. There was much news. The king found quickly that Þórir was a wise and eloquent man. And he called on him often to speak.

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9 Nikulás
10 Nikulás
11 the farmer
12 the king
13 the king
And it happened one day that three brothers came before the king with the difficulty that they had to share out their inheritance. And that was a particular gold ring which they could not divide because each wanted very much to have the ring for himself. And it looked like a great issue among them because none wanted to share the ring with the others.

The king considered the case, and it seemed that no simple agreement would arise among them. He then speaks to Þórir kaupmaður: 'Do you see some scheme for this, that the ring can be shared out so that they are content?'

And Þórir answers the king: 'It seems to me that I see some way out of this.'

'What is that?' says those brothers.

Þórir says: 'Would you be willing to accept that he keeps the ring whom twelve men judge should have it?'

They say all at once that they did not want that at all.

Þórir then says: 'Then it is my advice, lord, that you buy the ring from them, and give them negotiable money in exchange. That may then be divided among them so that the same amount is allotted to each.'

They say that the king may pass this judgement if he wished.

The king said: 'You are a wise man, Þórir, and I will buy the ring.' The king paid them the value. A little later, those brothers were reconciled and were well pleased with their share. Þórir became widely famous from this. The king spoke much with Þórir, and thought him to be a wise man.

And one day when the king had entertainment performed before him, Þórir kaupmaður had come there. The king invited him to sit next to him. Þórir accepted this. And the king spoke on many topics with him, and asks him about many things from other lands. And Þórir answered all the king's questions well and wisely.

The farmer approaches where the king and Þórir were conversing with each other, and goes to the king in order to address him. 'Lord,' he says, 'show me your indulgence and accept from me a special cloak which I wish to give you.'

'Willingly,' says the king.

He handed the cloak over to him. The king unfolds it and looks at it, and said: 'That is certainly a precious article, and who gave you this cloak?'
‘Pórir,’ says the farmer.

‘He must be munificent to titled men who deals out to small farmers so generously.’

‘I did that, lord,’ says Pórir, ‘because I had to reward him better than others.’

The king enquires of Pórir: ‘Have you sold your other treasures?’

Pórir said that was very nearly the case; ‘But yet here is one item which I wish to give you.’ Then he picked up a pair of shoes. They were all woven with gold and made with such great craftsmanship that no one thought they had seen such a treasure.

The king received them and thanked him, and said they were excellent things. The king invited him to stay for the winter, and says that he considered that man a credit to him in every respect.

Pórir accepts the invitation. And Pórir and the king end their conversation.

After that he turned his ship toward the Golden Horn, and his ship was easily recognised. The king had come home then. He knew Pórir’s ship. He then ordered the Golden Horn to be opened up. So it was done. Pórir headed his ship toward the harbour and carried his goods ashore.

The king sent men to Pórir and invited him back to the hall with his retinue.

And when Pórir came before the king, he greeted him well, and says that he would be welcome there with his retinue. Pórir thanked the king for the invitation and said he would accept it. ‘However, I and my men are more difficult to receive than other men that I have had a report of, on account of their obstinacy and roughness. Yet I am not inclined to drive them away from me, because they have served me a long time.’

The king bade him manage his men as he wished, and says he would not suffer loss on account of that. So Pórir requested of the king that some separate house be obtained for his retinue, to guard there the goods which he had. A detached house was obtained for them very near to a large river which ran through the city.

\[\text{15 such men as Pórir}\]

\[\text{16 the king}\]

\[\text{17 Pórir}\]
And they lay there each night, and they never met with other men. Pórir ordered them to dig an underground passage out from the back and up under the pillar which stood under the princess’s hall; and to be busy at it by night, but not day. They said so it would be done.

Pórir was with the king amidst good hospitality. It was one day that the king went to his daughter. They spoke of many things. She enquired what man it was that he had invited home. The king says: ‘He is named Pórir, and is called “the merchant”, and is the wisest of men. And it would be pleasing to me that you converse together. And here is an item which he gave me.’ The king then took the shoes and said: ‘Now, daughter, I shall give you this present.’

‘That is a costly treasure,’ says the princess. ‘And how did you reward him?’

‘I have promised him no reward,’ says the king, ‘except that I invited him home to lodge for the winter.’

‘Such treasure,’ says the princess, ‘is deserving of a good reward. And you should treat well such men as Pórir. And I shall accept the shoes because I know that a king has owned them.’

‘Does it seem to you that he must be a king?’ he says.

‘It is not that,’ she says. ‘You, a king, own them, and gave me this gift.’

‘You are a wise woman,’ says the king, ‘and you are quite right in this.’

After that they break off their talk. The king goes into the hall. Pórir asks where he has gone.

‘Into the tower to my daughter,’ says the king. ‘And I said to her that you must test each other’s skills sometime.’

‘To little end would I pit myself against your daughter, because great stories have circulated about her wisdom.’ And now they ended their talk. Pórir remained with the king in great honour.

And at Jule, the earls Birgir and Rómaldus came home with great booty. The king greeted them well, and promised them and their troops a splendid feast. King Valdimar promised the men good gifts.

He spoke to Pórir kaupmaður. ‘I wish to give you a particular gift. I have twenty realms to rule over, and I wish to give you whichever one you choose, aside from Gullborg, since you might well be called a king and rule a kingdom on account of your wisdom and actions.’
'God thank you for your gift,' says Pórir. 'This present seems good to me, yet your friendship, which you granted in other favourable circumstances, seems worth more to me.'

Jule now proceeds. And in a short time, the king grew very unhappy. And Pórir enquired of the king what his terrible sadness was.

King Valdimar says: 'On account of the friendship which I have for you, I shall tell you the cause my sadness. I had one very famous knight. And it was his custom each summer, that he fought for the Christian God and his worshippers. And he defeated many heathens. He had a great body of men with him. He was away out of the kingdom in the summers, but sat next to me during the winters with his troops. And one time he was away two summers and one winter, and I feared very much for his condition.

'And now he came back in the autumn and has lost all his men who had followed him away from here. In addition to that, he has contracted a great sickness in a strange fashion, because all his senses have deserted him. He does not want to see light, and he will take no nourishment. And it seems to me that his illness is a great sorrow. Now I will seek advice from you, and make use of your wisdom, in order that some remedy may be found for this knight.'

Pórir said 'I have little skill with such things, but for the sake of your friendship, I shall go and look at this knight; and see whether I can effect some remedy for him.'

King Valdimar now has his daughter called, and requests her to come to observe the wisdom of the famous merchant. And when this message came to the princess, she prepares herself with her ladies-in-waiting, going at once to meet with her father.

The king greeted her well, and also Pórir. And she received them warmly. And they all went together into that chamber in which the knight lay. That chamber was beautifully built.

Pórir looked at the knight for a while. And then next he goes to the bed and laid his hands upon him. The king and his daughter saw this: that Pórir took this knight's illness much to heart. And next he began to speak.

'I have travelled very widely around the world, and I have thus become knowledgeable about many things. It may be now that I have learned something
about the travels of this knight. I have heard that truly, that he rode out of here, from Constantinople with his troops and into a faraway kingdom. And he had many battles, and supported the Christian God in many places.

‘And it happened one time that he fought in a forest with many grim men. It was a great host of troops, and all the men fell before the knight. And then three fought with him, when all the others had fallen. They were grim and large giants; strong as trolls. They were all full of sorcery and witchcraft, going after him with heavy blows. It came about that this famous knight killed two of them. And then they fought for a while. Then the Moor said: “You have killed my brothers. And for that shall all your senses leave you, and you will lie as dead. No one shall be able to tell of your disease.” And with that the Moor fled, exhausted and wounded, away from the knight.

‘I can say clearly what befell this knight when he was away. He is called Justinus. And when he was newborn, it was then vowed by his father that he would be God’s knight, and rescue Christian people. And when he was a grown man, then he rode against heathen men, and slew both Moors and berserks and heathens. So it went for a long time.

‘That summer he came into a certain famous city. And over the city ruled a maiden king. She had lost her father a little before, and was very sad. She was beautiful and courteous.

‘Now, when he came, the townsmen bade him to remain there as long as he wished. He accepted that, and dwelled there for a while. And he always rode against heathen men.

‘And when this maiden princess looked at the knight, she began to love him with an ardent love. He was there that winter amidst warm hospitality.

‘These same vikings fought against this city and wanted to win it, but could not because the knight stood well and firm against them on behalf of Christian men. And these vikings received defeat. They wanted to obtain the princess and this

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18 the knight and the third giant
19 the defeat
cooled them off in their hearts. And they bore much malice toward the knight with great vexation.

'And when summer came, he rode away, and again fought against heathen peoples. He came back in the autumn. This beautiful maiden went out to meet him with all the townsfolk, and greeted him with great joy. He was pleased with that. And he was led to the hall and placed in the highseat. Now the knight was there that winter.

'And when summer came he rode away out of the city and into a faraway kingdom, and performed there many deeds of prowess. And in the autumn he intended to go back to the city. There, these evil Moors came against him and fought with him as was said before. And now the Moor wants the maiden and also the knight, in order that he not make his way back to the city. He followed the wrong road and now has come here, as you may see, with his illness.

'I have also heard it truly said that this wicked Moor has come into the city to the maiden king, and has bewitched her so that she loves him with an ardent love. And in order to prove my story, look in this mirror which I shall show you.'

Þórir then takes the mirror out from his coat. It appeared to the king that it was made in an astonishing manner, because it appeared to him to have three colours: white, red and blue, yet he saw no mark upon it. And the fourth was green around the edges. This mirror was ornamented with gold. It seemed to the king that he had never seen such a treasure. The king and his daughter now looked in the glass. Then the king said: 'It seems to me to move very strangely,' he says, 'because I seem to be able to see around all the world, and what happens in it. And this is the greatest treasure. You must have paid a great deal for this,' says the king.

'I have not bought it,' says Þórir. 'I inherited this thing from my father.' Both the king and his daughter could now do nothing other than look at the glass, and inform themselves from various lands; about those things which seemed to them amusing to see and know. And presently, they looked at that city and saw all its dwellings and towers. And they saw into a magnificent chamber where this wicked

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20 the knight

21 the fourth colour
Moor sits, and has this fair maiden on his knee. And they\textsuperscript{22} embrace each other with great gentleness. That seemed to them to be very important news.

Then Þórir said: 'Now I shall tell about the nature of this knight's illness. You will have heard that ten fetches follow each man, and he may lose none. And this troublesome Moor has stolen one fetch from him. With this he has swept away all his wit and mind. And you may see that the Moor torments the knight's fetch. And yet for all that, we may see and try our best to help this knight.'

The king said he wanted that very much. Then Þórir requested that the knight should be laid on a chair, and clothes be spread out under him. And so it was done as Þórir requested.

Þórir then took a bow out of his bag. It was as small as a child's toy. Accompanying it was an arrow in the same proportion as the bow was. And these items were such that both articles were as full-strength as those with which a grown man shoots. Then Þórir said: 'Now we shall call on God's name, and ask that he grant some help and comfort to that knight. And this shaft has been blessed by five bishops. And now we will ask this of God, that he direct this shaft toward the breast of that wicked man who has betrayed the knight and that fair maiden. Now if it so happens that the Moor meets his death, then the fetch will become free. And I expect that it will return to the body. And if it happens in this way, you\textsuperscript{23} push your feet against the chair so that the knight falls.'

Then Þórir kaupmaður took the bow, and laid an arrow on the string, and signed himself in the name of the holy trinity. He made a cross over the arrow's point. And now he drew the bow, and said: 'Now I shoot this arrow in the name of the father, and son and holy spirit.' He sang a verse out of David's psalms while the arrow was in flight.

And now a wonderful thing happened. The king looked at the mirror, and it showed that the Moor fell dead, and the whole chamber flowed with blood. And the fetch became free, and the maiden fell senseless.

\textsuperscript{22} the Moor and the maiden

\textsuperscript{23} King Valdimar
Then the king said: 'Praised be God for his grace and mercy, which he grants all those who call on him in penitence and with a good heart. And there cannot be many such excellent men as you are. And blessed be that mother who bore such a son. Such a woman shall receive great blessings, who has such a son, on account of everything.'

At the same time as this, the king pushed his feet against the chair so that the knight fell off it senseless, onto that made-up cushion which Þórir had allowed him. Then Þórir went to the knight and said: 'Kindle a light, and discover if the knight will look at it, whether he recovers his wits.' And now the knight awoke. Then Þórir took a horn filled with drink, and had the knight drink from it. Then he moved his eyes. Þórir then took an ointment and attended to the knight's body. And he quickly regained his speech, and praised God's name very eloquently for his gift of health.

Then the king said: 'This mirror is a great treasure, and such is a king's treasure.'

'If you think,' says Þórir, 'that this item is worth something, then I shall give you that article.'

The king said: 'You give the most nobly of all worthy men.'

Þórir handed it to the king.

'Now, my daughter,' says the king, 'I shall give you this article.'

The princess says: 'I shall accept this gift. Yet it seems to me that you, my lord, are obliged to recall your earlier gift.²⁵

'How shall I repay this, daughter?' says the king.

'With whatever is best in your opinion,' says she. 'It seems worth a good reward to me, since it seems to me that it is customary to reward such excellent man as Þórir is. Such gifts are to be rewarded the better, as the man is more remarkable.'

'I wish,' says the king, 'that he choose for himself a reward for that gift.'
Dórir thanked the king for his fine words, and good friendship. But he said, however, that he would not choose a reward, 'because I have not decided what that should be.'

The king went to the hall, and the princess into her tower.

Dórir now sits right by the knight, and nurses him from day to day, until he was all healed, so that he could request an audience with the king. They went before the king. He greets them well. A great feast was then produced, which the king provided for his men. And there was no lack of generous hospitality.

This same knight prepared himself to go away from Constantinople for a long time, and many men followed him. He rode until he came into the city; the same one which his beloved had to rule over. She sat there with a great affliction, and endured great anguish. The knight was greeted well there, and the Christian lady heard of this. She went to the knight and kissed him with gentleness. And now they talk about those things which had befallen them. And it seemed to men the most remarkable event. They thanked God for his benevolence. It was now their plan that they should abandon the world and all earthly riches, and give themselves to a monastery and serve God while they both lived. They gave the city and kingdom into the power of their relatives who, it seemed to them, would best be able to govern it.

Now let us go back and pick up the story when Dórir kaupmaður is with King Valdimar, and it was a month until summer. He goes to the king and said: 'My lord, I would like you to give me leave to take out the money which I have left with my countrymen, and after that to prepare my ship. And though it is very pleasant here, I am eager to go to other lands.'

The king bade him go wherever he wished. 'And how long must you be away?'

'A month,' says Dórir.

Now Dórir takes the king's leave, and goes to his attendants, and asks whether they have done that which he ordered them to do. They say that now it comes up under the pillar. 'That is well done,' he says.

27 the tunnel
Pórir now takes the green stone, and goes into the tunnel. His men did not know what became of him. He comes to the post, and goes up the staircase, and up to the tower. It was unlocked for him.

He goes into the tower and stands at the edge. He sees Princess Dorma, very pure, sitting in her seat – beautiful as a rose, white as a lily – and her ladies-in-waiting around her. And they performed all kinds of entertainments before the maiden. He sees as well, that inside the tower wall all kinds of sagas about various kings are represented; first of King Æðrik and his warriors, of King Ísung, of Sigurðr sveinn and the Ísungsons, King Álfr and Hinrikr, Alexander the Great, Hector and Achilles the Trojan men and Gōngu-Hrólfr, the one who conquered Normandy, are a few of the ones recorded here. That was made of finer workmanship than any unlearned man can begin to relate.

A little later, Pórir hears this: that the maiden Dorma orders all the maids to go into the forest and collect apples and almonds for her. They do so.

And when they were gone away, Pórir goes to the maiden and greets her. She received him well. He still held the stone. The maiden Dorma asks what his errand is.

Pórir says: ‘My lady, I am wandering on many roads around the best part of the world, thinking what would best suit my weak nature.’

The maiden Dorma answers: ‘King Nikulás, you do not need to conceal yourself from me, because the first time when I looked on you in my father’s hall, I knew you without being told. My father would like very much to know that you are lifeless.’

Pórir now did not conceal himself before the maiden, and sat down near the princess, and tells her many adventures from various lands. And he showed her his magic stones, and what their significance was. It seemed enjoyable to her, and she was pleased by his narratives, and the arts he showed her. They kept up many kinds of amusements throughout the day. And in the evening Pórir went to his fellows. So it went during this month, that Pórir kaupmaður is in the chamber near the princess each day with merriment and great entertainment, which each has provided for the other. He is there to no one’s knowledge but the princess’s. It was not long

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28 the mural painting
before each knew the other's desire. They felt their love and affection, each for the other, with honour and esteem.

Þórir ordered his men to prepare the ship for sea, and the provisions and share of money at the arranged time. The king spoke constantly to Þórir, and says that no one must be more famous than him on trading journeys. And when the month had passed, Þórir came back.

The king greeted him well, and bade him to stay with him as long as he wished. Þórir says that now he has completely prepared his ship. 'I now wish that you give me leave to depart.'

The king said: 'It would not become me to delay your journey. And come here always and entertain me with stories about your journeys. And I must conclude thus; that since I was a king, no merchant such as you, nor a wiser man has come here.'

Þórir thanked the king for his fine invitation and begs the king's leave. And the king bade him farewell.

Þórir then went out of the hall and to his men. They greeted him well. It now drew on toward night. He bade his men to go to the ship. But he went back to the underground passage, and afterward into the tower, finding the princess there, and says to her that she should go away with him.

'I must do that,' says the princess, 'because I have set aside all my arts since you came here.' She then took the chest in which were her best things. She kissed all her ladies-in-waiting, and begged them not to talk about this, and gave her things to each of them.

Þórir now went out from the upper room, and the maiden with him, and then to the ship. They sat down on the poop deck. They hoisted sail and did not pause before they came back into Hungary. And they left that good mirror behind them.

Now when the king in Constantinople found that his daughter was missing, he thinks that he will find out what has become of her. He now looks in the mirror. He sees nothing in it except the glass. Now the king was not well pleased with this, and he is on the point of behaving improperly. However, it seems to him he knows that no one except Nikulás leikari of Hungary would have dared to play such a trick on him.
And when King Nikulás came back into Hungary, he had his wedding prepared straightaway. It was the most magnificent feast. He carried out the wedding with Princess Dorma. No man found anything to criticise about her. And as the feast proceeded, the king relates how he got the princess out of Constantinople. And all praised his wisdom, and said that there was no one like him in the northern lands.

After this feast, he gave good gifts to everyone. Now he sits in his kingdom for a while since nothing noteworthy happened.

Two years later, the king made a journey away from home, to pacify his kingdom from the aggression of enemies. And before he went away from home, he asked that a magnificent chamber be made for his queen, and that it be as elaborate as possible. He marked out all the ground-plan under the chamber, and bade the earl, his foster-father, to guard his queen closely. Now King Nikulás went on his journey.

And at the time when they were building the chamber, then two men came to the hall. They were full-grown. They wore monk's clothing. They were very downcast, and said they had come a long way. They said they were from a certain monastery over the western sea, and that monastery had burned completely, and they had afterward travelled aimlessly for a month. Men found quickly that they were skilled craftsmen, and they were appointed foremen over the building of that house for which the foundation was laid.

They stayed awake both night and day. And it seemed to men that this was most laudable. And it happened that when the house was completely built, the queen fell dangerously ill, and it appeared to the earl to be a serious disease. He watched over her both night and day. He had it equipped so that a partition was placed between his bed and the queen's. He had the queen brought into the chamber in this way. It was made with the best craftsmanship. He entertained her constantly. Men knew that she was pregnant. It was one night that Earl Svívari stays awake. He turned toward the queen where she lay. He found that she had died. The earl then

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29 the room

30 the chamber
stands up and calls to the men, and asks them to observe the dead queen. It appeared to everyone that she was dead.

After that, they take the queen's body, and wrap it in beautiful cloth. And all men were sad. And when they were not working at building on account of grief, the monks disappeared from the place. And the earl did not at all dare to bury the queen's body. He had a stone coffin fashioned out of white marble with great craftsmanship. Into that he had the queen's body laid, and next to it, precious herbs.

Now when King Valdimar has received truthful reports that King Nikulás from Hungary has taken away his daughter, he was filled with great anger toward King Nikulás and all of Hungary. He had many meetings with his counsellors as to what plan he should pursue: whether he should go with an army to Hungary and battle with King Nikulás, or whether he should leave things as they stand. Men offered different opinions, but most favoured making war on King Nikulás's kingdom. It seemed to them that because of his wisdom, this would lead to no disgrace.

Then Rómaldus said: 'My lord, would you want to give me Dorma, your daughter, if I bring her from Hungary without recourse to your military might?'

King Valdimar agreed to this. And so they made a bargain with the knowledge of many men: that he should have along with her, Gullborg and six realms in addition as part of the dowry.

A little later the two brothers set off from the kingdom with a few men. And there is nothing to be reported about their journey until they came into Hungary. Then Rómaldus said: 'Here is a hidden inlet, which we have entered. You should drag the ship into the cove and next to the forest. You shall wait here until we brothers come back.'

Now the two go ashore. And when they were gone away from their men, they began with all their wicked ancient lore and magical arts. And they did not relent until they came to King Nikulás's hall. At that time they wore those monk's clothes as was said earlier, and so they were able to deceive.

And it does not take long to tell that they began to build the chamber as was said before. But Earl Svívari did not recognise them. And they cast an illness upon

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31 King Valdimar's
the queen so that she seemed sure to die. Then next, they took her speech and wits from her. And it was several days that she lay speechless. Yet she did not die. And when it seemed to them there was an opportunity one night, those wicked traitors took the queen away from where she lay in her bed, and laid in the bed in her place a human form made from wax. And they had prepared this from that same woman whom they had previously killed.

After that they went away from there in haste and to their retinue. The wind blew well for them until they came back into Constantinople. And so it went with them – Rómaldus and the princess – when she regained her wits, that Rómaldus wanted to embrace her. But she did not want that at all, and says that first she would endure the harshest death. 'Or do you not know, you evil traitor, that I am a pregnant woman? Now you have betrayed my beloved King Nikulás. I shall therefore ask for all powerful God's mercy and help for me.'

Then Rómaldus said: 'My queen, since I intend that you shall never return to the power of King Nikulás, I will spare you now. But you must promise me, because at the time when you have given birth, I will marry you. She begged continuously that this should never come to pass.

And now they came back into Constantinople. King Valdimar greet them well, but he was very displeased with his daughter. She gave that no attention. Rómaldus now requested that the queen be guarded so that she might not get away at all. Time now passes until the queen went to rest in bed. She gave birth to a very fair girl baby. A little after the birth, the queen became sad, and she was cheerless with most men, but most with Rómaldus, and she could never speak pleasantly to him.

Now Rómaldus prepared for his wedding. And when Dorma learned of that, a great anguish fell upon her.

There was a man named Pórir. He was called 'einræni'\textsuperscript{32}. He had a residence in a wood far away from other men. He was very rich in gold and precious goods. He was stingy so that he would give away nothing. And he could marry no woman. The king and Rómaldus hit upon this plan: that in those woods they had the wedding prepared. That was known to few men. And it was arranged in such a way that they

\textsuperscript{32} [the self-willed]
intended that King Nikulás should perform no trickery on that occasion. Now when Þórir einræni realised this, he thought very ill of it. Yet he knew that the more powerful man’s scheme must come to pass since otherwise he would be threatened with a quick death. There would not be more attending the feast than the one hundred men with King Valdimar.

Princess Dorma sent her trusted men to a meeting with Þórir, and she begged him that he should help her in some manner.

Now the story turns, and tells that King Nikulás came home into Hungary. The men greeted him well, and told him of the loss of his queen. And he was very sad at that, and enquired where they had buried her body. And the earl said he had had a stone coffin crafted, and laid the queen’s body in that.

The king went from there and had the stone coffin opened. And the king looked at the body, and said: ‘I think this,’ he says, ‘that we are faced with some trick, since this is not the body of my queen, but rather that is a human form made from wax. And it is my guess that those two, Birgir and Rómaldus, have stolen my queen away, and made that human form as a sham to this end: that no search be made for the queen. And that skin which is glued to the wax, is the skin from that woman whom they have killed. And they have had enough success with the plan because they have given themselves to the devil.’ The king went away from there.

And a little later, King Nikulás fell gravely ill. Men thought that to be a great sorrow. Next it is said that the king died. And his coffin was carried to that church where they said his body now lay. There was now great sadness in the place, so that words can hardly tell of it.

That was a trick and deception by King Nikulás, because he equipped himself to go away in a ship one night with a few men. The wind blew well for them.

They moored their ship in a certain hidden inlet some little way away from Constantinople. Then King Nikulás said to his companions: ‘You shall wait here for me until I return to you.’ Then he went ashore.

He went through dense and thick woods, until a large clearing was ahead of him. He saw one very large dwelling standing there. And outside in front of the dwelling stood one man.

He was tall in stature, and very hunched, thin-legged and bow-legged, big-handed and long-nosed. He had very large eyes, black hair and brows. He had a
hood and it gaped in various places. He held his hands behind him. From time to time he thrust his head down between his feet. He behaved in a completely wild manner, and gasped loudly through his mouth, and conducted himself in a variety of strange ways. From time to time he thrust the nape of his neck backward. Everything about him was heavy, and he wheezed through his mouth violently, and he shut his eyes tight.

King Nikulás went to the dwelling and said: 'Hail companion,' he says.

The man who stood at the dwelling opened his eyes and said: 'You are welcome, and what is your name?'

'I am named Þórir kaupmaður,' he says. 'And what is your name?'

'I am likewise named Þórir,' he says, 'and I am called Þórir einræni. And from where do you come, since I am a man of all the regions?'

He says: 'And what man are you?'

Þórir einræni says: 'I have my home here,' he says.

'Why do you behave in such a bizarre fashion?' says the merchant Þórir.

The other says: 'There is enough to excuse me for this, my blessed namesake. Though I distinctly would not have it, King Valdimar wishes that I hold here the wedding of Rómaldus and his daughter. And Rómaldus will have her for his queen. And that goes very far from my inclination, since I do that with complete unwillingness, because many things are laid upon me: first that I may behold no woman. The second is that I may in no way offer help. The princess has made a request to me that I should grant her some assistance. I recognise that I may not offer it. And I hear it said, that she will marry unwillingly on account of the love which she has for King Nikulás leikari. I hear it said that he is a remarkable man.

Have you not met the king's men or the king? I have not met the fellow,' he says.

'So how many of them intend to visit the wedding here?'

'One hundred men,' he says. 'And I am not clear what path I shall follow, since I do not know how I shall work for them.'

Þórir kaupmaður said: 'What will you give me so that I would see to the wedding, and you come nowhere near it?'

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33 i.e. Þórir einræni knows men from many places
‘That would seem of great value to me,’ says the Pórir of the house. ‘But I am so destitute that I grudge to give any money for it.’

Then Pórir kaupmaður said: ‘It is said that I do not always trade skilfully. And that will be proved now. Do you wish at all that I should see to the feast?’ And he drew a ring from his hand and gave it to him.

Pórir einræni said: ‘You give the most nobly of all worthy men. And what is said is true; I want this very much. But in what way would you effect a change into my behaviour, since you are the most worthy of all men, when I have been regarded as of little worth during my life?’

Pórir kaupmaður said: ‘Let me see to that myself.’ Then they settled the bargain for this.

After that Pórir showed him what was needed for the feast. Then they went into a bedroom. Pórir said: ‘Now make me as much like you as possible in all your behaviour. Take my clothes and my staff, and I shall put on your clothes.’ Pórir did as he requested.

He had guessed it so close, that the king would come that same day. Then Pórir goes out and looks around. And when he sees that, he behaves completely like Pórir einræni.

Then King Valdimar said to his men: ‘Now you shall take care and not judge our friend Pórir to be any common man.’ They agreed to that.

Now they see where Pórir was standing outside in front of the dwelling. Pórir does not greet the king or any of his men. They went into the dwelling.

The table was prepared and the provisions brought out. The king sat in the highseat, and his earls, Birgir and Rómaldus, and on his right hand his daughter, Dorma. On the journey with her was her young daughter. The queen was very

34 Pórir einræni
35 Pórir-Nikulás
36 Pórir-Nikulás
37 the king’s arrival
gloomy, so that King Nikulás leikari thought she would die from grief although she sat in the highseat.

No hospitality was lacking there which could adorn the feast. The king was cheerful, and also the brothers. And Þórir einræni served. Everyone became drunk now, and they abused him much, and treated him poorly. He seemed to them not very promising-looking. They made a great mockery of his behaviour.

Þórir bore himself humbly and found things difficult to tolerate, yet did not want to arouse suspicion so that they might recognise him.

And one time in the evening, he went before Princess Dorma. He bowed before the princess. And he said quietly: ‘You do not behave well, princess, when you allow yourself to weep when you ought to be rejoicing, because this is a much more remarkable man than Nikulás leikari. And it seems to me that you behave coldly.’ And he lifted up his hat.

And now it seems to her that she recognises King Nikulás, her beloved. She becomes glad, more so because she hoped that he would come up with some good scheme.

Now Rómaldus asks the king whether they should not have something for entertainment. The king says that would be a good idea.

Rómaldus said: ‘Then I shall be the first to begin. It is the best entertainment to wish that which a man wants to happen afterwards. I wish,’ says Rómaldus, ‘that all that the love and affection, Dorma, that you have for King Nikulás leikari in Hungary be turned towards me.’

‘I wish,’ says the princess, ‘that Nikulás leikari may come here into the dwelling in all his refinement and charm.’

‘You are the most well-spoken of all queens,’ says Rómaldus, ‘as you now want him to be doomed. And my wish may now come about.’

King Nikulás now casts off the cowl off, and walks to the table where Princess Dorma sat. She stood up to meet him, and laid both hands up around his neck and kissed him. And he took her in his embrace, and the child with her. And after that he went before King Valdimar and says: ‘It would have been better for you to attend your daughter's wedding, which I held for her in Hungary, than to give her in marriage to such an evil man as Rómaldus is.’
The king called to his men, and told them to stand up. An astonishing event happened at this point. They were all stuck fast.

Nikulás walked away from the hall and did not stop until he came to his men. They greeted him well and thought that he had been rescued from the land of the dead. After that he went on board ship, and sailed home into Hungary.

That land is level and flat, and very shallow, and bad for sailing. There was a harbour there called the Perapt. There rose from the sea crags on two sides, and flat fields up from them. This harbour is narrow, and lies between two crags, so that more than five ships cannot put in at a time, but when they have come into the sound, a hundred ships may lie there comfortably. Alongside this harbour, King Nikulás made a fine, large tower, and up from the tower, one high pillar. And spread out from that he had many pillars made, and on top of each pillar, he had a large lamp made with glass, so that light might shine there, though it would never be too bright. That was such an excellent guide toward Hungary, that one saw it from a long way out to sea. That seemed to Earl Svívari to be very inadvisable. He said that was a clear guide if an army were to come to the land. The king says: 'I simply thought that there would be little sailing to it.'

Now there is this to tell about King Valdimar, that when King Nikulás had gone away and come to his ship, then they were all freed. It seemed to the king that he had never had more disgrace than now, and also both the brothers were ready to do evil.

A little later, the king prepares a great fleet, and explains to his men that he intends to go to Hungary, and to harry King Nikulás's land, and destroy the land with might and main. King Valdimar had one hundred large ships. And there was now a great din of arms, and the sounds of trumpets.

They now sailed with a good wind. And it was not long before they saw this light which came from the towers. They approach the land there, and arrive late in the evening, and moored all the ships in the sound. They set up their tents on land.

Rómaldus and Birgir would not yield even so much, that they were prepared to pitch their tent near the king's tents. They drank eagerly during the evening, and lay down drunk, and slept soundly.

38 the harbour
And when the king awoke, he stood up and wandered out from the tents. He sees where King Nikulás’s fortress stands. He thinks that now it must be a small matter to kill him. And it seems to him that he may now repay him all his debts. And now he wakes up his troops, and asks them to proceed so that those brothers do not become aware of it, because they would then claim the victory for themselves.

After that the king went along with his men to the fortress, and carried fire to it, and burned it up to cold ashes, and every man’s child inside it. They were at this right up until morning. The king then won his great victory.

And when a little time had passed, he looks about him, and sees nowhere the dwellings of those brothers. He is now greatly surprised, and he seems to realise what action he has taken, and what shame has now come about: that he has burned the brothers and their men inside. And he thinks he has never received more disgrace than now.

And when King Nikulás learns that King Valdimar had come there with an army to his land, he sent word all around his kingdom, and everyone wanted to live or die with him.

But when Princess Dorma learnt what a terrible state matters had reached, she went to meet King Nikulás. And she asked him not to fight with her father. 'And it is rather my advice, that you invite him to a feast, and honour him in everything. And so good friendship shall develop between you.'

King Nikulás agreed to this and held back his army.

Princess Dorma wrote a letter, and set down wise words there, which were as follows: 'It is my duty, my dear father, to offer good counsel in dealings between you and King Nikulás. I wish to advise you that you should not fight with King Nikulás. You will lose your life, and also your men. This is my advice: that you establish a good peace, which will be a great source help to you in view of the sort of man that King Nikulás is. I said to you at an earlier time, that with his little kingdom, he will win from you your twenty realms with his wisdom.'

The king now brought this matter up before his men, and enquired what seemed advisable to them. King Valdimar explained to them his daughter’s words, and that he would accept her advice.

She now tells King Nikulás what has come about. He sends men to King Valdimar straightaway, and invites him to a feast.
King Valdimar accepts that, and went straight to King Nikulás's hall with all his troops.  

King Nikulás greets them well. And after that, the kings were reconciled.  

And after the feast was finished, King Valdimar sails home to Constantinople, and settled there.  

A little later, King Valdimar died. When King Nikulás learned of that, he sailed to Constantinople, and was accepted as emperor there. King Nikulás and Queen Dorma took over the whole kingdom which King Valdimar had ruled.  

They had three sons. One was called Fástus, the second Fástinus, the third, Fástinianus. Fástus was sent to Hungary and became king over it. And the other brothers inherited the kingdom from their father in Constantinople. King Nikulás and Queen Dorma ended their life at a ripe, old age, and were much mourned. It did not seem that there had ever been a more excellent man than King Nikulás leikari. And so now here ends his story and adventure.  

The letter comes inartistically to me; so it must appear to those who see it. The trickster's saga that leaves off here, is better read than written.  

The End.
COMMENTARY

Many of the points raised in this commentary are topics which merit fuller treatment than is possible in the limited space available. The commentary will therefore address some literary, historical and cultural aspects of Nikulás saga leikara. Attention will be given to the relationship between the short and long redactions of Nsl., and some possible interpretative approaches.

Numbers refer to the page, and then line(s) of the text. References to the Short Redaction will be listed as ‘SR’, with the page and line number(s) following. In order that these comments may remain as concise as possible, all references will be listed in brackets rather than footnotes.

Nsl. enjoyed high popularity in Iceland during the eighteenth and nineteenth centuries. Throughout this period, Nsl. was one of many romances and rímur which were circulated in the form of paper manuscripts. Driscoll states that most of these manuscripts were meant ‘to be read aloud in the kvöldvaka, or “evening wake”, held during the winter months on Icelandic farms’ (Driscoll, 1994, p. 84). The sagas which were read entertained the family during the long, winter evening. Nsl. may therefore be seen as a saga whose purpose was to entertain the family-members as they sat together in their small farmhouse.

That Nsl. was a tale read and listened to by families invites analysis of this saga as a ‘family drama’, an approach outlined by Derek Brewer (1980) and Bruno Bettelheim (1975). The following main features of Nsl. fit neatly into such an analysis. Nikulás is a promising young man, but his childhood is made awkward by his preoccupation with magic. Nikulás's parents die early in the saga, so Nikulás must work through the normal parent-child tensions with other characters in the saga. He leaves home to find a bride; and he overcomes obstacles and passes tests in order to win Dorma. Nikulás is successful when he finally brings his queen home, sees off the rival suitor and establishes his independence from the father-figure. Nsl. also includes some instances of moralising, presented in allegorical form such as the inset knight’s story.
In the commentary, this interpretation as family drama will shed light on some of these main features. This is certainly not to suggest that Icelandic households were conscious in their choice of 'family drama' saga for an evening's entertainment. However, the kvöldvaka setting, with the full range of family rôles represented, may help to explain the popularity of this and similar sagas which address the issues of the *rite de passage*.

62.2 Both the short and long redactions place Fástus and Nikulás in Hungary. European locales were not uncommon in the *riddarasögur* and *Märchensögur*. For example, Nitida is in France (*Nitida saga*, p. 3), Adonias is from Syria and goes to live in Spain (*Adonias saga*, pp. 77, 110), Ector is from Turkey (*Ectors saga*, p. 81) and Sigrgarður is from Russia (*Sigrgarðs saga frækna*, p. 39).

At first, a country which a medieval Byzantine writer mentions only as place to be travelled through to reach somewhere else (Anna Comnena, pp. 131, 250) might seem an odd choice for our hero's home. Yet in relation to medieval English literature, Simms points out that although Hungary is 'some distance from England, in terms of geography, the distance is nil in terms of morality and courtly behaviour' (Simms, 1990, p. 60). MacCartney explains that this is due, in large part, to the outcome of the fight between the eastern and western churches over control of Hungary. The western church eventually won in the late tenth century (MacCartney, 1962, p. 11). Hungary also had a succession of foreign rulers in the fourteenth and fifteenth centuries – some Hapsburgs and Angevins among them – who would have served to bring Hungary into the circle of European culture and events (MacCartney, 1962, pp. 38-63).

Simms also notes that John Gower's *Confessio Amantis* places one king in Hungary (Gower, I, l. 2022). Although his view is not universally accepted, Simms finds that Hungary's place in medieval Europe was that of a 'normalized feudal state with familiar character types.' (Simms, 1990, p. 65.) Engel does not concur with this assessment, and points out that while the mannerism of western knighthood may have been present in Hungary, the courtly mentality and culture were not fully developed there (Engel, 1990, p. 53). However, *Sigrgarðs saga ok Valbrands* certainly treats Hungary as though it is part of medieval western Europe. At the end of the saga, Sigrgarður marries a Hungarian princess (*Sigrgarðs saga ok Valbrands*, pp. 188-9). Sigrgarður's court goes to Hungary for the wedding (*Sigrgarðs saga ok Valbrands*, p. 190).
The text states that the saga was 'found' in Paris. Similar sagas often insert an appeal to an authoritative source (note also the 'quote' from learned men, 62.1). Some sagas claim that the tales they relate are found in earlier books, or are found represented on a wall. *Jarlmanns saga* claims to have come from a wall-story in France (*Jarlmanns saga ok Hermanns*, p. 3). *Sigurðar saga fóts* (p. 233) identifies its origin as a stone wall in Cologne. *Vilhjálms saga sjóðs* goes further afield for its inspiration, stating not only that it was taken from the walls in Babylon, but also that it was compiled by Master Homer (*Vilhjálms saga sjóðs*, p. 3).

The introductory material concerning Nikulás's parents is notable for its economy. Kalinke notes that the structure of *Víglundar saga* is typical of romance in that it features a 'double-generational bridal-quest plot' (Kalinke, 1994, p. 123). In most romance, the story of the parents is given in detail. King Fástus receives only a brief description. Nikulás's mother, who is dismissed with a few words in this version, merits a little more attention in the short version, where her name is given, and she is said to be of a respected family from the exotic Syria (SR, 241.4). The inclusion of even this cursory material about the protagonist's parents is important, in that it marks *Nsl.* as the story of a family (Brewer, 1980; Bettelheim, 1975).

No Nikulás (or Fástus) can be found in the list of Hungarian kings or regents. The only Hungarian hero who could possibly be a model for the saga's Nikulás is one Miklos, or Nicholas Toldi. Kerékgyártó has described Toldi as the Hercules of Hungarian mythology (*Kerékgyártó*, 1941, p. 355; also Engel, 1990, p. 53), a characterisation which is given full detail by the nineteenth-century poet Janós Arany (see Arany's *Toldi*). Miklos was a count who was familiar with the royal Hungarian court; and who was also instrumental in some of Hungary's significant military victories in the fourteenth century (*Kerékgyártó*, 1941 p. 357). Kerékgyártó points out that the other medieval story most similar to the Toldi legend is the tale of Gamelyn (*Kerékgyártó*, 1941, p. 355). Peter Selymes 'worked up the legend' of Toldi (*Kerékgyártó*, 1941, p. 365) in the sixteenth century, and provided a literary structure for legends which were current in his time. Neither this, nor Arany's nineteenth-century poetry, include episodic material or specific detail of the kind found in *Nsl.*, but rather
portray a Hercules-type hero. Consequently, while a Nicholas figure did exist amongst Hungary’s medieval aristocratic classes, the saga’s Nikulás can have inherited no more than his name at the very most.

64.1 That Nikulás learns sorcery and ancient magical lore causes some consternation among his countrymen (67.10). In the later medieval, and post-medieval periods, a distinction was made between black, grey and white wizardry. Benedikz notes that legends of white wizards were prominent c. 1620-1700 (Benedikt Benedikz, 1964, p. 26). These white wizards were believed to use their magic for good purposes. Grey wizards used potentially black sorcery in order to defend themselves from black wizards, who were truly evil. The grey practitioners of magic were ‘men who had acquired their knowledge by highly reprehensible means, and were sometimes obliged to take strong measures to defend themselves from the black fraternity’ (Benedikt Benedikz, 1964, p. 31). Because of these distinctions in the kinds of sorcery, Nikulás can be presented as Christian by the saga-writer, and continue to practice sorcery. Within the inset knight’s story (109.10-122.7), the Moor is depicted as an evil sorcerer. Rómaldus and Birgir are likewise seen to be evil, as Nikulás notes that they have given themselves to the devil (141.8). Nsl. therefore gives specific examples of the acceptable and unacceptable forms of magic.

In the seventeenth and eighteenth centuries (when many manuscripts of Nsl. were copied), Iceland was ‘passionately concerned with the workings of magic in evil arts’ (Benedikt Benedikz, 1964, p. 23). Jón Hnefill Aðalsteinsson finds that Icelandic stories about magicians display an acceptance of magic, which is surprising when ‘one considers the Christian environment in which the stories are supposed to have taken place and the nature of the laws that were in force in Iceland at the time when the magical acts were apparently carried out and the legends formed’ (Jón Hnefill Aðalsteinsson, 1994, p. 117). This is in contrast to the attitude which Schach has found in Classical saga. He states that in Gísla saga, the renunciation of paganism assumed the renunciation of witchcraft and magic (Schach, 1975, p. 111).

Amory emphasises that there is not any direct conflict between the presence of magic and Christianity, since the pre-Christian elements (magic in the case of Nsl.) do not involve ‘any high-level religious belief’ (Amory, 1990, p. 264). As Southern has noted regarding Chrétien de Troyes, religion was often ‘the furniture’ of medieval stories
(Southern, 1977, p. 245). As furniture, or as a setting for a story, Christianity would not necessarily affect the magical activities of characters in sagas.

64.3 His nickname, *leikari*, indicates that Nikulás has failed to cultivate adult and kingly behaviour. Depending on manuscript variations, he earns the name in part by playing games habitually with his men (SR, 241.11-13), or by being not only generous, but almost too relaxed with them. In the late nineteenth century, Keyser and Munch glossed *leikari* only as 'juggler' (Keyser and Munch, 1846-95, III, pp. 110, 116). They define *leikmaðr* as a clerk, with the connotations of both a religious man and a learned man (Keyser and Munch, 1846-95. They list several citations, of which the following are representative: I, p. 452; II, pp. 468, 470). Jón Samsonarson lists several instances where *leikr* is understood to be an entertainment of dancing (Jón Samsonarson, 1964, pp. ix, xvi). The *Kulturhistorisk leksikon* traces the development of *leikr* and particularly *leikari* as these words expand to include the meaning of a 'musician', who might travel rather like a minstrel (*Kulturhistorisk leksikon*, X, pp. 464-5). Nikulás's actions do not fit with the purely entertaining or musical interpretations of *leikari* or *leikr*. Nikulás plays games with his retainers (SR, 241.11-13), and it should be noted that Cleasby-Vigfússon gives 'game' as one common meaning of *leikr* (see also *Brennu-Njáls saga*, pp. 28-9; *Laxdœla saga*, p. 231). Further, we shall see that throughout the saga Nikulás employs games or trickery combined with magic to achieve his desires. Gunnell has noted the magical possibilities of *leikr* in *Porsteins þáttar bæjarmagns* (Gunnell, 1991, pp. 25-6, *Porsteins þáttar bæjarmagns*, p. 339). Nikulás is shown to be a *leikari* in this saga in that he is a player of games, a trickster who manipulates the magic he has learned in order to obtain his bride.

It is here that the saga hints that Nikulás may be a *kol-bítr*. This motif emphasises the particularly Icelandic tone which surfaces throughout *Nsl*. Ketill was also a *kol-bítr*: 'En þegar Ketill var nokkurra vetra gamall, lagðist hann í eldahús.... Pat var vatni Ketils, þá hann sat við eld, at hann haði aðra hönd í höfði sér, en með annarri skaraði hann í eldinn fyrir kné sér.' [And when Ketill was some years old, he kept in the kitchen. It was Ketill's custom, when he sat by the fire, that he had one hand on his head, and with the other hand he poked at the fire in front of his knee.] (*Ketils saga hængs*, p. 151).
While reports of lying about in front of fires to avoid work are conspicuous by their absence, the concentration on child-like and magical playing – in place of more serious pursuits such as attention to administrative matters, territorial battles or even a summer of raiding – leaves no doubt that Nikulás has neglected to prove himself despite his apparent promise (62.7-8). Nikulás’s nickname also refers to his cultivation of the arts of wizardry and sorcery (see above, p. 199).

64.4 Constantinople was regarded as one of the most exotic foreign cities by saga-writers. Schlauch explains that ‘[t]he splendor of the city was apparently a byword in Iceland. Whatever was rich and strange, whatever was fantastic, opulent and colorful, found a fitting home in the Byzantium of the Icelanders’ imagination.’ (Schlauch, 1934, p. 67.) According to Leach, the Byzantine city was to the North what Camelot was to Britain (Leach, 1921, p. 268). Dragon also notes that Constantinople was both the new Jerusalem and the new Rome (Dragon, 1989, p. 288). He also refers to Étienne of Novgorod (1348-9), who noted similarities in pilgrimage sites of Constantinople and Jerusalem (Dragon, 1989, p. 288). Orkneyinga saga witnesses that, to the mind of the saga-teller, a pilgrimage to Jerusalem might well include a stop at Constantinople (Orkneyinga saga, p. 256).

More importantly, the city was a popular place for Scandinavians to visit. Bolli Bollason in Laxdœla saga reportedly goes to Constantinople to join the Varangians, and his fashionable clothing causes comment upon his return to Iceland (Laxdœla saga, pp. 214-5, 224-5). Blöndal believes that it is doubtful that Bolli actually reached Constantinople, but that the lack of historical support for his journey would not diminish the literary effect of Bolli’s reported journey on other sagas (Sigfús Blöndal, 1978, p. 207). Hallfreðar saga introduces Gríss Sæmingsson as a man who had gained honour in Constantinople, and that he was to be respected for this reason (Hallfreðar saga, p. 144). Hrafnkels saga mentions that Eyvindr travels to Constantinople, where he receives honour from the ‘Greek king’ (Hrafnkels saga, p. 100). Haraldr Sigurðarson is probably the most celebrated Scandinavian who lived in, and fought for Constantinople as a hired soldier, though some of the detail about his time there may have been fabricated (see especially Heimskringla, III, pp. 10-11, 85; Flateyjarbók, III, pp. 292-3, 302). Blöndal notes that one contemporary Greek source, Advice for the Emperor, does place Haraldr in Constantinople (Sigfús Blöndal, 1978, p. 57; also Davidson, 1976, 208).
The short redaction places Valdimar in Saxony (SR, 241.26). This location creates a possible reference to Valdimars saga which tells about Valdimar of Saxony (Valdimars saga, 53). However, Valdimars saga does not mention that he has a daughter named Dorma (Valdimars saga, pp. 77-8).

64.4 Valdimar was never the name of any emperor of Constantinople. The simplest explanation of his presence in Nsl. is to say that Valdimar is a pure fiction born of a saga-writer’s mind. It is possible, however, that a model – not a direct source – exists for Nsl.’s Valdimar of Constantinople.

Though scholars dispute the logistics of travel and transport, it is still generally accepted that Scandinavians reached Constantinople via trading routes through Russia (Sigfús Blöndal, 1978, ch. 1; Davidson, 1976, pp. 57-60; Bury, 1912, p. 413). Vasiliev is among the more vocal opponents to a significant Scandinavian presence in Russia (Vasiliev, 1946, pp. 88-9), and Boba also argues against a Russian route from Scandinavia to Constantinople (Boba, 1967). Literature which supports the theory of the Russian route includes Brennu-Njáls saga, (p. 197), Orkneyinga saga, (p. 54) and Saxonis Gesta Danorum, VII, 1 (p. 338).

Vladimir of Kiev (Valdimar to the Scandinavians) was the first Russian ruler reported to use hired Scandinavian soldiers when he fought his two brothers for control of his kingdom (Rybakov, 1965, pp. 47-8; Vernadsky, 1943, pp. 56-7). Vladimir then extended his battles west into Poland and Bulgaria. Upon Vladimir’s death, his son, Yaroslav – also known as Valdimar by the Scandinavians (Saxonis Gesta Danorum, XI, 6, iii; p. 309) – overcame his own two brothers with mercenary Scandinavian help (Rybakov, 1965, p. 74; Dmytryshyn, pp. 49-50). Yaroslav then instituted civic and cultural developments in his city; developments which used Constantinople as a model (Dmytryshyn, pp. 50-1; Vernadsky, 1943, pp. 79-80). This Yaroslav, or Valdimar, was represented in saga as the one who provided a refuge for Ólafr Haraldsson, Magnús Ólafsson and Haraldr Harðráði (Heimskringla, III, pp. 68-9; Flateyjarbók, III, p. 228; Orkneyinga saga, p. 54). Yaroslav also appears in Eymundar þattir Hringssonar (Flateyjarbók, II, pp. 118-34). Haraldr sought to marry Yaroslav’s daughter, although this was an unwelcome suit (Flateyjarbók, III, p. 290).

Yaroslav (Valdimar) was the king of a large realm with numerous tributaries. His capital city rivalled Constantinople in its splendour. He used Scandinavians to fight his
battles and guard his borders. His father fought for territory near Hungary. A future ruler of Norway gained honour in the king's retinue before taking away the king's daughter. This quick outline shows a superficial similarity to *Nsl.*'s Valdimar of Constantinople. Considering Byzantium's reputation for splendour and far-reaching power, it would not be unusual for the tales of Yaroslav of Kiev to be assimilated into the character Valdimar of Constantinople (as the tales of Haraldr in Russia were transferred onto the character of Eymundr in *Eymundar þátr Hringssonar*). Hughes finds that some battle-scenes in *konungasögur* can assume detail from continental military tactics (Hughes, 1988). Hapgood has traced the tales or lays of Vladimir in a geographical movement northward toward Scandinavia (Hapgood, 1916, pp. xxxvii-xxxix), which helps to make this suggestion plausible. Such speculation is no more than a preliminary suggestion that some material from Russian episodes in *Íslendingasögur* and *konungasögur* may have insinuated itself—perhaps undetected—into *Nsl.*

64.5 Valdimar is said to have twenty tributary kings. This number is more part of a stylistic method to invest him with a sense of extensive power than an actual count of subordinate kingdoms. *Nitida saga* states that Paris also rules over twenty lands (*Nitida saga*, p. 10).

65.4-8 Dorma's tower: This is the first of several descriptions in *Nsl.* of buildings and other structures (such as lighthouses). *Adonias saga* describes another inaccessible tower built over a harbour. It had no door, and one could only gain entry from the battlements. Pillars came up from the harbour to support it (*Adonias saga*, pp. 80-1). King Hugon's hall can also prove to be impenetrable, as people may see the doors, but be unable to go through them when the building revolves (*Karlamagnus saga*, VII, pp. 4-6).

66.1-7 Rómaldus (Rómaldur) and Birgir play the rôle of the hired Scandinavian guard in Constantinople: the Varangians. Bishop Prudentius of Troyes mentions the presence of these mercenaries as early as 839 (*Annales Bertiniani*, p. 20). Treaties with the hired troops c. 860 and 907 established their rights within the Byzantine city and social structure (Vasiliev, 1946, pp. 229-32; Bury, 1912, p. 422), and reports of generous pay helped to attract fighters from the north (Sigfús Blöndal, 1978, p. 177). Blöndal notes
that the pay rates often bought the loyalty of the mercenaries. Regardless, Varangians could split to fight on both sides of internecine conflict (Sigfús Blöndal, 1978, p. 88; Saxonis Gesta Danorum, I, p. 338). Their new duties included defending borders and acting as the personal imperial guard (Sigfús Blöndal, 1978, p. 178). Rómaldus and Birgir are said to spend much time at sea, and might therefore be seen to belong to the imperial navy. Those considered to be part of the naval detachment would have received a portion of their pay in the form of pirate or viking booty (Sigfús Blöndal, 1978, p. 31), a system with which Rómaldus and Birgir were obviously familiar (66.5, 78.5-7).

67.10-68.1 [og för suo fram vm hrýd] The saga marks the passage of time with this phrase, and in this way the sentence functions as an authenticating device. We have already noted (above, p. 198) the explicit appeal to authority which Nsl. uses to invest itself with an air of overall authenticity. This type of phrase works as an indirect, or implicit marker of authenticity. It suggests that events occurred in Nikulás's private and public life which are outside the specific scope of Nsl.

68.1-70.5 Svívari functions here as the one to egg the protagonist on toward adulthood. Nikulás is reluctant, however, and despite the first example of Svívari's persuasive power of speech, he orders his foster-father to make the courtship journey for him. The conversation between Svívari and Nikulás takes on a completely different significance in the short version. Here, Nikulás asks Svívari to recommend a princess who is worthy of him (SR, 241.23-4). Svívari concludes his description of Dorma with the explanation that she is too difficult to pursue (SR, 242.7-8). When Nikulás insists on trying to win Dorma, Svívari laments that it would have been better if a troll had pulled his tongue from his head (SR, 242.11). Svívari has thus lost his long version function as the wise advisor who eggs the hero on to adventures and into adulthood. Lönnroth notes that in one redaction of Örvar-Odds saga, the advisor likewise has become passive when 'he was originally meant to play a more active role as the wise old counsellor' (Lönnroth, 1979, p. 101).
The short redaction conflates Svívari’s two journeys to Constantinople, and includes his exchange with Rómaldu and Birgir (77.4-80.10) at this point. The dialogue between the two parties is very similar to that in the long version, although in the short version, Svívari tells the border-guards why he has come, rather than letting them guess (SR, 242.24-5). The earl still talks his way past the harbour gate, and gains access to Valdimar’s hall (SR, 242.29-243.6).

This is the first of many alliterative pairs in Nsl. Many of these are difficult to bring out in translation, and should therefore be noted in the text itself. It is tempting to speculate that these alliterative doublets may be a survival from a lost poetic form of the story. It is more likely that they were literary features which the author(s) of Nsl. incorporated consciously.

Blöndal notes that at the time of the action in Heimskringla, Constantinople had in place a chain across the Golden Horn in order to ‘lock’ the harbour (Sigfús Blöndal, 1978, p. 98). Blöndal identifies the harbour in question as the Golden Horn, since the chain across the Bosphorus (which Heimskringla mentions) was not yet completed then (Sigfús Blöndal, 1978, pp. 98-9). Árni Böðvarsson gives a translation of the Icelandic stólpasund as the straights at the Bosphorus, or as the Straights of Gibraltar. This translation highlights some geographical problems within the saga.

The first, simple fact is that Hungary is land-locked, yet Nikulás has a shore (87.3) which is on the sea (89.8). This one point might be explained by identifying his shore as part of a navigable river not far from the sea. Hungary did annex a part of the Dalmatian coast in the eleventh century (Makkai, 1990, p. 19), which gave the country a port on the Adriatic. Nikulás’s route to Constantinople, however, includes a stop at an island near Britain (90.7). To construct the series of rivers and portages required to create such a maritime route would be a fanciful rather than fruitful exercise. We have noted that Nikulás’s presence in Hungary is most likely a fictional detail, and almost no solution can accommodate the British route. There is also the example cited above of another saga confusing the straights at the Bosphorus and at the Golden Horn. With all these factors in mind, the geographical sensibilities of modern readers will best be served
if the sound referred to here is identified as the Golden Horn, and Nikulás's port is seen to be on or near the Adriatic.

71.4-5 The golden eagle: Brøgger and Shetelig state that tents set up on land were usually a wooden triangle frame with carved extending cross-poles on top (Brøgger and Shetelig, 1951, pp. 137-8). They note that tent-poles on the Oseberg ship are deliberately ferocious-looking; that the animal head are 'sacred symbols with a magical, protective power' (Brøgger and Shetelig, 1951, p. 139). Visitors to Constantinople were impressed with the mechanical marvels there. Hearsey mentions that Theophilus had a gold tree in his throne room which had mechanical singing birds in its branches (Hearsey, 1963, p. 123). Vilhjálms saga sjóðs includes a description of King Hercules's battle standard. On the pole of this standard stands a gold eagle. When the wind blows, the eagle screams so that it can be heard for half a mile (Vilhjálms saga sjóðs, p. 97). In Adonias saga, there is one battle standard with a picture of a pheasant-type bird. Its mouth is open and a gold tongue shows. When the wind blows, it spreads its wings as if to fly (Adonias saga, p. 131). Nitida also has a precious eagle which stands on a pole or post. Hers is, again, made of gold, and sits on four posts rising from her head-piece. On top of this eagle, a red-gold hawk spreads its wings over her face in order to protect her from the sun (Nitida saga, pp. 3-4). In all these instances, the descriptions are given to emphasise the power and influence of the relevant characters.

Svívari's tent receives much more attention than Valdimar's or Rómaudus and Birgir's tents at the end of the saga (155.7-156.2). Svívari is therefore shown to be more powerful than Valdimar's mercenaries. In this way the saga-writer shows that despite Valdimar's (and Rómaudus and Birgir's) vociferous protests that Nikulás is a poor and unworthy suitor, the young Hungarian king is in fact superior to the members of the Byzantine court.

72.5-6 Valdimar's outrage at Svívari's matrimonial enquiries (72.3) begins to raise the question of who is responsible for the shameful treatment of Dorma's suitors, and the motive behind it. Nikulás states that she will not marry and that men have received disgrace at her hand (69.9-10). It is also significant that no particular conditions, such as tests or comparative wealth, seem to exist as a specific guide or deterrent for those
wishing to marry her. Such tests are a stock motif in fairy tale and romance, and are often set by a possessive father-figure (Kalinke, 1990a, pp. 41-4). The origin of this arrogant violence and humiliation is consequently identified not as Dorma, but as Valdimar. With this realisation, one may mark Valdimar as the father figure against which Nikulás must contend if he is to achieve adulthood (Brewer, 1980, p. 58).

In contrast to this apparently whimsical intransigence, Dorma lets it be known, upon learning of Nikulás's suit, that she is pleased, showing no hint of present or past obstinacy (75.5-77.3). She is insistent on one point only, that Nikulás is a worthy suitor despite her father's derisive comments. Mundal finds that in contrast to the Íslendingasögur where women must follow the wishes of the men in their families, fornaldarsögur portray more independently-minded women. Dorma is like these female characters in fornaldarsögur in that she 'express[es] a will which opposes the men in her surroundings', and she does, in the end, have her own way (Mundal, 1979, p. 5). Dorma's independence from her father may point to a 'collective fantasy' in the society which copied and read Nsl., a fantasy that women could enjoy more independence than may have been the case in reality (Clover, 1986, p. 36).

The short version, which presents a more courteous Valdimar (at least superficially), offers a somewhat less well-defined and differentiated cast. Even here, without a scene in which she may proclaim her preference for Nikulás, Dorma does not display any behaviour which would identify her as being responsible for the stubborn refusal to marry.

Valdimar is no more eager to betroth his daughter to Nikulás in the short version. However, Valdimar compliments Svívari on his eloquence (SR, 243.22). When Svívari then asks to see the princess, Valdimar agrees to make his journey more profitable than he has made others', and grants the request (SR, 243.30). Consequently, Valdimar is shown as more reasonable in the short version, and he does not become the evil opponent to Nikulás that the long redaction builds up throughout the saga. The short version thus maintains the theme of family drama in its own way. Valdimar is both an obstacle to Nikulás's bride, and a respectable king who can display intelligence and judgement.

73.3 [spenna hinn hæsta reýdskiöta] The short version, later manuscripts of the longer version and the printed version all show some variation on verða hengdur á hinn hæsta
gálgæ (Sagan af Nikulðsi konungi leikara, Reykjavík, 1912, p. 9). The word reiðskjóti mentioned here may be from reiði (n.), ‘rigging’, to give a poetical sense of gallows.

74.3-7 Nikulás passes a moralistic judgement on Svívari’s failure to perform the betrothal with Dorma. This echoes Svívari’s reprimands (70.2) to Nikulás for the boy’s reluctance to pursue a bride. As Nikulás gives vent to his frustration at Svívari’s failure, he finally realises that he probably should have undertaken such an important task himself (74.4-5). Nikulás’s moralistic reaction may be seen as a comment on his own failure to assume his responsibility in the quest for Dorma. Nikulás takes the first step toward adulthood here, as he recognises for himself that only he can take the action necessary to become mature.

78.1 Rómaldus and Birgir have a large fleet, and at least their own ship is a dragon-ship, a Scandinavian style. A Byzantine fleet would have ranged from small, manoeuverable ships to the larger dromoi (Sigfús Blöndal, 1978, pp. 30-1). The dromunds which Earl Rognvaldr met in the Mediterranean were reported to be very large and tall ships. Special tactics would have been required to avoid the Greek fire which the Byzantines used (Orkneyinga saga, pp. 245-6, 248).

78.1-80.9 Once again Svívari displays his power of persuasion. First, Svívari assumes a position of attack. Rómaldur and Birgir’s reputation in battle apparently surpasses that of Svívari, but Svívari is determined to behave in a courageous way. Then, rather than engaging in battle, he speaks. He is polite and flattering to Rómaldus and Birgir in the face of their discourtesy. Svívari’s age and experience not only give him the advantage in the verbal exchange, but also serve as an excuse for Rómaldus and Birgir to refrain from attacking him (80.1).

An examination of the distinction between the conversation and the actions behind it will reveal the meaning of this scene. (McTurk distinguishes between story – what is happening – and narrative – the statement of what is happening; 1990, p. 28.) The saga tells us that Rómaldus and Birgir are more powerful, and that they are paying more respect to Svívari than he deserves. However, the fact that Svívari has initiated the exchange shows him to have the advantage. Svívari’s deft evasion of Rómaldus’s
questions shows that the former can parry the latter’s verbal blows with ease, and that Rómaldus poses no real threat to Svívari. We have noted that the saga-writer invests Svívari with more power than he gives to Rómaldus and Birgir (above, p. 206). Here, Svívari displays that he truly is more powerful than his – and Nikulás’s – opponents.

81.1 The text shows that Svívari took ‘c’ [one hundred] troops with him. Most of the manuscripts used in the apparatus are no more specific to identify whether this would have been understood as 100 or 120. Lbs. 644, 4to is the only manuscript used in the present edition to write out a number: ‘100’ (Lbs. 644, 130r.12). Ectors saga attests that hundrað or ‘c’ could be taken to mean 120 in riddarasögur or Märchensögur. In the description of one battle formation, King Viðfractus is said to have ‘c. riddara vel vopnada’ [one hundred well armed knights], which were divided into two groups of eighty and then forty to enter the city (Ectors saga, pp. 129-30).

83.5 Dancing is part of the entertainment at the feast. Boyer notes that leikridans can be a play with dancing in addition to simple dancing as understood in the twentieth century (Boyer, 1975, p. 148). He concludes, however, that in most cases it will mean dancing with the accompaniment of music and song (Boyer, 1975, p. 149). Boyer also believes that this simpler musical dance was reintroduced to Iceland through foreign influence. This suggestion of a more musical dance is born out by the singing of kantilenur. (The word kantilena is borrowed directly from Latin cantilena.)

85.1-2 Several instruments appear at the feast in Valdimar’s hall. The bassoon, psaltery, harp, fiddle and organ are all instruments known in medieval Europe. Láng mentions that at the turn of the fifteenth century many instruments, such as the psaltery and the older fiddle, ‘lost their eminent position’ (Láng, 1941, p. 239). Of the newer instruments, the organ and lute were the most popular. Other fashionable instruments included the cornet, and a kind of deep bassoon (Láng, 1941, p. 239). Groves notes that the bassoon, in one form or another, is almost certainly of great antiquity (Groves Dictionary), and Láng notes that it was an important part of the medieval orchestra (Láng, 1941, p. 361).

The word simphon can in some cases refer to an unidentified instrument, but it usually means ‘a symphony’ or other composition. In this list, in order to maintain the
list-style pattern of the sentence, *simp hon* may be understood to be another, unidentified instrument, but it has been translated as the more common 'symphony'. (Note also the mixture of dative and accusative.)

89.3-90.6  In these pages, Nikulás tells Svívari that he will go to Constantinople, and then prepares his ship and men. In the short version, the only indication that Nikulás has any plan is his smile at Svívari's admonition to pursue his betrothed (SR, 244.17). Nikulás simply goes to the shore one day, and asks to join the fishermen as they row out to sea (SR, 244.17-8). Therefore we see Nikulás in the long version planning his journey away from home to find a bride, or in Brewer's terms, initiating the break from the parental home in order to find a mate who is his peer. In the short version, Nikulás has already embarked upon the journey which will bring him to adulthood. Nikulás's smile tells the reader that his plans have been made, and it also gives the reader confidence that Nikulás will be successful in his quest.

90.4  One of Ector's companions, Aprival, also goes under the guise of a merchant in order to gain acceptance at a foreign court (*Ectors saga*, p. 140). In one of several attempts to win Ingigerðr, Sigrgarðr masquerades as a merchant in her city. He makes himself known by selling his goods for ridiculously high prices (*Sigrgarðs saga frækna*, p. 59). Sigrgarðr's plan backfires on him, though, when Ingigerðr flies away on his magic carpet, taking with her all his most precious merchandise (*Sigrgarðs saga frækna*, p. 59).

90.6-91.2  Nikulás has the ship stop for the night at an island. It is possible that he knew which island to visit, but he certainly did not know precisely what he would find there (91.4). In a similar episode, Nitida finds her magical treasures on an islet which is in a lake on an island (*Nitida saga*, p. 6).

The short redaction shows Nikulás taking the fishermen out beyond their customary fishing grounds despite their objections (SR, 244.20-2). Then he drops a line over the side, and brings up the *mjald r* (a kind of white whale) which he required (SR, 244.23-5). This scene is reminiscent of the Biblical episode in which Jesus tells his followers where to find fish when their usual fishing grounds have turned up nothing.
(John 21:1-14). Nikulás stops at an island, flays the fish and places the skin over his head. This causes him to turn pale, which frightens his men (SR, 244.28-9). It is only after this episode that Nikulás prepares a ship to leave Hungary.

With this detail, the short version shows a shamanistic aspect to Nikulás's magic. Nikulás is familiar with a more mystical sorcery which is not unlike that practised by Finns in Íslendingasögur and fornaldrarsögur. Hastrup notes that Christianity would not have eliminated the ‘popular and public acknowledgement of shamanism as a powerful means of solving problems which could not be solved in terms of this world’ (Hastrup, 1985, p. 154; see also Buchholz, 1971). The short version provides a sequence of events more shrouded in mystery, which in spite of the abundance of enchanted items in the long version (92.6-93.5) serves to reinforce better the portrayal of Nikulás as one well-versed in the black arts.

Comparetti explains the existence of a medieval belief that magical properties could be invested in objects by means of mathematics or astrology. ‘All of this was looked upon as quite independent of Satanic agency, and did not necessarily render odious the trafficker in such arts, especially when they were for the public good.’ (Comparetti, 1895, p. 272). Mathisen underscores the ambiguity of supernatural magical contact (Mathisen, 1993, pp. 21-2). ‘It is the use of this kind of knowledge in a social context that eventually defines the actions as good or evil.’ (Mathisen, 1993, p. 22).

91.3-6 The hanging house: Houses with insubstantial foundations appear in other medieval texts. In Chaucer’s dream vision The House of Fame, Fame’s house is set on a foundation of ice (The House of Fame, ll. 1129-30; Bennett, 1968, p. 104), and Rumour’s house revolves (The House of Fame, ll. 1935-41). Faulkes also discusses revolving, or apparently revolving buildings in relation to Raudúlf’s þáttir (Faulkes, 1966, p. 31). In Nsl. the hanging house does not serve the philosophical purposes that Chaucer’s does (Bennett, 1968, p. 80). It does, however, reflect the building in Snorri’s saga which Faulkes discusses. It also reinforces the portrayal of Nikulás as one who is familiar with magical things. The short redaction dispenses with the house, as Nikulás goes ashore with his skósveinir to find a large stone (SR, 245.3-5).
Nikulás must search for, and then pick at the door before he can gain entry. Here we find a quality of inaccessibility reminiscent of Dorma’s tower (above, p. 203). Nikulás’s hanging building, like the whirling buildings mentioned previously, is meant to be difficult to enter (see above, p. 211; Faulkes, 1966, p. 31). The short version has Nikulás walk around the stone intentionally to a little hollow, from which he takes his magic items (SR, 243.11-12). With this, the short version shows that Nikulás participates fully in the working of the magic. By contrast, the long version portrays a Nikulás who happens upon the house and discovers various items which he can then use to his advantage.

Magic mirrors: In the medieval period, mirrors fell between the worlds of science and magic. Roger Bacon (c. 1214-1294) was one medieval scientist to test the properties of mirrors with assumptions and methods not unfamiliar to modern scientists (Bacon, pp. 131-55). Although the church censored Bacon’s work on the grounds that the scientist was dabbling in magic, other scientists managed to read his work (Thorndike, 1934, III, pp. 23, 30, 435, 505; Lindberg, 1971). One of these scientists was the Polish Witelo, who offered a proposal of questionable scientific veracity; that a thing being reflected in a mirror can be seen as close up, although it might be far away (Witelo, pp. 105, 210). *Le Roman de la Rose* mentions just such a mirror (*Le Roman de la Rose*, ll. 18044ff, 18153ff).

*Le Roman de la Rose* also describes a mirror which could change the size of things (*Le Roman de la Rose*, ll. 18014-30, 18123-66), and another that could reveal deception (*Le Roman de la Rose*, ll. 18031-99). Chaucer also includes a mirror which reveals treachery as well as the nature of a lady’s suitor (‘Squire’s Tale’, ll. 132-41; see also Thorndike, 1934, IV, ppl. 243). On her own island, Nitida finds a water-mirror which, like Nikulás’s, shows everything in the world (*Nitida saga*, p. 6) Another magic mirror in romance saga is given to Valdimar (*Valdimars saga*, p. 65).

The short redaction employs four coloured shields (SR, 245.7-8) rather than a mirror, although the function of the shields is much the same as that of the mirror (SR, 245.8-10). Nikulás can see around the world, yet he does not look at Dorma in her chambers in this version. There is therefore no magical agent to explain his love for her.
Nikulás falls in love with Dorma when he sees her through the mirror. This external, magical agent for falling in love avoids the sentiment and swooning which can occur elsewhere in romance. This sentiment appears rarely in Icelandic romance, but can occur as witnessed by Kormáks saga. Bjarni Einarsson explains that in saga, passionate love was meant to come from women (Bjarni Einarsson, 1971, p. 41). He states that for the saga to represent Kormákr's sentimental love 'must have appeared not only strange, but even in bad taste, almost shocking' (Bjarni Einarsson, 1971, p. 41). Lewis finds that Guillaume de Lorris's method of inducing a passion with crystals eliminates much of the banality from which most medieval falling-in-love scenes tend to suffer (Lewis, 1936, p. 129). In a similar manner, Nsl.'s mirror serves to maintain the Icelandic tone in that it eliminates the potential banality which might have characterised the scene where Nikulás falls in love with Dorma.

Magic stones: Schlauch traces the sources of magical stones in sagas to such authorities as Pliny the Elder and Isidore of Seville (Schlauch, 1934, p. 42). In Sigrgarðs saga frekna, Jónas's magic stones do not hold up a building, but raise a magic carpet when deployed while reading runes (Sigrgarðs saga frekna, p. 63). One of the stones in Nitida's water-mirror causes invisibility, as does Nikulás's green stone (Nitida saga, p. 7). Vilhjálmr, too, obtains a stone of invisibility (Vilhjálms saga sjóðs, p. 59). Nikulás's red stone has various properties, one of which is that it keeps poverty at bay, not unlike Viktor's casket: 'geym þess at einn flvrinn liggi a botnunum. þa er hann fullir næsta tima er þu honum upp lykuþ' [Be careful of this: that one florin lies at the bottom. Then it will be full next time you open it up.] (Viktors saga ok Blávus, p. 5).

Hume notes that romance giants do not appear as 'terrifying, independent forces ... rather they appear in the hero's path like oversized rabbits pulled from the author's hat' (Hume, 1974, p. 162). She finds that these giants rarely survive after they have served a single narrative purpose (Hume, 1974, p. 162). The purpose of this giant is not to add a character to the saga, but rather to provide information to both Nikulás and the reader (or listener). Einar Ólafur Sveinsson sees this kind of 'prize-fighting' instead of martial action for the sake of honour as indicative of the 'bad taste' in evidence in post-classical saga (Einar Ólafur Sveinsson, 1958, p. 125).
In the short version Nikulás takes lodgings from a powerful man named Karton (SR, 245.14-15). This man is first introduced as a 'brother' (SR, 245.14), but later he is called a bóndi (SR, 245.16), which matches his description in the long version. The word broður is thus perhaps an error by either the copyist or his source. It is only now that Nikulás gives his pseudonym in the short version, where he first calls himself Fórfinnur (SR, 245.19), then Þórfinnur (SR, 245.21). It is possible that the scribe was careless as he wrote out this scene, and was not concerned whether he wrote Fórfinnur or Þórfinnur. It is also possible that he misread an exemplar, and wrote broður when he saw an abbreviation for bóndi. Additionally, it is tempting to speculate whether this scribal 'slip' may have been an unconscious structural link with the false monks (Rómaldus and Birgir) who build Dorma's hall (131.3-8; SR, 251.4-10).

The short version's representation of the scene with the gift of the cloak to the bóndi develops Nikulás's character in a way which is not explicit in the long version. After he thanks Þórflnnur-Nikulás for the cloak, Karton suggests that his guest will want to give it to Valdimar instead. Þórfinnur says that since Valdimar has never done anything for him, he sees no reason to give the Saxon king his goods (SR, 246.2-3). Þórfinnur then explains that he expects lodging from Karton without further payment (SR, 246.3-5). Finally, Þórfinnur instructs Karton to say nothing of his presence to Valdimar in order that he (Þórfinnur) may avoid the customary royal demand for first selection of the merchant's goods (SR, 246.7-9). Where the long version has portrayed a courteous if somewhat childish Nikulás, the short version shows that he can also be very discourteous. This will have implications later in the longer version, in the character of Þórir einræni.

Þórir-Nikulás proves his wisdom through the case with the three greedy brothers. This scene is reminiscent of Solomon's judgement in the case of the two women who fight over a child (I Kings 3:16-28). Solomon proposed to divide the child, that is, to give half to each woman (I Kings 3:25); Þórir suggests dividing the value of the disputed ring. While Solomon's order to cut the child served to reveal the true mother (I Kings 3:26), Þórir's solution is immediately accepted and implemented. Both judgements won fame and reports of wisdom for the person handing down the decision.
As such, this scene in *Nsl.* displays Nikulás’s capacity for sobriety, in contrast to his usual penchant for games and trickery. This episode is not necessary in the short redaction since Nikulás has already demonstrated his maturity by insisting that he seek out a bride.

101.3 When the bóndi identifies Pórir-Nikulás as the donor of the cloak, Valdimar and Pórir have already become well acquainted. This is not the case in the short version. Pórfinnur-Nikulás had forbidden Karton to reveal his presence. When Karton goes to Pórfinnur to announce that Valdimar requests his presence, Pórfinnur becomes angry. He accuses Karton of treachery (SR, 246.22-4), and the host needs to assure his guest that no harm has been done. With this scene, Pórfinnur shows again that he is both self-willed and obstinate.

102.3 Pórir-Nikulás accepts Valdimar’s invitation for winter lodgings with a simple word of thanks. Pórfinnur-Nikulás of the short version thanks Valdimar, then proceeds to enquire what his assigned seat in Valdimar’s hall will be (SR, 247.2-4). Pórfinnur intends to arrive at the hall before the king, and does not want Valdimar’s men to speak ill of him when he takes the highseat (as he plans to do). When Pórfinnur does enter the hall and sit in the highseat, the inevitable muttering ensues, but Valdimar’s men do not challenge him (SR, 247.9-11).

104.8-105.7 Dorma has already displayed her ability to follow her own advice and to question her father’s actions. In these lines, Dorma begins by asking what her father has done to reciprocate to the gift of the shoes. This point is of particular concern in saga, as gift-giving affected directly the relationships of the characters. Miller identifies gift-giving as an often complex aspect of social relations both in real life and in Icelandic sagas. ‘The giver gained prestige and power from the exchange. He exacted deference from the receiver and obliged him to reciprocate.’ (Miller, 1990, p. 82). Miller explains that in the relationships between people, there was a fixed amount of honour. Individuals gained it from, or lost it to other people (Miller, 1990, p. 30). *Viktors saga ok Blávus* quotes an ‘old saying’ which notes that it is good not to receive gifts, since this creates an obligation (*Viktors saga ok Blávus*, p. 19). Dorma reminds her father that he has lost
some amount of prestige to the merchant, and suggests that he ought to be able to notice this without assistance.

Dorma then goes on to play a game of words, hinting that the merchant may not be exactly what he seems. When she states that the shoes have come from a king, she reveals her knowledge of Þórir's true identity. Then, when her father wonders whether Þórir might be a king, Dorma evades the question skilfully. In this scene Dorma has proved that she is: i) more aware of society's demands than is her father, ii) more perceptive and discerning than her father, and iii) more deft in the art of verbal exchange. Mundal notes that in fornaldarsögur, it is crucial for a heroine to display intelligence as well as beauty (Mundal, 1979, pp. 8-9).

The short redaction portrays a very different Dorma. Here, she puts on the shoes immediately (SR, 247.15-16). She becomes very flushed and falls in love with Nikulás (SR, 247.17-18). The requirement for a magical inducement for Dorma to fall in love emphasises her passive character in the short version. She had no opinion to contribute when Svívari betrothed her to Nikulás (SR, 244.5-9). She has engaged in no conversation which would show her to be particularly intelligent or thoughtful. In the long version, Nikulás had fallen in love with her when he saw her in the mirror. Dorma, on the other hand, knew from the beginning that she preferred to marry Nikulás. In the short version it is Nikulás who has no need of a magical agent for love, and Dorma simply reacts according to the actions and tricks of those around her. Dorma's only speech here is a flustered attempt to hide her emotion from her father (SR, 247.19-20), hardly the utterance of a self-possessed woman.

When Valdimar returns from his conversation with his daughter, the saga returns its focus to the relationship between him and Þórir-Nikulás. The short version differs yet again here, since Pórfinnur-Nikulás makes no enquiry after Valdimar's activities or after Dorma. Instead, Valdimar gives a feast which is mentioned only in passing. Pórfinnur then offers Valdimar a three-day feast in return, which is to take place in Valdimar's hall (SR, 247.24-7). Pórfinnur prepares for the first day by transforming Valdimar's hall with hangings and decorations which he has brought with him from Hungary (SR, 248.2-6).

The long version has worked to establish Nikulás's superiority over Valdimar. This surfaced both in Svívari's dealings with Rómaldus and Birgir (above, pp. 208-9),
and in Nikulás's unreciprocated gifts to Valdimar (above, pp. 215-6). The short version now demonstrates that Nikulás can out-do Valdimar's hospitality, and that Nikulás is therefore superior to the Saxon king. The short version must expand this feast scene since it did not make use of the earlier opportunities to define the political relationship between Nikulás and Valdimar.

106.7-107.3 Valdimar finally acts on Dorma's earlier admonition to repay Pórir-Nikulás's gift. The king provides an opportunity for his guest to admit his royal status, but Pórir evades the subtle question, and in the process retains the upper hand in the relationship between the two. Pórir has still not been repaid for his gift, and as noted above, this signifies Valdimar's continuing obligation to him. Valdimar and Pórir-Nikulás are not engaged in an open feud, but Nsl. develops a more subtle conflict. This conflict manifests itself in the 'relationship between the groups, the state of the participants' minds' (Miller, 1990, p. 181) without including the overt action of the feud of classical saga. In this way Nsl. makes use of the fundamental social structures common to Íslendingasögur, without necessarily incorporating the surface detail.

107.1 [adgiðerfe] This appears in the dative, although the grammar requires the genitive: adgiðerfes (atgjörfís in normalised spelling).

107.3-7 Valdimar grows sad, and Pórir-Nikulás asks the reason. In contrast, the Valdimar of the short version challenges Pórfinnur-Nikulás to prove his accomplishments (SR, 248.10-13). Valdimar sets a task for Pórfinnur: he shall cure the strange illness of the king's relative (SR, 248.13-15).

109.10-122.7 The story of the knight: The story which appears here is actually given a separate heading in the printed version. It is not as a separate chapter, but rather is set off with a title in majuscule typescript: SÖGU RIDDARANS (Sagan af Nikulísi konungi leikara, Reykjavík, 1912, p. 30). Hume finds four patterns to explain the presence of magic or monsters in Norse romance. Of these four, the first two shed some light on the function of this inset story: 1) The monster exists to test the protagonist and to affirm his status as professional hero; 2) The monster preys upon society, thus letting the hero
put his strength to the service of others (Hume, 1980, p. 3). This story of the knight serves as a test of Nikulás's magic and resourcefulness, and it also affirms his status as the magical hero of Nsl.

Schlauch notes that in the context of romance, it was 'possible to have one autobiography quoted within the frame of another', but that such inset biographies usually lead to a mutual recognition of long-lost family members (Schlauch, 1934, p. 58). Thus, the giant in Valdimars saga offers a story to explain his circumstances (Valdimars saga, pp. 60-3). The story of Romulus is delivered in a similar fashion in Ectors saga (Ectors saga, pp. 108-10). Faulkes finds that such inset stories can be more elaborate than the sagas in which they are found (Faulkes, 1966, p. 10). Faulkes also points out that Snorri's version of Rauðúlfs þáttr could not stand alone since it assumes too much prior knowledge of events (Faulkes, 1966, p. 63).

This inset story is also the one place where we see a well-defined conflict between sorcerers. To this point, Christianity has been nothing more than background material; a part of the social context of Nsl. With this episode, Nikulás's magic is linked directly to Christianity, and the Holy Trinity is given nominal credit for overcoming the forces of evil. Nsl. is thereby made respectable; those who practice wizardry without restraint may seem to succeed initially, but will fail utterly in the end. On the other hand, those who pay deference to the Christian god, and subject their powers to that god, will win a more lasting victory. As Nikulás falls into the latter category, he is absolved of all wrong-doing — and his magic is integrated fully into the accepted boundaries of society. Here we see Nikulás bringing himself and his childhood experience into the adult world.

Since this episode is set up in the short version as a brief test of the protagonist, it comes as little surprise that it bears less significance, and takes up fewer lines. Þórfinnur-Nikulás's first act is to look in the shield-mirror (SR, 248.18). He makes no display of concern for the man's condition (as in 109.6-8), and does not attempt to conceal the source of his knowledge. The cure consists of no more than Þórfinnur holding the patient for some time, then shining light over him (SR, 248.21-3). There is no elaborate tale, just the explanation that a Finn has cast a spell upon the man (SR, 248.24-5). No mention is made of Christianity; instead a pre-Christian belief is emphasised. The short version displays much more similarity to the Íslendingasögur in
terms of motifs. The whole scene takes only ten lines. Pórfinnur has passed his test, and that ends this inset story in the short redaction.

110.8 [blámadur] This word has been translated as 'Moor' throughout. The earlier, simple meaning of 'black man' later expanded to include the Moor as the black heathen (see Fritzner). In this way the connotations of both dark skin and adherence to heathen religion, which the saga suggests, may be encompassed. Foote points out that those who claim to fight for a saint or God himself must see their opponents as devils (Foote, 1974, p. 37).

111.7 Kalinke has investigated the phenomenon of the 'maiden king' in Bridal-Quest Romance in Medieval Iceland. Fundamental to the concept of a maiden king 'is the motif of the arrogant woman who not only rejects all suitors but also subjects them to physical and psychological abuse' (Kalinke, 1990a, p. 66). The meykongur in this inset story does not fight against, or set impossible tests for her suitors. That she is not seen to be a 'maiden king' is born out by other names for her: meý kongzdötter (51.2), fagra meý (51.8), frú kristinn (61.1). Kalinke notes that 'the title kongr is preferred ... for an unmarried female ruler' (Kalinke, 1990a, p. 68).

115.6 Pórir-Nikulás explains that the illness is a result of the loss of one fylgja. Schlauch states that the fylgjur of Nsl. 'appear as Christianized spirits.' (Schlauch, 1934, p. 54). She contrasts this to the hamingja of classical saga, which is a personal guardian spirit (Schlauch, 1934, p. 54). Hastrup associates fylgjur with women only (Hastrup, 1985, p. 153). There is no indication within the saga itself that the fylgja is seen as particularly Christian by the characters (despite the overall religious tone of the episode). Nutton states that in the middle ages, 'medical men were willing to consider the intervention of demons and spirits as a cause of disease.' (Nutton, 1984, p. 9).

116.1-4 Comparetti discusses other medieval legends of magical bows and arrows (Comparetti, 1895, pp. 259, 306-7). One of these tells of a bow and arrow fixed to a statue. As long as the arrow pointed toward Vesuvius, the volcano could not erupt (Comparetti, 1895, p. 259).
Þórir-Nikulás sings or chants a psalm while the arrow flies toward the wicked Moor. Jón Samsonarson lists other instances of chanting psalms as a means to cure illness (Jón Samsonarson, 1964, p. ix; Jóns saga helga, p. 64; see also Finucane, 1977, p. 63; Sayers, 1992, p. 136). Þórir’s invocation of the trinity and his chant are in keeping with the medieval practice of paying due attention ‘to God’s power over life and death.’ (Guðrún Helgadóttir, 1987, p. xciii). She notes that ‘[b]elief in divine healing through invocation of saints ... was of course commonplace in medieval times and as well known in Iceland as elsewhere.’ (Guðrún Helgadóttir, 1987, p. xciii).

The use of heill, meaning ‘well’ or ‘best’ in this common phrase (see Cleasby-Vigfússon), permits connotations not otherwise possible. The phonetically and orthographically similar verb heilla, ‘to bewitch or enchant’, allows the suggestion that the gift is not the simple presentation of a (magic) mirror which it might appear to be. When Þórir and Dorma later leave the mirror behind, Valdimar can no longer gain any information from it.

After Þórir-Nikulás has healed the knight and seen him off, the saga returns to Nikulás’s plan to meet Dorma and eventually take her home to Hungary. At this point, the short version carries on with the second day of the feast which Pórfinnur-Nikulás gives for Valdimar. Þórfinnur decorates the hall in completely new materials which are more splendid than those of the previous day (SR, 248.29-30). The feasting which ensues is described much like the long version’s feast for Svívari’s second visit to Constantinople. The instruments, for instance, are similar in these two feasts (SR, 249.8-9); and as with all the feasts in this saga, there is much drinking and merriment. Pórfinnur augments the drinking by producing a very intoxicating beverage which causes Valdimar and his men to pass out (SR, 249.13-18). Though no explicit statement identifies Nikulás as having achieved this effect from magical, rather than purely alcoholic means, he behaves as though he expects this turn of events. Nikulás then arranges the Saxons in such a way that they will be well aware of their disgrace when they become conscious (SR, 249.20-2). Nikulás strips all the men and places them in a circle around their king. Then he puts the benches on top of the men. He goes to fetch Dorma, who can hardly believe that it is truly Nikulás. In a show of affection not seen
in the long version, Dorma weeps upon seeing the dishonourable state of her father (SR, 249.30-1). The short version thus shows, again, a much more dependent and child-like Dorma. She is willing to go with Nikulás, but cannot bear to see her peer (Nikulás) defeat her own father.

124.5-125.1 Of the sixty manuscripts of Nsl., several contain one or more of these sagas which are found on Dorma's wall: Alexanders saga, Ectors saga and Göngu-Hrólfs saga. As noted above (p. 198), sagas will sometimes claim to have been found on walls. Bennett, in his exposition on The House of Fame, mentions that the Tale of Troy, a version of which is contained in another of Dorma's wall-stories, was a popular subject for mural decoration in the medieval period (Bennett, 1968, p. 14; see also Spearing, 1976, p. 81).

125.7-126.1 Dorma displays her perspicacity once more. Nikulás had encountered no obstacles in his elaborate ruse as Pórir kaupmaður. However, this princess, who has always known that she wanted to marry Nikulás, is not taken in at all. Nitida claims to see through a disguise in similar words: 'legg aff þier dular kufl þinn, hinn fyrsta dag er þu komst kienda eg þig' [set aside your disguise-cloak, I knew you the first day you came here] (Nitida saga, p. 31).

126.5-10 Chrétien de Troyes developed the possibility of secular love within the social, not religious context of Christianity (Southern, 1977, especially p. 243). Soderback finds that in saga, 'love was often nothing more than a means of amusement for fair ladies and gentle knights.' (Soderback, 1949, p. xiii). That Nikulás and Dorma engage in undetailed amusements with each other before their wedding is therefore not unusual in the context of romance or romance saga.

128.3-129.1 Nikulás and Dorma escape through a tunnel that the Hungarians have been digging during the visit to Constantinople. Tunnels for escape are rare in saga. Blöndal notes that tunnels were commonplace in medieval warfare as a means to enter a besieged town and capture it (Sigfús Blöndal, 1978, p. 73). Because tunnels are such a well-known device, Blöndal believes that Haraldr's reported use of one is more a
transference of legend than an accurate recording of a particular battle (Sigfús Blöndal, 1978, p. 73). Nikulás, who avoids open war throughout the entire saga, therefore uses a military tactic in order to eliminate the need for military confrontation.

130.7 Two years pass after Nikulás brings Dorma home and marries her. Nikulás has already created a situation where Valdimar owes him a substantial social debt (i.e. unrewarded gifts and deeds). On top of this, Nikulás has abducted or lured away the emperor’s daughter. The two years are passed over quickly in the text, but the time elapsed since Valdimar has been disgraced bears some significance. Miller points out that loss of honour arises from waiting too long to exact revenge (Miller, 1990, p. 193). Consequently Valdimar simply compounds his already greatly diminished honour. Nsl. is typical of Icelandic romance in that it continues to incorporate features normally found in classical saga (Driscoll, 1994, pp. 90-96). This particular point is lost in the short version, as Valdimar begins to plan his revenge as soon as his earls, Rómaldus and Birgir, return to Constantinople (SR, 250.16-17). In the short version, Valdimar is consistent in this way, as he continues to be more socially aware than his long version counterpart is.

130.7-8 Nikulás must leave Hungary to pacify an unnamed region. Brewer notes that in King Horn the protagonist is still hostile toward the father-figure, and the story cannot be resolved yet. King Horn departs to consolidate his kingdom, and his bride is abducted in his absence (Brewer, 1980, pp. 64-5). Nikulás has not yet married Dorma in the short version (SR, 250.1-3). Since this redaction has him depart to visit this unknown region immediately after returning with the princess (rather than waiting two years), it is not unusual that Nikulás has not yet married his betrothed.

131.3-8 It is only Rómaldus and Birgir, aside from Nikulás, who practice magic integral to the plot. Rómaldus and Birgir’s main scenes centre around the abduction and planned marriage to Dorma, and these scenes provide a structural balance to Nikulás’s time in Constantinople. The two earls pose as monks with building skills and assist in the construction of Dorma’s supposedly fortress-like quarters. The short version says only that they are carpenters from ‘Pul’ (SR, 251.7). Here, one ‘carpenter’, Anses, claims
to know nothing of Saxony, saying that Svívari must provide details on how to build Dorma’s tower (SR, 251.9-10). This insinuation into the confidence of the household mirrors Nikulás’s ruse upon his arrival in Constantinople. Both versions explain that they weave a spell over Dorma with their chants—a magic as Nikulás later explains—then sail away with her. Because of this balancing function, and regardless of (or indeed, due to) the divergent morality of the magic employed by the characters, Rómauldus and Birgir may be looked upon as complementary to the character of Nikulás, the protagonist. Brewer notes that in family drama, all figures relate to the protagonist, ‘so that the totality of all the characters and actions adds up to as it were a total protagonist.’ (Brewer, 1980, p. 24).

131.4 The monk disguise: Blávus and his companion masquerade as monks in India, but since they are the protagonists, it is seen as enterprising rather than devious (Viktors saga ok Blávus, p. 41).

132.4 Dorma’s bed does not seem to be unusual. The short version, however, uses this opportunity to involve more magic. The ‘carpenters’ have built a bed for Dorma which hangs in the air, supported by the magic of four stones (SR, 251.14-16). Finally, we see the same four magic stones in the short redaction which had appeared in Nikulás’s magic house in the long version (93.5-6).

132.6-7 Svívari keeps watch over Dorma, but he looks at her one evening to discover that she has apparently died. The short redaction provides an explanation for her death, although it is a mysterious one. A great, cold wind blows through the room one night, extinguishing the light (SR, 251.19-20). When Svívari looks at Dorma after this phenomenon has passed, he thinks it very strange that the cold has killed her (SR, 251.23-4). In both versions, Svívari’s reported familiarity with magic does not serve him well. This is because Nikulás has assumed responsibility for his own affairs, and Svívari can therefore no longer help him. Rather, it is now Svívari’s rôle to stand aside and observe while Nikulás completes his passage into adulthood. (We have noted Valdimar as a father-figure, but Svivari has also filled this rôle. Brewer discusses splits in the father-figure; 1980, p. 87).
Svívari occupies himself with preparations for the queen's funeral, and barely
notices the departure of the monks who had helped construct Dorma's hall. The Svívari
in the short version worries about their disappearance (SR, 251.26-7). He seems to have
no suspicion of the monks (or carpenters) or of the coincidence of their disappearance
and Dorma's 'death'.

Nikulás plans another ruse; he sets up his own fake death in order to slip
out of the country without notice. One story of Haraldr Sigurðarson in Constantinople
relates that he captured a town by feigning death. He obtains permission to hold the
funeral inside the city walls, and once inside, achieves an easy victory (see Sigfús
Blöndal, 1978, p. 72). In the short version, Nikulás calls to his men as soon as he
discovers what Rómaldu and Birgir have done. The Hungarians embark on a ship
immediately, and sail away to find Dorma (SR, 252.13). In both cases, Nikulás is
decisive in his action. It is an adult who embarks upon the final journey to rescue
Dorma.

Pórir einræni provides a form of comic relief in this saga where the comic
element is normally confined to irony. He is uncouth, unkempt clown whose habitual
flouting of the rules governing social etiquette can be explained only partially by the álög
placed upon him. For other examples of this type of character, see: Viktors saga ok
Blávus (p. 18); Valdimars saga (p. 107); Vilhjálms saga sjóðs (p. 12). He cites this curse
as the force preventing him from marrying and also from refusing to help any who might
ask him for assistance.

At the first reading, the double-Pórir scene may seem unnecessarily confusing.
The short redaction uses Pórfinnur for Nikulás's pseudonym, thus avoiding this particular
difficulty. Yet if one returns to Brewer's discussion on the splits of a protagonist
(Brewer, 1980, p. 58), some significance emerges. This saga can be read as the story of
Nikulás maturing into a responsible adult with a partner of the opposite sex chosen from
outside his own family circle. The short version, in the person of Pórfinnur, has shown
that Nikulás is capable of obstinacy and willful behaviour; characteristics which in the
long version are attributed to Pórir einræni. The long redaction therefore displays
Nikulás's own obstinacy and willful behaviour through Pórir einræni, making the latter another split of the protagonist.

The short version does not develop the comic possibilities of Pórir, and the nickname einræni does not appear. When he tells Nikulás of the planned wedding, Pórir seems content that he is expected to provide the ale (SR, 253.3-5). Nikulás suggests the same change of identity here as in the long version (147.2-4), but Pórir is reluctant to participate, not because he is stubborn, but because he does not believe that Nikulás can brew good enough ale (SR, 253.7).

150.4-8 Dorma had seen through Nikulás's guise as Pórir from the moment he had entered her father's hall (125.7-126.2). Now she cannot see through his disguise as Pórir einræni. It is unlikely that her earlier claim was dishonest, since she had hinted to her father that she has some secret knowledge of the merchant (105.3-5). There is no other indication that her powers of perception have left her. Consequently there is little explicit reason for Dorma's inability to recognise her own husband. She is, of course, delighted when he reveals himself. Schlauch mentions the theme of separation and final reunion and recognition as typical of the kind of Greek romance which found itself used in Icelandic saga-writing (Schlauch, 1934, p. 57). She traces this motif of final recognition back to Greek drama (Schlauch, 1934, p. 58). However, this theme is also found in classical saga (e.g. Laxdæla saga), but is more complex — and often ends unhappily — due to the demands of producing a 'realistic' tale. This short but touching scene does not appear in the short redaction, where Dorma simply sits at the wedding, waiting for something to happen (SR, 253.20-2).

152.7-8 This abrupt halt to the wedding of Rómaldus and Dorma resembles the episode in Ambales saga where Ambales takes his long-awaited revenge for his father (Ambales saga, pp. 166-8). Ambales had been collecting and sharpening sticks in full view of the court. When his enemies have gathered for a feast, they sit on benches in which Ambales has made holes. During the festivity, he crawls under the benches, draws the clothing down through the holes, and then pins the clothing to the ground with his sticks. Ambales is then able to set fire to the hall knowing that the men inside cannot escape or, worse, defend themselves against the attack. Nitida saga also includes an
episode where she is carried away because her men are stuck to their seats and are therefore unable to help her (*Nitida saga*, p. 23).

Nikulás requires no planning with sticks and holes in benches. He employs his magical power to fasten Valdimar and all his men to their seats, and then leaves them alive to feel their humiliation. Valdimar has now been outwitted twice and completely disgraced. Nikulás has displayed his complete independence of the father-figure.

154.1-4 Lighthouses: This is another manifestation of *Nsl.*'s interest in buildings and other works of construction. There were legends of spectacular lighthouses from the time of antiquity, chief among these being The Pharos of Alexandria (c. 270 B.C.), said to be visible from 30 miles out to sea (White, 1984, p. 105). Comparetti mentions that one legend of the Pharos reported that its construction included magic mirrors. These mirrors allowed Egyptians to 'see any vessel of war that was coming against' their country from a great distance (Comparetti, 1895, pp. 303-4; Webster-Spargo, 1934, p. 135). *Ectors saga* describes a tower which shone day and night on account of the magic stones set inside it (*Ectors saga*, pp. 83-4).

In the long version, the lighthouses are planned to compensate for the geographical features described in 153.2-6. This description of the land and harbour does appear in the short version, though it becomes part of a speech from Rómaldus at an earlier point. When Valdimar is planning to recapture his daughter by force, Rómaldus explains the layout of Hungary's harbour, then says that because it is so difficult to sail into, he and Birgir should proceed more stealthily (SR, 250.21-5).

156.2-157.7 In preparation for the next day's battle, Rómaldus and Birgir drink themselves into a stupor and never have the opportunity to awaken. The great trust and loyalty between Valdimar and his earls, which has remained constant up to this point, shows its superficial nature as Valdimar plans to vanquish Nikulás without them, so depriving them of the credit. This arrogance, lack of trust, excessive drinking immediately before battle and an increasingly befuddled Valdimar combine to result in their very ignominious demise. Here is the echo of *Ambales saga* again; the final burning of the enemy who cannot, for one reason or another, escape from their accommodation to live or to fight (*Ambales saga*, p. 168). In this case, though,
Rómaldus and Birgir’s own commander brings about their shameful end through his stupidity. In a single blazing scene, Valdimar strips his power away from himself; and two men whose martial success was overshadowed by their mental simplicity suffer a comical death. The sudden loss of power is made explicit in the short version. It shows that Valdimar realises that he should never have come to Hungary. The Saxon king now finds himself in a foreign land without his best soldiers (SR, 256.6-8).

The immediate cause of the swift demise of Rómaldus and Birgir is their political ineptitude, which in the long version is coupled with excessive drink. Considering the reputation Nikulás has built up throughout the saga, it is tempting to speculate on whether he may have had a distant hand in this event, though one would search in vain for some indication for this in the text itself. Aside from any suggested possibility of supernatural factors, it remains that Nikulás gained victory, even in the face of battle, without having to fight. Heinemann notes that in classical saga, ‘the saga authors appear far more interested in the motives of the fighters than in the details of the fight (Heinemann, 1974, p. 105). The author(s) of Nsl. are concerned only with the motives and avoidance of battle, and are not concerned with martial details at all.

Historical note: In the Battle of Dyrrachium (Alexios Comnenus fighting against Robert Guiscard) Nampites, Alexios’s general, disregarded orders and attacked too soon. The resulting loss of formation meant disaster, and the last Varangians of Alexios were burned (Oman, 1898, pp. 164-5; Sigfús Blöndal, 1978, p. 126; Anna Comnena, p. 109). One story about Haraldr as a Varangian states that he conquered a city by sending burning birds to nest under the eaves of the houses, thus burning the whole town (Sigfús Blöndal, 1978, p. 71).

At the end of the saga, Valdimar dies peacefully. This marks the final resolution of Nikulás’s passage into adulthood. Brewer notes that ‘in order to achieve the happy ending in medieval romances the hero has to kill one or more father-images, which is usually not too difficult’ (Brewer, 1980, p. 58). Brewer also identifies the mother-image, and states that the protagonist must resist and escape form her. With no mother-image in Nsl., particular emphasis is placed on the father-image in Nsl. Nikulás has not actively killed Valdimar, but this death must occur before the saga is complete; before the younger characters are seen to be equal and mature adults.
SELECT GLOSSARY

The glossary which follows is not exhaustive, but rather lists difficult words and words of interest. Each head word is followed by an indication of whether it is a verb, noun, adjective, etc. In this position, the abbreviation for the gender of a noun (e.g. 'm.', 'f.', 'n.') is understood to include the word 'noun' (e.g. ‘afbragð n.’ = ‘afbragð: neuter noun’). In the case of verbs, the preterite form is indicated in brackets. The first citation from the text then appears, along with the page and line number. This is followed by grammatical detail for the citation. See Appendix C (pp. 278-83) for a key to abbreviations.

afbragð n. [afbragde] 101.8 dat. – superior, excellent
afgamall adj. [ofgamall] 72.7 nom. s. m. – very old, decrepit
afreka v. (að) [afrekad] 88.5 part. – to achieve, perform
allrøskr adj. [allroskre] 17.7 dat. s. f. – dauntless, intrepid
armr adj. [arme] 113.7 nom. s. m. – wretched, wicked
atgörvi f. or n. [adgörve] 107.1 dat. s. n. – accomplishments, deeds
athæfi n. [athæfe] 68.4 acc. s. – conduct; konunga a- royal manners
atseta f. [adsetu] 96.5 dat. s. – a royal residence
atvik n. [atvikum] 107.3 dat. pl. – details, particulars, circumstances
auðkenna v. (d) [audkient] 102.4 part. – recognised
ágætr adj. [ágæter] 64.8 nom. pl. m. – famous; 94.6 nom. pl. m. – excellent
álag n. [álag] 95.2 nom. pl. – spells
átala v. (ð) [átalí] 70.2 pret. 3rd pers. s. – to rebuke, reprimand
ávant adj. [ávanta] 83.6 nom. s. n. – missing, lacking
bannvænn adj. [bannvænn] 67.1 nom. s. n. – deadly, (medical) deathly ill
bardagi m. [bardogum] 95.1 dat. pl. – battle, fight
básúna v. (ð) [Básonudu] 85.1 pret. 3rd pers. pl. – to play a bassoon; (later) to play a trumpet or trombone
bernskr adj. [bernskur] 67.9 nom. s. m. – childish
bilbugr m. [bilbug] 77.9 acc. s. – failing of heart, fear
blaka v. (að) [blakte] 71.5 pret. 3rd. pers. s. – to wave or flap (of birds’ wings)
blámaðr m. [blámadurrenn] 110.8 nom. s. – black man; Moor
blöðliga adv. [blýdlega] 75.2 – graciously, gently, warmly
blöðlæti n. [blýdlæte] 137.1 acc. s. – caressing, embrace
boðskapr m. [bodskap] 81.5 acc. s. – a bidding, invitation
borg f. [borgarenar] 65.4 gen. s. – city; [borg] 156.4 nom. s. – fortification, castle,
bónorð f. [bönordid] 74.2 nom. s. (with n. enclitic article) – courtship
bregða v. (brá) [brugdenn af stafkalle] 73.2 part. – appears like a beggar;
[bra ollum] 84.2 pret. 3rd pers. s. – e-m bregðr e-t it startles someone
[bruggad] 87.8 part. – to move forward, prepare
Breťland n. [bretlande] 90.7 dat. s. – Britain; Wales
búa v. (bjó) [biied var vid] 72.5 part. – búað (n.) used adverbially: on the point of
doing, just about to;
[biuggust vm] 91.1 reflex. – búaask um to encamp, settle in
byrr m. [bir gaf] 70.9 nom. s. – e-m gefr vel byri one gets a fair wind
danz n. [danz] 83.5 acc. s. – dance, entertainment; story-telling
danza v. (að) [dønsudu] 85.1 pret. 3rd. pers. pl. – to dance
drengr m. [dreÝngi] 70.8 acc. pl. – a valiant man, bold man; a sailor
drikkjú par n. [drickiu pør] 83.5 acc. pl. – a drinking pair, i.e. drinking contest
drottningarefni n. [drottnyngarefne] 68.5 acc. s. – a future queen
drykkjuborð n. [drickiubordum] 81.1-2 dat. pl. – sitja yfer d- to be at a drinking bout
einræði n. [eÝnræda] 103.2 gen. s. – obstinacy
einrænn adj. [einræne] 139.3 nom. s. m. – self-willed, of singular temperament
eyrendri n. (or örendi) [erendiss] 72.4 gen. s. – errand, mission, business
eyrendislok n. (pl. only) [erindisslok] 74.7 acc. – the result of one’s errand
fara v. (fóra) [för høndum vm hann] 109.6-7 pret. 3rd. pers. s. – fara høndum um e-t
to go with the hands about a thing, to touch it, (esp. medical) of a healing touch
fastna v. (að) [fastnade] 86.5 pret. 3rd pers. s. – to pledge, betroth
fastr adj. [fastrer] 152.8 nom. pl. m. – stuck fast, bound fast
fásénn adj. [fásienum] 89.7 dat. pl. n. – costly (things)
fátækr adj. [fátækt] 79.6 acc. s. n. – poor
fella v. (d) [fiellu ... af riddaranum] 110.4 pret. 3rd pers. pl. – fell to be felled by
fémíldr adj. [fémílldur] 64.1 nom. s. m. – open-handed
fímleikr m. [fímleyka] 86.1 acc. pl. – nimbleness, agility
finna v. (fann) [valla var sá hlutur ad honum mætti finna] 64.2 inf. – varla er hlutr at e-m mætti f- there is scarcely anything to blame one for (see also 130.3)
fjölkyngi f. [fjólkýnge] 95.4 nom. s. – the black art, witchcraft
fljóta v. (flaut) [flýötu] 63.5 pret. 3rd pers. pl. – to spread (of news)
flytja v. (flutti) [fluttar] 96.6 part. acc. pl. f. – to import, export (of goods)
fornfræði f. [fornfræde] 64.1 acc. s. – old lore (especially of witchcraft)
forráða v. (réð) [förráda] 63.3 inf. – to manage, administer
Frakkland n. [Fraclande] 62.2 dat. s. – France
framganga f. [framgøngu] 78.7 dat. s. – (met.) valour, exploits
fremd f. [fremd] 78.5 nom. s. – honour
frega f. [frega] 78.5 nom. s. – fame, renown
fullhugi m. [fullhugar] 66.3 nom. pl. – a gallant man, dauntless man
fylgð f. [fylgd] 87.2 acc. s. – a body of followers; the king’s body-guard
færiligr adj. [færileg] 80.6 nom. s. f. – practicable, easy to do
fôgr adj. [fegur] 69.5 nom. s. f. – fair
føruneyti n. [føruneyte] 70.8 acc. s. – a retinue, company of travellers
galdr m. [gølldrum] 76.7 dat. pl. – a spell, charm; witchcraft, sorcery
gaman adj. [gamann] 72.2 acc. pl. n. – amusing, pleasing
gaumar m. [gaum] 86.1 acc. s. – gefa gaum að e-u to pay heed to something
geyma v. (d) [geýma] 77.1 inf. – to keep watch, to guard
gimsteinn m. [gimsteýnum] 71.3 dat. pl. – gem-stone, jewell
giga f. [gýgur] 85.2 acc. pl. – a fiddle
gjalda v. (galt) [giallda] 95.7 inf. – to pay for, suffer for
góðgjarn adj. [gódgjarn] 62.4 nom. s. m. – benevolent
Grikklands haf n. [gricklandz haf] 64.7 acc. s. – the Mediterranean
gullskotinn adj. [gullskotid] 71.3 nom. s. n. – woven with gold
görsemi f. [giersemum] 70.7 dat. pl. – a jewel
haf n. [heidann hafid] 94.7 acc. s. – (heathen) sea
hagleikr m. [hagleýk] 91.4 acc. s. – skill in handicraft
haldinorðr adj. [halldinnorder] 90.2 nom. pl. m. – discreet
harðfengi f. [hardfeýngiss] 66.6 gen. s. – valour, hardihood
harmdauði adj. [harmdaude] 67.5 nom. s. m. – lamented
harpa f. [hørpur] 85.2 acc. pl. – a harp
háðferð f. [háðferdina] 88.5 acc. s. – journey of disgrace
háttr m. [háttar] 68.10 nom. pl. – manner, kind
heiðr m. [heydur] 78.7 acc. s. – honour
heilag þrenning f. [heylagra þrennyngar] 117.4 gen. s. – the Holy Trinity
heilagr andi m. [heilags anda] 117.5-6 gen. s. – the Holy Spirit
heill adj. [gief þu allra dreýngia heylastur] 119.6-7; 146.7 nom. s. m. sup. – well (best)
heilla v. (að) [heyllad] 76.6 part. – to bewitch, enchant
heimbjóða v. (bauð) [heymbiöda] 81.5 inf. – to invite ‘home’, invite to a feast
heimskaf. [heýmska] 80.3 nom. s. – a foolish thing
herbergi n. [herbergi] 65.4 acc. s. – a room, chamber, apartment
hljómr m. [hliömur] 86.2 nom. s. – a sound; tune
hoflýðr m. [hoflýdur] 84.7 nom. s. – courtiers
hófsamr adj. [hófsamur] 62.4 nom. s. m. – temperate, moderate
hreystiverk n. [hreýstiverk] 113.2 acc. pl. – an act of prowess
hæveskr adj. [hæfeska] 70.8 acc. pl. m. – well-mannered, polite
höfðingi m. [höfdyngia] 62.7 gen. pl. – a ruler; (pl.) gentry
hönd f. [takid j myna hönd] 86.3 acc. s. – taka í hönd e-m to shake hands
íþrótt f. [jþröttum] 65.1 dat. pl. – an accomplishment, skill
jafnframtaadv. [jafnframt] 63.7 – along with
jafnliga adv. [jafnlega] 70.2 – perpetually, always
jarðhús n. [jardhús] 104.1 acc. s. – an underground passage, tunnel
járnhurð f. [jarnhurð] 71.2 dat. s. – an iron door, gate (i.e. the chain across the harbour mouth)
kantilena f. [cantilenur] 83.5 acc. pl. – song
kapp n. [kappe] 83.4 dat. s. – eagerness, energy
kasta v. (að) [kastadar] 124.5 part. nom. pl. f. – kasta upp to represent, write up
kompán m. [compana] 96.9 acc. pl. – a companion
kostr m. [til kosta] 68.5 gen. pl. – mey til kosta maid to be married
krankdómr m. [krankdæmiss] 94.9 gen. s. – ailment, sickness
krankleiki (or krankleikr) m. [krankleyka] 108.5 acc. a. – ailment, sickness
kreatýr n. [kriadýrum] 92.1 dat. pl. – a creature, animal
kufi n. [kublinum] 152.2 dat. pl. – a cowl, cowled cloak
kuklaradómr m. [kuklaradöms] 66.6 gen. s. – witchcraft, sorcery
kuklaraskapr m. [kuklaraskap] 66.4 acc. s. – sorcery
kurteiss adj. [kurteys] 64.8 nom. s. f. – courteous, of chivalrous appearance
kvennprýði f. [kuennpryde] 65.1 dat. pl. – womanly adornment
kyndugr adj. [kindugasti] 80.9 nom. s. m. sup. – (most) guileful, (most) deceitful
landsmenn m. [landzmønum] 67.10 dat. pl. – men of the land, the people
landtjald n. [langtialld] 71.3 acc. s. – a shore-tent (for use ashore when a ship is in
    harbour)
landvarnarmaðr m. [landvarnarmenn] 77.7 nom. pl. – a man who defends the country
lausaeyrir m. [lausa aura] 99.4 acc. pl. – moveable property
láta v. (lét) [lietter] 77.4 pret. 3rd pers. s. – láta af e-u to desist from something
leggja v. (lagði) [logdu] 73.8 pret. 3rd pers. pl. – (of direction, nautical) to sail out to
    sea; 73.9 – to put (a ship) into
leika v. (lék) [leýka] 100.4 inf. – to perform
leikaraskapr m. [leýkaraskap] 67.10 acc. s. – scurrility; magic (with negative
    connotations)
leikari m. [leýkari] 64.3 nom. s. – jester, trickster, magician
leikr m. [leýka] 68.2 acc. pl. – game, toy; magic
leynivágr m. [leýnivog] 90.8 acc. s. – a hidden creek
leysa v. (t) [leýsti] 72.2 pret. 3rd pers. s. – to answer a question;
    [leyst í] 93.6 pret. 3rd pers. s. – to be satisfactory, to please one
léttliga adv. [liettlega] 85.3 – easily, deftly
liðsmunr m. [lidzmunur] 110.3 nom. s. – an overwhelming, superior force
limaburðr m. [limaburd] 86.4 acc. s. – bearing
líkindi (or glíkindi) n. (pl. only) [lýkinda] 80.4 gen. – likelihood
litillætr adj. [lýtilätur] 64.2 nom. s. m. – humble, condescending
litillæti n. [lýtilæti] 86.3 acc. s. – condescension, indulgence
ljóss adj. [hid liósasta] 74.3 acc. s. n. sup. – hið ljóssasta as clearly as possible
lokka v. (að) [lockar] 92.3 pres. 3rd pers. s. – to pull softly and stealthily; pick at a lock
lopt n. [lopte] 65.8 dat. s. – upper room, balcony; trap door; [lopte] 91.5 dat. s. – the air
lykja v. (lukti) [lukt] 90.7 part. – shut in, enclosed
lægi n. [lægi] 73.9 dat. s. – a place for ships or vessels to moor, anchorage
læsa v. (t) [firer last] 65.7 part. – set into; locked
margkunnigr adj. [margkunnugier] 66.4 nom. pl. – well-versed in sorcery
málmaðr m. [málmanna] 98.1 acc. pl. – legal advisors
málstefna f. [málstefnu] 98.1 dat. s. – a council
málsnjallr adj [málsniallur] 98.3 nom. s. m. – eloquent
megin adv. [tveým meýgenn] 153.4 – tveim megin on both sides of, on either side
meistradómur m. [meýstaradóm] 65.5 acc. s. – great skill, masterhip
meistari m. [meýstarar] 64.9 nom. pl. – a master, teacher, scholar
menntaðr adj. [mentadur] 63.7 nom. s. m. – learned
merkiligr adj. [merkilegur] 70.2 nom. s. m. – noteworthy, remarkable
meýjarmál n. (pl. only) [meýjarmálenn] 87.6 nom. – courtship
Miklagarðr m. [miklagardz] 64.4 gen. s. – Constantinople
mjólaðaðr adj. [miólæradur] 143.2 nom. s. m. – thin-legged, thin in the thighs
mjúkr adj. [miiikare] 85.7 acc. pl. f. comp. – (more) agile, nimble
mjúkleikr m. [miiikleyk] 85.7 acc. s. – agility, nimbleness
mótt n. [j móte] 67.10 dat. s. – against; adverse to
mótt n. [mótt] 92.2 acc. s. – a mark, stamp
múnkaklæði n. (pl. only) [múkaklæde] 131.4 acc. – monks’ clothes
múrveggr m. [múrveggnum] 91.8 dat. pl. – a wall, exterior wall
nafnbót f. [nafnbótum] 63.2 dat. pl. – a title, rank
náttura f. [nátturu] 93.5 dat. s. – nature, power; pl. spirits, powers
nenna v. (t) [nenne] 68.9 pres. 1st pers. s. – eigi nenni ek I have got no mind to
ofan prep. [ofann] 86.7 – ofan til down toward
ofdul f. [ofdul] 79.4 nom. s. – a great conceit
ofsögn f. [ofsögun] 84.6 dat. pl. – an exaggeration
orðolof n. [kongz madur orðlof] 123.5 acc. s. – konungs orðlof king’s permission
organ n. [organum] 85.2 dat. pl. – an organ
ódæmi n. (pl. only) [ódæme] 76.3 nom. – a monstrous thing
ófjöllóttr adj. [ófjollott] 153.2 nom. s. n. – flat, not hilly
ófyrirsynja f. [ófyrirsinu] 72.7 dat. s. – (used adverbially) for no purpose
óhæfa f. [óhæfu] 72.5 dat. s. – wickedness; 158.3 dat. s. – an enormity
ókyrrleikr m. [ókirleykur] 65.10 nom. s. – disturbance, unrest
ólikindi (or óglíkindi) n. (pl. only) [ólykinda] 141.6 gen. – a sham, deception
óskilsamliga adv. [óskinsamlega] 144.6 – disorderly, in a bizarre way
óvinsæll adj. [óvinsæler] 66.3 nom. pl. m. – unpopular, disliked
óþyðleikr m. [óþydleýks] 103.3 gen. s. – harshness, roughness
París f. [parys] 62.2 dat. s. – Paris
plaga v. (að) [plagar] 68.2 pres. 2nd pers. s. – to cultivate; be used to
prúðr adj. [prúda] 70.8 acc. pl. m. – magnificent, stately
psaltari m. [psallterium] 85.2 dat. pl. – a psalter
ráðgjafi m. [ráðgiafa] 67.1 acc. pl. – a king’s counsellor
ráðagörd n. or f. [rádagiörder] 67.8 acc. pl. f. – a plan, design; plannings
reiða v. (d) [reyð á] 119.3 pret. 3rd pers. s. – to tend to
reiða f. [reyðu] 83.2 dat. s. – til reiðu ready on hand
reiðr adj. [reyður] 72.5 nom. s. m. – angry, offended
reiðskjóti m. [reyðskjota] 73.3 acc. s. – rigging; gallows
reiðuliga adv. [reyðuglega] 72.6 – with wrath, angrily
reikna v. (að) [reyknast] 76.1 pres. 3rd pers. s. reflex. pass. – to be reckoned or assessed as, to be considered as
renna v. (rann) [rann] 93.2 pret. 3rd pers. s. – to arise, fill up; [rendi] 119.2 pret. 3rd pers. s. – to open (of eyes)
reyna v. (d) [reyníd] 76.9 pres. 2nd pers. pl. – to try, test; challenge
riddari m. [riddare] 63.6 nom. s. – a horseman, knight
sannfróðr adj. [sannfröder] 62.1 nom. pl. m. – well-informed
sannleikr m. [sannleýk] 76.5 acc. s. – truth
sendifór f. [sendifór] 70.4 acc. s. – a message, errand
síðferði n. [síðferde] 68.3 dat. s. – conduct of life, morality
síðugr adj. [síðugur] 62.3 nom. s. m. – well-bred, well-conducted
síðvandi m. [síðvane] 107.6 nom. s. – a custom, practice
sigla f. [sigluna] 78.2 dat. s. – a mast
simfon m. [simphon] 85.1 acc. s. – a symphony; an instrument
skáði m. [skade] 67.6 nom. s. – harm, damage; loss
skapmálugr adj. [skapmálugur] 79.1 nom. s. m. – clever with words; very talkative
skemma f. [skemma] 103.5 nom. s. – a small, detached building
skemmumær f. [skiemmumeyar] 75.1 acc. pl. – a chamber-maid, lady-in-waiting
skemtan f. [skiemtunar] 83.5 gen. s. – entertainment, amusement
skipan f. [skipun] 68.4 acc. s. – (metaph.) disposition (of people)
skipastól m. [skipastöle] 66.5 dat. s. – a fleet
skjöldr m. [skjöldum] 77.6 dat. pl. – skotíð skjöldum á borð lined with shields on the sides, i.e. prepared for battle
skrautligr adj. [skrautlegt] 70.7 acc. s. n. – showy, splendid
skuggsjá f. [skuggsio] 92.6 nom. s. – a mirror
skyggja f. [skiggia] 114.5 nom. s. – a mirror
skýrliga adv. [skýrliga] 144.7 – clearly, distinctly
sniðugr adj. [sniðugann] 80.2 acc. s. m. – clever, cunning
spá v. (ð) [spáð] 62.7 pret. 3rd pers. s. – foretold
spekingr m. [speýkingur ad vité] 63.1 nom. s. – a wise man, counsellor to a king
spjald n. [spiáld] 93.4 acc. s. – a square tablet
steinþró f. [steýnþrö] 141.1 acc. s. – a stone coffin
stokkr m. [stockur] 132.4 nom. s. – a block of wood, make-shift wall, divider
Stólpasund n. [stólpasund] 71.1 acc. s. – the Golden Horn; the sea passage from the Bosporus into Constantinople; the Straights of Gibraltar
stólpi m. [stólpi] 65.5 nom. s. – a post, pillar
stórgjöfull adj. [stórgjöfull] 101.3 nom. s. m. – munificent
stórvirki n. (pl. only) [störvirke] 62.5 acc. – great feats
styrkja v. (ð) [stirkia] 67.2 inf. – to strengthen, confirm
stýðja v. (studdi) [studde] 91.5 pret. 3rd pers. s. – to lean upon, prop up
stöng f. [stöng] 71.3 nom. s. – a pole, standard pole
svara v. (að) [suared] 67.7 pret. 3rd pers. s. – to give answer, assent
svefnherbergi n. [suefnzherbergiss] 82.8 gen. s. – sleeping quarters
sveitarmenn m. (pl. only) [sueýtmanna] 108.1 acc. – the men of a district
syngja v. (saung) [síingu] 85.1 pret. 3rd pers. pl. – to sing a tune
sýna v. (d) [sýnder] 80.2 pres. 2nd pers. s. subj. – sýndir þig present yourself
sýsa v. (t) def. [sýst] 85.3 part. – to be busy with something, be occupied
sæmd f. [sæmd] 88.2 acc. s. – honour
tabula f. [tabulum] 92.4 acc. s. (in Latin form) – a picture, tablet
tala v. (að) [tóludust vid] 68.1 pret. 3rd pers. pl. reflex. – to speak to each other
tignarligr adj. [tignlegur] 75.8 nom. s. m. – of high degree or distinction
tilbúnaðr m. [tilbünadenn] 87.8 acc. s. m. – an arrangement
torvelda v. (d) [torvellda] 70.1 inf. – to make difficulties
turniment n. [turniment] 63.7 acc. s. – a tilt, tournament
undan prep. [hielldu vndann lande] 73.8 – halda undan landi to stand off land
undrmenn m. [vndermenn] 64.2 acc. pl. – subordinates, those under one’s command
Ungaria f. [vngaria] 62.2 dat. s. – Hungary
unna v. (ann) [vndu vel] 100.2 pret. 3rd pers. pl. – to be pleased with
útiginn adj. [ötíngum] 97.6 dat. pl. m. – common (not aristocratic)
útgrynni n. (pl. only) [vtgrinne] 153.3 nom. – a shallow shore
valda v. (ollí) [vøldust] 65.2 pret. 3rd pers. pl. reflex. pass. – to be under the rule of, be in the charge of
valdsstjórn f. [valldstiörn] 67.8 acc. s. – power to govern
vanda v. (að) [vandad] 89.5 part. acc. s. n. – lít vandað not too elaborate, plain in appearance
vandr adj. [vondi blámadur] 115.3 nom. s. m. – troublesome
varða v. (að) [vórdu] 66.2 pret. 3rd pers. pl. – to guard, defend
vaskr adj. [vaska] 70.8 acc. pl. m. – valiant
várkunn f. [mier vorkun] 114.6 nom. s. – e-m er vorkunn one is to be excused
vegna v. (að) [huersu þad vegnar] 70.5 pres. 3rd pers. s. – hversu það v- how it goes
veizla f. [veþslu] 71.7 gen. s. – a feast; wedding-feast; reception to be given to a king
viðleita v. (að) [vidly†ta] 115.10 inf. – to try one's best
vinda v. (vatt) [vinda] 86.7 inf. – vinda upp to hoist (of sails)
virðing f. [virdy†ng] 67.5 dat. s. – honour, esteem
vizka f. [visku] 108.8 gen. s. – wisdom
viðfrægr adj. [výdfraþur] 100.3 nom. s. m. – famous, renowned
viðlendir adj. [výdlandur] 64.5 nom. s. m. – having broad lands (of a king)
víkja v. (veyk) [výkia] 92.8 inf. – to move
vænleikr m. [vænleyk] 73.7 dat. s. – fairness, beauty
vænn adj. [væn] 64.8 nom. s. m. – fair to behold, beautiful (of people);
[vonar augu] 150.1-2 nom. pl. n. – promising-looking
yfirskot n. [jferskot] 142.4 nom. s. – a misrepresentation
ygla v. (ð) [ýgldum] 94.2 part. dat. pl. f. – frowning, knit (brows)
þegja v. (þagði) [þagdi] 75.4 pret. 3rd pers. s. – to be silent
þjóna v. (þiönudu) 64.5 pret. 3rd pers. pl. – þjóna undir to serve under; þjóna til
to pay homage
þroskuligr adj. [þrosklegur] 94.2 nom. s. m. – vigorous
þröngva mod. þrengja – v. (þröng) [preþngia] 66.9 inf. – to press upon; decrease, wane
æfintyr n. [æfinntyr] 68.6 nom. pl. – an adventure; tale, romantic tale
æra f. [æru] 81.6 dat. s. – an honour
æra v. (ð) [ært] 76.8 part. – to madden
ætla v. (að) [ætlar] 74.8 pres. 3rd pers. s. – to intend, ætla til to intend to go
öfunda v. (að) [öfundudu] 112.6 pret. 3rd pers. pl. – to bear malice, envy
öfundsamr adj. [ofundsamt] 64.3 nom. s. n. – envious
APPENDIX A

THE SHORT REDACTION

Description of the Manuscript

Papp. fol. no. 1 (Stockholm)

29.5 x 18.4 cm. 432 + 2 pages. Several hands. Written in the first half of the seventeenth century. Leather bound.

History

At the beginning is written: Guðmundur Guðmundsson.

Additional notes upon inspection (of photograph)

At the top of the first page, written in large, illuminated letters: ‘Heimskringlan og Hegdnur Blomstur’. Illuminated capitals begin each chapter of Heimskringla. Fls. 31-5 missing.

Contents of the manuscript


Orthography, Palæography and Morphology

(Page and line numbers refer to the edition which follows).

I Vowels

/á/ This is written as á: fástus (241.1). The same character is often used for /a/: ungariálandi (241.1).

/e/ Diphthongisation is witnessed by seýgist (241.15). Note also ieg (245.24).

/é/ This appears as in hiet (241.1), sier (241.2).

/í/ /ý/ As with other vowels, accenting is inconsistent with these and /y/, /ý/. rykur (241.2), týma (241.6), sini (241.14), synum (241.14), sydan (241.19), sydann (241.20), fýrer (243.14.), ickur (244.19.). The preposition /í/ is written as both j and i; j elli (241.4), i ungariálandi (241.1). Initial /í/ usually appears as j; jþrotter (241.6). Final /í/ appears as both i and e; lærdi (241.9), kongssine (241.8). Final /ir/ usually appears as er; jþrotter (241.6).
Accenting is inconsistent for this and /o/; tok (241.23), Romalldus (242.3), kōngs (241.5).

/ʊ/ This and /ʊ/ appear as u in all positions (see exceptions for /v/ below). A diacritical mark is often used to distinguish this letter; ū. This is transcribed as u. Note uitur (241.2), raduandur (241.2), uar (241.4).

/ö/ Accenting is inconsistent; sógu (241.1), sogu (257.4), giördist (241.3), giördist (241.3), miög (241.7), miög (243.12), Rōoa (244.19), ōngul (244.24).

II Consonants

/b/ This is always written as b, but in rare cases, the riser has faded, and appears to be a v in the photocopy. The photograph shows that this is actually b with a faint riser; bioda (241.16). In one case, there is a clear u for b: uacka (253.2).

/ã/ This appears as d throughout.

/g/ Palatalisation is represented by Agiœtur (241.2).

/j/ This appears as j in initial position, and i in medial position; jall (241.7), giördist (241.3), but note yafnnann (246.9).

/k/ Palatalisation is witnessed by kienna (241.10). Long /k/ is written as ck; peckist (241.9), but note peicckia (242.7) and piker (250.33).

/l/ This is doubled before dentals; alldur (241.3).

/m/ /n/ These are doubled via a superscript mark, as in komiñ for kominn (241.3). That this represents a double letter is witnessed by enn (241.16), annar (242.2). The same mark is substituted for m or n; sætunum (241.12), sýnum (241.14), haustina (242.5).

/r/ /jarl/ is usually written as jall (241.7).

/s/ The double letter is sometimes written as β; pessu (243.6), but note also heylssar (244.5) and uanheilssu (248.14). The genitive ending is written as s or z; kongs (241.4), kongzdottur (241.23).

/n/ This is sometimes doubled in final position; Burtt (243.8), huortt (242.23), heirtt (242.26).

/v/ This usually appears as u (see /u/), with the exception of vngarialandi (241.7), vii (241.8), veýta (243.27), vngariäland (256.23).
The same editorial principles are followed here as in the main text. Punctuation is more frequent in the Stockholm folio than it is in Nks 331, 8vo. The only punctuation mark employed by the scribe is a stroke: '/'. Usually this is transcribed as a full stop, and occasionally as a comma. The punctuation which appears in the manuscript is included without comment, and the punctuation which has been added in the Text of the Short Redaction is marked as '<>'.

In the interest of space, and because this is not the main text, no other manuscripts are cited in the textual apparatus of the Short Redaction.

One case in the Short Redaction which must be seen as a scribal error appears when Nikulás introduces himself as the merchant. He says he is ‘forfinnur heitā kalladur karton’ (245.19; no punctuation in the manuscript). The manuscript writes ‘karton’, the bóndi’s name after kalladur. The phrase ‘-- heitā kalladur --’ calls for a nickname to follow kalladur. The name ‘Karton’ cannot belong the following sentence, as that would leave: i) ‘forfinnur heitā kalladur’, a tautology, and ii) the need for a verb or at least a colon to link ‘karton’ to his speech which follows. The text has therefore been emended from ‘karton’ to read ‘kaupmadur’, and annotated accordingly.
Sogu af Nikulasi leikra

Pad er upphaf þessrar sógu ad fástus kongur hiet i ungariálandi. hann uar Rykur kongur og Agiaetur, uit ur og Raduandur og uel ad sier umm flesta hluti higginn miog. òg kominn ad a efrár alldur er saga þesa giórdist. þessi giórdist drottning köngs förmia og uar kongsins dottir af samaria og fri kongur j elli sinnis. gát kongur uid sön henne eirrn er nikulas hiet. hann uar værnn og Bradgiordur ad uiti. hann uandist uid allskins jþrotter semm menn uilldu kunna ad þeim þyma semm þa uar. skuyar hiet jall eirrn. hann Riedy fýrer vngarialandi. uit ur madur og miög uýs. hann kunni allar vii liberaalis artis. hann býdur kongssine til fosturs og nams. og þad þeckist hann. og uar hann þar umm nockra þyma og lærdi af honum allar þær lister er hann uar honum fær ad kienna. hann laðist j þad ad læra kuklaráskap og hennti ad þui mikid gamann. marga hirdmenn liet hann kongsson til skiemtunar. suma setti Blinda. sumer urdu faster j sætunum ad þeir mattu huorgi sier uýkia þa þeir uilldu semm fliotast fara. og af þessu uar hann kalladur nikulas leikari. nu tekur fástus sott og sender hann efter sini sýnum og efter jalli. nu koma þeir a kongs fund. hann fagnnar þeim uel og seýgist ecki sott næmur hafa uerid og muni þessi sier til dauða drága. enn þeir uil eg bioda umm Rykisstorn med sini mýnum. semm er mióg ungur ad alldri. enn eg treisti þeir Best allrá manna forsia fýrer honum ad hafa. jall seiger til þess er eg skilldugur og skal eg þar alltt kapp a leggia seiger hann. syðan þackar kongur ollumm mónnunm sýna þionustu og andadist sydann. og uard hann mióg harmmdaudur. sydan tekur skuiar jall uid Rykisstornn med nikulasi fostursini sins. lidu suo framn nockrer týmar. þad bar til eirrn dag ad jall og nikulas uoru eirrn dag a Radstefnum og tok nikulas til orda og seýgir huar ueistu þa kongzdottur semm ber af öllum ódru m kongsdætrum suo sem eg ber af öllumm kongssonum umm uisdom og allar menntir. uoit eg seiger jall. seigia framn seiger nikulas. jall seiger ualldimar heiter kongur er Rædur fýrer sagxlandi. hann er Rykur og fíólmenntur og þiona honum marger kongar. hann a dottur einbornna. þa er dorma heiter. hun er kuenna uaanst þad

22: þad] MS: Cap. 2 writtin margin faintly before this line.
eg nu af uoit. hun er suo uys ad hennar lýki edur jafnn m<ei>gi finnst ecki þo farid sie 
krýng umm allann heiminn. med kong eru tueir landuarnarmenn<.> heiter annar 
birgir enn annar Romalldus.<> þeir eru bader mikir menn og sterkir Riddarar. þeir 
eru mikler kuðlarar ad þeirra maka uoit eg ecki.<> þeir liggia uti herskipum umm 
summurinn enn koma aptur a haustina<.> og eru med þeim kongi þar til vorar<.> 
margir hafa bedid dorma enn kongur hefur ecki latid hana giptast og kienna menn 
þeim brædurum þad. þuíad menn þeiccckia ad Romalldus muni ætla sier dorma<.> og 
fýrer þad eru margur hens med henni j Burtt leiddar þared hennar hafa bedid<.> hef eg 
sagtt þier hid liozastá af þessari köngzdottur<.> nikulas seiger uel hefur þu skiemmt 
fostré minn<.> og uil eg nu senda þig til saxlandz þess erindis ad bidia mier dorma 
mier til handa. jall seiger hellst þiki mier semm tróll hafti tógad tungu ur höfði mier 
ad eg skilddi slygt Rausa fýrer þiþ þetta er mier forsending. nikulas seiger ecki 
mun suo uerda seigner hann<.> og ma uerda Betur takist enn þu higgur. nu lætur 
nikulas kongur bua ferd hans med mónnum og úógnumm<.> hêllídur jáll Burtt af 
ungariållandi òg er ei gietid hann hafist neist ád fírr enn hann kiemur til saxlandz.<> 
og uoru þeir þá skammí fra kongz hóllu enn er hann leggur ad landi. göóer hann ad 
lýta,<.> òg sier hann ad alþackid er af herskipumm suo huorgi matti ad landi leggia<.> 
dreki var j midium skipaflotanum furdu mikill<.> og allur steindur fýrer ofan siömal<.> 
<i.</i> menn stodu fýrer ofann siglu à dreckanummm. enn er þeir sau eitt skip sigla 
ad þeim,<.> kolludu þeir harri Róddu og spurdur huór Riedi fýrer þiþ skipi. jall seiger 
til sin<.> þeir spurdur huad fýrer eina gófuga menn þeir uæri er þar lægi fýrer med 
ogrimi herskipa. Romalldus seiger til sin og til brodurz syns<.> þa seiger jall eru þid 
landuarnarmenn kongs<.> þeir seigia suo uerá. eda huortt ætlar jall ad fará seigia 
þeir. til ualld<i>mars kongs seiger hann<.> Romalldus seiger huortt er þitt erindi. ad 
bidia dorma til handa nikulas leikara kongi fostra mýnum seiger hann. Romalldus 
seiger heirtt hef eg alldrei slýk týdindi huad þu byður þier ad tåla<.> ad þu bidur 
dorma handa nikulasí fostrá þynum semm er fullur med flærð og trólldomm fram fýfer 
alla adra menn<.> og fár aptur j stad uondi heliar kall seiger hann uíd þad hæsta trie 
semm er j sáxlandi. jall seiger þetta mun uera dag sannara semm þu seiger Romalldus 
minn<.> og skal eicki til stófnma ad þu uinner nydingzuerk á mier<.> þar eg er øruasa 
ad alldri hitt<.> er þier meiri some ad lata mig ad landi og Ñeka erindi mitt uíd 
kongis.<.> þa mattu uita suo uitur semm þu ett ad alldrei gipter kongur þeim dottur 
sina semm hann hefur alldrei sied nie heirtt<.> þar hennar hefur suo margur hofdinge
bedið og hefur konur ei hana gipta og suo uelt eg ad hann giöör enn seiger jall þa suarar birger mà uera semm jall seiger og er best ad lata hann tala uīd kongr og mun hann öngu godu til leidar koma suo hans somi meigi aukastr. hinu brodur seiger uer ma suo. enn þess giet eg ad ei fari suo þui hann er bragdakall hinu mestið munu uīd ecki sia uīd honum og ei kiemmur þad a mig ouarann þo mig idri þess enn þo skalltu þessu Rada lata þeir opna höfnina og gefa Rumnum jall þeir sia margar og storár hallar enn þo bar ein af öllum ódrum saker hagleigs hun uar gjord af marmara og fylabemmum enn storer blýstolpana uoru umhuerfis husid þar upphaf uar eitt lopt þar uar eirnn kastali sem konsgottir bigd i hann uar gjordur med furdannlegum hagleik j hann matti einginn komast nema fugl flugandi og kiellung fotbrotinn hans mónum uar miög starsýnt uppa þennann kastāla enn hann seiger þeim þeir skilldu hafa fáttum flest huað þeir sæi. ganga sydann ad hallar dýrunum og jinn j höllinum og fyrrer kongr þall kuaddi hann uirduglega konur tok uel kueddiu hans og spir huar hann væri erdu huadann hann adkiæmi enn hann seiger hid sanna kongr konur bydurr honum til sætis og öllumm hans mónum þad þiggur jall og skipar mónumm sýnum sier uti fra og er hann þar nær þria nærter sydann geingur jall fyrrer kongr og þar framm sitt erendi med miklri malsnílfd og tiaer konur huorsu mikill stirkur honum kinni ad uerdur ad slykummm höfndingia sem nikulas væri og þúlykur godur lands kostur semm j hans lande væri og talar þar umm med mórgum fógrummm ordummm þa seiger kongr uel hefur þu frammflutt þitt erindi uegnna þýns fostursonar enn þo mun þier þad ecki stoda eda hefur þu ecki spurtt ad hier hefur suo margur uppi hangid uegnna þeirra hluta semm þu fer med og legg af ad tala hier neitt umm ad sinni enn sakir þess þu eytt gamall og þo uitur skal þier þad ecki ad skulldu giefa þa seygur jall þock meigi þier herra hafa fyrrer ydær god uillia enn þo þotti mier þier mesta somo edur frægd mier veýta ad þier latid mig sia ydar dotter sem suo er mikilega lofud framm fyrrer allar kongardætur þar nu eru j uerólldincare af sinne kurteisi og fugurd þætti eg ei bydur bera hennar fugurd enn adrir þar eg hef þo langt til sotk konur seiger þui skal eg giöra þýna ferd Betri enn annra semm þess erindis hafa leitad ad uelta þier þessa bon og uar þa konsgottir sotk j turninn gieck hun ofann fyrrer fódur sýnumm og kuaddi hann med blýdu og alla hans hird fógnruðu henni aller nu er ad seigia frá jállí huad hann hefst ad hann stenndur upp ur sýnu sæti og fer
upp i þann stolpa sem stendur j midri höllinni. er upp hielltt huolfi hallarinnar þar framdi hann marga fimmleika jmindislega og margann fäsiedann<> og suo uar jall miukur ad allir undrudust sem til sau og uar mórgum starsyn til hans ad lýta. enn kongsdotter Reikar umm hallar golfid og ad stólpannumm og undrast þennan mann<> enn er jall sier hana heylissar hann henni med hærersku suo mælandi. mælti sæta fru seiger hann suo ma eg næri gieta sem eg tækia ydarz hand hurnninn ydar limaburdi er uarid. hun gieck ad honum og Rietti honum syna hón<.> hann tok j hónd hennar og höf upp all festarmal uid hana nikulasi leikara fostra sýnum til eiginnkonu ad óllum a heirandi<,> sydann sprettur hann upp ur stólnumm semm kolfi uæri skotid<,> og suo fliott ad ualla matti augu epter Renna og ut ur höllinni og allir hans menn epter honum<,> og ofann til skipz og uinda a segl sýn<.> uar þad nu hægt þui allur skipaflotinn uar j berttu sigldurdur<.> linna nú eir enn þeir koma heim j ungarialand<,> för jall þegar a fund nikulasar kongs. enn hann spir hann ad erindzlokumm hans ur saxlandi<.> jall seiger hann alltt hid sanna frá enn allir þeir eda heirdu lofudu móig hanz klöskkap<.> enn nikulas þackar honum med mórgum fógrum ordum<.> þa seiger jall lattu nu ecke meir draga þier ur hendi* enn mier. enn nikulas Brosti ad ordum hans. þad uar einn mórgun snemma ad nikulas geck til siafar þar semm fiskimenn höfdú jttut bati sýnum og ætladu þeir ad Röa til fiska. hann sagdi eg uil Röoa med ickur<.> þeir Badu hann stýga umm batinn og Røoa a þaug mider þeir ouro uaner ad draga fisk<.> nikulas kongur seigist uillia Røoa leingra frá landi þui hier sie ecki nema grinningár<.> þeir sógdu þad ónguan uana uera<.> nikulas kongur kuadst þo Rada uerd<.> settust þeir nu nidur og Røoa til hafs suo uatnnaar ýfer alltt landid<.> þa giefur hann Roodur upp og grýpur einn streing og òngul j<.> Renner fyrrer bord og dregur einn fisk a þui midri, er mialdur heiter þui er maltæki, ad skialldann bregdist a mialdra midri<.> skipar sydan ad Røoa ad landi þeir giora suo<.> og semm þeir ouro a land kommen tekur nikulas kongur fisk Sinn<.> geingur sydann a land upp. og flær hann sydann þenur hud hanns og þar kare þande hanna sydann ýfer sin asionu. þessi himna brá suo lytt hans ýferbragdi ad hann syndist fólur semm graz er fellur til jardar<.> og menn kiendu hann ecki, nema ad mali sydan. epter þad liet hann bua skip sitt sört og þar til uelía besta Reida<.> og ad òllu, uar þad uandad semm best mätti. og þad uar til skipsins uar latid<.> uar þad allra

16: hendi] MS: hendi.
fasiedasta semm til fiest a ungarialandi, og suo langt uti heiminn ad menn þottust ei uita nær linna mundi. umm syðer þui þa uoru þeir komner langt j hafid. þa komu þeir ad einu laglendi. þar geick nikulas leikari þar upp med skóseina sýna. og annár af þeim hiet libon<.> þeir geringu epter ländinu umm stund og fundu eirnn storann stein<.> nikulas geingur ummuhuerfis steininn og ad lægd nockri er uar j steinummm<.> þar sa hann liggia eitt spialld<.> hann tok þad upp og leiit a<.> þa sa hann ein ónnur spiól<.> jinnann j og þaug uoru fiður<.> þar uoru fiører Rander mislitar a þeim. ein uar* græn ónnur Raud þridia Blá, fiorda huýt<.> enn er hann sá j spiolldin<,> þa sa hann j huórnn fiordung heimsins er hann uilldi. og literner uoru til setter. Bædi sa hann þa hluti semm menn geimdu, og suo þa semm j liosiu uoru. þessi hlutur þotte honum suo godur ad hann uilldi ecki lata hann fyrier mikid gull eda Ryki þo hann uære uid bodinn. sydann siglu þeir j burtt þadann<.> og er ei gietid ferð hanz fírr enn hann kiemur til saxlands, nockud fíerrlægt kongs hóllinni<.> hann leggur ad landi. þadann skammðt uar gardur härla Reisugur er atti eirnn stormegtugann Brodur er karton hiet<.> hinn mestur uinur kongz<.> menn giora ad lýta skip þettá stórtt er þar kiemur ad landi<.> kartonn bondi skipar mónnnum ad bida heið til sýn höfdingia þessa skips og hans mónnnum<.> þeir fará og seigia Bod syns herrá<.> kaupmann þeckist og geingur helmminingur follss med honum heim. kartón fagnnar þeim uel og spir þeira höfdingia ad heiti. hann kuadst forfinnur heitá kalladur kaupmadur<*.> heirt hef eg þýn gietid, ad þu sierð áfbrad annrá manna að kaupmónnumm þeirru nu eru a dogummn, og uer uelkominn og allir þýner menn<.> þorfinnur þéckar honum uel fyrier sitt Bod og seiger þad þeckiau uilia. þiggar forfinnur uelisluða. enn er þorfinnur hafdi setid uelisluna nokra uelisluna, geingur hann ad bonda og leggur hann þýer hann agiæta skickiu<.> og mællti hier ein skickia er ieg uil giefa þier. Bonde rekur j sundur og lýtur á. mællti sa mun ordromur á leika ef eg þigg eg af þier skickiu þessa, ad þad kienri annad huortt litil mensku ad eg tými ei ad borga. edur mikil mennsku eda fauisku ad eg uiti eige huad slykt muni kostá. enn þó higg eg mig þad mest förhindar ad eg sie þessi skickia muni einhuórs tímmsmans eignnn<.> og munu þier uilia giefa hána ualldimar kongi, þui hann kiemur hier til mýn ad <.>iii<.> natta

8: ein uar] MS: ein uar ein uar
19: kaupmadur] MS: karton
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fresti.> er hann helldur kongs giersemi enn otýmmsmáns eignn.> þa seiger þorfinnur kaupmánn, þui mundi eg giefa kongi fie mitt. þui hann hefur allldrei mier neitt uel giört. enn eg ann þier hennar betur enn honum.> mier liggur ecki a fie nie peningumm af þier þar fyrer. eitt er helldur er eg uil ad þu uetíer mier herbergi mier og mýnumm mónum þui eg er suo ohofdingia diarfur ad eg ma ei fyrer þa gânga þui mier þíki best hia mýnumm mónum.> af þui eg lýð þad ecki uel ef þeim er hallmælitt af nockru sierdeitis af konginum. hírdi eg ei ad lata kong uita af mier þad eg sie hier kominn. þui þad fer suo jafnann ad kongar uilia jafnann háfa first kaup af kaupmónum.> enn oss uerdur þad til skada jafnann mein enn til uirdingar. Bondi seiger suo skilldi uera semm þu uilltt.> uar þa þorfinne feingid eitt lopt ad drecka j med sýnum mónum.> lydur nu þangad til kongur kiemur til Bonda. hann fagnnar kongi uel.> og er þa dirleg ueslai sett og eigi spard þad bonde hefur. þad uar eirn dag ad bondi tok þessa gödu skickiu er þorfinnur gaf honum og lagdi a bord fyrer konj. sia hier herra eina göda skickiu seiger hann.> og hana uil eg giefa ýdur.> kongur lýtur æ og Reker j sundur og mælli gief heill bondi seiger hann. þessi skickia er uóst god edur huar fieckstu hana.> Bondi seiger kaupmadur eirn gaf mier hana fýrer stuttu. huar er hann seiger kongur.> Bondi seiger honum þotti nadugra ad gefa sig til herbergis med sýnumm mónum einungs enn ad uerá j fielinni. kongur seiger bid hann hier ad koma.> hann mun langt ad kominn og kunna marga hluti ad seýgia þad uier uitummn eige. Bondi giórer suo og för til malz uid þorfinni og seiger honum ad kongur uilia finna hann.> er hann uýs ordinn ad þu eirt hier seiger hann.> þorfinnur seiger satt er þad semt er ad snotra heimskan mann.> og so er þier bondi eirt þu triggrofi uid mig. og lýtt halldid þad þu jatader mier ad kongur skilldi ecki uýs uerda ad eg uæri hier. Bondi seiger ecki mun þig þad skada.> sydann stod hann upp og för med honum fýrer kong og kuaddi hann hæfuersklega.> kongur tók honum uel og spir ad nafninn.> hann kuadst þorfinnur heiti og kalladur kaupmadur.> kongur seiger heirtt hef eg þyn gietid.> ad þu siertt betri kaupsueirn enn adrir kaupmenn eda hefur þu giefid karton skickin þessa. hann seiger suo er herra. kongur mæl converters mun sa gripur er þu giefur mier, first þu hefur giefid suo gódann grip Bonda.> þa tok hann upp skó og lagdi a bord fýrer kong. enn kongur tok leit á og mæliti þad er satt ad seigia ad þinn maki er eingína.> og allldrei fir sa eg þuilýka skó og þeir munu uel somä minni dottur. er eg ann mest ýfer alltt annad framn og skal hun þa af oss þiggia.> enn eg býð þier heim til minar hallar og þigg þar þriggia daga
ueislu og þýner menn þared þu uill. þorfinnur haf mikla þóck herra fyrrer þitt bod.<> enn uil eg spíria huar uýsi þier mier til sætis ef eg kíemn suo þier erud ei heim komnner.<> þui þad kann uera ad ýdår mónnun þiki fyrrer og seigia eg hafi mier þad sialfur tekid.<> enn eg unu jilla uild ef mier er hallmæltt edur mýnum mónnun.<> kongur seiger þetta er uiturlegt Rad. og skip eg þier j óndeige à bekk hinu ædra og mónnun þýnumm þar uti fra þier. þau skallttu sitia fyýr huóriumnn manni. lýdur nu uieslan og fer kongur j burtt. enn þorfinnur til skips sýns og siglir j burtt.<> og er hans eigi gietid fírr enn hann kiemur j höll ualldimarz kongz og teckur hann sier þar sæti er kongur skipadi honum. enn er kongzmann sau þad spurdu þeir huor suo diarfur væri ad skipadi sier j óndeige.<> þorfinnur seiger þessu sæti mun eg hallda fyýrre ýdar þóck þuiad þetta sæti skipadi mier kongur sialfur. lýdur nu kongur kíemmurray heim og spir hourt þorfinnur kongsmanu væri þar.<> hann kuad suo uera. kongur mælli uer med oss uelkominn og þýner menn suo sem þu uilltt og þier henntar. hann þackar kongi og gieck til sætis. enn kongur gieck upp i turninn til dottur sinner og færði henni skickuná kaupmanz naut og tok skóna þa hinu godu og drö a fætur hennar. og krepti ad suo ornádi og til þess luckter uoru. enn semm þeir uoru komnner a fætur hennar Bra henni móig uis. og giördist suo Raud semm blod og fieck suð mikla åst til nikulasar kongs ad hun Riedi sier ualla. enn er kongur sier þad seiger hann þui eruttu suo lit dotter eda fer sott ad þier.<> hun sagdi ecki er suo fader.<> eg finn a mier eg hef setid of leangi j dag og sýgur ad mier omeigi. suo mä uera seigir hann. enda ma uera òduruvys sie dotter enn þu seigir. hann gieck þa burtt til sinner manna og bió til ueislu mikillrær og ueitti kongur seiger þorfinnur. enn er utiuar ueislann gieck þorfinnur fyýrer kong og þackar honum uiróglega.<> sydann seiger hann bænar uil eg bidia ýdur. huor er su seiger kongur. hann seiger ad þier uilldud háfa lytlæti til og þiggia af mier adra .<>iii.> daga ueislu med allri ýdår hird.<> og þier biodi þeim ollummm semm honum þikir sier somi ad uerá. þa uar gis giörtt miked ad þorfinnur af hållár mónnun. og sogdu menn ad þessi madur setti mikid foss á sig ad hann mundi þad a einu skipi flitia er þírti tilhandu suo mórgumm manni. og þotti þeim semm honum mundi efnaabrestur uerda. enn semm þorfinnur fornarn þad ad kongz menn hódfu ju skimpi uild hann.<> mæliti hann þad er minn skomm og minkun mest ad bioda kongi hann soma er eg giet eigi enda á bundid. enn ecki er ýdar skulld þar uti og ýdur er þad eigi nein hneisá. þa seiger kongur ad uýsu skal eg þetta þiggia af þier. og haf heýdur og þóck fyýrer þitt Bod.
II CAPITULI

Nu lýdur sá dagur. ad kuelldi talar þorfinnur vid kong ad menn hans skuli suipta hallar buningi öllumm,> þui þad eina skal eg hafa semm eg sialfur á, nemá höll kongz hana uerd eg ad hafa ad lani. þui eeg ef hafa óngua til<.> þeir gióra semm hann bað þeim<.> enn hanns menn uoru allir j starfi all þa nott<.> og tiallda kongs höllina med þeim tiolldummm semm þorfinnur affis<.> og bua til semm best þeir kunnu<.> lýdur nu af nottinn og Rys konur nu upp umm morguninn. litast kongur umm og sier hann þa er buid ad skipta umm alltt þad semm þar uar uannt ad uera. og lýst uel á<.> og er þa farid ad drecka og er su uesla hin besta<.> og skorti þar ecki neitt þad hafa þurfti<.> uar konur hinn katasti og allir hans menn<.> þá mæliti konur til þorfinnur ef þu erott ad jþrottumm semm þu erott ad dirgripummm þa helld eg af þier<.>

þorfinnur seiger eg ætla mig j þin lytinn skorung seiger hann. enn suo frammt semm
Reiner seiger hann þa kunni þier ad uita. konur seiger eg a eirinn frænda uel ad jþrottumm Buinn. hann er ordinn fyrir uanheilssu suo miklri hann hefur j kór leigid
</i>misserinu j sammt<.> og hef ef læknara til feingid og hefur ei duggad<.> enn nu uil eg þu siaer til ef þu kannnt nokud ad giora. þier skulld Radá herrá seiger hann. gannga þeir nu allir samann j eitt lopt er uar j gárdinumm<.> og þar la þessi siuki madur. uar hann ad bána kominn. þa tok þofinnur spiall sitt sem hann atti og*
liet j þad umm stund. hann sier þessi madur hefur fyrir ad kasti ordid af gölldrummm<.> hann sier huar ad honum er gáldurinn Ristur og þar af honum ætladur bane. enn er hann sier huar annáinn fér<.> þrifur þorfinnur hann j burtt ur sæginnne og hiellt honum nockrá stund. sydan liet Bua honum sæng og nærá hann semm lioz suo uonumm Bradra mátti hann uid menn mæla<.> og skiott gat hann geingid og fieck aptur megnn sitt semm fírr<.> þessi madur hiet lipon. enn finskur madur villdi fifla konu hans þui hun uar fogur og Risti honum þui gálldur enn sa galldur uár á þennann hátt, ad annar hugu fær bána semm sendt er, edur hann semm sender<.> konur þákkar þorfinnur uel heilsu giðf lipons<.> uar konur nu kátur og suo lýdur sa dagur. og ad kuelldi fer konur ad sofa og òll hird hans<.> enn þorfinnur lætur suipta öllumm hallar bunadi sem hann hafdi þann dág. og bera hann til skips. enn liet suo bera annan þangann aptur og uar sa Betri enn hinn. uar þánn dag uesla hin frydasta. tala konzumen huor fyrir ódrummm ad þessi madur sie

18: og] MS: og og
audugri enn adrir menn er hann hafi allt til er þurfti. lýdur nu sa dagur enn um kuellldid for alltt a leid semm firr umm tíólld og hallár buning. og lætur þórfinnur Bua hasæti kongs med gudvof og silkie. kongur stod þa upp andeigis og gieck til hallár sinnar med sýnum mónum. sest kongur j sæti og litást umm. sier hann þar er suo dýr hallar buningur ad alldre hafdi hann slykann sied. þar epter uar allur halla bunadur og bord bunadur þar uar gull ofinn tíólld óll. og uar þa suo dirlegur drickur ad annar matti ei meiri fást nie dirari. þa uoru allar matgiördir hinar sætustu. þar uoru allra handa streingia leiker, simfön leikid, örgann trodidi, trumbann og gijann barinn. og allskinnz pipna hliod færí skorti þa ecki glaumm Nie gleidi þórfinnur lætur nu bera suo dýranna drick sem mest mätti og sagdi suo. þettä er skómm fýrer ýdur ad lata mig komast med nockud j burtu er eg hefi hier til ætlad. og latid nu ospartt ad drecká þui eigi skal skorta þad eg hefi til þórfinnur lætur jafnnann umm drick skiptä, af þeim drick semm afeingastur uar. enn med hans Radi og drecka þeir þess ákaflegrá og sia lýtid fýrer sier suo huor þeirra uar druckinn og datt nidur, j þeirra sætumm og jansnuel kongur sialfíra, og suo þeir semm uti uoru j gardinum, eda j loptunnum þui þórfinnur liet þeim uuita miog ákaflega. suo ecki stod epter eitt manns bar þad eigi uar druckid. enn þeir gar allt uar dottid j ouit áf drickiu þa skipadi hann sýnum mónum ad suipta öllumm hallar bunadi og þui óllu er hann atti þar suo uandlegad ad þar skillldi ecki neitt efter uerdá þeir gjordu sem hann bad enn hann gieck ad kongi, tok hann j fang sier og setti hann nidur á mitt hallar golfid. og suo for hann med allla þa semm jnni uoru. hann setti huórrn af sýnu sæti öffan, þa golfid j kringinum konginn. sýdann tok hann likla þa af kongsins halse er. þeirra ad lopti þui semm kongzdotter uar j. hann gieck þa úp i kongzdotter sál med nockra menn. enn er hann kiemur fýrer kongzdotter heilsar hun honum og spir ad náfnni hans. hann seigist nikulas heita og leikare ad nidurnefinni. hun þeir eðtu nikulas leikari. hann suáráð suo er uyst. uerttu j burtu á Burtt seiger hun og fordá þier og þýnu lýfi suó skal uera seýger hann enn þo skalíttu med fara. hun suarar þad mun þa med fódur myns Radi uerá. hann sagdi ecki mun þad med hans Radi. hann tók háná þa upp j fanning sier og þar med hennar dyrgripi og geingur j burtt öfan j hóllinna suó sier huórrninu umm uar buid. henni bra miog uid þetta er hun sa fódur sinni suo ouirdulegá buinn og med farík. sydan geingur hann ad skipum sýnum og sigldi undann landi. og lýdur þar til þeir komá j ungarialande. gieck skuári jall j moti þeim og fagnnar þeim uel og þiker honum uel hafa tekst fýrer
honum\textless{} niculas mællti hier ðer nu dörma ðer eð mun fà þier til uardueislu\textless{} enn eg ætla mier burtt af ungarilandì. þa seýgir jall þad er uandi mikill og Æhætta ef þu fær mier hâna j hendur. en ðer þad satt þu ætlar j burtt. suo skál uera seýger niculas leikarì.\textless{} helldur hann nu af ungarilandì og er egi neitt um ferd kongs gietid enn jall og dorma uoru epter j ungarialande.

III CAPITULI

Nu ðer þar til ád tâka og fra ad seýgia ad ualldimar kongur uaknnar j sinni hóll og allir hans menn\textless{}. hann sier ad hann er kominn ða mitt hâllar golfd og situr nuder hofdi sinna manna\textless{} og þöttist hann nu jilla kominn og þotti honum þad miög ouiturlega tilgefð. kallar hann a sýna menn og spir hann ðepter huar þörfinnur ðer þà er hans leitad umm alla borginá og finnst hann huorge\textless{} og syðann för þeir til skipá og uar hann þar þa ecki\textless{} kongur seiger nu skal fâra upp j salinn til döttur minnar og mun hun uita huar þessi kaupmadur mun hafi uerid, er oss hefur suo gabbad\textless{} þa uar þangad upp farid og uar þa opid og ðp mikid hia skiemumeýunumm. enn kongzdötter uar j burtt. sogdu þær henni hefði uerid j burttu stolid af niculasi leikara\textless{} er nu þetta sagt kong og Lýkar honum storjilla. enn lietu þo býda þar til Brædur hans komu heim ad hefna þessrar suþuirderingar. nu koma þeir breður Romalldus og Birgir heim\textless{} og uill kongur nu hállda til ungarílanz og drepa niculas leikara og alla hans leikará edur menn hans\textless{}. Romalldus seigia uerda má þad herrá ad ðýdur þakit þettá enn ongumm hefur þetta fýrer unnist ad uinná ungárilând. huad hefur þettá landzfólk til ad gjörfs epter þui þad kânn ecki ad ðýfer uinnást seýgir kongur\textless{}. Romalldus seýgir þar er adgrinni suo mikil ad þar má hurgi stor skip ad landi leggia nema j einumm stad\textless{} þar er hófnn god a millumm hamra tueggia og er suo þraungt ad eigi ma meir en eitt j senn jnn leggia\textless{}, enn þar fýrer jnnann er suo god hófnn og Rum og þar má liggia môrg hundrud skipa\textless{} og þui mun eg þad eigi til Radz táka fýrer mig\textless{}, kongur mælltti huad skal nu til Radz taka. Romalldus seiger huorum ockar antu betur dottur þinnar ad niota\textless{}, mier edur niculasi leikara\textless{}. kongur seýgir þo niculas leikari hefði hennar bedid þa hefði eg hana honum alldrei gipt. þui syður hann hefur hana ad herfange giôtt og semm adra ámbått. þa muntu uilía gipta mier hana herra seiger hann\textless{}, ef eg ðe hana sokta j hendur nikulasi leikara\textless{} kongur seiger uýst hefði eg ecki gipt hâanna nemum manni. enn þad er sannast ad Betur ann eg þier hennar ad niota helldur enn nikulasi leikara\textless{} foru þa festar frâmm adur kongur gipti dottur
sýna þessum Romaldl og giora þeir þad med sier og higgur Romalldur hann kunni henne so snart a ná<.>

III CAPITULI

Páð bár til eirn dog j ungárýlandi ad þar komu <.<i><.> menn til hállarinnar<.> og geingu fýrer jall og kuoddu hann. hann spir huad fýrer menn þeir uæri<.> þeir seigia uid erum triesmidir miog häger<.> jall seiger j húoru landi þid eru fæddur<.> þeir sogdu uier erummm fæddir utá pul<.> jall seiger þetta bar til uéidi og uilie þeir smýða hier j sumar hia mier<.> annar sagdi huad er ad smýða<.> jall máelti eg uil lata giora eirn kastala dormu j saxlandi og sie j þennann geingid semm hann<.> Anses seiger þa munnttu kunna fýrer ad seigia<,> enn uid hóllum alldrei j saxland komid.

jall seiger þad munu uid a henndur takast ad hafa fo<.>sia þar fýrer. sydann tókust þeir þetta a henndur ad giora hóllina edur kastalann<.> og uoru þeir Bædi flioter og fagur smýder. og ad lidimumm til heirilegum týma uar kastalina algiórdur a þann hatt semm jall sagdi fýrer. þar liet hann búa eina sæng med suo miklumm hάggleik ad hun hieck j lopti. og hiellt henni ecki neitt. og uar þessari sæng uppi hálldid med steina natturu. og þar liet dorma húyla. j sæng þessari enn hann uackti þar ýfer allár náttur med lógandi lioßummm. og suo Rygs uar hennar geimmt ad þar uoru alldrei þeir týmar ad þar uæri mannlaut<.> enn þar geingu menn med uopnn nott og dag<.> trudi jall sier uel umm náttur ad uaka<.> þad bar til eina nott ad mikill uindur kom suo ðoll lioßinn sloknudu og þar med so mikill kuldli ad menn mattu þekia sig med fótummm. enn þennann kuldla setti mest ad jallí<.> þetta gist all a nottina til þesser biartt uar af deigi<.> þa stod jall upp og gist til sængur enn dorma la j sængini og uar ðonnad*<.> þetta potti jalli suo mikid ad hann huorki at nie drack<.> jall máetti hier hefur orðid undarlegur tilburdur umm lýflát dorma<.> ad kuldli þessi skal háfá lýfi henár gránd<.> þo skal byða niculasi leikara og jarda hana eigi fírr enn hann kiemur heim<.> og skal eg eins geima hana dauða semm lifandi. nu seiger jall huar eru smider* myner<.> þeirra uar þa leitad og fundust huorgi umm alla borgina<.> uoru imsar gatur um huad af þeim munde orðid uera ad þeir huæfu suo skiotlega.

22: ðøndud] MS: ðøngud
26: smider] MS: snider
V CAPITULI

Nu lýdur til þess ad niculas leikari kiemur heim<.> fer hann nu til fostra sýns og fagnnar honum uel.<> enn jall seigir honum þaug týdinde sem hôfu giefist þar medann hann uar j burtt.<> uilindi eg ad bidi utför kongsdottur þär til þu kæmrum heim<.> þa gieck niculas ad sænginne þar semm hun skilldi liggia. og sagdi satt er þad sem sagt er ad so árgast huor semm hann elldist og for lást þier nu fostre minn ad þu ueist ei huort þu sier<.> anda konu eda likniskid j konu mind giört<.> tok þa niculas liknneskid upp ur sænginne og sendi jalli<.> bad hann ad skoda huort dormá mundi þad uera<.> jall sa nu ad suo uar semm hann sagdi<.> niculas mæliti þessir þýner smider hafa þier ordid brógdotter<.> hafa þeir giörtt kinge þessi er þu hefur ordid firer<.> enn tekid burt dorma og færð háná heim áptur j Saxland<.> og mun Romalldu drecka brullaup hennar<.> une eg þu jllá ef suo geingur til. nu seiger niculas mónnum sýnumm ad þeir skuli til skips<.> og suo giorá þeir<.> helldur niculas skipi sýnu fra landi. og er ei geitid umm ferd hans fírr en hann kíemur uidd sagxland<.> þad uar ad kuellde dagx ad hann kíemur eínn fagrann dag eírnn fra lidi sýnu<.> og lætur ýfer sig dular kapu edur kufl ò hann hätt semm hlauðarar eru uanar ad hafa hlauðid ýfer landid<.> hann seiger til sinna manna ef eg kíem j òann týma þegar<.>ís<.> söler eru af himni þa skullu þid heim áptur siglla j ungarialandi er þa ei minn ad uænta. gieck hann þa á land upp og þar til eírnn lýttill bær uærd fyrrer honum<.> hann þristi a dýr. þa gieck ut madur langur uexti og herdabreidur<.> hann hafdi hätt á hôfdi sier<.> hann heillsadi þeim sem kominn uar og spir huor hann uæri. niculas seiger forlati þier nu frændi minn. eda þeckir þu ecki frænda þinn. hann seiger þu þeckir ecki frænda þinn. enn þin mun eg ecki þeckia þig þar þu þeckir mig ecki. enn þu giorir mier þo omák mikid og optlega tróðast upp á mig þar semm þu ueist mig jafnmann god uillád ánn og higgiu såmann<.> niculas seiger huad umm. hefur þu nockud j týdindum ad seígia þad hef eg þad j týdindum<.> ecki mun eg seígia þier þad niculas seiger<.> ecki màttu þad giorá frændi minn godur ad seígia mier ecki þad þu uellir mier þad ecki meirar til goda giorá mier til gagnnsemmdar. þa seiger þorir seiger ef þu segdir þad ecki neinnum<.> niculas seiger þui* skal launa ad eg skal óngumm. þorir seiger þad er nu nýast j friettum ad þeir Brædur hafa sökt dormma til ungariállandi<.> þeir ætla ad niculas komu og leite

30: þuí [MS: þuí]
efter henni. þickist þeir uíta ad niculas muni uillia first til kongz hallár. og eru þeir menn settar ad backa* höllinna semm sterka stir eru<.> niculas seiger þetta þiki mier stortýdindi. eda hefur þu nokcud fleira ãd seigia mier. þorir seiger þad hef eg ad seigia þier ad eg á ad fára til ueslunnár, þui eg á ad Bruggna ól, þui mier er þad betur kennt* enn óðrungi<.> niculas mæliti þu munt uilia skipta umm kufla uíd mig frændi<,> og lofa mier ad fara til ueslunnar fyrer þig<,> þui eg kann óngu sýdur ad bruggua ól enn þu. þorir seiger ei uite eg huar þu hefur lærtt þad frændi<.> niculas seiger á þad mun eg hættá enn eg skal þui heita ad eg skal alldrei onad uíta þier ef þu lætur þetta epter mier<.<> þorir seigir þa mun eg þetta góira semm þu bidur. þui mikid mun eg til nadar uinna af þier<.> sydann för hann j kufl þórirz og för suo af stad<.> og uýsur þorir honum j skoginn þar semm höllinna þeirra brædra er. en þa hann kom j höllinna fyrer kong heilsudu honum aller med þórirz nafnin<.> hannte konur gur þui uel. sydann tekur hann til sinnar þionustu<.<> dreif þa alla uegna folk ad höllinni. uar þar kongur siallfur og dorma dotter hans og þeir brædur Birgir og Romalldus<.<> suo komu menn nærri dotter ad menn hielldu a hennar klædumm<.<> uar þa kominn all mikill fióldi til hallarinnar<.<> sat dormma á milli þeir Bræðrá hid næsta konginnumm<.<> uar ueyslann hin besta. enn dormma uar hriigg j hug og griet sart enn fyrer ódrumm uar glaummur mikill. þa mæliti Romalldus þetta er minn þrys mikill og gliedj i höllinne fyrer utann þad<.<> ad elsku unnusta dormma er ei j suo godummm hug semm eg uilldi<.<> enn þessu bili kom þorir ínn j höllina og hlou margar menn ad honum semm opt uar uandi ad spotta hann<.<> enn kongzdotter uard litit til hans og sau menn a henni glied mot. enn Romalldus seiger mikid þickti mier under þui komid ad þier fru þyssudud uesluna med ydar gladuærd. hun seigir med huori gliedj uilltu eg þyssu hana<.<> ad þu æskir þyrr nochurz þess semm ódre mætti gliedj ad uerda<.<> suo skal uera seiger hun. þu muntu first oska uilia. hann seiger so skal uera fru. enn þess oska eg mier ad óll su ast semm þu hafder á niculasi leikrá<.<> ad hun huerfi til mýn med allri blydu<.<> þa seiger dorma þad er mýn osk ef eg mætti nockud umm Rada ad hier kiæme 9 niculas leikari hurfi til mýn med allri blydu<.<> og geingi hier fyrer huorummm manni suo aller mætti hann kiennár a hann hafa adur sied. þa 2: backa) MS: uacka 5: kennt) MS: hennt
seiger Romalldus mæl þu fruu allra drottinga heppnust<.> og ertz heit stór og sie ìg ad þu uilltt hann nu feigann ad þu bidur hann nu uel kominn hier j suo miklumm mannfiölla<.> og uæntti eg mýn osk muni epter ganga er eg beidist af ydur<.> enn semm hann hefur þetta mælltt steiper þorir af sier kuflinumm og höttinumm med er hann hafde á höfði sier<.> var hann þa under j gudveñar kirtli og gullgladummemenn<.> og hafdi hann þa Rifid himnuna fra andiiti sýnuy eirr uar geitid umm<.> suo þa matti sia hans bera asionu<.> og fannst mónum mikid til hann ýfer lita og kurteise er hann hafdi ýfer adra menn<.> sydann gieck niculas jnnar epter golfnu og þar ad semm dormma sat millumm þeirra brædra<.> enn hun spratt upp og breiddi henndur sýnar umm halz á niculas og kisti hann betur enn hundrad sinnnum<.> Romalldus seiger häfi menn hendur á þessu föli er oss giorer suo mikla skómm og skáprauñ<.> enn sem þeir ætludu upp ad standa<.> þa uar hur þeirra fástur þau sem kominn uar umm allá hölliná<.> enn niculas gick fýrер kóng og mællti far herra til ungarialandz og dreck þar brullup dottir þinnar<.> þad er þier meiri somi enn ad lata þa þrödur dragá gis ad þier med öngumm heidri suo og þínni dottur<.> sydann gieck hann ut af höllinne og med dormma og af skoginumm<.> sydann til sinna manna. og drou suo undanna lanndi og lietu ei firr enn þeir komu til ungarialands<.> enn semm hann uar heim kominn<.> kallar hann til sinn smidi sinn og seiger þeir skuli smýða stopul einnn hia hómurum þeim er fir uar umm gietid semm hófninu uar hia. og suo haftan semm þeir sægi halldast mætti fýrer stormminumm. og þar upp af glerlammpa og suo haglega um burdad huad semm uiddrad þar skilldi þar meiga lioz j lifa nætur og daga huad semm uiddra<.> þa sagdi skuýar jall til hans þetta er uiturlegt Rad fýrer þig fostri minn. þuí hier eru ecki godar hafner enn þetta má þeim uera stor leidaráþýser er þeir sia lioz þetta. niculas mælli uel seiger þu jall. enn þad eina biki mier ad þessu landi ad hier er oflytil ad siglling, fýrer hamra sakir uar nu suo giörtt semm hann bauð. og uar stolpinn giórdur og logudu þar liozinn nætur og dágái. og uar þad mikill leidaraþýser öllumm þeim semm ad landinu uilldi siglla. og sast þar firre lioz enn land<.> og fýrer þad uard mikill siglling ad ungarialandi af öllumm lóndummem<.> þetta spurdist j saxland semm og annarz stadar<.>

VI CAPITULI

Nu er þar til malz ad taka semm fírr uar fra horfid<.> ad efter þad niculas uar burtt af saxlandi uar huorlauz j sýnu sæti, þæred adur uoru faster. þotti þeim hann
hafa sannad þad satt ad hann uar kalladur niculas leikari. og ad sýst mundi meiga und honum sia enn Römallus uard furdannlega Reidur. og bad kongur þeir skilldu efter leita og kuad nu hægt uera efter þeim ummbuninge er hann hafdi spurtt ad giördur uar. kongur seiger þad uéit eg eigi huad oss mune ad hefnadummi uerda uad niculas en ad meigu uad Bera ockur seiger hann. þa uar herór upp skorinn efter kongzinnz bodi settu. komu þar marger menn til hanz. kongur og þeir brædur hafá ogrinne herskap mikid og draga þa ut af saxlandi. og uard þeim þetta liozid semm fleirumm ódritum tilgagns og tôku þeir* þar suo land. Reistu þeir umm kuellldid herbuder sýnar og fár ad sofá. og hielldu þeir óngua uórnnumm nottinna þui þeir brædur þottist þess eige med þurfá fyrer bragda saker þeir brædur hódfu sier herbergi. enn kongur j óðrum stad og hans her. þad bar til umm nottina ad kongur gieck af sæng sinni ad hann sa huared stod höll niculasar harlla frýd. honum sýndist hun skammt fra sio stand. nu kiemur honum j hug ad þad væri frami mikill ad uinna niculas suo hann hefdi ecki stirk þeirra hrœdra. og gana heim til borgar. og er niculas þar fírer. og ætlar kongur nu ad Brenna hann jnni. þeir giora honum þad alltt til uiliá. og giora so semm kongur baud þeim. fara sýdann heim til hallarinnar og sla hrýn umm hana og berá elld ad. þeir sia ad* þar uoru márger menn enn álla þa semm ut uilldu fárä. þaru þeir suerd sýn ad og drápu þa og beríá þa j logann jnn aptur suo enginn komst á burtt. enn þad undrast þeir, ad allt uar eins og first þegar þeir kueiktu j elldinn. og brann suo alltt upp ad kölldumm kölummi, og suo klartt ad eckirtt hus stod epter og einginn sa madur semm þar uar jnne. þa kommist undánn enn er þeir hódfu þessi stórfunn og þa settist hann nidur og þo mióg elldmodur og seiger nu og er heit og herlega unnid og uar þa ordid miog lýst af deige skýn sólinn og fagurtt sýndist honum landid mióg prýdilegt. hann sa nu huar fagurtt þörp og þar sa hann stórar hallir og fryda kástala med fogrümum umm ummbuninge. enn uid annann stad sier hann huar hann er kominn uad sio skammt frá herbudumm sýnummi. enn þad undradi hann þo allra mest ád hann sái hurgi herbudir sýnr. enn þad undrádi hann þo állrú mást ad hann sa huorge herbuder þeirra brædra. kallar hann nu ad sier sýna menn og spí þa ad
huorðt þeim sýnist suo. og ber þá alltt á somu leid<.> nu giðer kongur þad ad lýta ad þeir hafá þad vered semm hann hefur ætlad uera mundi höll niculasar<.> enn þad uar herbudir þeirra breðra Birgir og Romalldus<.> og hefur hann þær upp brennt umm nottina þa bada<.> og alltt þad semm þeir hófdu med sier hafa fra saxlandi. nu þottist kongur fyrer giornningumm ordid hafá og uard honor þetta til umm þeim kinngarumm sýn efni<.> first huad mikill stirkur sier hefði ad þeim brædurum ordid.<.> þar næst ad hann er miog ad alldri kominn. j þridia lægi ad hann er staddur j okunugu landi og annars kongs Rýki med litlum mánzn áflá. enn þeirra á milli uar mikill fíannskapur og þar af hafði hann miklá á higgiu.

VII CAPITULI

Nu er þeir niculas og hans menn uaknnar umm morguninn og mællti uid<.> dormma státt up og gack fyrer föður þinn og fagna honum uel<.> þin þetta er j fýrsta sinne er hann hefur þig honum sökt og biod honum til uelislu<.> hun seiger alldrei fírð hef eg lidit gall af ýdur herrá. enn nu ef fader minn er hier kominn þa mun þad helldur til öfríðar. meýr enn þad hann uilldi þig gia uelislu af ýdur edur annan somá. hann suarór þetta mattu forútnast<.> seiger niculas kongur og bu þu þig fru med meýum synumm og suo górir hun. hefur niculas þa ut af börginne alltt sitt sormenni þui er til uar med hestumm þeirra med hlíod færumm og Bestu hæuersku. for hann nu til skipá ofann med álla sýna filking ad fagna ualldimar kongi med mikillre blýdu<.> biodandi honum heim til hallar til uirduglegrár uelislu og öllum um hann her<.> kongi fanst fatt um þetta j fírstu þar til adrir menn hlutudust umm med þeim og þecktist kongur þa bod niculasi og jatadi kongur heim ferdinne. uar þu buid til uelislu og uar tilbodid morguum hófingumm umm vngárialand. kom þar allmikid fíólmeni og fagurtt uar þar á ad lýta og miög heidarleg uelisla. Bad niculas dorma ad ný sier til handa<.> uar þad audsogt áf kongi<.> foru þa fester og uni þa aukinn uelislann ad ný<.> drack niculas þa brudkaup sitt til dorma med mikillri blýdu og storumm prýz. stod þessi uelisla* heilann og fastann halfann manud med allre heimsinnz magt og prýdi er j heiminumum kunni ad fast. enn ad lidnrí uelislunní leiddi niculas kongur ualldimar kong ut med storumm fiógiófumm<.> eftir þad for kongur heim j sagxland med miklumum fiargiófumm og godumm fridi. enn niculas og

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27: uelisla] MS: uelisla uelisla
dormmæ uoru epter j ungarialandi og unntust uel sýna æfe<> þaug attu þria sonu<> hiet eirn faustuz efter fodur hanz<> anar fanstínuz<> enn sai hin þridie hiet afrestimarius<> allir uoru þeir hiner mestu afreksmenn. og miðg mikllar sógur ganga af þeim þo þær sieu ecki hier Ritadar ad þessa sinni. og ma hier enda sogu af niculasi leikara<>

Og hafi þeir þock og heydur sem hlyddu lyka þeir semm lasu, enn skiell sái semm skrifde.
APPENDIX B
OTHER MANUSCRIPTS CONTAINING NIKULÁS SAGA LEIKARA

Lbs. 633, fol. 1162 pages. Several hands. 17th century. Pagination wrong in some places, some pages doubled or missing. Leather binding.

**History** Purchased in August 1956 from Jón skáld from Vör, and he purchased it from Sigriður Einarsdóttir, widow of Jón Sigurður Sigurðsson, post office clerk in Flatey, son of the vicar Sigurður Jensson. It had been handed from one family member to another in Flatey. In *Víg-Gl.* is written: 'Pessu sógu bók hefur mier giefid minn elskulegur modur frænde og broder Porbjörn sálugi Bjarnason: 1740. En nú af mier inn bundinn: 1781 dag 21 marti. Kar [Kári?] Ólafsson af Munadarnese'.

**Additional notes upon inspection** Tooled leather binding which is loose from the pages. On the first page of the ms. is written: 'Historiam sem brukast megia til frodleiks og skemtunar öllum að lesa eða heira vilja ...'; and '1760'.

**Biographical details: Brynjólfur Benedictsen:** (part of the family in Flatey which owned the ms.) (1807-1870) Merchant. Parents: Bogi Benediktsson of Staðarfell, a scholar, and Jarðrúður Jónsdóttir (Sigurðsson) of Önundarfjörður. He studied with Jón Kolbeinsson, a merchant in Stykkishólmur. He entered Bessastaðaskóli in 1825 and graduated in 1829. After some time abroad, he set up a shop in Flatey, where he lived 1840-70. He was also a member of Híð ískenzka bókmentafelag 1859-61, 1867-8. The society published a brief obituary in the 1870-71 issue of *Sk. og Reik.* It notes (p. 13) that he turned down invitations to attend the Alþingi, but was respected as a scholar and leader.


Lbs. 998, 4to. 138 pages. Two hands. Early 19th century, except for a few leaves which have been replaced c. 1860. Leather binding.
History On back coverleaf: ‘Guðbrandur Einarson á Bókina Nú Til Heimilis a Knararhöfn í Hvammsveit ... Vítnar Magnús Jónsson dag 2 Janu 1862’.

Additional notes upon inspection Loose binding with several loose quires at beginning. Contains table of contents and title pages with red ink ornamentation. Mended pages often have part of the text missing.

Contents
1) Ingv.  2) Kon.  3) Jón. Up.  4) Fl. Bl.  5) Sig. tn.  6) Hálfr. Bk.  7) Amb.  8) Fert.  9) Dr-J.  10) Hálfr. E.  11) Sig. fr.  12) Nit.  13) Nsl. [127-38]


History Companion volume to Lbs. 1216, 4to, a collection of rímur.

Additional notes upon inspection No binding; loose quires; writing faded in many places. Written on front page under ‘Jónasar Jónssonar’: ‘Kom 4/11 1896 frá Daða Davíðssyni á Kötustöðum í Vatnsdal, fyrir milli gaungu Bjorns alþingsmanns Sigfússonar: Grímstungum’.


Contents
1) Kon.  2) Faus.  3) Nsl. [89-100, 19ch.]  4) Adon.  5) Vil. vð.  6) Sig. fr.  7) Stk.  8) Hróðm.  9) Án.  10) Hákr. g.  11) Hákr. n.  12) Plac.  13) Stur. st.  14) Por. hv.  15) Bern.  16) Lík.  17) Ríg.  18) Hálfr. E.

Lbs. 1500, 4to (Lbs. 1491-1510, 4to. XX vols., all in one hand, 1880-1905.) Vol. X of XX. 798 pages. ‘Fornmannasögur Norðrlanda’, in the hand of Magnús Jónsson of Tjaldanes.

History Entire run of 20 volumes purchased by the library from the copyist.

Additional notes upon inspection Ms. in very good condition.

Contents
1) Elín.  2) Nat.  3) Sig. fr.  4) Böð.  5) Flór.  6) Heið.  7) Amor.  8) Nsl. [685-740, 18ch.]  9) Bær.
Lbs. 1567, 4to 172 pages. One hand. c. 1810 Leather binding.

History Lbs. 1567-1580, 4to were owned by Stefán Jónsson, Alþingi member at Steinsstaðir. Purchased by the library 1911.

Additional notes upon inspection Binding in poor condition, and many pages and quires are loose. Torn edges obscure some text.

Biographical detail: Stefán Jónsson: (1802-1890) Parents: Jón Jónsson of Lögmannshlíð and Þórey Stefánsdóttir (Jónsson) of Litla Hólur. Lived at Reistará 1826-56, Steinsstaðir 1856-90. Alþingi member for Eyjafjarðarsysla 1845-9, and 1853-73. Member of Hið íslenzka bókmentafélاغ 1859-86.


Lbs. 2114, 4to (Lbs. 2114-2122, 4to. Several hands, 18th & 19th centuries.) Vol. I of IX.

Additional notes upon inspection Leather binding. Top and side margins marked out. Hands vary considerably. Pages 27-73 are bound between pp. 89 and 90. Parts of the edge on pages 76-7 are missing. Written on p. 98: ‘Sögusafn skrifad af Sigfúsi Sveinsyni hér á Vauntaun 1892’.

Contents 1) Hran. 2) Eir. fr. 3) Már. h. 4) Nsl. [71-87, 9ch.] 5) Vil. sj. 6) Adon. 7) Ketl. 8) Nat. 9) Gab. A. 10) Hin. 11) Trs. Ís. 12) Mír. 13) Jarl. Her. 14) Hri. 15) ’Premur kongssonum’ 16) ’svo og útlendar smásögur’

Lbs. 2153, 4to 130 pages. One hand. 1858-9. In the hand of Sigmundur Matthíasson Long.

Additional notes upon inspection Ms. in good condition.

Biographical detail: Sigmundur (Matthíasson) Long: (1841-1924) Parents: Matthías Long of Stakkahlíð and Jófríður Jónsdóttir (Eiríksson) of Freyshólur. Lived in Winnipeg from 1889, where he translated works into Icelandic.

He gave all his mss. to Lbs. Wife: Ingibjörg Jóhannesdóttir of Reykjadalur. Most of his children lived in North America.
Contents
1) *El. R.*
2) *Nsl.* [49-68, 9ch.]
3) *Gun. kf.*
4) *Atl.*
5) *Glet. r.* by Jóhannes Árnason (about Grímr loðinkinni)
6) *Hreppstjóraríma* by Jóhannes Árnason

**Lbs. 2475, 4to** 81 pages. One hand. c. 1870.

**Additional notes upon inspection** Written on blue paper, some fading and smudging. Names written on back leaves: `Herra Kristján Jónsson Vinnumaður Hofrafellir`; `Kristján Jónsson Krissin`; `Hallgrímur Bjóson` [Björnsson?]; `Herra Jón Guðmundsson af Ekki`. Note at the end of *Nsl.*: `Þett ad eru dafallegar sögur þat seigi eg einsög merg þikir ver` (the rest of which is obscured), followed by: `satt er þad, sögurnar eru mikid fallegar og þad er mickik skemtun i því ad lesa þær fyrir þá sem hafa gaman af soguni`, signed `Sigurðr EE 1879`, and this last note is copied by Kr. Jónsson 1886.

Contents
1) *Adon.*
2) *Nsl.* [70r-81r]

**Lbs. 3165, 4to** 311 pages. One hand. 1870-1.

**History** Ms. written by Jón Jónsson in Purkey.

**Additional notes upon inspection** Clear hand. Top and side margins marked out.

Contents
1) *Sig.fr.*
2) *Nit.*
3) *Nsl.* [75-199]
4) *Hálfr. E.*
5) *Dr-J.*
6) *Jök.*
7) `Sveitaruisur úr Breiðafirði` 8) `Kveði eftir Guðrúnu Þórðar dóttur fra Valshamri` 9) *Porst. r. vk.* by Magnús Jónsson of Laugur

**Lbs. 3625, 4to** 244 pages. One hand (except for first two pages in the hand of Halldór Guðmundsson of Suðurríki in Mýrar). First half 19th century. Leather binding.

**History** Owners names on the front coverleaf: Guðlaugur Jónsson, Guðlaugur Magnússon, Magnús Jónsson, Ragnheiður Sveinbjörnsdóttir, Vigfús Gestsson; town name: Katanes, date 1877. *Nit.* may have appeared after *Pjal-J.*, but is now missing.

**Additional notes upon inspection** Tooled leather binding. Some fading and smudging. Some pages have been replaced upside-down. Written on front page: `Nockrar fornmanza fröðlegar Sögur, saman tækkur upp skrifadur og út geifnar -`
Haldore Guðmundssyni’. In the top corner: ‘Til Islands 1952 Sigurður Barðarsson’.


Lbs. 3966, 4to ii + 558 pages. One hand. 1869-71. ‘Rimnabók og Sagna’ in the hand of Ólafur Þorgeirsson of Skáley.

Additional notes upon inspection Clear hand. Top and side margins marked out. Written on front page: ‘Innihald þessarar Bókar eru ýmsar Rímur og Sögur ... 1870 og 1871 af Olafi Þorgeirgssyni’.


Lbs. 4412, 4to 152 pages. Two hands. First half 19th century. Leather binding. In the hands of Jón Halldorsson of Lækjarhof (first part) and Halldór Guðmundarson of Suðurríki (last part).

History Purchased by the library from Guðmundur Egilsson 16 July 1969.


Contents 1) Reim. 2) Brag-M. 3) Nsl. [56v-71v, 20ch.] 4) Sig. ð., followed by short rimur

Lbs. 4484, 4to 112 + 148 pages. One hand (with minor exceptions, the second hand is not identified). 1896. Leather binding. In the hand of Guðbrandur Sturlaugsson in Hvitadalur.
Additional notes upon inspection  Tooled leather binding. Top and side margins marked out.


Contents 1) Vict. B. 2) Vil. sj. 3) Jarl. Her. 4) Úlf. 5) Nsl. [76-121, 16 ch.] 6) Hri. T.

Lbs. 4652, 4to 446 pages. One hand. 1859. Illumination (red and black) on title page, and on first page of each saga. Leather binding over wood. In the hand of Skig [Skeggi?] Porvaldsson from Breiðdalur.

History Purchased by the library 1974 from Helgi Gunnlaugsson of Reykjavík. Additional notes upon inspection Tooled leather binding. Good hand. Top and side margins marked out.

Contents Nsl. 7th of 12 sagas including Amb., Finn., Apol.

Lbs. 4660, 4to 221 pages. One hand. 1841. Leather binding. In the hand of Þorsteinn Porsteinsson of Sléttahlíð.

History Gift to library 6 Nov. 1974 from Jón L. Pórðarson of Reykjavík. Additional notes upon inspection Binding in poor condition. Several pages torn at edges.

Contents Nsl. 2nd of 14 sagas including Part., Dín., Fl. Bl., Hri. T.

febrúarias anno 1839 post Christum natum - Hoc scripsit Paulus Jonfilius - Pastor Vidvilensis'.

Biographical detail: Páll Jónsson: (1812-1889) Priest, poet. Parents: Jón Jónsson of Sælingsdalur and Solveig Gísladóttir (Pálsson) of Hvítadalur. Studied first with Porleifur Jónsson in Hvammur, then entered Bessastaðaskóli 1832, and graduated with distinction 1837. He taught for some time, then was ordained 1841. He lived at Mýrká, Völlur, then Viðvík. He was respected as a teacher and poet.

Eggert Th. (Theodor) Jónasson: Scholar. Member of Hið íslenzka bókmenntafelag 1857-86. District judge for Borgarfjarðarsýsla, then Mýrasýsla. Moved to Reykjavík in 1879.

Contents 1) Nsl. [80 pages, 20ch.]

Lbs. 351, 8vo 352 pages. One hand (with minor exceptions, neither hand being identified). c. 1850.

History Lbs. 349-51 acquired by the library 1890.

Additional notes upon inspection Cloth binding. Writing becomes progressively smaller, though still clear.

Contents 1) Sig. þ. 2) Krók. 3) Nsl. [207-42, 14 ch.] 4) Ambál. 5) Hálfd. Br. 6) Prem. 7) Porg. Ó.

Lbs. 480, 8vo 68 pages. One hand. c. 1810.

Additional notes upon inspection Re-bound. Some smudges, but generally in good condition.

Contents 1) Nsl. [20 ch.]

Lbs. 1446, 8vo 341 pages. Two hands. 1864-71. In the hand of E. Jónsson and Halldór Jónsson.

Additional notes upon inspection Clear hand. Each saga begins a new page numbering sequence. On blue paper.

Contents 1) Sig. fr. 2) Gun. kf. 3) Jarl. Her. 4) Dín. 5) Mír. 6) Nsl. [54 pages, 20ch.]

Additional notes upon inspection  Faded pages at beginning, and torn edges.

Contents  1) Nsl. [1-32, 16ch.]  2) Mír.  3) Árm.  4) Már. h.  5) Skrim.


Lbs. 1781, 8vo  184 pages. Three hands. c. 1780.

Additional notes upon inspection  No binding, but pages in fair condition. Some smudges, water stains on page 117. Last page of Nsl. and beginning of Porst. r. st. missing. Nsl. in the hand of Porkell Björnsson.

Contents  1) Ásm. vk.  2) Nsl. [81-154, 17ch.]  3) Porst. r. st. by Jón Porsteinsson of Fjörður.

Lbs. 2098, 8vo  271 pages. One hand. c. 1895. In the hand of Júlíus Cæsar Porsteinsson.

History  Purchased for the library 1923 from Elías Jónsson of Ögursveit.

Additional notes upon inspection  Clear hand. Some patched or burned pages, but not within Nsl. Written at bottom of page 44: ‘Sagann af Nikulási Leikara berjoð 7 April 1895’.

Contents  1) Lúð. r.  2) Nsl. [45-101, 20ch.]  3) Ot. r.  4) Ran. r.  5) Marg.

Lbs. 2146, 8vo  492 pages. One hand (which is unidentified; with the exception of occasional notes by Sigmundur Matthíasson). c. 1840.

Additional notes upon inspection  In good condition. Some faded writing. Pages 1-4 re-written in 1889 and inserted before the old page 3.

Biographical detail:  See entry under Lbs. 2153, 4to for Sigmundur Matthíasson, who annotated the ms.

Contents  1) Nsl. [3-34, 16 ch.]  2) Hri. T.  3) Grím.  4) Örv-O.  5) Mír.  6) Ket. h.  7) Márh. r. by Porsteinn Jónsson of Dvergasteinn
Lbs. 2405, 8vo 233 pages. Two hands (with minor exceptions in an unidentified hand). c. 1790. Leather binding. Mostly in the hands of Gottskálk Egilsson and Magnús Árnason.

Additional notes upon inspection Some loose leaves. Some fading.

Contents 1) Nsl. [1-43, 15ch.] 2) Eg. Ás. 3) Hról. G. 4) Gön-Hr. 5) Úlf. 6) Geir. 7) Fert. 9) Nit.

Lbs. 2914, 8vo 42 + 45 + 51 pages. One hand. 19th century.

Additional notes upon inspection Binding over assorted papers, including pages from a printed Bible. Each new saga begins new numbering sequence. Written in the front: 'Steinunn Benediktsdóttir'.


Lbs. 2956, 8vo ii + 598 pages. 1858-64. Written in front: 'Sagna-bók skrifuð af JJS 1858-64'.

History Lbs. 2956-77, 8vo given to the library in 1951 by Ragnar H. Ragnar, Headmaster at Ísafjörður before he went to North America.

Additional notes upon inspection Red ink used on title page. Leather binding. First page of each saga has some red ink lettering. Top and side margins marked out. At the back is a register of Danish kings with their dates. Ink name-stamp on several pages: Guðmundur Torfason.

Contents 1) Ekt. 2) Klar. 3) Héð. 4) Adon. 5) Cyr. 6) Nsl. [289-341, 20ch.] 7) Ásm. vk. 8) Sam. 9) Hri. T. 10) Sig. ft. 11) Ajax. 12) 'Registur yfir Dána Kónunga'

Lbs. 3510, 8vo 52 pages. One hand. 1861 and later in the 19th century.

History Names: Arnaldsstaðir (Arnhaldsstaðir) on front coverleaf; Sigurður Jakobsson on p. 52; Sigurður Vigfússon on back coverleaf.

Additional notes upon inspection In good condition.

Contents 1) Nsl. [1-15, 16ch.] 2) Krók. 3) Nit. 4) Mað. h. 5) Atl.
Lbs. 3938, 8vo ii + 208 pages. One hand. 1872. In the hand of Jón Jónsson of Gróf.

Additional notes upon inspection  Paper and leather binding over wood.

Contents  1) Sig. fr.  2) Sam.  3) Nsl. [175-203, 9ch.]  4) ‘Rómverskur sendimaður sem meisti til Aþenuborgar’


History  Purchased by the library 14 May 1973 from Helgi Tryggvason, bookbinder.

Additional notes upon inspection  A very clear hand. Cloth binding in good condition. Written on front page: ‘Ýmisleg Kvæði og Sögur uppskrifuð eptir gömlum og nýjum handritum af Guðmundi Guðmundssyni 1895’. Ms. contains short rímur and kvæði in addition to the sagas listed.

Contents  1) Dín.  2) Ekt.  3) Nsl. [133-65, 14ch.]  4) Eld.  5) Sig. gs.

Lbs. 4417, 8vo 82 pages. One hand. 1883. Leather on spine and corners, blank paper on cover. In the hand of Andrés Hákonarson of Hóll in Önundarfjörður. Finished 27 August 1883.

History  Given to the library with other mss. 1979 by Halldór Kristjánsson. The name of the copyist is in many places in the volume.

Additional notes upon inspection  Leather (hide not scraped completely free of hair) and paper over wood binding. Pages from a copy-book are used as flyleaves.


Contents  1) Nsl. [82 pages, 20ch.]

Additional notes upon inspection  Beginning pages mended heavily. Much of the book is ledger-type entries with some short sagas at the end in a less formal hand than that employed in the ledgers. Nsl. shows a 'Cap I', but there are no chapter divisions. Some pages have been mended so extensively that much of the text is obscured. Written on first page: ‘Sira O.E. Johnsen 16/7 71’.

Biographical detail: Jóhann Bergsveinsson: (1753-1822) Priest. Parents: Bergsveinn Hafliðason of Grunnavík, a priest, and Halldóra Snæbjarnardóttir (Pálsson) of Sæból. Grew up mostly with his uncle, a priest. Entered Skálholtsskóli 1771, graduated 1778. Ordained 1780. Went to Garpsdalur 1780, Árnes 1781, Brjánslaekur 1793, back to Garpsdalur 1815, where he stayed for the remainder of his life. Considered to be a difficult man, and not very learned.

Contents 1) Const. 2) visions and dreams 3) a directory of Roman Emperors 4) instructions on tithe and legal matters in the Diocese 5) Jón. I. 6) Greif. 7) Stúf. 8) Dr-J. 9) Nsl. [290-309]

JS 628, 4to (JS 632-41, 4to. Several hands. 17th to 19th centuries. Full set of volumes covers wide range of saga genres.) Vol. VI of XIX.

Additional notes upon inspection  Several renewed pages. Some leaves missing from Nsl. A later copyist has replaced missing leaves, and in some cases has inserted a newly copied page to face the corresponding page of the older text original to the book. In many instances, this 'copying' summarises or substitutes synonyms for the older text. No page numbers.


JS 632, 4to (JS 632-41, 4to. See previous entry for detail.) Vol. X of XIX.

Additional notes upon inspection  This volume appears to be in a single hand. Written on title page: ‘Nockkar Saugur forn: og anna nefnilaga af’. Written on table of contents page: ‘biriad 1799 endad 1800 af Olafr Jonssyne’.

Biographical detail: Ólafur Jónsson: This could be either ÓJ of Læmnes (c. 1771- c. 1805), a poet, some of whose poems are in Lbs.; or ÓJ (c.1773-1800), a scholar and graduate of Reykjavíkurkóli (1793) who drowned at Pennudalsá.
Contents  1) Hálfd. E.  2) Hálfd. Bk.  3) Amb.  4) Fl. Bl.  5) Kon.  6) Sig. fr.  
13) Úlf.  14) Böð.  15) Sig. flt.  16) Hug.

JS 270, 8vo  382 pages. One hand. 1795-6. Leather binding with clasp. 

Additional notes upon inspection  Clasp and binding in good condition. Some 
smudges and fading. Red ornamentation on title pages. Written on title page to 
book: 'Þessa sögubok á vig med Riettu Olafur Jöns son á Burfelli í Grimsnese'.

Contents  1) Hákn.  2) Hálfd. Br.  3) Þorst. bæ.  4) Eg. Ás.  5) a saga about a 
19) 'frásaga frá Wien'  20) 'frásaga frá Fenedig'

ÍB 136, 4to  87 pages. Two hands. 1842-7. In the hands of Póður Jónsson of Móakot 
and Halldór Davíðsson. 

History  ÍB 136-7, 4to given to the collection by Guðmundur Pógrímsson, shop 
manager at Eyrarbakki, 1860. 

Additional notes from Sk. og Reik.  (1860-1, xiii) Guðmundur Pógrímsson of 
Eyrarbakki sent to the collection a gift of manuscripts and old books, which he 
had collected himself. The society had not previously had Kn. k., and the hand 
in Ásm. S. is here identified as that of Halldór Davíðsson.

Additional notes upon inspection  New page numbering sequence for each 
saga. Written on bottom of page 26 of Nsl.: 'Feb 1849', which is lined through. 

Biographical detail: Halldór Davíðsson:  (c.1792-1865) Poet. Parents: Davíð 
Jónsson and Ólöf Porvarðsdóttir. Wrote up many things, as he had a good hand. 
Wife: Pórunn Bergsdóttir.

Contents  1) Adon.  2) Kn. k.  3) Ásm. S.  4) Nsl. [20ch.] 

ÍB 138, 4to  454 pages. Several hands. 18th century. 

History  From Marteinn Jónsson, goldsmith, 1860.
Additional notes from Sk. og Reik. (1860-1, xv-xvi) Marteinn Jónsson, silversmith of Keldhólur sent a group of manuscripts as he had before (14 mss. are listed here).

Additional notes upon inspection Some parts of this book are in poor condition. There are some smudges and some nearly illegible sections.

Biographical detail: Marteinn Jónsson: Resident of Keldhólur in Fljótsdalshérað. Long-time member of Híð íslenzka bókmenntafélag. He also gave the society 19 mss. in 1861-2.


ÍB 210, 4to 158 pages. 1841. In the hand of Halldór Ketilsson of Volaselur.

History From Marteinn Jónsson, 1863.

Additional notes from Sk. og Reik. (1863-4, ix) Marteinn was one of many donors of mss this year, and he is here listed as a goldsmith in Austfjörður.

Additional notes upon inspection The copyist has begun each chapter with a careful script, then reverted to a more casual hand. Red ink in title of Nsl.

Contents 1) Kár. 2) Nsl. [31-44, 16ch.] 3) Ásm. S. 4) Dr-J. 5) Fl. L. 6) Árm. 7) Amor. 8) Sig. sn. 9) Gón-Hr. [beginning only]

ÍB 228, 4to 506 pages. One hand. c. 1750.

History From Pétur Eggerz, 1866. Written on pp. 164, 175: 'Jón Porkelsson'.

Additional notes upon inspection Much faded. Several torn pages, or pages with holes. Mended, but still illegible in many places.

Biographical detail: Pétur Eggerz (Friðriksson): (1831-1892) Businessman, farmer. Parents: Friðrik Eggerz of Skarðsþing, a priest, and Arndís Pétursdóttir (Pétursson) of Staffholt. Learned business in England, where he lived for some time. Ran a shop in Borðeyri, and continued to live there after that closed. Lived in Reykjavík for the remainder of his life. Considered to be a learned man. Member of Híð íslenzka bókmenntafélag 1859-86, committee member 1867-78. He sold some books to the society in 1872-3.
ÍB 277, 4to 280 pages. One hand. 1833-4. In the hand of Gunnlaugur Jónsson of Skuggabjörg.

History From Torfhildur Porsteinsdóttir, 1869.

Additional notes upon inspection In good condition. Pagination which has been added later is two numbers behind the pagination in the copyists hand. Top and side margins marked out.

Biographical detail: Torfhildur Holm (Porsteinsdóttir): (1845-1918) Poet. Parents: Þorsteinn Einarsson of Kálfafellstapur, a priest, and Guðríður Torfadóttir (Jónsson) of Breiðabólstaðir. She studied in Reykjavík from age 17 to 21, and then in Copenhagen. She published several novels, poems and plays (including a play based on Laxdœla saga) between 1886 and 1917. Wolf has noted that she is the first female Icelandic novelist (Wolf, 1994, p. 161). Husband: Jakob Holm of Hólanes. She donated several mss. to Híð íslenzka bökmentafél ag 1869-70. Torfhildur is greatly respected by the women's movement.


ÍB 423, 4to 242 pages. Two hands. c. 1750. (First and last pages filled with a hand from c. 1850.)

Additional notes upon inspection Some mending at margins has obscured text. Written on first page: '1887'. Written on bottom of page 129: 'frá honum umm stund, hefur så þöck sem las, og þeir eda hlyddu, enn hinn minn þöck æ aldeillis ongra þeir kóradr fyrrer'.

ÍB 237, 8vo 80 + 16 pages. One hand. 1815. Leather binding. In the hand of Halldór Davíðsson of Höfn in Óræfi. Following the sagas is an entry noting regulations on coin values, written in the same hand, dated 20 March 1815.

Additional notes from Sk. og Reik. (1861-2, xxii) The society received several mss. that year, and did not list them all in the journal; yet they did note this ms. and the name of the copyist.

Additional notes upon inspection Yellow ink is used for illumination on the first page.

Contents 1) Ásm. S. 2) Stur. st. 3) Nsl. [55-80, 16ch.]

ÍB 340, 8vo 91 + 81 + 90 pages and inserted notes. One hand. 1821-37. Format is that of collected poems or excerpts. In the hand of Stefán Þorsteinsson of Völlur. Three volumes. (In many places a letter is written right across or between the lines. Some pages from a memorandum book of Halldór Hjálmarsson.) Jón Hallgrímsson of Karlsá identified in Lbs. catalogue as the writer. Ms. contains several rímur or parts thereof, including several biblical stories.

History Given to Híð íslenzka bókmenntafélag by Baldvin Stefánsson, printer.

Additional notes from Sk. og Reik. (1863-4, ix) Baldvin's gift is listed among the many mss. donated to the society that year.

Additional notes upon inspection Mixed Latin and Icelandic texts on several pages. Much of the book is written over and through previous writing, as noted above. Nsl. appears only in summary form, written in the margins of other Latin and Icelandic texts; and occupies approximately seven leaves in this fashion.


Stefán Porsteinsson: (1778-1846) Priest. Parents: Porsteinn Hallgrímsson of Stærri Árskógur, a priest, and Jórunn Lárusdóttir (Schevings). Entered Hólaaskóli 1793, graduated with distinction 1789. Ordained 1805. Lived in Völlur from 1816 for remainder of his life. Considered to be a learned man. Several mss. in his hand are in Lbs.

ÍB 656, 8vo 233 pages. Several hands. 18th and (mostly) 19th centuries.

History Names written: Hannes Porsteinsson, theologian (p. 157); Jón Porkelsson, dignitary (p. 486); Sigurður Breiðfjörð, writer (p. 275).

Additional notes upon inspection Appears to be more of a collection of papers than a (previously) bound book. No continuous pagination. Written on first page of Nsl.: '15 Nov. 1853 Joní Jonssini'.

Biographical detail: Hannes Porsteinsson: (1860-1935) Parents: Porsteinn Narfason of Byskupstúngur and Sigrún Porsteinsdóttir (Tómasson) of Drumboddsstaðir. Entered Reykjavíkurskóli 1880, graduated 1886. Assistant in Þjóðskjalasafn 1911-24; Director 1924-35. Alþingi member 1901-11. Alþingi appointed him in 1911 to write the official biographies of learned men. Received honorary doctorate from Háskóli Íslands 1925. 66 volumes of his mss. were acquired by the Þjóðskjalasafn. Published many books between 1888 and 1924. Lbs. holds many of his writings.

Jón Porkelsson: (1859-1924) Poet. Parents: Porkell Eyjólfssson of Staðastaðir and Ragnheiður Pálsdóttir (Pállsson) of Hörgsdalur. Entered Reykjavíkurskóli 1876, graduated 1882. M.A (1886), Ph.D. (1888) from the University of Copenhagen. Assistant in Landskjalasafn, then Þjóðskjalasafn. Alþingi member 1893, 1909-11; church council member 1915. Member of various societies including Hið íslenzka bókmentafélag. Wrote and published many works between 1883 and 1919, and published several articles in learned journals. One of his sons, Guðbrandur, became a professor.

Sigurður Breiðfjörð: (1789-1846) Poet. Parents: Eiríkur Sigurðsson of Rifgirðingur and Ingibjörg Bjarnadóttir (Bogason) of Mávahlíð. Went to Copenhagen 1814 where he learned the cooper's trade. Returned to Iceland 1818. Was a cooper in Ísafjörður until 1822, Reykjavík until 1825 and
Vestmannaeyjar until 1828. His family collected the money for him to study, and he went to Copenhagen in 1830. Shortage of funds caused him to leave. He finally settled in Reykjavík. Several of his rímur and other writings are printed; Lbs. holds some of his autograph mss. He split with his first wife, but caused unfavourable comment by ‘marrying’ a second time without divorcing formally. Contents 1) several kvæði 2) a piece about stones 3) 'Ein kröftug ræða til Fjölnis' by Sigurður Breiðfjörð 4) ten writings 5) a letter from Geithell, 1823 6) 'Runaletr' 7) Nsl. [33 pages, 9 ch.] 8) Hæns. r.

ÍB 803, 8vo 200 pages (of which 1-92 are missing). Two hands. c. 1850 and 1870. The latter half is in the hand of Jóhannes Filippusson of Arnanes.

Additional notes upon inspection Some binding threads still present from the missing quire. New hand p. 184; and the paper seems to have aged more from this page onward. Top and side margins marked out. At the end of the ms. ‘eitt litið æfintýri af einum Herramannssyni’. Ink name-stamp: Jón Borgfirðingur.

Biographical detail: Jón Borgfirðingur (Jónsson): (1826-1912) Scholar. Parents: Jón Jónsson of Norður-Reykur and Guðríður of Hvanney. Grew up in Hvanney, moved to Reykjavík 1852. Worked in printing shops and for bookbinders. He collected many books, later giving most of them to Lbs., along with mss. and other scholarly works. Published several scholarly works and articles. One of his sons was Dr. Finnur, professor in Copenhagen; two others were scholars. Donated mss. to Híð íslenska bókmentafélag 1869-70.

Contents 1) Amb. 2) Nsl. [149-93, 15ch.]


Additional notes upon inspection No binding present. First page is very torn. Written on page 59: ‘skrifad ef somá heita þann (?) endad 1791 Haldór Palsson’.


Contents 1) Nsl. [3-59, 18ch.] 2) Pont. 3) Alex. 4) Gris. 5) Sign. r.
ÍBR 59, 4to  ii + 224 pages. One hand. 1789-1810.

**History** Purchased for the collection from Páll Pálsson, scholar. Written on p. 168: 'Jón Porkelsson, Digtignen'.

**Additional notes upon inspection** Very aged paper. Some faded writing and torn edges. Written over (or under) text pp. 55, 56: 'Álófar Magnusdóttur A skarði y AustraHrepp'.

**Biographical detail:** Álóf Magnúsdóttir: Appears in *Manntal á Íslandi, 1816*, p. 330, as age 43, living in Skarð in Austrahreppur. Born in Bali in Austrahreppur. Husband: Jón Eiríksson who was 44 in 1816.

Páll Pálsson: Member Hið íslenzka bökumentafelag 1860-76, committee member 1871-4. *Sk. og Reik.:* (1876-7, x-xi) Páll’s obituary: Parents: Páll Guðmundsson of Múlasýsla and Malenu (niece of Bishop Geir Viðalín). He studied with Bishop Steingrímir Jónsson of Oddi, and then with Bjarni, a writer. He was a learned man in Icelandic literature.


ÍBR 42, 8vo (ÍBR 38-46, 8vo Several hands. Mostly 19th century. Leather binding on vols. 1, 3 and 9) Vol. V of IX. In the hand of Gísli Pormóðsson of Lambastaðir and Pórður Jónsson of Reynifell, 1769. Two poets mentioned by name: Páll skald Jónsson, Hallgrímur Pétursson, both priests.

**History** ÍBR 31-51, 8vo purchased for the collection from Bjarni Bjarnason. Written on pp. 93, 164, 168, 172: 'Jón Porkelsson, Digtignen'.

**Additional notes upon inspection** Some fading and smudging. Written on p. 39: 'Bjarni Bjarnason'.

**Biographical detail:** Bjarni Bjarnason: (1866-1938) Parents: Bjarni Helgason of Stóra Botn and Jórunn Magnúsdóttir (Porvaldsson). Studied the organ for one year while young, and became organist in Saurbær. Lived in Katanes, then Geitaberg.

**Jón Porkelsson:** See entry under ÍB 656, 8vo.

ÍBR 46, 8vo (ÍBR 38-46, 8vo; see previous entry for detail) Vol. IX of IX. In the hand of Bjarni Jónsson, 1854.

**History** ÍBR 31-51, 8vo purchased for the collection from Bjarni Bjarnason.


**Biographical detail:** Bjarni Jónsson: (1809-1868) Parents: Jón Jónsson of Bessastaðir and Ragnheiður Bjarnadóttir (Halldórsson) of Sviðholt. Entered Bessastaðaskóli 1823, graduated with distinction 1828. Master’s 1836 from University of Copenhagen. Became a teacher at Álaborgarskóli 1836; head teacher at Horsensskóli 1846; lecturer in Reykjavíkurskóli 1851; professor 1875. He knew Greek, Latin, French and English, and visited France and England often. Member Híð íslenzka bókmentafélag 1859-67, Sk. og Reik. 1868-9 (p. xii) includes a brief obituary.


**History** ÍBR 116-8 acquired for the collection from Gestur Jóhansson.

**Additional notes upon inspection** There are three and one half pages of *Nsl.* after *Jas. r.* ends.

**Contents** 1) *Jas. r.* 2) *Nsl.* 3) *Frið. r.* by Jón Sigurðsson, Alþingi member of Tandrasell 4) *Her. Jak.*

Pjóðminjasafn 11019 One hand. 1840. In the hand of Baldvin Erlendsson of Hofteigi. Leather binding over wood.

**Additional notes upon inspection** Tooled leather binding. Some frayed edges, but still legible. Title page precedes each saga. Some pages have been trimmed, cutting off page numbers. Table of contents at back. Written on front flyleaf: ‘Saga 1840 Hofdingia Jokulsvel’. The following verse is written after *Nsl.*: mædda og þiada mina ond / mædir krelur hórmung sinn / þina fel eg hana i hond


Note Written at top of table of contents page: ‘Samson’. At bottom of this page: ‘Skrifaðar á Hvítadal 1871-2. G. Sturlaugsson’.

Additional notes upon inspection (of photocopy) At the end of Nsl. is written: ‘Hvíatal 12 janúar 1872 Gudbr. Sturluðgs’. Top and sides of all pages are ruled.


Contents 1) Sig. fr. 2) Ketl. 3) Úlf. 4) Hálfr. Bk. 5) Parm. 6) Nsl. [313-64, 16ch.] 7) Amb. 8) Sig. fr.


Nr. 14, Johns Hopkins University Library Several hands. First half 19th century.

Additional notes upon inspection (of photocopy) Nsl. is one page beginning only. Some smudges.

Contents 1) Dioc. 2) Bær. 3) Nsl. 4) Sal. Mar.
# APPENDIX C
## KEY TO ABBREVIATIONS

<table>
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<tr>
<th>Sagas, rímur and þættir</th>
<th>Other abbreviations</th>
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</thead>
<tbody>
<tr>
<td><strong>Adon.</strong> Adonias saga</td>
<td><strong>1st</strong> first</td>
</tr>
<tr>
<td><strong>Ajax.</strong> Ajax saga frækna</td>
<td><strong>2nd</strong> second</td>
</tr>
<tr>
<td><strong>Alad.</strong> Aladíns saga Mústafssonar</td>
<td><strong>3rd</strong> third</td>
</tr>
<tr>
<td><strong>Álaf.</strong> Álaflekkss saga</td>
<td><strong>acc.</strong> accusative</td>
</tr>
<tr>
<td><strong>Alex.</strong> Alexanders saga</td>
<td><strong>adj.</strong> adjective</td>
</tr>
<tr>
<td><strong>Alik.</strong> Alikogíar saga kaupmans</td>
<td><strong>adv.</strong> adverb</td>
</tr>
<tr>
<td><strong>Amal.</strong> Amáliu saga keisaradóttur</td>
<td><strong>c.</strong> circa</td>
</tr>
<tr>
<td><strong>Ambál.</strong> Ambáles saga</td>
<td><strong>comp.</strong> comparative</td>
</tr>
<tr>
<td><strong>Amb.</strong> Ambrosius saga og Rosamundu</td>
<td><strong>dat.</strong> dative</td>
</tr>
<tr>
<td><strong>Ameð.</strong> Ameðs saga konungssonar</td>
<td><strong>def.</strong> defective (verb)</td>
</tr>
<tr>
<td><strong>Amor.</strong> Amoratis saga konungs í Phrygia</td>
<td><strong>e-m</strong> einherjum</td>
</tr>
<tr>
<td><strong>Apol.</strong> Apollonius saga</td>
<td><strong>e-t</strong> eithvett</td>
</tr>
<tr>
<td><strong>Atl.</strong> Atla saga Ótryggssonar</td>
<td><strong>f.</strong> feminine</td>
</tr>
<tr>
<td><strong>Án.</strong> Áns saga bogsveigis</td>
<td><strong>gen.</strong> genitive</td>
</tr>
<tr>
<td><strong>Árm.</strong> Ármanns saga Ófeigssonar</td>
<td><strong>inf.</strong> infinitive</td>
</tr>
<tr>
<td><strong>Árn.</strong> Árna saga Vilhjálmssonar</td>
<td><strong>m.</strong> masculine</td>
</tr>
<tr>
<td><strong>Ásm. H.</strong> Ásmundar saga Húnakonungs</td>
<td><strong>met.</strong> metaphorical</td>
</tr>
<tr>
<td><strong>Ásm. S.</strong> Ásmundar saga Sebbafóstra</td>
<td><strong>mod.</strong> modern</td>
</tr>
<tr>
<td><strong>Ásm. vk.</strong> Ásmundar saga víkings</td>
<td><strong>ms.</strong> manuscript</td>
</tr>
<tr>
<td><strong>Band.</strong> Bandamanna saga</td>
<td><strong>mss.</strong> manuscripts</td>
</tr>
<tr>
<td><strong>Bárð.</strong> Bárðar saga snæfellsáss</td>
<td><strong>n.</strong> neuter</td>
</tr>
<tr>
<td><strong>Bern.</strong> Bernotar saga borenjárkappa</td>
<td><strong>nom.</strong> nominative</td>
</tr>
<tr>
<td><strong>Blóm.</strong> Blómstrvalla saga</td>
<td><strong>part.</strong> participle</td>
</tr>
<tr>
<td><strong>Brag-M.</strong> Bragða-Mágus saga</td>
<td><strong>pass.</strong> passive</td>
</tr>
<tr>
<td><strong>Brag-Ö.</strong> Bragða-Ólvis saga</td>
<td><strong>pers.</strong> person</td>
</tr>
<tr>
<td><strong>Búa.</strong> Búa saga Andriðssonar</td>
<td><strong>pl.</strong> plural</td>
</tr>
<tr>
<td><strong>Bær.</strong> Bærings saga</td>
<td><strong>prep.</strong> preposition</td>
</tr>
<tr>
<td><strong>Böð.</strong> Böðvars saga bjarka</td>
<td><strong>pres.</strong> present</td>
</tr>
<tr>
<td>Sagas, rímur and þættir</td>
<td>Other abbreviations</td>
</tr>
<tr>
<td>-------------------------</td>
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</tr>
<tr>
<td>Const.</td>
<td>Constantins saga magno</td>
</tr>
<tr>
<td>Cyr.</td>
<td>Cyrus saga Persakonungs</td>
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<tr>
<td>Dám.</td>
<td>Dámusta saga</td>
</tr>
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<td>Dioc.</td>
<td>Diocletianus saga</td>
</tr>
<tr>
<td>Din.</td>
<td>Dínus saga drambláta</td>
</tr>
<tr>
<td>Dr-J.</td>
<td>Drama-Jóns saga</td>
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<tr>
<td>Eg.</td>
<td>Egils saga Skallagrímssonar</td>
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<tr>
<td>Eg. Ás.</td>
<td>Egils saga einhenda og Ásmundar berserkjabana</td>
</tr>
<tr>
<td>Eir. fr.</td>
<td>Eiríks saga frækna</td>
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<tr>
<td>Ekt.</td>
<td>Ektors saga</td>
</tr>
<tr>
<td>El. R.</td>
<td>Elis saga og Rósamundu</td>
</tr>
<tr>
<td>Eld.</td>
<td>Eldgeirs saga og broður hans</td>
</tr>
<tr>
<td>Elín.</td>
<td>Elínar saga drottningar einhendu</td>
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<td>Faus.</td>
<td>Faustus saga og Ermenu</td>
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<td>Fert.</td>
<td>Fertrams saga og Platos</td>
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<tr>
<td>Finn.</td>
<td>Finnboga saga ramma</td>
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<tr>
<td>Fl. Bl.</td>
<td>Flóres saga og Blankiflúr</td>
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<tr>
<td>Fl. L.</td>
<td>Flóres saga og Leó</td>
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<tr>
<td>Fl. son.</td>
<td>Flóres saga konungs og sona hans</td>
</tr>
<tr>
<td>Flór.</td>
<td>Flórentius saga fögru</td>
</tr>
<tr>
<td>Frið.</td>
<td>Friðþjófs saga frækna</td>
</tr>
<tr>
<td>Frið. r.</td>
<td>Friðriks rímur og Valentínu</td>
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<tr>
<td>Gab. a.</td>
<td>Gabriellu saga austins</td>
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<tr>
<td>Galif.</td>
<td>Galifreirs saga</td>
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<tr>
<td>Gaut.</td>
<td>Gauts saga konungs skafnatunga</td>
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<tr>
<td>Geir.</td>
<td>Geiralds saga og Elínu</td>
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<tr>
<td>Geir. G.</td>
<td>Geirmundar saga og Gosiló</td>
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<tr>
<td>Gib.</td>
<td>Gibbons saga</td>
</tr>
<tr>
<td>Gísl.</td>
<td>Gísla saga</td>
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<tr>
<td>Gj-R.</td>
<td>Gjafa-Refs saga</td>
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<tr>
<td>Glet. r.</td>
<td>Glettingaríma</td>
</tr>
<tr>
<td>Greif.</td>
<td>Greifa saga Bertrams</td>
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<tr>
<td>Swedish</td>
<td>English</td>
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<td>----------------------------------------------</td>
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<tr>
<td>Grett.</td>
<td>Grettis saga Ásmundarsonar</td>
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<tr>
<td>Gris.</td>
<td>Griseldis saga</td>
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<td>Grím.</td>
<td>Gríms saga loðinkinna</td>
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<td>Græ.</td>
<td>Grænlands saga Guðbrands Porlákssonar</td>
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<tr>
<td>Gun. kf.</td>
<td>Gunnars saga keldugúpsfífls</td>
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<td>Gun. o.</td>
<td>Gunnlaugs saga ormstungu</td>
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<td>Gönn-Hr.</td>
<td>Göngu-Hrólfs saga</td>
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<td>Hauk.</td>
<td>Hauks þátr hábrókar</td>
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<tr>
<td>Hák. g.</td>
<td>Hákonar saga gamla (Hákonar saga Hákonarsonar)</td>
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<td>Hák. n.</td>
<td>Hákonar saga norræna (Hákonar saga Hárekssonar)</td>
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Sagas, rímur and þættir

Illu. Illuga saga Gríðarfóstra
Ingv. Ingvars saga Eymundarsonar
Jarl. Her. Jarlmanns saga og Hermanns
Jas. r. Jasons rímur bjarta
Jón. I. Jóns saga Ólafssonar Indiafara
Jón. Up. Jóns saga Upplendingakonungs
Jök. Jökuls þáttr Búasonar
Kár. Kára saga Kárasonar
Ket. h. Ketils saga hængs
Ketl. Ketlerusar saga
Kir. Kirialax saga
Kjaln. Kjalnesinga saga
Klar. Klarus saga keisarasonar
Kn. h. Knúts saga heimska
Kn. k. Knúts saga kappsama og Regins ráðuga
Kon. Konráðs saga keisarasonar
Korm. Kormáks saga
Kr. Bj. Kraka saga og Bjólmars
Kris. C. Fundi Vestr-India og Kristófer Columbus
Krók. Króka-Refs saga
Landn. Landnámabók
Lik. Likafróns saga og kappa hans
Lúð. r. Lúðvíks rímur og Súlma
Marg. Margrétar saga
Már. h. Márus saga heimska
Márh. r. Márhildar rímur mannætu
Mír. Mírmans saga
Nat. Natons saga Persakonungs
Nit. Nitida saga frægu
Nsl. Nikulás saga leikara
Odd. Ó. Odds þáttr Ófeigssonar
Orm. Orms þáttr Stórólfssonar
Sagas, rímur and þættir

Orm. F. Ormarar þáttr Framarsonar
Ot. r. Otuels rímur
Parí. Parísa saga konungsdóttur
Parm. Parmes saga
Part. Partalopa saga
Pál. Páls saga í Frakklandi
Per. Perus saga
Plac. Placidus saga
Poly. Polykarpus saga
Pont. Pontanus saga og Diocletianus
Prem. Premilius saga vænu
Ragn. Ragnars saga loðbrókar
Ran. r. Randvers rímur fagra
Reim. Reimars saga og Fals sterka
Rém. k. Rémundar saga keisarasonar
Reyk. Reykdæla saga
Rig. Rígabels saga konungs og Alkanus
Sal. Mar. Salomons saga og Markólfs
Sam. Samsons saga fagra
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Sig. Ák. Sigurðar saga Ákasonar
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Sig. r. sm. Sigurðar rímur konungs og smáfríðurs
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Sig. fr. Sigrgardís saga frækna
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