

AN EDITION AND STUDY OF *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.

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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

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 wisdom) 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 Septentrionalium aliorumque Regnorum illustrandam, in Regio Antiquam Archivo Holmiæ selecta.' [Scandinavian manuscripts to illustrate the antiquity and history of northern kingdoms, selected from the Royal Historical Archive of Stockholm.]

list for him⁵ 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.⁶ Copyists and owners ranged from farmers to priests and scholars.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.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*.⁹ From the early nineteenth century, these sagas apparently

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

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.

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.

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 *Nibelungenlied*', 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).

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'.¹⁰ 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.¹¹ 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],¹² and 'føre os inde de gamle Islænderes Privatliv' [carry us into the old Icelanders' private life].¹³

Müller does not extend this historical type of description to *Nsl*. 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.¹⁴ Müller's only mention of *Nsl* 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 *Nsl*. In order to place these sagas within a critical framework, he adds a brief comment at the end of each work which

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.¹⁵ 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.¹⁶ 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.¹⁷ 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

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 *Hænsa-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 than 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.¹⁸ Keyser found the *fornaldarsögur* to be useful for his arguments, and he notes that *Göngu-Hrólf's saga* – a fictional saga of the Norwegian who conquered Normandy – was the best of its kind.¹⁹ 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.²⁰

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 fanaticism²¹ and declares that Keyser's apparently tightly argued theories lead directly to conclusions which are utterly false.²² The notion that oral tradition can transmit history without any alteration of detail comes in for sharp criticism: '[det] 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 ^{unchanged} over centuries from mouth to mouth like short, precisely formed, rhymed poems].²³

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

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). *Porgils 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.²⁴ 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.²⁵ Jón Hnefill Aðalsteinsson summarises Maurer's findings neatly:

- 1) Íslendingasögur eru verk höfunda sem fóru frjállega 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 works 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*.]²⁶

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.²⁷

²⁴ Maurer, *Island von seiner ersten Entdeckung bis zum Untergange des Freistaats*, 53, 71.

²⁵ Maurer, *Ueber die Hænsa-Póris saga*, especially 52-3.

²⁶ Jón Hnefill Aðalsteinsson, 'Íslenski skólinn', 112.

²⁷ Jón Hnefill Aðalsteinsson, 'Íslenski skólinn', 127. 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 *Landnáma*, 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.²⁸ *Íslendingasögur* 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.²⁹ 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.³⁰ 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.'³¹ Guðbrandur regards the 'greater' sagas (by which he means the longest

²⁸ Andersson, *Problem*, 41.

²⁹ Andersson, *Problem*, 41-3.

³⁰ Gudbrand Vigfússon [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'³⁴ sagas are poor in style, but not entirely devoid of value. They attest, in his view, to the death of 'Tradition' and to declining taste³⁵ at the time when Iceland had lost her sovereignty to Hákon. 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, *Sturlunga*, xli.

³³ Guðbrandur Vigfússon, *Sturlunga*, lxii. Guðbrandur did not fabricate the term, however. It appears twice in *Stjórn* (85, 87), and also in *Alfræði íslenzk* (243). In all these cases it is a translation of the Latin *fabula*. Guðbrandur also refers to post-classical sagas as the 'Pseudo-Sagas of the Decadence' (xxvi). See also Lönnroth, 'Tesen om de två kulterna', 16.

³⁴ Guðbrandur Vigfússon, *Sturlunga*, cxcvi.

³⁵ Guðbrandur Vigfússon, *Sturlunga*, xlii: '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, *Sturlunga*, lxiii.

³⁷ Guðbrandur Vigfússon, *Sturlunga*, cxxxvi-cxxxvii: '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, *Sturlunga*, cxxxvii. 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, *Sturlunga*, cxxxvii. Guðbrandur lists 34 'Romantic Sagas'.

⁴⁰ Guðbrandur Vigfússon, *Sturlunga*, cxxxvii.

venerable saga. Guðbrandur's conservative assessment found echoes in both his native Iceland⁴¹ 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).⁴² 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.⁴³ 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.⁴⁴ 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 *Njála* 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.'⁴⁵ 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].⁴⁶

In *The Saga Library*, *fornaldarsögur* appear within a category titled 'Romance Based on Mythology'. *Riddarasögur* are described as 'mere fictions [of] confessedly unhistorical character'.⁴⁷ Eiríkur and Morris did at least acknowledge that *riddarasögur* are occasionally 'of high literary merit'.⁴⁸ 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,⁴⁹ and consequently could not offer insight into a sophisticated, independent, self-governing Icelandic society.⁵⁰ *Nsl.* was romance, but not romance based wholly on northern mythology. It was 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,⁵¹ W.P. Ker specifically attributes the force of realism in the sagas not to literary art, but to local historical tradition.⁵² Ker discerned a general tendency in saga toward the single priority of preserving 'the balance and completeness of history,

⁴⁵ Morris and Eiríkur Magnússon, x.

⁴⁶ Driscoll, 'Pögnin 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).

⁵² Ker, *Epic and Romance*, 211-2.

as far as it goes; the impartiality of the record'.⁵³ This led to his characterisation of the *Íslendingasögur* as 'rational and unaffected' accounts⁵⁴ which preserved 'the prose histories of the fortunes of the great Icelandic houses'.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'.⁵⁶ Ker, who could hardly be accused of a Scandinavian nationalism,⁵⁷ therefore believed that the literary merit of *Íslendingasögur* lay in their resemblance to modern literature.⁵⁸ To Ker, Icelandic romances, which resembled only poor medieval literature, 'were among the dreariest things of human fancy'.⁵⁹

In Great Britain, Guðbrandur, Eiríkur and Ker were promoting the idea of *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.]⁶⁰ On the question of saga origins, he finds it natural

⁵³ Ker, *Epic and Romance*, 279. This balance had led Carlyle to speak of Norse Myth as 'very genuine' (*On Heroes and Hero-Worship*, 18).

⁵⁴ Ker, *The Dark Ages*, 59.

⁵⁵ Ker, *Dark Ages*, 57.

⁵⁶ Ker, *Epic and Romance*, 183.

⁵⁷ Driscoll, 'Pögnin mikla', 161.

⁵⁸ Driscoll, 'Pögnin mikla', 161. Driscoll discusses the attempts by some scholars to compare *Íslendingasögur* to the 'hard-boiled' novel of the early twentieth century (163).

⁵⁹ Ker, *Epic and Romance*, 282.

⁶⁰ Finnur Jónsson, *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 Ættesaga*.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

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*.

⁶² Finnur Jónsson, *Litt. Hist.*, II, 216.

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.⁶⁷ 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.'⁶⁸ 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.⁶⁹ 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*.⁷⁰ 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.⁷¹

This, Liestøl claims, is the only foundation on which to judge the family saga as literature of its age.⁷² As one who placed such faith in uncorroborated 'historical' saga,

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 *fornaldarsögur* 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.⁷³ 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.⁷⁴ 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 kjölinn, 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 samhangandi munnleg saga, heldur fjöldinn allur af einstökum munnmælasögum, 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

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, *Hrafnkatla*, was published in 1940⁷⁷ 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 *Hrafnkatla* is a reliable historical source or not.'⁷⁹ He then appears to dismantle, point by point, the historical reliability of *Hrafnkels saga*. Nordal selects the Pjóstarssons for

⁷⁵ Björn M. Ólsen, *Um Íslendingasögur*, 11.

⁷⁶ Björn M. Ólsen, 98.

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

⁷⁸ Jones, 'History and Fiction', 290. See also Hallberg, *Icelandic Saga*, 75-7.

⁷⁹ Nordal, *Hrafnkels saga Freysgoða*, 5.

primary treatment, as 'the saga cannot dispense with them.'⁸⁰ 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.⁸¹ Both the character Eyvindr and the scene describing his death are judged to be not real.⁸² 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.⁸³ 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'.⁸⁴ 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.⁸⁵ 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.⁸⁶ Yet this revised approach would still fail to bring popular texts such as *Nsl.* to acceptance as objects which were fit for academic study.

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.⁸⁷ Sagas became in Nordal's hands 'evidence of a long record of high culture.'⁸⁸ With the sagas now 'a written genre, the product of an extraordinary, late-medieval period of cultured literary creation',⁸⁹ 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.⁹⁰

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.'⁹¹

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'.⁹² The *riddarasögur*,

⁸⁷ Driscoll, 'Pögnin mikla', 161.

⁸⁸ Byock, 'Modern Nationalism', 165.

⁸⁹ Byock, 'Modern Nationalism', 165.

⁹⁰ Nordal, *Hrafnkels saga Freysgoða*, 64-5.

⁹¹ Byock, 'Modern Nationalism', 168.

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 *fornaldarsögur*, are ‘ófrumleg og fátækt smíði’ [unoriginal and poorly crafted], and are filled with motifs borrowed from translations.⁹³ 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,⁹⁴ 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,⁹⁵ 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.⁹⁶ 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).⁹⁷ It is, he explains, inaccurate in principle to ‘consider the family sagas somehow just as distinctly delimited as the literary genres of our time’.⁹⁸ Since sagas cannot be seen as novels, attempting to identify the authors is therefore a child’s game’,⁹⁹

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*.

⁹⁷ Steblin-Kamenskij, *The Saga Mind*, 28-9.

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.¹⁰⁰ Though scholars such as Hallberg and Joseph Harris¹⁰¹ 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'.¹⁰² 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,¹⁰³ 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.¹⁰⁴ 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

review of *The Saga Mind in Medieval Scandinavia* ('The Syncretic Saga Mind', 1974).

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',¹⁰⁵ and no 'modern debate about the aesthetics of literature' could occur.¹⁰⁶

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.¹⁰⁷ 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',¹⁰⁸ she follows the prevailing critical winds, concluding that the current unsympathetic judgements of the artistic quality of romance sagas are accurate.¹⁰⁹ Schlauch mentions *Nsl.* several times, although these are brief, when she makes quick references to it amidst lengthy investigations of particular motifs.¹¹⁰ 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.¹¹¹

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

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 1226.¹¹² He made use of romance in his attempt to imitate the ideals of the civilised French court.¹¹³ 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.¹¹⁴ Through this romance, he hoped to emphasise that a king was the only proper head of state,¹¹⁵ and that all subjects should be loyal to him. Consequently the romantic style of saga served Hákon's purpose,¹¹⁶ as it gave legitimacy to his political manoeuvrings.¹¹⁷

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.¹¹⁸ This was translation which could allow for 'substantial editing,

¹¹² Glauser, *Isländische Märchensagas*, 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.

¹¹⁶ Glauser, *Märchensagas*, 224-5.

¹¹⁷ Glauser, *Märchensagas*, 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).

¹¹⁸ Kalinke, *King Arthur*, 138-41.

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

¹²² Driscoll, ‘Pögnin mikla’, 158.

¹²³ Glauser, ‘Romances, *rímur*, Chapbooks’, 47. 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).

¹²⁴ Jónas Kristjánsson, ‘Text Editions of the Romantic Sagas’, 276.

Nikulás 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'.¹²⁸ 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.¹²⁹ 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.¹³⁰

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,¹³¹ but conflict or feud.¹³²

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

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.¹³³ *Nsl.* does, however, employ some simple, coordinate sentences (e.g. *hann var mikill maður 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'.¹³⁴ Bibire notes that the writer of *Eyrbyggja saga* 'shows a complete assimilation of romance attitudes and implies the same in his audience'.¹³⁵ 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'.¹³⁶ 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'.¹³⁷

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

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.¹³⁸ In speaking of post-classical saga, Hallberg asks 'why artistic quality in the *fornaldarsögur* and *rímur* had to sink so incredibly low'.¹³⁹ 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.'¹⁴⁰ This perceived degeneration of literary taste has been described as a preference for strength over spirit and excess over moderation.¹⁴¹ 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 saga¹⁴² 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',¹⁴³ 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.'¹⁴⁴ In 1975, Andersson, Lönnroth and Harris published their opinions on generic divisions, all in the same issue of *Scandinavian Studies*. Lönnroth reiterated his earlier

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.

contention¹⁴⁵ 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.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.¹⁴⁷ He also believes that ‘the ethnic system of a dead culture is imperfectly recoverable’,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.’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*).¹⁵⁰ In short, it comprises the heroic literature of Iceland and Scandinavia.¹⁵¹ This heroic literature

¹⁴⁵ Lönnroth, ‘Tesen’ (1964).

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).

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).

¹⁴⁸ Harris, ‘Genre in Saga Lit.’, 433.

¹⁴⁹ Andersson, ‘Splitting the Saga’, 439.

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).

¹⁵¹ Turville-Petre, *Origins*, 13; Holtmark, ‘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.¹⁵² The earliest written *fornaldarsaga* has been dated to 1263, when Sturla Þorðarsson reportedly *read* the lost *Huldar saga*,¹⁵³ but again, sagas of this nature can be traced to the early twelfth century. Though *fornaldarsögur* can be characterised by an otherworldly theme,¹⁵⁴ authors often insert disclaimers regarding the reliability of the information¹⁵⁵ and can at times impress conservative scholars when they reflect closely traditional saga style.¹⁵⁶

Rather than paying undue attention to the tenuous historical claims of *fornaldarsögur*, 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.’¹⁵⁷ Tradition which may have been passed down through several centuries can therefore accommodate episodic material from younger sources.¹⁵⁸ This creates a richness of material which is variously realised in each

¹⁵² Mundt, *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).

¹⁵³ Gísli Sigurðsson, *Gaelic Influence in Iceland*, 52. This dating fits neatly with Gísli’s efforts to link the appearance of *fornaldarsögur* 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.

¹⁵⁴ Power, ‘Journeys to the Other World in the Icelandic *Fornaldarsögur*’, 172.

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.

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).

¹⁵⁷ Mitchell, 45.

¹⁵⁸ Mundt, *Adaptation*, 26-7. See also Lacroix, who attributes the ability to draw from widely divergent sources to ‘decadence’ (‘La Place de la Mythologie dans la littérature Norroise’, 82).

fornaldarsaga. One attempt to classify such variation distinguishes viking sagas, heroic-mythical sagas and adventure sagas.¹⁵⁹ Alternatively stated, strata may exist within the genre; those of the viking world, the legendary world and romance.¹⁶⁰ These layers threaten inscrutability to those determined to impose a universal structure¹⁶¹ since the diversity inherent in the *fornaldarsögur* makes them resist pigeon-holing, like many sagas from all genres.¹⁶²

Nsl. may be about one main character, but it is doubtful that he ever existed.¹⁶³ *Nsl.* therefore does not display one feature of *fornaldarsögur*; that they draw on historical characters. In terms of the subdivisions of *fornaldarsögur*, *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,¹⁶⁴ 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 *fornaldarsögur* 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 Riddarasögur in der altnordische Prosaliteratur*, 230). See also Lönnroth, 'Charlemagne, Hrolf kraki', 35.

continental romance rarely survives the transition into Icelandic.¹⁶⁵ 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.¹⁶⁶

Romance generally suffered from European neo-classical critical disapproval from as early as the seventeenth century for its metaphorical style¹⁶⁷ and its disregard for Aristotle's mimetic priorities.¹⁶⁸ 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 '[t]he traditional literary formula absorbs life, not imitates it, and may be said to be truly self-referring.'¹⁶⁹ 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.¹⁷⁰ It can

¹⁶⁵ Jónas Kristjánsson, *Eddas and Sagas*, 388. See also Kalinke, 'Riddarasögur, Fornaldarsögur', 77.

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. Finlayson 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

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

¹⁷² Frye, 186-7; Johnston, 12; Vinaver, *The Rise of Romance*, 11.

¹⁷³ Wittig, *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, *The Discarded Image*, 192.

¹⁷⁷ Kalinke, *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 ('Problèmes', 248). Clover discusses the structural

romance, pointing to cases of religious moralising and court scenes.¹⁷⁹ However, while occasional clerky commentary on the *riddarasögur* might make morals explicit,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.¹⁸¹ Also, beyond mere adaptation, translations could transform a romance into an Icelandic parody on the genre itself.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.¹⁸³ The presence of *lygisögur* in oral form at that early stage would have implications for 'the forming of an oral prose narrative

features of Norse prose translations of European poetry (*Medieval Saga*, 57-8).

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).

¹⁸⁰ Sverrir Tómasson, 'The *Fræðisaga* of Adonias', 391, 393.

¹⁸¹ See, for example, *Adonias saga*, 69; *Hrólfs saga Gautrekssonar*, 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).

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.

¹⁸³ *Porgils saga og Hafliða*, 18; Foote, 'Sagnaskemtan'.

tradition in the country, regardless of the time at which they were written.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.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.'¹⁸⁶

As a genuine medieval Icelandic term for fictional sagas,¹⁸⁷ *lygisögur* has some stature above the later terms *fornaldarsögur* and *riddarasögur*.¹⁸⁸ Yet in terms of generic descriptions, it has eluded a set definition which would make it unique and useful. Schlauch,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.¹⁹⁰ Saga scholarship has not contrived a satisfying definition – one which allows communication about the range it can cover – of *lygisögur*.¹⁹¹ One approach to

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).

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

¹⁸⁶ Faulkes, *Rauðúlfs þátr: A Study*, 85.

¹⁸⁷ *Porgils saga og Hafliða*, 22. Foote, 'Sagnaskemtan'.

¹⁸⁸ Lönnroth, 'Concept of Genre', 422, 425.

¹⁸⁹ Schlauch.

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.

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.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,¹⁹³ or original romance, otherwise known as *Märchensögur*.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 *Märchensögur*.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 *Märchensögur* to a partial assessment of their literary features.¹⁹⁶ Rather,

¹⁹² van Nahl, *Originale Riddarasögur als Teil altnordischer Sagaliteratur*. Glauser, *Märchensagas*, 17-18, and especially 63. Lönnroth, *European Sources of Icelandic Saga-writing*, 9. Jónas Kristjánsson, 'Text Editions'. Jónas has applauded the term's decreasing frequency (282).

¹⁹³ Driscoll, 'Traditionality', 84.

¹⁹⁴ Glauser, 'End of the Saga', 106. See also Leach, *Angevin Britain and Scandinavia*, 163. Leach states that *lygisögur* and 'romance' are interchangeable terms.

¹⁹⁵ Mitchell, 17. He equates 'native' *riddarasögur* to *Märchensögur*. van Nahl uses 'original *riddarasögur*', as does Glauser on occasion (*Märchensagas*, 21). Schlauch notes *märchen* as components of Icelandic romance (15 et passim). Glauser's term of choice is *Märchensögur*. He reviews the relative merits of the term (*Märchensagas*, 21-2). Glauser is careful to distinguish between *Märchen* and *Märchensögur*. The latter is a unique genre ('Die Erzählstruktur der Märchensagas', 9).

¹⁹⁶ 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).

Weber suggests that both translated romance and *fornaldarsögur* contributed to the formation of the *Märchensögur*, and with this assumption places the genre between the genres of *fornaldarsögur* and romance. In some cases he believes that *Märchensögur* are much closer to the *fornaldarsögur* than translated *riddarasögur*, an opinion shared by van Nahl.¹⁹⁷

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'.¹⁹⁸ In researching the *Märchensögur* (he dispenses with the more unwieldy original *riddarasögur*), Glauser transfers one description of *fornaldarsögur* – that they inhabit a 'masculine, warlike world'¹⁹⁹ – to this group of sagas. The principal character, in his aristocratic world, represents the tensions of reality for the non-aristocratic classes.²⁰⁰ Driscoll notes that this character, who is usually of the seeker-hero type,²⁰¹ typically engages in battle²⁰² as a means of depicting the tensions Glauser mentioned. Driscoll also identifies a donor-sequence²⁰³ in most *Märchensögur*, in which dwarves or giants often help the hero in return for some service he has rendered.²⁰⁴ Kalinke also identifies many of these sagas as bridal-quest romances.²⁰⁵ She defines this group of romance as 'narratives in which the bridal quest

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

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

¹⁹⁹ Hermann Pálsson and Edwards, *Legendary Fiction*, 23.

²⁰⁰ Glauser, *Märchensagas*, 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.²⁰⁶

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 Rómaldus 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.

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.), Kålund 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 *Íslenzkar 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 Þorsteinsson, 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 hoffdýnngs kunnu Margrietu minni Jonsdottur á Kornhusumm j hvolhreffur 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 Bræðratungur. 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	<i>Ólafs rímur Tryggvasonar</i>
ff. 14r-16v	miscellaneous records (a short verse; annals from 1660-4; two verses in honour of Ólafr Tryggvason by Þórður Jónsson; list of farmsteads in Selárdalur; list of <i>collegia</i> in Copenhagen)
ff. 17r-22v	<i>Grímals rímur</i> by 'séra Jón A.S.' 1649, followed by moralistic verses, dated 1670.
ff. 23r-49v	<i>Markólfs saga ok Salómons</i> [new hand begins 23r]
ff. 50r-63r	' <i>Æfintýr af einum brögðottum milnumanne</i> '
ff. 63v-64v	<i>Æfintýr</i> (about a king)
ff. 65r-86r	<i>Kjalnesinga saga</i> [new hand begins 65v]
ff. 86r-92r	<i>Jökuls þáttur Búasonar</i>
ff. 92v-106r	<i>Gunnars saga keldugnúpsfjfls</i>
ff. 106v-123r	<i>Króka-Refs saga</i>
ff. 123v-142v	<i>Víglundar saga</i>
ff. 143r-161r	<i>Nikulás saga leikara</i> (followed by a writer's verse)
ff. 161v-185r	<i>Vilmundar saga viðutan</i> [new hand begins 172r]

f. 186	<i>Apologia una</i> (about the sage of King Phillip of Macedonia)
ff. 187r-188r	<i>Schola Heliae</i> , written 1695
f. 188v	a verse from Hallgrímur Pétursson's <i>Aldarhátur</i>
ff. 189r-198r	<i>Nokkur fornkvædi</i>
ff. 199r-203v	<i>Hervarar þáttur gamla</i>

Orthography, Palæography and General Morphology

I Vowels

/á/ This is usually written as *ä*, e.g. *sä* (62.1), *þä* (63.3), *ä* (62.1), *ätti* (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^ou*, expanded as *voru* (65.9). The word /frá/ is always abbreviated, but is expanded as *frä* in accordance with scribal practice.

/e/ Diphthongisation of /e/, represented as *eÿ* in most instances, occurs regularly; e.g. *eÿrn* (65.7), *eÿngin* (63.6), *geÿngur* (68.8) *seÿgia* (62.1). The words /peir/ and /meir/, which are not written out in full, are therefore expanded in accordance with this practice; e.g. *þeÿr* (66.3) and *meÿr* (97.5).

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

/i/ /í/ On the surface there appears to be little distinction between /i/ and /í/, or between these and /y/ or /ý/ when these forms appear in medial position. Both *i* and *ÿ* are used to represent /i/, /í/, /y/ and /ý/, e.g. *sÿnum* (62.4), *drottning* (62.6), *sÿdann* (62.3), *vitur* (62.4), *sinu* (72.6), *ÿfer* (63.5), *fírer*, which is abbreviated as *f^í* (62.1) or *fír* (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 *drottning* (when written out in full), but note *eirn* (65.5) and *eÿrn* (65.7). The distribution of *i* or *ÿ* 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 /i/ is represented consistently as *j* (62.2). This form also occurs for /í/ in initial position, e.g. *jþröttum* (65.1), *jlla* (69.3);

and occasionally for /i/, e.g. *jnnan* (65.6). This form is identical with initial /j/, e.g. *jall* (63.2). (See also /j/.)

Final /i/, 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), *störuirke* (62.5). The final *e* has been retained when expanding abbreviated words even if, as in the case of *mællti* (148.4), the scribe may employ more than one ending for a word. Similarly, /ir/ as the masc. pl. nom. suffix (and elsewhere, as in /dóttir/), is almost always abbreviated with the /er/, or ʀ, 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. *vⁱ* (62.5), *tⁱ* (62.7), *fⁱ* (62.1). This superscript *i* is also employed in *virðyng* (67.5), and *rýki* (in *Rýkissstornar*, 89.8) which is elsewhere written *rýke* (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. *störvörke* (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).

/ú/ Consistent with the practice noted above, when this appears in an initial position, the scribe writes it as *ü*, e.g. *vr* (65.8). Note also *vngaria* (62.2), *vnga* (62.4). In a medial position it is *ü*, e.g. *jüngfrür* (65.2), *hün* (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/).

/ö/ 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. *ägiatur* (62.6), *giersemum* (70.7). This last is occasionally abbreviated as *g γ seme* (97.5), and also as *gi γ seme* (78.7). This is therefore expanded as *gerseme* unless the i is also present. Also note *gi ϕ rdist* (63.2).

/j/ Most often the medial /j/ is written i , e.g. *biarne* (62.2), *siä* (65.8), but note *fljötu* (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. e^c (68.7), m^c (68.9), p^c (75.7), etc. When written out, these show as *eg* (108.10) or *þig* (125.8). /ekki/ is written once as *ecki* (91.4), but twice as *eigi* (84.5, 125.7). Otherwise it is abbreviated as $e^c i$ (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. *þikia* (70.2). (In the case of /pykkja/, all forms display the single k .)

/ld/ /lt/ These are both written with a double /l/, e.g. *alldre* (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 *mællte* (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 \bar{v} , for *vm*

(62.4). 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), *vtann* (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.)

/r/ 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. *Römallduz* (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 *römallduz* (77.7) appears often. /r/ is assimilated to /l/ in /jarl/: *jarl* (63.2).

/s/ 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).

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

/v/ 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 /v/, e.g. *hæferska* (70.8).

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

/p/ This is written as *p* throughout.

- b) 150v.27: *kongur br*
 catch-line: *leýder hana j*
 151r.1: *breýder hana j*

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 *Önund^{ar} saga tréfóts* 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 ä 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 framm sie sett of Epni Riett'. Second hand begins fragment 21, p. 2. Third hand begins fragment 22. Written on the title page to fragment 22 is: 'þýðing á Lyschanders / Den Grønlandske Chronica, Kiøbenhavn 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 Þórdís Bjarnadóttir. He became a priest not later than 1599, and went to Snæúlsstaðir, 1624. He was a priest there until his death (possibly 1633). Wife: Þorgerður Þormóðsdóttir (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 Arnarbætur; Hallgerður who married Þórður Ólafsson of Búrfell.

Contents of the manuscript

1) *Eg.* 2) *Vd.* 3) *Kjaln.* 4) *Jök.* 5) *Þorst. bæ.* 6) *Nsl.* 7) *Nit.* 7a) *Vald.* [four leaves] 8) *Vígl.* 9) *Frið.* 10) *Þorð.* 11) *Krók.* 12) *Band.* 13) *Orm.* 14) *Háv.* 15) 'Um barðaga Kóns Christians' 16) *Hel.* 17) *Fl. L.* 18) *Hálf. Br.* 19) *Tio.* 20) 'Um tilburð í Constantinopel' 21) 'Prédikun' 22) *Græ.* 23) *Landn.*

Orthography, Palæography and Morphology

I Vowels

/á/ This is most often written as *a*, and occasionally as *ä*; *matte* (1r.7), *nāme* (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/ /i/ Both of these letters, and /y/ /ý/, may appear as *ÿ*, *y* or *i*; *wngariaRÿke* (1r.5), *tÿma* (1r.7), *uite* (1r.15), *yfer* (1v.14), *syna* (2v.9). The preposition /i/ usually appears as *j* (the same character as /j/), and this can also occur in initial /i/; *jþrottum* (1v.6). Note also *Njkulas* (2r.6). Final /i/ or /ir/ 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 *wngariaRÿke* (1r.5), *vngaria* (1v.27).

/ú/ This appears without an accent: *Nu* (1v.27), *þu* (2r.13).

/y/ /ý/ See /i/ /í/.

/ö/ This is unaccented: *giordest* (1r.16), *miog* (1v.22).

II Consonants

/ð/ This appears as *d* throughout.

/g/ Palatalisation is represented by *agiæter* (1v.4), *vængiunum* (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/.

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 Markúsdóttir (Bjarnason) 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 Þjóðskaldasafn. Wife (1711): Elín Hjaltadóttir (Þorsteinsson) of Vatnsfjörður. Hjalti's picture of Markús is in the Þjóðminjasafn. 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 *ā*; *sā* (124.1), *rādit* (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: *Þykr* (124.20), *lytelatr* (124.16), *yfer* (124.12), *týma* (124.3). Final /i/ is often written as both *e* and *i*: *hæfe* (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 *ú*; *hlu'te* (124.14). The nominative ending /r/ is usually written *ur*; *kongur* (124.1), but also as *r*, *sterkr* (124.9).
- /ö/ This is usually written as *ø*; *øllu* (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 øg* (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 <i>jall</i> (124.15).
/v/	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 Mõðruvellir 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 ^{not} 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 Sjárvarborg. 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 <i>a</i> or <i>ä</i> ; <i>sa</i> (1r.1), <i>ä</i> (1r.3), <i>a</i> (1r.4), <i>atti</i> (1r.5), <i>ägiætu</i> (1r.6).
/e/	Diphthongisation is witnessed by <i>einginn</i> (1v.4).
/é/	This appears as <i>ie</i> ; <i>hiet</i> (1r.2), <i>sier</i> (1r.5).

/i/ /í/ y, ÿ or i may represent these characters and /y/, /ý/; *fýrer* (1r.2), *tyma* (1r.2), *slýkur* (1r.15), *synum* (1r.4), *þýngz* (2r.5). The preposition /i/ appears as in *j* (1r.2), and initial /i/ can appear as in *jdrum* (3r.2). Final /i/ 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*; *hooffsamur* (1r.3), *goodgiarn* (1r.4), but note *froder* (1r.1).

/u/ /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 *kuænast* (2r.13). It usually appears in medial position as *u'*, with a diacritical mark to identify the vowel /u/; *sterku'r* (1r.9).

/y/ /ý/ See /i/ /í/.

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

II Consonants

/ð/ This is written as *d* throughout.

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

/g/ Palatalisation is witnessed by *ägiætu* (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/ /r/ is assimilated to /ll/; *jaller* (1r.11).

/s/ This is sometimes doubled, usually with the character *ß*; *Nikulaß* (1r.12), *kongßdotter* (1v.15). That this character represents /ss/ is witnessed by *þeßu* (1r.17).

/v/ See /u/ /ú/.

Lbs. 644, 4to

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) *Þjal-J.* 3) *Hról. G.* 4) *Dín.* 5) *Blóm.* 6) *Nsl.* [126r-44v, 20ch.]
7) *Sig. Ing.* 8) *Greif.* 9) *Hák. n.*

Orthography, Palæography and Morphology**I Vowels**

- /á/ This is written as *ä*; *mätte* (126r.5).
- /é/ This appears as *ie*; *sier* (126r.8).
- /i/ /í/ These, and /y/, /ý/, are written variously as *týma* (126r.6), *mikell* (126r.13), *latinu* (126r.17), *yfer* (126r.18), *lytelätr* (126v.3). Final /i/ 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), *i stuttu* (126r.18), *jþrottum* (126v.4).
- /ó/ This appears as *ö*; *för* (126r.7).
- /u/ This is written as *u* in all positions; *unga* (126r.7), *søgu* (126r.3). A diacritical mark is often used to identify the vowel /u/, as in *søgu'*. The nominative ending is usually written as *ur*; *vitur* (126r.6), *gödur* (126r.20), but appears frequently as *r*; *søgr* (126r.8), *sterkr* (126r.13).
- /ú/ This is not distinguished from *u*; *hun* (126r.9) is typical.
- /ö/ This appears as in *søgu'* (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 Rýd* (127r.3) for /um hríð/.
- /k/ Palatalisation is witnessed by *kiemur* (126r.8). Long *k* is usually written *ck*; *fracklande* (126r.4), but note *Nichulau's* (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 Gísli 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 Kålund'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 skrifud', 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 Hjarðarholt. 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

1) *Hálf. E.* 2) *Sör.* 3) *Blóm.* 4) *Nit.* 5) *Nsl.* [35r-45v] 6) *Vil. sj.* 7) *Fl. Bl.* 8) *Sig. tn.* 9) *Þorst. bæ.* 10) *Amb.* 11) *Sig. fr.* 12) *Völs.* 13) *Ragn.* 14) *Stur. st.* 15) *Bær.* 16) *Dr-J.* 17) *Dám.* 18) *Fert.* 19) *Ásm. vk.*

Orthography, Palæography and Morphology

I Vowels

/á/ This normally appears as *ä*; *ä* (35v.1), *mätte* (35v.3), but also note *þa* (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/ /í/ Usually the accented characters /i/ and /ý/ are written as *y* or *ï*; *lytelätur* (35v.14), *münnum* (37r.36), but note for the preposition /i/; *i paris* (35v.1). Initial /i/ is written as: *jþróttum* (35v.20). The unaccented characters are usually written as *i* or *y*; *yfer* (35v.10), *þinge* (36r.6), but note *þingz* (36r.6). Final /i/ is normally written *e*; *leikare* (35r.1).

/ó/ This is usually written *ö*; *sannfröder* (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*; *qvænast* (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 *ß*; *viße* (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), *qvennprýde* (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,¹ 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.² She finds that romance differs from classical texts in: i) the 'absence of the concept of a "correct text"',³ and ii) the absence, or at least limited relevance, of 'the concept of error'.⁴ Reynolds and Wilson explain that

¹ Glauser, 'Romances, *rimur*', 38-9.

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.'⁵ 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.⁶ Jorgensen finds that 'a quest for the *urtext*' of an Old Norse work is 'often unsatisfactory'.⁷

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.⁸ 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

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 than it truly is ('The Legendary Saga', 282).

clearly a variation of the long redaction.⁹ 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.¹⁰ To offer the reader several variant texts at once would lead to confusion; and would produce little more than a number of unedited transcriptions.¹¹ 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).¹² Wolf has labelled the 'best text' method 'utopian', but has also accepted it as the most reasonable.¹³

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 Nikulási 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 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'.

¹³ Wolf, 'Old Norse-New Philology', 339-40. See also Jorgensen, 'Producing', 332.

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.¹⁴

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:

¹⁴ Pearsall notes disapprovingly that editors 'do not like texts in layers', and that they will often 'reintegrat[e]' 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).

sannfröder] A: sannliga fróðir D: sanninda fróðir

indicates that *sannliga fróðir* 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,¹⁹ and is noted in the apparatus. Difficult phrases have not been emended, but rather have been noted in either the glossary or the commentary.²⁰

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).²¹ By extension, this practice will apply to *eigi/ei* (Cleasby-Vigfússon notes *ei* as a contraction of *eigi*) and *þvíað/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 *rýke* would all appear under *ríki*.

¹⁹ For example, *allrōskre* has replaced the manuscript reading of *kallrōskre*, 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.

TEXT

§

Sagann af nichuläse leýkara

143r

suo seýgia sannfröder menn og meýstarar ad sä kongur hafe rädid firer
 vngaria er Faustus hiet. enn søgn þessa fann herra biarne j pärýs ä Fraclande.
 sýdann skrifadi huer sem mätti j sýnu lýki j þann týma.* hann var sidugur og
 höfsamur, vitur og gödgiarn. og ä hinum vnga alldre sýnum för hann výda vm
 heým, og vann mörög störvirke. kiemur hann vid margar søgur. hann ätti sier
 drottnýng. hun var af ägiætu kine. er hun ei nefnd. þau ättu son er nichuläs hiet.
 hann var værn madur og þotti vel hæfur til höfdýngia, og var honum späd þess af
 fram sýnum mønnum þegar ä vnga alldre.* einn sä madur var med konge er

5

1: sannfröder] A: sannliga fróðir D: sanninda fróðir

2: vngaria] A: Ungariaríki søgn þessa] C: þessa sögu

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

F: in brackets

3: sýnn lýki] A: hans ríki CEF: sínu ríki týma.] MS: týma.,

3-4: sidugur og höfsamur] E: siðsamur

4: og ä] ADF: á alldre sýnum] E: aldri

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 sä madur var] C: einn maður var sä

konge] AD: konginum

suývare hiet. hann var mikill madur og sterkur, og hinn meste spekyngur ad vite. hann var miðg gamall er saga þessi gjørdist. hann var jall ad nafnbötum og hafdi eigi rýke þá til förráda, og var hann jafnann med konge. enn þá nichuläs var .5.* vetra þá tók jallenn ad kenna honum Lätýnu stafrö. og var hann ad näme .xv.* vetur. og flýötu mäle ýfer ad fara þá var hann so mikill spekyngur, ad eýnginn var slýkur j øllu ýngaria. hann var gödur riddare, og reyð manna best j tournament. og ä alla hlute var hann vel mentadur. enn jafnframt ødru näme er

5

1: suývare] A: Skinvari C: Skívari D: Skvívari hann var] A: hann var þá

1-2: hann var mikill ... þessi gjørdist] C: reverses sentences

2: hann var jall] A: jarl var hann

2-3: og hafdi] D: hann hafði

3: eigi rýke þá] A: ríki þá F: þá ei ríki og var hann] A: því hann var

D: því hann var þá F: og hafði hann

med] F: samvist hiá konge] D: konginum

4: .5.] MS: shows both full stops vetra] D: vetra gamall

ad kenna] E: til að kenna Lätýnu stafrö] D: Látínu

5: .xv.] MS: xv. flýötu] AD: skjótu E: í stuttu

6: eýnginn] C: viti, að einginn hann var] A: hann var og

riddare] A: riddarinn manna] D: allra manna

7: tournament.] A: tournament. var og klerkur góður

D: tournament, hann var og klerkur góður

hlute var hann] A: hluti ødru] AD: þessi

jall kiendi honum, lærði hann kuklaraskap og fornfræde. hann var fiemilldur og lýtilatur vid sýna vndermenn. og valla var sä hlutur ad honum mætti finna. og af þessu var honum miög ofundsamt. og var hann þuý kalladur nichuläs leýkare.*

nu výkur søgunne til miklagardz.* valldimar hiet [§]kongur er þar ried 143v
firer.* hann var rýkur og výdlandur suo ad .xx.* kongar þiönudu honum. hann 5
stýrde gullborg. hann var rýkur miög og vel christinn og öll lönd firer nordann
gricklandz haf. hann ätti sier drottnýngu og vid henne döttur eýna er dorma hiet.
hun var harla væn og kurteýs. og hafa ägiæter meýstarar sagt ad eýnginn kona
mundi vera værne edur jafn væn henne, og eýnginn mundi vid hana jafnast ad

1: lærði] AD: nám fiemilldur] AD: allra manna mildastur af fé

2: hlutur] CD: hlutur er 2-3: og af þessu] AD: enn fyrir allt þetta

3: miög] D: mjög so og var hann] A: var D: var hann þuý] C: af því

leýkare.] MS: no paragraph break

4: miklagardz.] MS: miklagardz,

4-5: nu výkur ... firer.] C: Valdimar hét kongur er réð fyrir Miklagarði.

valldimar ... firer.] E: í þann tíma, var sä kongur þar er Valdimar hét

5: firer.] MS: firer, rýkur og výdlandur] D: víðlendur 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, eður jafn væn henni

kuennprýde og jþróttum. og er hun var fulltýda ad aldre var hun hinn mesti
 spekþngur ad vite. til hennar völdust jþngfrúr og rýkra manna dætur henne til
 þiönustu, og nãmu af henne mörög hæver<s>k heýt. hun var allra kuenna
 kurteýsust. hún átti herbergi j hæsta turne borgarennar. mátti þar huergi vtann
 til ad ganga. var það med miklum meýstaradöm giørt so ad stólpi eirn stöd j 5
 midre høllenne, og var hann holur jnnann, og giør med pýlærum og standande
 vmhuerfiss stölpann, þar var sterk hurd firer last. vpp af stölpanum var eýrn turn
 harla här. og øll hird vř stadnum mátti siä vř þuý lopte er dorma sat j. hennar
 bádu marger kongar og kongasiner ägiæter. og feýngu aller sneýpu, og voru
 sumer drepner enn sumer flýdu. og var þann týma mikill ökirleýkur j landinu.* 10

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: huergi] 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: þar var] A: var þar af] E: á

7-8: vpp af ... här] 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 ägiæter] CD: kongasinir

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

10: þann] AD: í þann týma] D: tíð landinu.] MS: shows full stop

tueýr brædur eru nefnder til sögunnar. heit annar birger annar
 Römallduz. og voru jallar ad nafnböt, og vördu land firer valldimar kong.
 mikler menn og sterker og mestu fullhugar,* þeyr menn voru miög övinsæler og
 miög margkunnugier af kuklaraskap. enn þö höfdu þeyr mikla vinättu af konge.
 föru þeyr huert sumar j ^shernad, og øfludu konge fiär med miklum skipastöle. 5) 144r
 stöd eingenn skiepnar firer þeym firer hardfeýngiss saker og kuklaradöms. enn
 hielldu heým ad hauste.*

nu výkur sögunne aptur j vngaria. er það first ad fästus kongur tók mikla
 sött og miög hættu, og suo sem ad hanz lýfe tók ad þreyngia, og gjördist

-
- 1: tueýr brædur] AD: bræður tveir birger annar] F: Birgir enn annar
 2: Römallduz] A: Rómaldur og voru] AD: þeir voru
 valldimar kong] E: Valdimar
 3: mestu] AD: hinir mestu fullhugar,] MS: shows comma
 menn voru miög] AD: voru menn F: voru mjög
 3-4: og miög] A: verandi mjög D: verandi
 4: af konge] D: af konginum
 5: fiär ... skipastöle] D: fjár skipastöle] A: skipaflota
 6: firer þeym] F: við þeim enn] E: og
 7: hauste.] MS: shows single full stop, no paragraph break E: haustu til kongs
 8: aptur j] ACDE: aptur til er það] AD: og er F: er first] CD: fyrst að segja
 8-9: kongur ... sött] AD: kongur tók sótt mikla C: tók sótt mikla
 9: hættu] AD: hættliga og suo sem ad] C: og sem að E: og sem
 gjördist] AD: kongur gjörðist CE: hann gjörðist

bannvænn. liet hann kalla til sýn skuývara jall og adra dýra rádgiafa, og skipade til þeyrra hluta er hann villde vera láta. beydde hann first alla menn ad stirkia nichuläs son sinn til rýkiss epter sig. enn fal hann þö first ä hendur jalle föstra hanz. og er kongur hafdi skipad til allra hluta, andadist hann. og var hanz útferd gjør med allre virdýng. var kongur miøg harmdaude. þötti mönnum það vera 5 hinn mesti skade. enn þessu næst lætur jall þýngs kuedia. og ä þuy þýnge var nichuläs kongz nafn giefid, og suared allt landid. og med þuyad kongur var vngur, þä hafdi jall alla valldstiörn med honum og rádagjörder, og skipade kongz mälum. og med þuy nichuläs kongur var vngur og bernskur þä för hann enn med leykaraskap. og þötti landzmønnum það miøg j möte. og för suo fram vm 10

1: dýra] AD: sinna

2: er hann] AC: sem hann

3: nichuläs] F: Nikulás kong first] D: helst og fyrst

4-5: hanz útferd gjør] E: gjør hanz útferð

5: kongur] A: kongurinn þötti] F: og þötti

5-6: mönnum ... hinn] A: þeim það vera hinn D: mönnum það F: að honum hinn

þötti ... enn] E: omitted

6: enn þessu] F: þessu þuy þýnge] D: þessu

8: vngur] F: ungur og bernskur jall] A: jarl nær rádagjörder] E: gjörði

valldstiörn ... rádagjörder] D: landstjórn með honum

9: og med ... bernskur] F: omitted vngur og bernskur] D: ungur

þä för hann] A: þä var hann F: fór Nikulás kongur þä

10: þötti] D: var möte] A: móti siðvenju fyrri konga

hrýd.* þad var einu sinne ad þeyr töludust vid nikuläs og jall. þä mællte jall
 miög er mier þad j möte skape ad þu plagar suo mikla leyka. væri þad mitt räd
 helldur ad þu legder af þetta sidferde er þu hefur ädur haft. og taker vpp
 konglega skipun og athæfe. edur kiemur þier eigi j hug ad kuænast, og fä þier
 drottnýngarefne, enn sitia ei hier sem jömfrü til kosta. og þiki mier von ad 5
 eýnginn æfintýr mune af þier fara ef þu skallt hier j ýngaria til elle býða.
 nichuläs kongur suarar lýtt hef eg huxad þetta mäl, ad eg mune þegar kuænast.
 og kiemur hier fram hinn forne ordzkuidur: ad eg vil eigi eýga þä sem geýngur,
 enn sü vill mig eigi sem rydur.* [§]nenne eg og eigi ad bidia þeyrra kuenna sem 144v
 hier eru nálægar, þuý mier þiki þær eigi so mikilz hättar sem mier sömer. enn 10

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

nikuläs] ACDEF: Nikulás kongur

2: leyka] ACD: ógái

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

4: eigi j] D: í drottnýngarefne] DE: drottningar

5: sitia ei] E: sitja

6: til elle] AD: elli

7: huxad þetta mäl] 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

9: sü] F: hún mig] C: manna eg og] F: eg ad] F: helldur að

10: þær eigi so mikilz] E: ekki mikils sem] E: so sem

med þuýad þu hefur *vm* slýk hlute talad *vid* mig, þá vil eg vita hvar su kongzdóttur er sem þu villt mier til výsa, þuýad eg vil øllum þýnum ráðum fram filgia huert sem mier geýngur það vel edur jlla.* jall mællte *vm* hef eg huxad huert þu skállt leýta.* valldimar heýter kongur er rædur firer miklagarde. harla rýkur, hann ä sier dóttur eýna er dorma heýter. hun er harla fegur og kurteýs, og 5 hinn ägiætasti kuennkostur, og ei veýt eg þá konu er mier þiker henne ä spordi. nichuläs kongur suarar þar er su kona nefnd er mier þiker ei audvellt ad sækia þuýad hun er margkunnug. eda hefur þu eigi friett ad þessi kongzdóttur vill önguann mann eýga. og marger kongasiner hafa hennar bedid. hafa þeýr af henne feýngid hina mestu sneýpu enn sumer dauda. kun eg þuý eigi ad bidia 10

1: talad vid mig] *E*: við mig talað

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

5: ä sier] *D*: á eýna er] *E*: eina sü ed (sic) *F*: er harla] *F*: harla væn

6: og ei] *E*: og konu er] *A*: konu að *E*: konu sem

mier þikir henne] *E*: henni megi spordi] *ACDEF*: sporði standa

7: nichuläs kongur] *F*: Nikulás

8: þuýad] *F*: til

9: kongasiner] *C*: kongar og kongasinir *D*: kongar

hennar bedid] *AE*: hennar beðið og *CD*: beðið hennar

hennar. jall mællte þad er ökonglegt ad torvellda firer sier. allt mundi ei merkilegur kongur þikia ef þu villt ei ad hafast. og ätaldi jafnlega kongenn. nichuläs kongur mællte med þuy þu eggjar þessa so fast þä vil eg med öllu til fara, og bidia hennar ella liggia daudur. þä vil eg ad þü farer þessa sendiför, og bidier dorma til handa mier, og vit huersu þad vegnar. jall jätade feRdinne. 5 skilia þeyr tal sitt og litlu syðar býr jall ferd sýna vř vngarialande. hann hafdi eitt skip harla mikid og skrautlegt. liet hann þad büa gulle og giersemum. hann hafdi vaska dreýngi og prüda,* og hæferska, og vandade sem mest sitt föruneýte. enn er bir gaf lietu þeyr j haf vnz þeyr komu ad miklagarde. og med þuy valldimar

1: þad er ökonglegt] A: slíkt er lítilmannligt D: slíkt er ókongligt

2: ei ad] ADE: ekkert að F: ei þetta að

2: jafnlega] A: lengi D: jarl lengi F: jafnan þessa] A: á þetta

3: med öllu] A: öllu

4: og bidia] DE: að biðia ella] A: ella að D: eður

þä vil] C: vil eg ad þü] A: eg og að þú E: eg áttu F: eg þú

5: dorma] E: Dorma kongsdóttir til handa mier] E: mér til handa

6: skilia] E: og skilja tal sitt og] A: sitt tal C: nú tal sitt

vngarialande] D: Ungaria E: landi

7: büa] A: büa með F: búa af

8: og prüda,] MS: shows comma D: prüða og hæferska] E: omitted

mest] DF: best

9: vnz þeyr komu] A: og er kómu D: og sigldu góðan byr komu so

EF: og sigla uns þeir kómu þuy valldimar] E: því

kongur sä so ei suo skrautlegt skip sigla ä stölpasund, þá liet *hamn vpp* lüka
 järnhurd. lentu þeyr jnn j godre ^shöfn. *og ganga* af skipi reysandi sýdann eitt 145r
 langtialld. *þad var* allt gullskotid *og med gimsteýnum* sett. *og eýn stöng stöd*
vpp vtr tialldenu. ä ofann verdri stöngunne stöd eirn are med gull. *og þä er*
vindur kom blakte *hamn vænginum*, sem *hamn* burt flýge med tiallded.* nu med 5
 þuy *kongur* þöttist vita ad þar voru komner ägiæter menn, þä giørde *kongur* menn
 til skipsinz, *og* baud þeym heým til ägiætrar veýslu. þektist jall þetta bod *og* för
 til hallar *valldimarz kongz* med sýnu föruneýte. fagnadi *hamn honum* vel *og* setti
 j häsäte hiä sier siälfum, verande vid *hamn* harla blýdur, *og spuriandi hamn*

1: ei suo] A: eitt C: so D: eitt mikið og E: ei fyrr so skip] C: skip að landi

ä] CE: að

2: järnhurd] A: jarnhurðinni. og D: jarnhurðum og

E: jarnhurðinni þeyr ... höfn] A: þar í borginni með höfn goð

D: þeir í borginni í góðri höfn skipi] D: skipi sínu

3: langtialld] E: tjald þad var] C: og var það og med] A: og

og eýn] CF: einn

4: ä ofann] A: og á ófan D: og úr ófan are] D: hami þä er] C: er D: þá

5: vænginum] D: vænginum með tiallded.] MS: shows full stop

nu med] C: og með

7: skipsinz] C: skips þetta bod] E: þetta

8: valldimarz kongz] E: kongs fagnadi hann] A: fagnaði D: fagnaði kongur

setti] A: setti hann

9: hiä sier] A: sér blýdur] D: glaður og spuriandi] C: og

margra hluta af vngaria, bæde af nichuläse konge, og ødrum mørgum hlutum þeim er gamann var ad. jall leýsti það er kongur spurdi vel og viturlega. enn j mille annara hluta spur kongur ad erinde jallz. enn suývare jall suarar ad nichuläs kongur sendi mig þess erindiss, ad bidia dorma dóttur þinnar honum til handa. enn valldimar kongur var so reýdur vid þessi ord ad büed var vid öhæfu. og suarade jalli reýduglega öfirersinu komstu hier ofgamall af vngaria þess erindiss ad bidia dorma dóttur minnar firer hønd nichuläse konge. vil eg skiött suara ad þü seýg það nichuläse konge ydrum ad það er eýnginn von ad eg mune

1: vngaria] A: Ungarialandi bæde af nichuläse konge] A: bæði af kongi

þeirra Nikulási D: af kongi þeirra Nikulási

ødrum mørgum] ACDEF: mörgum öðrum

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

3: hluta] CE: orða F: orða og hluta jallz. enn] E: jarls.

suývare jall] A: Svívari E: jarl suarar ad] C: mælti DEF: svarar

4: dóttur þinnar] AD: þinnar dóttur E: dóttir yðar

5: var so] F: varð so

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

hier] D: hingað

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

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

8: seýg það] AC: segir ydrum] A: yðrum það eg mune] DE: eg

giefu honum dóttur mína, þú þad 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 spennu hinn hæsta reyðskiöta þann sem hinn vesti þiöfur ä ad hafa.
 jall mællte fátt mun eg hier til leggja ad sinne. enn hafa villde eg so mikid erindi
 j ýdart rýke ad eg mætti siä dóttur ýdar. neý seýger kongur þad fær þú eigi 5
 þú þad leýkare kongur ýdar skal ei so mikid af henne fá ad þú meyger ^sseýgi 145v
 honum af vænleýk hennar. og kom alldrei ä þetta erindi vid mig optar. skildu
 þeýr taled. kuadde jarl kong gieck til skips. hielldu vndann lande, lögdu þegar j
 haf. komu ad vngarialande, lögdu ad lægi. geýngu til hallar og kuöddu kong.

1: dóttur mína] *C*: mína dóttur ei ad] *AD*: ei

kong meýga heýta] *D*: kongur heita *E*: mega kongur heita

2: mier þikir hann] *E*: hann er

4: eg so] *F*: eg þó so

5: ýdart rýke] *AD*: ríki ýðar ad eg mætti] *D*: að ýdar] *D*: þína

þad] *D*: þess

7: honum] *AD*: omitted af] *F*: frá kom] *D*: kom þú

ä ... optar] *A*: við mig optar við þetta erendi

7: erindi] *C*: mál optar] *D*: meir

8: kong] *AD*: kong og vndann] *D*: þegar frá lande,] *AD*: landi. og

lögdu þegar] *A*: og lögðu þegar *D*: og lögðu *F*: og sigldu

9: vngarialande] *CD*: Ungaria

lögdu ad lægi] *CE*: lögðu í lægi *D*: omitted geýngu] *A*: geingu síðan

kongur stöd vpp j möti honum og fagnadi honum vel. settist jall nidur j sæte hiä kongenum. kongur spur jall huersu geýngid hefði bönordid. ham seýger af hid liösasta. bædi jllt erinde og lýted þötti mier þu fá föstre minn. aunguum hefur kongur meirre smän giört ad fá ei so mikid erindi ad siä dötter kongz. skillde eg ei so sneýpulega fared hafa. og skalltu enn ad sumre komanda fara til miklagardz med sama erinde, er ei fullkomnad bönordid vid kong og dorma döttur hanz, þött eitt sinn sie, og haf þä betre erindisslok. jall seýger so vera skillde. ad vore komande býr ham skip sitt med þad lid er fá kunne, og helldur j haf og ætlar til miklagardz. enn nu er ad seýgia af valldimare konge ad þegar jall var j burt

5

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

settist] A: so settist D: og settist jall nidur] D: jarl hiä] AD: næst

2: spur jall] D: spyr

3: bædi jllt] C: kongur mælti bæði íllt D: hæðilegt

þötti ... minn] D: kveðst fengið hafa þá svaraði kongur

minn] EF: minn sagði kongur aunguum] CE: því aungvum

4: kongur] D: hann

6: med sama] A: enn sama D: sama fullkomnad] AD: fullprófað

kong] A: Valdimar CD: Valdimar kong kong ... hanz] F: kongsdóttir

dorma döttur] DE: dóttur

7: sinn ... erindisslok] D: sem sé erindisslok] A: erindislok enn fyrr

ad] D: enn að

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

9: enn nu] A: enn núna CE: nú af] D: frá j burt] A: burt

geýnginn, sender kongur epter sinne dötter. bio hun sig og sýnar skiemmumeýar, og gieck j hóllela firer faður sinn og heýlsadi honum blýdlega. enn hann fagnadi henne vel. settist hun nidur ä eirn stöl gilltann med raudagull og gimsteýnum settann. þagdi kongur litla stund.*

þä talade kongur litla stund vid dötter sýna og seýger henne erinde jallz. hueriu suarader þu seýger hun. eg neýtade skiött seýger hann og villdi eg med önguo möti gipta þig honum. þuý giorder þu það seýger hun, þuý mier er sagt ad hann sie bæde mikill og tignegur, og allra manna vistrastur. kongur mællte eigi

5

1: sinne dötter] ACD: dóttir sinni

1-3: bio hun ... stund] D: omitted

2-3: hann fagnadi] C: hann hann (sic) fagnaði

3: vel] F: í blyðlegasta máttu stöl] C: gott stól

gilltann med] A: um prýðan með C: af

4: gimsteýnum settann] A: gimsteinum stund.] MS: shows full stop

5: þä talade ... sýna] A: þä 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 sína F: þä talaði kongur því næst við dóttur sína

6: þu] D: þú honum E: þú til skiött] A: snögg eg med] DF: með

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 hófuglígur kongur sem mér [torn edge]

jafnt ä komed med yckur, þuýad hann mä med riettu reýknast snäpur

§stafkall, enn eg ä ad räda firer .xx. kongarýkium og gullborg ad auke. og er 146r
 slýkt hin mesta firm og ödæme er þu talar slýka hlute. kongzdötter mællte það hef
 eg þö talad ad eg mundi hann hellst eýga, ef eg mætte räda, af þeým mønnum er
 eg hef af friett, þuýad þä hluti hef eg af honum spurt med sannleýk er merkilegum 5
 konge til heýrer ad hafa. það higg eg seýger kongur ad nichuläs hafe heýllad þig
 med kuklaraskap og gölldrum, þeým er hann hefur numed. neý seýger
 kongzdötter. med önguo möte hefur hann mig ært nie heýllad. enn það higg eg
 ef þid reýnid med ýckur, ad med sýnu litlu rýke, mun hann vinna af þier þýn .xx.

1: ä komed] C: komið á þuýad hann] E: hann F: því hann

með riettu reýknast] A: kallast snäpur] CDF: snápur og

2: räda firer] D: ráða gullborg ad auke] F: gullborgin með

3: ödæme] E: fáðæmi

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

5: af friett] AD: til frétt hef eg] A: sem eg hefi spurt med sannleýk] D: frétt

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

7: kuklaraskap] D: sínum kuklaraskap F: kuklaraskap sínum

kongzdöttur] D: hún

8: mig ært nie heýllad] A: mér ært segir hún D: mig heillað

E: mig ært eður heillað

það higg eg] A: eg higg E: það higg eg að

9: ad] D: að hann mun hann] D: muni

kongarýke er þu hefur ad geýma med allre þinne makt og výsdöm. kongur vard miög reyður döttur sinne firer slýk ord. enn þö vil eg seýger kongur ad þu seýger þetta ockar tal önguuum manne. sýdann gieck kongzdötter vpp j sinn turn.*

enn nu er þar til ad taka, ad suývare jall lietter ei sinne ferd firer enn hann kiemur ad miklagarde ad stölpasundum. hann sier mörg skip liggia firer sier, harla væn, og vel büenn og skotid skiølldum ä bord, og büner til hafs. hann þikist vita þegar ad það munu vera þeyr brædur birger og römalldus landvarnarmenn kongz. hann sier og ad læst er jarnhurdenn firer höfninne. hann huxar og med sier ad þeyr skule önguann bilbug ä sier finna. þuý leggur hann skipe sýnu ad

5

1: geýma] *D*: stýra geýma ... výsdöm] *A*: með þinni allri magt að stýra

výsdöm] *F*: ríkdom vard] *A*: varð nú

2: miög] *D*: þa kongur] *ACD*: hann

2-3: seýger ... tal] *F*: þetta okkur tal segir

seýger ... manne] *E*: segir öngvum manni þetta okkar tal

3: tal] *C*: við tal sýdann ... turn] *C*: omitted

turn.] *MS*: shows full stop *D*: turn aptur.

4: enn nu] *CDE*: nú þar] *A*: það ad suývare] *A*: Svívari

sinne ferd firer] *A*: fyrr *D*: fyrir ferð sinni

5: ad] *F*: og að mörg ... sier] *E*: liggja fyrir sér mörg skip

6: skotid skiølldum] *A*: skjöldum skótið

7: þegar ad það] *D*: það

8: sier og] *AD*: sér

hann huxar] *D*: enn huxar og med] *D*: þó með

dreka eýnum störum og vænum og spur huerier firer skipunum eýga ad ræda.

.2.* menn vnger stödu vid sigluna. þeyr voru væner störer og sterker, og søgdust eýga ad ræda firer skipunum. heýter annar birger enn annar Römalldus.* enn huer stýrer skipinu þuý enn skrautlega. eg heiti suývare komenn af vngaria. fer mörög fremd og frægd af ^syckur brædrum vm önnur lönd, er þid hafid vnnid j hölmögungum og orustum bæde ä siö og lande, og vnnid vnder yckur mörög kongarýke gull og giersemar med heýdur og allroskre* framgöngu.* þu ert

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1: firer skipunum eýga] A: ekki fyrir skipum

2: .2.] MS: 2. menn vnger] A: ungir menn D: menn

væner störer] D: stórir vænir sterker] D: sterkligr

3: Römalldus.] MS: shows full stop

4: skipinu] D: skipi þuý enn] A: því F: hinu

skrautlega] D: skrautliga segja þeir komenn af] E: segir hann kominn úr

vngaria] C: Ungaria sagði hann

5: fremd og frægd] A: fremd er þid] D: sem þið

6: bæde ä] A: á D: ~~sem þið~~ haf á

7: kongarýke ... giersemar] A: kongi gull og gersemar C: kongaríki

heýdur og allroskre] A: allröskri

allroskre] MS: kallroskre E: karlmensku, og harðri

framgöngu.] MS: shows full stop

þu ert] C: Rómaldus mælti þú ert D: þá segir Rómaldus, þú ert

E: þú ert segir þeir

hardordur skapmálugur og sannordur. og sannlega hefur þu ad komest frægd
ockar brædra seýger Rómaldus. enn vita þikiumst eg seýger Rómaldus huert þitt
erinde er, ad þu ætlar ad bidia dorma kongzdöttur til handa nichuläse konge
leýkara. ofdul er honum það ad kongur vor mune gipta honum döttur sýna, þar
sem hun er so fógur og blömleg ad valla fædest hennar make j heýmenum ad allre
list, enn nichuläs fullur galldra og giörnýnga, enn ä fätækt land firer ad räda.*
enn þier þö satt af ad seýgia, þä ætla eg mier dorma kongzdöttur, enn drepa
nichuläs kong leýkara er eg kalla þræl, og vinna vngaria vnder mig og gefa það
birger brödur mýnum. enn eg ætla mier ad verda kongur yfer miklagarde. og ef

5

1: skapmálugur og] A: skapmanligur F: bráðmálugur og

sannordur] C: þó sannorður F: sannsógul

sannlega] C: vissuliga frægd] D: um frægð

2: brædra seýger Rómaldus] CD: bræðra

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

3: bidia dorma] C: biðja nichuläse konge] D: Nikulási

4: það ad] E: að döttur sýna] F: hana 4-5: þar sem] A: þar

5: so fógur og] D: so fædest] A: finst make] AD: líki

heýmenum] A: allri veröldu D: veröldinni

6: fullur] AD: er fullur E: kongur er fullur enn ä] DF: og á

firer ad räda.] MS: firer ad räda, D: til forræða.

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

8: kong leýkara] D: leikara og vinna] DF: enn vinna það] F: það ríki

9: yfer] D: í

þu værer ei suo gamall skillde eg läta drepa þig strax j stad er þu stendur, og þu
 sýnder þig so snidugann ad þu ætlar ad bera þessi ord konge vorum. jall seýger
 satt seýger þu það römaldus minn. mikil heýmska var það nikuläs kongur ad
 bidia þessarar kongzdöttur. enn það mättu ráða siälfur til lýkinda ad ei gipter
 kongur honum dötter sýna. þar firer mättu läta mig fara j fride huert er eg vil. 5
 enn ferd mýn er þä færileg ef eg näe ad lýta kong. birger seýger so vera munde
 og munum vid läta hann giöra sýna villd. það mä eg giöra seýger römaldus enn
 það mun ockur þikia misrädid eimhuern týma, þuý eg sie ad hann er hinn
 kind⁴ugasti kall. epter það skildu þeyr talad. liet þä birger liúka vpp 147r
 járnhurduum. lagdi jall sýdann til hafnar, og liet skiöta tiallde ä land. og gieck 10

1: strax] *D*: þegar er] *E*: þar

1-2: stendur ... sýnder] *C*: stendur, að þu synir *D*: situr *F*: stendur ef þú synir

strax ... snidugann] *AD*: svo kyndugann

2: snidugann] *F*: djarfann jall seýger] *C*: omitted *D*: jarl svarar *F*: jarl mælti

3: römaldus minn] *C*: Rómaldus minn sagði jarl *D*: Rómaldus

mikil heýmska var það] *A*: hiemska var

D: mikill heimska var ~~Rómaldus kongi~~ *EF*: mikil heimska var það fyrir

4: bidia þessarar] *D*: biðja ráða siälfur] *A*: siälfur ráða

5: þar firer mättu] *D*: því máttu *E*: þar fyrir er eg] *D*: sem eg

8: sie ad hann er hinn] *A*: ætla hann sé hinn *C*: sé að hann sé hinn

D: sé og ætla að hann sé hinn

9: liet þä] *AD*: lét *C*: þá lét

10: og gieck] *C*: gékk

sýdenn til hallar með .c.* lidz skrautlega büed. kongur var þá yfer
 drickiubordum. jall gieck firer kong og kuadde hann hæversklega. valldimar
 kongur tók mále hans seynt, og spur jall huert hann hafi hid sama erinde til sýn
 sem firer. neý seyger jall. allt er annad. mitt erinde seyger hann mýns herra
 bodskap ad bera. hann vill ydur heýmbiöda með allre ydar hird, með øllum þeym 5
 heýdre og æru og venskap sem hann kinne framast og hann hefur mest til j frame
 ad läta, enn ydur bære ad þiggia. enn þann bodskap er eg bar ydur firer, vegna
 nichuläs kongur vm bönnord til dorma kongzdöttur, vill hann með önguo möti ä

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

lidz] F: manns büed] F: buna

2: jall gieck] A: fara jarl firer kong] D: að hæversklega] F: kurteisliga

3: jall] F: jarl að hafi hid sama] CDE: hafi sama F: hafi það

4: firer] F: fyrr jall] D: hann allt er] C: allt er nú

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

5: bera] D: bera yður

4-5: mýns ... heýmbiöda] C: Nikulás kongur biður ykkur til ágætrar veizlu

6: og æru og venskap] C: og sóma virðing og vináttu F: æru og virðing

sem] E: er og hann] C: og kinne] CF: kann

mest til j frame] A: matt til frammi D: margt til frammi

7: bære] C: sómi enn þann] D: enn bar ydur] D: bar firer] EF: fyrr

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

8: vm bönnord] F: omitted til dorma] A: Dorma kongzdöttur] C: dóttur yður

hann] D: Nikulás

hallda saker margra hluta.* first ydar mektar konglegz heýdurz og penýnga er þier hafid feýngid vmfram älla konga er nu eru j þessare älfu heýmsinz.

valldimar kongur gladdist helldur vid ord hanz og seýger hanz bod þiggia vilia, og allt þad huad hamn hefur giört og talad þad mier hefur j möti þött vil eg kuýt lätä vera. og hier med býd eg þier til .iij.* nätta veýslu med þad lid er nu er nær þier. jall þackade kong firer gott bod. var nu jallenum skipad j sæte næst kong, enn hanz mønnum ä annann beck. var nu veýslann hin besta. voru aller glader j höllenne. 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

1: hallda] *D*: hallda um bonorðið til yðar dóttur fyrir hluta.] *MS*: hluta,

ydar] *A*: vegna mektar ... penýnga] *A*: magtar heiðurs og ríkdoms

D: magtar heiðurs og peninga *E*: mektar og kongligs heiðurs

2: hafid feýngid] *E*: hafið älla] *C*: alla aðra *DEF*: aðra er nu] *F*: sem

3: vid] *E*: mjög við seýger] *C*: kvaðst bod] *A*: boðskap

4: og allt þad] *AD*: og þad mier hefur] *C*: og mér hefur *F*: mér

j möti þött] *E*: þött í móti *F*: í mót

5: läta vera] *C*: vera láta og hier] *A*: hér .iij.] *MS*: iij.

nätta] *E*: daga er nu] *E*: sem nú

6: gott] *F*: sitt var ... j] *D*: og var honum skipað að j sæte] *A*: sæti

kong] *ADEF*: konginum

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 m^onnum s^ynum ad suipta ti^olldum s^ynum þegar eg ^skiem til hallarennar
og bera á skip, og läted 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 h^ollenne med hinu mesta kappe. var þá margt til
skiemtunar haft danz og drickiu þør. sumer sungu cantilenur. enn er glede og
skiemtan var sem mest mællte jall, herra seýger ham, eitt þiki mier ävanta ef alla
skiemtan skal j frame hafa. huad er þad seýger kongur. þad seýger jall ad dötter
þyn situr ei hiä þier ad prýda veýsluna. þá skal þad ei ävanta seýger kongur. liet

5

1: ad suipta] *D*: svipta ti^olldum s^ynum] *AD*: tióldum

þegar eg] *AD*: þegar hann er

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

2: läted vera] *A*: láta

nær eg kiem] *A*: þegar hann er kominn *D*: nær hann er kominn

3: jall gieck þá heým] *A*: gékk so jarl heim *D*: gékk þá jarl heiminn

E: jarl gékk heim *F*: jarl gengur þá inn var þá] *D*: var þar

4: var þá] *A*: var þar

5: drickiu þør] *A*: drykkjuskapur *F*: drykkju spíl

6: sem mest] *A*: mest *E*: sem mest, þá herra seýger hann] *D*: omitted

eitt] *C*: það eitt

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

8: þyn] *F*: yðar skal þad] *D*: það skal

nu kalla ä döttur sýna. kongzdóttir biö sig og sýnar skiemmumeýar med gull og silki og ägiætum klædum inn j høllena gangande. og brä øllum er hana säu og þóttust önguann kuenmann slýkann sied hafa horfande ä hana aller. sýdann gieck hun firer faudur sinn og jall heýlsande þeym blýdlega. enn þeyr fögnudu henne vel. hun settist nidur ä eirn gullstöl. sýdann mællte jall eigi mä skilia övitur madur eda ofsögum seýa af vænleýk og kurteyse döttur þinnar. var kongur nu allkätur og aller* hanz hoflýdur, hafandi j frame allra handa

5

1: nu] C: hann nú D: hann því

1-2: med ... klædum] E: omitted

1-3: og sýnar ... sýdann] D: sem best, og er hún kom í hollina, þóttust þeir öngvan

slíkan kvenmann séð hafa

2: inn ... gangande] C: ([in margin] hún gengu) í hollina og brä] A: brá

øllum er] A: öllum mjög varð C: öllum þeim er hana säu] C: inni voru

3: kuenmann ... hafa] C: kvenmann hafa séð slíkan

E: slíkan kvenmann séð hafa

4: og jall] A: og so jarl heýlsande] ACD: og heilsaði

5: ä eirn] A: á sýdann] D: þá

6: seýa af] F: af segja kurteýse] A: þryði

og ... þinnar] C: dóttur þinnar og kurteisi þinnar] F: yðar

6-7: var kongur] A: Valdimar [var] D: Valdimar kongur er

7: allkätur] A: harla kätur aller hanz] MS: allur F: allir

j frame] A: nú í frammi

leýka og glede. sumer süngu adrer dønsudu. sumer Båsonudu simphon
 psallterium hörpur gýgur organum. var nu mikill hliömur j høl lenne. enn þá er
 kong vardi sýst stöck suývare jall fram jfer borded suo liettlega sem hann væri
 vngur j annat sinn, og jnnar ad stölpanum j høl lenne. og liek þar allra handa
 leýka^s er menn höfdu ei ádur sied firer. gädi kongur og dötter hanz eýnskiss
 annarz enn horfa ä lister þær er jall framde, þuyad onguann þikiast þeyr hafa sied
 miükare. og aller þeyr sem j høl lenne sätu vndrudust hanz miükleyk.* dorma
 döttur kongz verdur reykad ad stölpanum og vm høl lenna gangande aptur og fram,

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1: leýka og glede] *F*: skemtan

sumer süngu ... simphon] *A*: sumir básonuðu og slóu simfon

sumir Båsonudu] *D*: hinir básonuðu *F*: nökrir básonuðu

simphon] *C*: sumir leiku á simfon

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

2: psallterium] *D*: omitted gýgur] *C*: gígjur og hliömur] *AD*: glaumur

3: sýst] *D*: sem minst jfer] *F*: fyrir

3-4: væri vngur] *A*: ungur væri

5: sied firer] *AC*: fyrri séð *DF*: séð kongur] *D*: þá kongur eýnskiss] *D*: ei

6: jall] *A*: jarlinn þikiast þeyr] *A*: þikist hafa sied] *CD*: séð hafa

7: miükare] *D*: betur leika sätu] *D*: voru

miükleyk.] *MS*: shows full stop *E*: listir

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

8: verdur reykad ad] *D*: víkur af *F*: verður reikað útar að

sem hun þö ad önguo ødru gaum giæfe, enn horfa ä jall og alla hanz fimleýka. og
sem hun kemur nær stölpanum mællte jall frü dorma seyger hann, sýnid mier
lýtilæti ydart og hæfersku og takid j mýna hønd. þä mä eg gjør skoda ydar list og
limaburd. hun geýngur þä ad stölpanum og rietter ad honum høndýna enn hann
tök j möt med sinne hønd, og hafdi vpp øll festarmäl og fastnade dorma
kongzdötter til handa nichuläse konge. stöck ham sýdann af stölpanum og ä burt
vr höllenne og aller hanz menn, og ofann til strandar og ä skip, vinda vpp segl og
sigla j haf. var þä skipaflote þeyrra brædra j burtu. og liettu þeyr nu ei firer enn

5

1: hun þö] EF: hún enn] DE: enn að jall] AD: jarlinn

og alla] A: og á alla D: og

2: jall] AD: jarlinn

3: takid j] A: takið mýna hønd] E: hønd mína þä] E: því þä

gjør skoda] F: skóða gjör ydar list] C: list yðar

4: þä ad] A: að ad honum] A: til hans E: þä að honum

5: vpp] D: upp við hana festarmäl] A: festingar orð

5-6: dorma kongzdötter] A: Dorma

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

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

6-7: ä burt vr] CF: í burt úr DE: burt af

7: og ofann] F: ofan og ä] F: og út á

8: var þä ... þeyr nu] A: létu þeir þeyr nu ei] D: ei E: jarl ei F: þeir ei

firer] F: fyrr

þeyr koma heým j vngaria. enn er nichuläs kongur visse ad skuývare jall föstre hanz var j land komenn aptur, gieck hann siälfur med sinne filgd ofann til strandar, sýnum föstra kiærlega fagnande og hann til hallar leyðdande, setiandi jall hid næsta sier. var þä allra handa øl jnn bored og birlad kongenum. verda nu aller skiött glader j høllenne. nichuläs kongur spur jall týdinda, edur huersu meýarmälenn hafa geýngid. jall seýger konge af hid liosasta. þiki mier nu það räd fösturson minn ad þier sækid ei ver ^sep^ter festarkonu ydare enn eg hef ädur bruggad mäla tilbünadenn, þuyad med rädum og viturleyk þöttist eg þurfa ad fara,

.5

148v

1: þeyr koma heým] *ADF*: þeir kóma *E*: hann kóma heim

að 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 siälfur] *A*: hann filgd] *E*: hirð

3: strandar] *A*: strandar á móti sýnum föstra] *E*: fóstra sínum

kiærlega fagnande] *A*: fagnaði honum kærlegri *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

þiki] *D*: og þiki

6-7: nu það räd fösturson] *A*: það ráð fóstri *D*: það nú ráð föstursonur

E: nú það ráð fösturson minn segir hann *F*: nú það ráð fóstri

7: festarkonu] *F*: festarmey

8: þuyad] *F*: enn þvíað ad fara] *ACDE*: að að (*sic*) fara

ädur enn jömfrau dorma villde jata ydrum vilia. er nu og það räd ad läta ei leynge
 duyna þessa ferd, so þier fäid þar af heýdur sämd og virðyng enn ei skömm edur
 skada. þiki mier jdar viturleýkur og výsdomur ydur til lýtilz koma ef þier näid 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 þä hädferdina er þu
 fieckst af valldimare konge firra sumared. skal eg hier lýfid ä leggia ad þesse
 minn vilie gange fram. það er hreýstilega sagt seýger jall. skildu sýdann taled.

5

1: jömfrau dorma] A: Dorma

villde jata ydrum vilia] A: vildi vilju jata D: vild yðar vilja jata

er nu og það] D: og er það nú E: er það og

1-2: leynge ... ferd] E: þessa ferð leingi dvína

2: duyna] D: bíða F: dragast so] D: svo að virðyng] F: soma

edur] D: svívirðing og

3: ydur til] A: til näid] E: sláið

4: huad er] ADEF: hvað sem

5: þu nu ... hafa] C: þú fóstri minn nú betur hafa E: nú fóstri minn þú hafa vel

þu nu] D: nú F: nú þú vel] D: þér vel

enn þä] AD: og þá E: og betur enn þá F: og betur tiltekist hafa enn sä

hädferdina] A: harðferðina aftekur D: að ferðina afrekið

6: firra] ACE: hið fyrri

7: gange fram] A: framgangi sagt] C: mælt skildu] DF: skildu þeir

sat *nichuläs kongur* og jall nu j rýkinu og bar eigi til týdinda.* enn ad sumre komande er þad sagt ad *nichuläs kongur* býr ferd sýna heýmann v̄r vngarialande. hann seýger jalli föstra sinum ad hann ætlade 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 valde allá þá menn med sier ad hann visse ad honum voru trauster. hann liet ferma þetta skip med fäsienum og allra handa dýrgripum er þar kunne vænasta ad fá. og er bir gaf lietu þeyr j haf. enn setti jall epter til Rýkissstiornar ä medann. og er kongur var frä

5

1: sat] *D*: sat nú *nichuläs kongur*] *AE*: Nikulás

nu j rýkinu] *AD*: í ríkinu *C*: nú í ríki sínum *E*: um kirt

eigi] *D*: ekki neitt týdinda.] *MS*: shows full stop *D*: tíðinda um stundir

enn ad] *D*: enn á *E*: að

2: heýmann v̄r] *C*: úr *D*: heiminn af vngarialande] *DE*: Ungaria

4: orkad] *D*: hefnt á kongi og þö] *F*: enn þó þetta] *AD*: það

eingenn madur] *E*: einginn nema] *D*: útan

4-5: nema kongur og jall] *A*: útan jarl og kongur *F*: nema jarl og kongur

6: ad hann] *ACF*: er hann *DE*: sem hann ad honum] *AD*: sér *F*: honum

honum voru trauster] *E*: traustir voru

7: fäsienum ... dýrgripum] *A*: allra handa fásénum dýgripum

D: allra handa fásénum varningi og dýrgripum

og allra] *C*: allra dýrgripum er þar] *F*: dýrendes gersemum þeir

ad] *D*: til að

8: þeyr] *C*: kongur *F*: hann ä medann] *D*: omitted

lande komenn þá seýger hann förunautum sýnum alla þá ráðagiörð er honum bið j
 skape. nu þurfe þier ad vera halldinnorder, þuyad eg ætla til miklagards og launa
 valldimar kong þau smánarord er hann hefur lagt mier. enn eg vil diliast firer
 landzmønnum, og nefnast þörer kaupmadur. liggur þar vid lyf mitt og ydar allra
 samann, ef þier seýgid nockrum frá þessare ferd og ráðagiörð minne. þeyr jätudu
 gödu vm. siglande nu gödann bir vnz þeyr komu ad eýrne ^seý sýd vm kuelld. hun
 var firer bretlande. hun var lukt störum hömrum og skögi vænum. kongur
 seýger þar ad lande leggja vilia. þeyr giördu so, lögdu j eirn leýnivog, køstudu

5

149r

1-2: þá ráðagiörð ... nu] A: þá ráðagjörð. og sagði nú

F: þessi ráðagjörð er honum bjö í skapi

2: halldinnorder] CE: haldinorðir segir hann eg ætla] D: nú ætla eg

3: valldimar kong] E: kong Valdimar smánarord] A: skammaryrði

hefur] CF: hefur til mier] E: mér til

5: saman] D: omitted ef] E: að jätudu] F: lofuðu

frá ... minne] A: þessa vora ráðagjörð C: frá þessari míni fyrir ætlan

og ráðagjörð D: ráðagjörð E: manni frá þessari ráðagjörð minni

6: gödu vm] D: góðu um það og E: góðu nu gödann] DC: góðan F: beinan

bir ... komu] A: bir nú kómu þeir D: þar til þeir kómu sýd] D: seint

6-7: hun var firer ... hömrum og] E: hún var lúkt stórum hömrum, hún var fyrir

Bretlandi og var með

7: hun var] D: og vænum] F: grænum

8: seýger] C: kvaðst leggja vilia] E: leggja lögdu] D: og lögðu

leýnivog] A: leynivog nokkur C: leynivog og

akkerum, biuggust vm og lögðust nidur til suefnz. enn er aller voru sofnader
 stendur kongur vpp og geýngur þar til er hann keimur að eýnu störu vatne, og
 sier eirn hölma j midiu vatninu, og þar med eitt hüs so vænt med fräbærum
 hagleýk giørt, og ecki þikist hann sied nie spurn af hafa haft. þad var allt sem
 gull að siä. þad hieck j lopte so að einginn stod edur stölpe stude þad, so að
 hann sæe þad. þetta þötti konge vndrum genga, og huxar med sier að vita* huad
 þessu hüsi helldur vpp. þuý kastar hann klædum og legst að hölminum. geýngur
 ä land og að hüsinu, og fer skodandi huar hurdinn mun læst vera j mürueggnum.

5

1: enn er] A: enn þá C: nú er þar frá segja er sofnader] D: sofnaðir á skipinu

2: til er] E: til keimur] A: gengur kemur fram að eýnu] AD: að

störu vatne] E: vatni stóru

3: þar med] C: þar í

4: hagleýk giørt] D: hagleik og ecki] E: að ekki

þikist hann sied nie] A: slíkt hafa [séð eður] F: þikist hann séð eður

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: hieck] D: var allt edur] AF: né þad, so að] A: það svo

5-6: þad so ... þad] E: það svo að hann sæi DF: omitted

6: sier að vita huad] MS: vita vit A: sér hvað CD: sér að hann skal vita hvað

7: og legst] C: leggst D: af sér og liggur

8: og að] A: að D: af sér og læst vera] F: vera læst

enn ä vtann var ad siä sem ä gull sæe med allra handa kriadyrum med jmsum hætti giørt. hann sier j einum stad ä mürnum möt lýtid. hann tekur lýtinn hnýf og lockar til. og sprettur þar vpp hurd. er kongur þar jnngangande. hann sier þar eitt tabulum med miklum hagleyk giørt þuý þad var sem gler ad siä, og med .iij.* hlutum og sä þö huergi möt ä. þad var huýtt rautt og blátt enn hinn hluturrenn var græm. vtann var þessi skuggsio øll gulle büenn og med brøgdum giør, og þöttist kongur ongua gierseme slýka sied hafa. honum þötti vndarlega ad výkia, hann þöttist siä vm allann heýmenn og vm øll lönd og kongarýke og huad

5

1: enn ä] *F*: enn var] *C*: var hann ä gull sæe] *F*: gull væri

kriadyrum] *AD*: creaturur *F*: myndum

2: mürnum] *A*: múrrveggnum hann tekur] *D*: tekur

3: og sprettur] *AD*: sprettur hurd] *A*: húsið *C*: hurð og

er kongur þar jnngangande] *A*: kongur gengur inn *D*: gengur kongur inn

F: sem kongur var inngangandi

hann sier] *D*: og sér *F*: sér hann

4: þuý þad] *C*: því sem gler] *A*: sjónargler

5: .iij.] *MS*: shows both full stops hlutum] *ACD*: litum sä þö] *E*: sä

möt] *D*: hita mót huýtt] *A*: hvítt og hinn] *CD*: einn

6: var þessi skuggsio] *F*: þessi skuggsjó var

7: gierseme slýka sied hafa] *A*: slíka gersemi hafa séð *C*: slíka séð hafa

D: slíka gersemi séð hafa *E*: þvílíka gersemi ad] *ACD*: við

8: heýmenn ... kongarýke] *D*: lönd og um allann heimin og vm] *A*: og

huad] *D*: það

huer hafdist ad ä siö og lande. hann þöttist siä valldimar kong j miklagarde og
 dötter hanz j sýnum turn med øllum Blöma og fegurd. rann konge þegar mikill
 astarhugur til hennar. gäer hann nu eýnskiss annarz langa stund enn horfa ä þetta
 spiälld. hann sier þar hanga steýna harla væna med jmsum litum. hann þikist
 skinia ad þesser steynar mune hafa med sier allra handa nätturu, og þeyr muni 5
^svppe hallda hüsennu. þuý tekur hann ofann þä .3.* steýna er honum leýst best ä, 149v
 raudur græm og blär, og tekur ofann spiallded og geýngur sýdann üt, og leggst til
 landz og klæder sig brädlega og tekur vopn sýn. enn er hann var skamt ä leýd
 komenn, heýrer hann hark og häreysti j skögnum næri sier, hann sier mann ganga

2: øllum] *D*: sýnum *E*: øllum sýnum þegar] *A*: þá *D*: omitted

3: astarhugur til hennar] *D*: hugur til hennar af ast og elsku *F*: hugur til hennar

gäer] *AD*: gjörir

nu ... enn] *A*: nú ei lengi annað enn að *D*: ekkert annað langa stund enn

horfa] *E*: að horfa

4: hann þikist] *D*: það þikkist hann *E*: þikkist hann

5: skinia] *D*: skilja þesser] *F*: þeir hafa med sier] *AD*: með sér hafa

6: .3.] *MS*: shows both full stops

ofann þä .3. steýna] *A*: þá steina ofan þriá *D*: ofan .3. steina

7: græm og blär] *A*: grænn blá *D*: blá, grænn og tekur] *CF*: hann tekur og

ofann] *F*: og ófan

geýngur sýdann üt, og] *D*: gengur í burt síðan og *F*: omitted

8: og klæder sig] *E*: sig hann var] *D*: hann er

9: hann hark] *AD*: kongur hark

bráðlega þann sama stig sem hann hafði áður geýngid. og er þeir fundust talar sä med härre röddu og ýgldum brünun. sä var helldur þrosklegur þuyad onguann þöttist kongur slýkann firer sied hafa bædi ad digurd og hæd. hann var briniadur til handa og föta, hafandi hiälm ä höfði og störa kesiu j hendi og liet all grimmelega. hann spur huertu ertu sä same madur sem stoled hefur gripum mynz herra vñr hüsi þuy eg ätti ad geýma, og eru so ägiæter griper ad önguer finnast þuylyker firer heidann hafid. first ef þu lýtur j þriä hluti spialldsins, þä sier þu vm allann heýmenn eda huad þig foruitnar ad vita. enn ef þu lýtur j þann hluta spialldsins er grærn er, sier þu huad huerium manne er til krankdæmiss. þu hefur og ad geýma .3.* steýna. sä raudi steýrnenn hefur þä nätturu, ef þu hefur hann ä

5

10

1: stig] *D*: veg þeyr] *A*: þeir hofðu

3: slýkann firer] *A*: hans líka *DF*: slíkann

4: til] *A*: á störa ... liet] *E*: spjal í hendi eður kesju og lét hann

störa kesiu] *D*: kesju

5: huertu ertu sä] *A*: ertu þann sem] *D*: er

6: hüsi þuy] *C*: því sem *E*: því hüsi er og eru] *AD*: eru það *F*: sem eru

griper ad] *D*: hlutir að *D*: að

7: first] *D*: og er þá fyrst þriä hluti spialldsins] *A*: spjalðið

8: þig] *D*: þegar

9: spialldsins er] *A*: sem *CEF*: spjaldsins sem sier] *E*: þá sér

manne er til] *AD*: manni er í *E*: er til

10: og ad] *D*: að .3.] *MS*: shows both full stops hann ä] *AD*: hann upp á

þier j bardögum þá fær þu sigur og allrei verður þier aflafätt vid huern sem þu
 ätt. og ei mä þier eitur granda og eýnginn jll äløg meýga ä þier hrýna.* enn su er
 nättura hinz bläa þier mä alldre kullde granda og ei ä sundi mädst ei
 elldur skada og eýnginn fiølkýnge.* su er nättura hinz græna steýnsinz ef þu
 likur ham j hendi þinne þä mä eýnginn siä þig huar sem þu ert komenn. og þeým 5
 manni lýkur ad allre sköpun er þu villt, og þeýrar kuinnu aster fá er þü villt kiösa.
 þötti mier þu diarfare dreýngur enn dæmi ^stil finnest. skalltu þess og giallda. tak 150r
 vopn þýn og skulum vid beriast. nichuläs kongur kuadst þess reýdu büenn.
 skalltu fá ord meýga seýgia þýnum herra frá mýnum giørnýnge er vid skilium, og
 höggur til hanz med suerdinu. enn hinn bar firer kiesiuna og tøk j sundur 10

1: fær] F: hefur

2: jll äløg] D: lög ä þier] D: þér hrýna.] MS: shows full stop D: granda
 enn su] A: sú

3: hinz] A: það F: þess hins bläa] CE: bláa að D: bláa steinsins ä] C: máttu á

4: elldur skada] F: heldur elldur skora fiølkýnge.] MS: shows full stop

5: likur] D: lítur þinne] D: þér

6: og þeýrar ... villt] C: omitted

7: til finnest] AD: hafa til fundist

skalltu þess og giallda] A: og skalltu nú þess gjalda D: skalltu þess

því gjalda tak] D: tak nú

8: reýdu büenn] A: reiðu allbúin D: búinn F: og allbúinn

9: skalltu] D: og skaltu er vid skilium] D: omitted F: áður við skiljum

10: hinn] CD: hann bar] F: brá

skapted og höndina med, og annad ä höfudid so þad af fiell. gieck sýdann til
 skips og geýmde gripe sýna för sýdann til suefnz. vissu þetta önguer hanz menn.
 ad morne sigldu þeyr j haf vnz þeyr komu ad miklagarde fiærre stölpasundum.
 lentu þeyr skipi sýnu j eirne gödre höfn. þetta var gödur kaupstadur og væn
 gullborg. j þeym kaupstad hafdi valldimar kongur jafnann adsetu ä sumrum 5
 þuyad þangad var mikil siglýng. mätti þar kaupa allra handa giersemar er fluttar
 voru af jmsum løndum.*

þad frietter nichuläs kongur ad kongsinz er þangad von. hann gieck skiött
 ä land med sýna compana, og tök sier eitt gott herbergi med eýnum rýkum bönda
 og dualdist þar marga daga. hann hafdi sig ä torge og keypte marga fäsiena gripe 10

1: höndina med] A: höndina höfudid ... fiell] A: halsinum so af tók höfuðið

D: halsinum so af fauk höfuðið

2: vissu] E: og vissu

3: vnz] D: fengu góðan byrr þar til komu ad] A: kómu í

miklagarde fiærri] D: omitted

4: þeyr] D: þar væn] ACDE: nærri

5: j þeym] A: og í þessum D: í þessum adsetu] E: sitt aðsetu ä] D: að

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

8: þad] A: þetta nichuläs kongur] D: Nikulás

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

9: compana] E: menn eitt gott] E: eitt DF: gott eýnum rýkum] E: ríkum

10: sig] D: sig út torge] C: torge (með einum ríkum bónda) (brackets shown)

enn selldi suma. var það flestra manna mál að ei mundi þar rýkare kaupmadur komed hafa enn þörer kaupmadur. sat þörer nærri böndanum þá hann var eigi í kaupstadnum.* það var einn dag er þörer var nærri böndanum. hann hafði eyna skickiu væna með ferdar og sagdist vilja að böndinn ætti. en hann þackade honum með fögurum ordum, og seýger að slýk gersemi hæfði meýr konge enn ötignum manne. þörer seýger honum þuý gefa að eg ann þier sjálfum að eýga hana. og þann sama dag kom kongur með hird sýna til böndanz og er honum

1: flestra] *D*: margra

2: enn þörer kaupmadur] *C*: enn Þórir *D*: omitted sat þörer] *C*: var hann nærri böndanum] *A*: með *CD*: með bónda

3: kaupstadnum.] *MS*: shows full stop *D*: kaupstað dag er] *AE*: dag að var nærri] *C*: mælti til *D*: væri með *E*: sat nærri böndanum] *CDF*: bónda hann hafði] *C*: hér er

4: væna ... ætti] *C*: er eg vil gefur þér ætti] *D*: eigaðist hana

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

7: þörer] *A*: enn Þórir seýger] *C*: kvaðst honum þuý] *D*: því honum gefa] *F*: gefið hafa

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

DE: að eg ann þér sjálfum hana að eiga

8: hana] *A*: hana vel

med hird] *A*: með allir hirð *D*: með allri sinni hirð *E*: þangað með hirð med ... böndanz] *F*: til bóndans með hirð sína

þar vel fagnad. þörer com opt ä mälstefnu þar kongur talade vm mälmanna
 sinna. þar var margt til týdinda. fann kongur bratt ad þörer var vitur ^smadur og 150v
 mälsniallur og kuaddi hann opt ad mälum. enn það bar til týndinda eirn dag ad
 .3.* brædur komu firer kong med það vandræde, ad þeyr ättu ad skipta faudurarfe
 sýnum. enn það var eirn gull hrýngur er þeyr gätu ei skipt þuyad huer vm sig 5
 villde giarnann hrýngenn eyga. og horfdist til mikillrar öhæfu þeyrra j mille
 þuyad eyngenn villde ødrum hrýngnum midla. kongur huxade vm þetta mäl,
 og lýst ei auduellt sættum ä ad koma þeyrra j millum. hann talar þä til þorerz
 kaupmanz, sier þu nockud räd til þess ad skipt verdi hrýngnum suo ad þeym lýke.
 enn þorer suarar kong, siä þikumst eg nockud räd til þess. huert er það seyger 10

1: þar vel] D: þar þörer com] A: og er kom Þórir D: gékk Þórir

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

2: þar var] DF: þar bar vitur madur] BD: vitur

3: enn það bar] CD: það bar F: enn bar það til týndinda] AD: til

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

5: það] F: þar vm] D: fyrir

6: villde giarnann hrýngenn] AD: vildi hann gjarnan j] D: á

7: huxade] E: huxaði lengi

8: og lýst] A: og víst D: list auduellt sættum] A: sættum hægt

þä til] AD: þá við

9: nockud räd til þess] A: ekki ráð til suo ad] AD: svo

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

D: svarar kong og segir

nockud räd til þess] C: það

þeyr brædur. þórer seýger vilied nockud ad sä fare med hrýngenn ad .xij. mann
 dæma ad hafa skule. þeyr seýgia aller senn ad þeyr villdu það önguo möte. þorer
 seýger þä,* þä er það mitt räd herra, ad þier kaupid af þeym hrýngenn og giefid
 þeym j möti lausa aura. meýga þeyr þä skipta verdinu sýn j mille suo ad jafn
 mikid hliöti huer.* þeyr seýgia ad kongur meýge ræda ef hann villde. kongur

5

1: þórer ... nockud] A: viléd ekki segir Þórir C: Þórir svarar vilie þér nokkuð

D: viléd nokkuð segir Þórir E: Þórir svarar viléd nokkuð

F: Þórir segir viléd þið nokkuð

ad sä fare med] F: svo fari um

hrýngenn ad] A: hringinn sem CD: hringinn er

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

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

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

3: seýger þä, þä] MS: shows comma C: svarar það E: segir þá það DF: segir þá

þad mitt] C: þá mitt E: mitt af] DE: að

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

F: þeim aptur lausa aura

meýga þeyr þä] A: verða þeir þá að

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

5: mikid hliöti] A: hluti huer.] MS: huer, DEF: hvor þeirra

þeyr seýgia] A: [þeir] segja þá F: sögðu þeir

ræda] C: kaupa E: því ráða

mællte vitur madur ertu þörer og vil eg kaupa hrýngenn. kongur greydde þeim
 verdid. litlu sýdar voru þeyr brædur sätter og vndu vel vid sinn hlut. af þessu
 vard þorer vðfrægur. taladi kongur margt vid þorer og þötti honum hann vitur
 madur. og eirn dag er kongur liet leýka firer sier, þá var þorer kaupmadur þar
 komenn. kongur baud honum ad sitia hiä sier. þad þeckvist þorer og taladi
 kongur margt vid hann, og spur hann af morgum hlutum vðr ødrum løndum. enn
 þorer leýste allar spurnýngar kongz vel og viturlega. j þessu kemur böndinn ad
 er þeyr kongur og þorer töludust vid, og geýngur ad kong so til ordz takande.
 herra seýger hann, sýnid mier lýtilæte ýdart og þiggid af mier eýna skickiu er eg

5

1: kaupa] A: kaupa að þeim F: eiga

hrýngenn.] AD: hringinn. lét kongur greydde] D: lét kongur reiða

1-2: þeim verdid] A: þá féð og vert

2: hlut] C: hag þessu] A: því

2-3: og vndu ... frægur] D: af þessu fékk Þórir mikinn príss

3: viðfrægur] D: um frægur

þötti honum hann] D: reyndist hann honum

4: og eirn] D: einn þá var] F: þá við þorer kaupmadur] D: kaupmaður

5: honum ad] D: honum

6: af] EF: að hlutum vðr ødrum] C: hlutum af ødrum D: omitted

7: leýste] E: leisti vel úr vel og viturlega] E: omitted kemur] A: hans

8: er] E: er er (sic) kongur og] F: omitted geýngur ad] AD: gengur fyrir

kong] D: Valdimar kong

9: af] F: að

vil gefa ydur. giarnann seýger kongur. hann afhende honum skickiuna. kongur
 breýder hana j sundur og* lýtur ä, og mællte vüst er þetta ägiætur gripur, eda
 huer gaf þier skickiu þessa. þörer seýger böndi. störgiøfull mun sä vid herra
 mennena er so býter störmannlega smäbændum. þuý giørði eg það herra seýger
 þörer, ad eg ätte ad launa honum betur enn ødrum. kongur frietti þörer hefur þu
 sellt adra dýrgripe þýna. þörer kuad það miøg vera, enn þö er hier eirn gripur er
 eg vil gefa ydur. hann tøk þä vpp eýna skö. þeyr voru aller gulle skotner, og
 giørdur med so miklu afbragde ad eýnginn þöttist slýka gierseme sied hafa.

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5

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: eda huer] D: hvor

3: skickiu þessa] E: hana störgiøfull] C: kongur mælti stórgjóful

D: þá sagði kongur stórgjóful

sä] A: þessi vera E: sä vera

4: mennena] F: mennina segir kongur

býter störmannlega] C: störmannliga býtir það herra] D: það

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

frietti þörer] AD: spurði Þórir hvort E: spyr Þórir

hefur þu] C: hvort hann hafði

6: dýrgripe] A: gripi þýna] C: sína það miøg] A: það gripur] F: gripur enn

8: med so] C: með D: af so

þöttist] A: þykkist giersemi] D: skó

kongur tók vid og þackade honum og kuad þetta gödann grip. kongur baud honum til veturvistar og seýger ad sier þætti mikill söme ad þeym manne firer allz saker. þörer þektist bod og skildu þeyr þörer og kongur ord sinne. sýdann hiellt hann skipi sýnu til stolpasunda og var hanz skip audkient. var kongur þá heým komenn kiendi hann skip þorerz. baud hann þá vpp ad lüka stölpasundum. var so giört. hiellt þörer skipi sýnu ä höfnina og bar ä land götz sitt. kongur sendi menn til þörer^s og baud honum heým til hallar med føruneýti sýnu. og er þörer kom firer kong fagnar hann honum vel, og seýger ad hann skule þar velkomenn med sýnu føruneýti. þörer þackade kongz bodid og kuadst það

5

1: tók vid og] *D: omitted* þetta] *F: þetta vera* kongur baud] *D: og bauð*

2: honum] *D: heim* seýger ad] *AEF: segir* þeym] *E: slíkum F: þessum*

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

þeyr ... ord] *C: svo að DE: þeir kongur og Þórir að*

4: hann] *C: Þórir* skipi sýnu til] *D: sínu skipi að*

5: baud] *C: og baud* hann þá ... lüka] *C: að lüka upp*

6: var] *E: og var* sýnu] *D: sínu inn*

7: med ... er] *D: omitted* og er] *A: og*

8: firer] *F: heim fyrir* ad hann] *C: hann* skule þar] *A: skuli*

8-9: fagnar ... føruneýti] *D: var vel fagnað, kongur bað hann velkominn*

9: kongz bodid] *D: omitted* kuadst það] *D: kvaðst*

þiggia munde. enn þö er mier og mýnum mønnum vandara vid ad taka enn
 ødrum mønnum þeým sem eg hefi spurn af, firer eýnræda þeýrra saker og
 öþýdleýks. enn eg nenne þö ei ad reka þä burt frá mier þuýad þeýr hafa leýnge
 mier þiönad. kongur bad hann skipa vid sýna menn sem hann villde og seýger
 hann ei missa vilia firer þetta.* þuý bad þörer kong ad skiemma eýn væri
 feýnginn faurunautum hanz ad geýma þar götz er hann átti.* var þeým skiemma
 feýngenn nærra ä eirne störrer er fiell j borgenne. og läu þeýr þar hueria nött. enn

5

1: er] C: er við mønnum vandara við] A: vandara [torn edge] C: við

2: mønnum] D: omitted af] D: af haft

eýnræda] A: einfæra C: einrænis

2-3: og öþýdleýks] D: omitted

3: þä burt] AE: þá í burt D: þá 3-4: leýnge mier] AD: mér lengi

4: bad hann] D: hann skipa] A: að skipa sýna menn] E: menn sína

4-5: og seýger ... þetta] D: omitted

5: þetta.] MS: shows full stop E: þetta fyrir þetta

þuý ... kong] C: það þá kong D: þá það Þórir E: þá það Þórir kong

6: faurunautum hanz ad] A: hans förunautum að D: sínum förunautum og

þar] E: í það götz er] A: góts D: inni góts það

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

þeým] C: sú

7: feýngenn ... eirne] C: nærra einni á störrer er] A: vorri F: er

fiell j] C: lá í F: féll um og läu] C: svafur enn] C: og

§ þeyr komu alldre til annara manna. þorer skipade þejm ad grafa jardhüs frá vř 151v
 backanum, og vpp vnder stölpann þann er stöd j midre høl lenne kongzdöttur, og
 vera ad nætur enn eigi daga. þeyr søgdu so vera skildu. var þorer med kong j
 gödum fögnode.* 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 5
 hann þorer heita og vera kaupmann kalladann og er hinn mesti vitrýngur. og þad
 þætti mier gamann ad þid töludust vid. og hier er sä gripur er hann gaf mier.
 kongur tók þä sköna og mællte nu vil eg döttur gefa þier þennann grip. þetta er

1: þeyr komu] C: kvaðu D: kómu E: kómu þeir

frá vř] MS: frá är A: frá á í C: frá á F: frá

2: þann er] D: er kongzdöttur] 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: daga] D: á daga kong] C: konginum

3-4: var þorer ... fögnode] A: Þórir var í milli gleði með konginum

4: fögnode.] MS: shows full stop E: fögnuði 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

6: hinn] D: honum vitrýngur] A: og vitringur og þad] A: og D: það

7: ad þid] AF: þið

8: döttur] DF: dóttir minn

fäsien gerseme seýger kongzdóttir eda hueriu launadü þu. eýnginn laun hef eg
 veýtt honum seýger kongur vtann eg baud honum heým til veturvistar. firer
 slýkar gersemar seýger kongzdóttir er gödra launa vert. enn vid slýka menn
 skillde gjöra vel sem þorer er. enn sköna vil eg þiggia þuyad eg veýt ad kongur
 hefur ätt.* þiki þier það sem muni kongur vera seýger hann. ei er það seýger
 hun þü ätt kongur og gafstu mier þennann grip.* vitur kona ertu seýger kongur
 og eru þetta full sanninde. skilia sýdann tall sitt. geýngur kongur j höllena.*
 þorer spur huert hann hafi geýngid. j turn til dóttur minnar seýger kongur, og

5

1: kongzdóttir] *D*: hún eda] *D*: enn eda ... þu] *F*: omitted eg] *F*: eb (*sic*)

2: heým til] *D*: heim til minn til *EF*: til firer] *DE*: omitted

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: gjöra vel] *CE*: vel gjöra

5: hefur ätt.] *MS*: shows full stop *D*: ätt

það sem muni] *AC*: það sem Þórir muni *D*: sem Þórir muni

E: það sem hann muni *F*: sem það muni

vera seýger hann] *A*: vera

6: ätt] *CDE*: ert grip.] *MS*: shows full stop *E*: grip segir hún

vitur kona] *D*: vitur seýger kongur] *DE*: segir hann

7: sýdann] *C*: þau síðan *D*: síðan þau höllena.] *MS*: höllena,

8: hafi] *F*: hafi í dag j turn til] *D*: til *F*: í turn

taladi eg *vm* ad þid mundud reyna lister med ýckur einhuern týma. til lýtilz er eg fær ad reyna ä möti döttur þinne, þuyad miklar søgur hafa geýngid frá hennar viturleýk. og nu lük þeyr sýnu tale var þörer med kongur j miklum virðýngum. enn ad jólum komu heým jallarner Birger og römalldus med miklu herfångi. fagnadi kongur þeym vel, og veýtti þeym og þeyrra lide dýrlega veýslu. 5
 valldimar kongur veitte mønnum gödar gjafer. hann taladi til þörerz kaupmanz, eýna giøf vil eg giefa þier. eg ä .xx.* kongarikium ⁸firer ad ráda, og vil eg giefa 152r
 þier eitt þad sem þu kýs nema gullborg, þuyad þu mátt vel kongur heýta og stýra

1: *vm*] *D*: til lister] *D*: visku einhuern týma] *D*: omitted

til lýtilz] *C*: lítt *F*: Þórir segir til lítils

2: ä möti] *D*: móti þinne] *C*: þinni sagði kongur *E*: yðar segir Þórir

miklar] *A*: [mörg] ágiætir hennar] *D*: yðar hennar

3: og nu lük] *D*: lúka tale] *E*: máli þörer] *F*: hann

med kongur] *D*: omitted j miklum] *C*: í góðan fagnaði og miklum

virðýngum] *D*: virðingum hjá kongi

4: enn ad] *C*: enn

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

kómu heim að jólinn

5: dýrlega] *A*: góða *F*: prýðliga veýslu] *D*: omitted

6: veitte] *D*: gaf þá sínum

7: .xx.] *MS*: xx. firer ad ráda] *D*: að styra

Rýke saker viturleýkz þýnz og adgiørfe.* Gud þacke ydur göda giøf seýger þörer.
 göd þiki mier þessi giøf enn þö þiki mier meýrra verd vinátta ydar su er þier
 veýtid mier j ødrum gödum atvikum.* lýða nu jölinn. og litlu seýrn giørdist
 kongur miøg ögladur. þörer frietti kong huad hanz öglede jlle. valldimar kongur
 seýger firer vinátta saker er eg hefe ä þier vil eg seýgia huad öglede minne a
 velldur.* eg ätti mier eirn riddara miøg ägiætann. enn það var hanz sidvane
 huert sumar ad hann bardist firer gudz christne og hanz hoffölk. og sigradi

5

1: saker] *D*: vegna adgiørfe.] *MS*: shows full stop

göda] *A*: h[ið] góða *F*: herra góða

2: göd ... giøf] *D*: omitted þiki mier] *D*: er

2-3: j ødrum gödum atvikum] *D*: omitted

3: atvikum.] *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: giørdist kongur] *C*: kongur gjörðist

4: frietti kong] *D*: spyr *E*: frétti valldimar kongur] *DF*: kongur

5: seýger] *ACDE*: svarar er eg ... þier] *C*: við þig huad] *CEF*: þér hvað

öglede minne] *E*: minni ögleði

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

6: ätti mier] *E*: átti enn það] *F*: það sidvane] *A*: sið og vani

7: og hanz hoffölk] *D*: omitted

margann heýdýngia. hann hafdi mikla sueýmanna vm sig. hann var j burt vř
 Rýkinu ä sumrum, enn sat hiä mier ä vetrum med lidi sýnu. og einu sinne var
 hann ä burtu .ij.* sumur og eirn vetur, og var eg hræddur miög vm hanz hæge.
 og nu kom hann aptur j haust og hafdi lätid alla menn sýna þä sem honum höfdu
 filgt hiedann. og hier ad auk hefur hann feýngid kranckleyka mikinn og þö med 5
 vndarlegum hætte þuyad öll sinna er frä honum horfinn. hann vill ei siä liös og
 öngua fædu vill hann hafa, og þiki mier ad hanz krankdæme mikill harmur.* nu
 vil eg leyta räda til þýn og niota visku þinnar, ad þessum riddara mätti nockur
 böt fäst. þörer mäellte j litlum færur er eg vm slýka hlute. enn firer ydar vinättu
 vil eg geýnga og siä þennann riddara, huad er eg kann þar meýrre böt ä vinna.* 10

1: hann hafdi ... sig] *D: omitted*

2: med lidi sýnu] *D: omitted* og einu] *D: enn einu*

3: ä burtu] *DF: í burtu E: á burtu í .ij.] MS: shows both full stops*

hræddur miög] *F: mjög hræður*

4: og nu] *D: og*

4-5: þä sem ... hiedann] *D: omitted*

5: filgt hiedann] *C: héðan fylgð og þö med] CE: og með D: með*

6: öll] *D: öll hans er] D: úr siä liös] C: ljós siä*

7: krankdæme] *A: krankleika harmur.] MS: shows full stop*

nu] *D: og*

8: leyta] *A: láta nockur] DE: omitted*

10: geýnga og] *D: omitted er eg] CDE: sem eg ä] C: á að*

vinna.] *MS: shows full stop*

valldimar kongur lætur nu kalla ä döttur sýna og bidur hana til koma ad
 siä visku hinz ägiæta kaupmanz. og sem þessi erinde komu til kongzdöttur, býr
 hun sig med sýnum meýskara, gangandi þegar ä mötz vid faudur sinn. kongur
 fa^sgnar henne vel og so þörer. enn hun tók þeym blýdlega. og geýngu þau øll 152v
 samann j þad herbergi sem Riddarenn lä j. var þad herbergi fagurlega smýdad. 5
 þörer leýt ä riddarann nockra stund. og þar næst gieck hann ad sænginne og för
 höndum vm hann. þad sä kongur og dötter hanz ad þörer þötti mikilz vm vert vm
 krankdöm þessa riddara. og þuy næst tók hann til orda. eg hefi fared all výda vm
 heýmenn og hef eg þuy margra hluta výs ordid.* nu kann verda ad eg hafe
 fregnad nockud vm ferder þessa riddara. þad hefe eg sannlega spurt ad hann 10

1: valldimar kongur] E: kongur

lætur nu kalla ä] C: (in margin): sendir nú eptir dóttur sinna ad] E: og

2: hinz] F: þess erinde] D: boðskapur komu til] D: kóm

3: med ... vid] D: móti meýaskara] F: meya, fara þegar ä] E: til

4: enn ... blýdlega] D: omitted

5: lä j] F: lá þad herbergi] D: það

6: nockra] D: um hann] C: riddaran

7: vert vm] CD: vert

8: riddara] CD: mans og þuy] D: því hann] E: hann svo

9: eg þuy] D: því F: eg ordid.] MS: shows full stop verda] F: vera

ad eg] DF: eg

10: fregnad nockud] C: nokkuð fregnað

reid v̄t hiedann af miklagarde med lidi s̄ynu og j fiarlægt r̄yke, og ätte margar
 orustur, og eflidi j m̄orgum st̄odum gudz christni. og þad bar til eitt sinn ad hann
 bardist ä ēynum skögie vid marga menn og grimma. þad var mikill lidzmunur
 og fiellu aller menn af riddaranum. enn þä b̄ördust vid hann .iij.* þū þä voru
 aller adrum fallner. þēyr voru grimmer og st̄orer risar, sterker sem tröll. þēyr
 voru aller fuller af gölldrum og giørn̄yngum, sækiandi ad honum med st̄orum
 höggum. þar kom ad þessi ägiæti riddare drap .ij.* af þēym. og þä b̄ördust þēyr
 vm t̄yma, þä mællte blämadurenn þu hefur m̄yna brædur drepid. og firer þad skal
 øll þ̄yn sinna frä þier og liggia sem daudur. önguum skalltu sēygia mēygia þitt

5

1: hiedann af] *E*: af *F*: héðan frá s̄ynu og] *ACDF*: sínu

2: j m̄orgum st̄odum] *D*: mjög og þad bar] *CE*: það bar *F*: og það var

ä] *DF*: í

3: þad var] *D*: þar var *F*: enn þar var

4: enn þä] *D*: enn þó .iij.] *MS*: iij.

5: st̄orer ... tröll] *C*: st̄órir sem r̄isar enn sterkir sem tröll *D*: sterkir r̄isar

E: st̄órir r̄isar

5-6: þēyr voru aller] *F*: allir

6-7: sækiandi ... höggum] *D*: omitted

7: .ij.] *MS*: ij. þēym] *D*: þessum r̄isum og þä] *D*: þa þēyr] *F*: hann við einn

8: t̄yma] *D*: langan tíma m̄yna brædur drepid] *D*: drepið bræður mína

þad] *F*: því

9: øll þ̄yn] *DE*: þinn *F*: öll þier og liggia] *C*: þer hverfa og skaltu liggja *D*: þer

daudur] *D*: dauður sért

meýn. og vid þetta flýði blámadurinn mödur og sár j burt frá riddaranum. kann
 eg giørla ad seýgia huersu þessi riddare breýtte, er hann var j burt. hann hiet
 justýnus. enn þá hann var nýfæddur, var þá þuý heýted af faudur hanz ad hann
 skillde vera gudz riddare og frelsa christid fólk.* enn þá hann var roskenn
 madur þá reyðdu ä heýdna menn, og felldi þá bædi blámenn og berserke og 5
 heýdýngia. för so fram vm langann týma.* þetta sumar kom hann fram j eýna
 borg ägiæta. enn firer borgenne ried eirn [§]meýkongur. hafdi hun firer litlu mist 153r
 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

1: þetta] A: það mödur ... riddaranum] A: burt frá riddaranum [móður] og

sár D: móður og sár

2: giørla ad] DEF: gjørla huersu þessi] D: huorsu F: upprúni þessa

breýtte] D: heiti breýtte ... burt] F: og hans athafnir

3: nýfæddur] D: fæddur þá þuý] D: fyrir EF: því

4: fólk.] MS: shows full stop

5: þá reyðdu] CE: reiðu hann D: þá þá (sic) reið hann F: þá reiðu hann

felldi þá] DF: feldi bædi blámenn] ADE: blámenn

5-6: og heýdýngia] D: omitted

6: för] E: og fór týma.] MS: shows full stop fram j] AD: í

7: hun] D: hann litlu] D: litlu tíma

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 reyð hann jafnann á heýdna menn. enn er þessi
 meý kongzdóttir leýt riddarann, þá tók hun að vnna honum med heýtre ást. var
 hann þar þennann vetur j gödum fagnade. þesser sæmu vþkýngar strýddu á þessa
 borg og villdu hana vinna og gátu ei, þuýad þessi riddare stöd vel og fast j möti,*
 af hendi kristinna manna og feýngu þesser vþkýngar ösigur. þeyr villdu fá 5
 meýkongenn og suall það j þeirra hiórtum, og öfundudu miög þennann riddara
 med störu hugaröngre. enn er sumar kom reid hann j burt, og strýdde enn á
 heýdnar þiöder. hann kom aptur vm haustid. enn þessi fagra meý gieck út j möti
 honum med öllum borgarlýd og fagnadi honum med mikille blýdu. hann þeckvist
 það og var hann til hallar leýddur og settur j hásæte. nu var riddarenn þar 10

1: og reyð] *D*: reið enn] *C*: og

1-2: þessi meý kongzdóttir] *AD*: meýkongur *F*: meý kongsdótturinn

2: leýt] *D*: leit þennan þá tók] *C*: tók hun að] *AC*: hún til að *D*: hún á

3: vþkýngar] *C*: riddarar sem áður voru nefndir

4: þuýad þessi] *D*: þvíað vel og] *D*: omitted

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

5: kristinna manna] *D*: Kristninnar feýngu þesser] *D*: feingu

6: það] *A*: þetta þennann riddara] *A*: þeirra riddara *F*: riddarann

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

7: j burt] *D*: burt

8: þiöder. hann] *A*: þjóðir. og *CD*: þjóðir.

kom] *C*: heim kom hann *D*: kom þá meý] *A*: meýkongur

8-10: enn ... riddarenn] *D*: fagnaði meýkongur honum og var

þennann vetur. og er sumar kom reyð hann burt úr borgenne og j fiærlægt Rýke,
 og vann þar mörð hreystiverk. og um haustid ætlade hann aptur til borgennar.
 þar komu þessar jllar blämenn j möti honum og þórdust vid hann sem adur er
 sagt. og nu viller þessi blämatur júngfrúna og suo riddarann, ad hann fetur ei
 aptur til borgarennar. fer hann þannenn villur vegarens. og er nu hier kom sem 5
 nu meýge þeir siá med sýnum krankleýka.*

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

1: sumar] *F*: sumarið burt] *ADEF*: í burt

úr borgenne og] *F*: omitted

2: vann] *D*: var hreystiverk] *E*: fregðarverk aptur til] *C*: til

3: þar] *E*: og þá jllar blämenn] *E*: illvirkjar j möti] *A*: á móti *D*: móti

4: og nu] *A*: enn nú *D*: nú *E*: og þessi] *AD*: þessi vöndi

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

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

5: fer] *E*: og fer hann þannenn] *F*: þanninn er nu hier] *A*: hier nú *F*: er hér

6: nu meýge þeir] *E*: þér megið

5-6: sem nu ... krankleýka] *A*: með sínum krankdom, sem meýgi þeir siá

D: með sínum krankdom, sem nú megið siá

6: krankleýka.] *MS*: shows full stop

7: eg og] *AD*: eg arme] *A*: vöndi *D*: omitted

8: og hefur] *E*: hefur suo ad hun] *D*: svo hann og nu] *D*: og

til þess að eg sanne sögu mýna, þá lýti þier j skuggsiö þessa er eg mun sýna ydur.

þörrer tekur þá vndann yfer höfu sinne skuggsiöna. kongi sýndist hun ^smed

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vndarlegum hætti giör, þuyad honum leýst hann med .iiij.* litum huýtum raudum

og bläm, og sä þö huergi möt ä. enn hid fiörda var grænt vtann. var þessi

skiggia buenn med gull. kongur þöttist öngua gierseme sied hafa. þau litu nu j

5

glerid kongur og dötteri hanz. þá mællte kongur miög vndarlega þiki mier

vidvükia seýger hann, þuyad eg þikumst siä vm allann heýmenn og huad vid ber.

og er þetta hin mesta gierseme, dýrt muntu keypt hafa seýger kongur. eýgi hef eg

keypt seýger þörrer. eg tók þemann grip epter faudur minn. þau kongur og

1: að eg] D: eg er eg] D: sem eg

2: skuggsiöna] AD: skuggsjó sína

2-3: hun ... leýst] D: omitted

3: leýst hann] EF: leist hún .iiij.] MS: .iiij

4: þö] F: þar var þessi] A: var

4-5: enn ... gull] D: omitted

5: gierseme sied hafa] AD: gersemi séð hafa slíka CF: gersemi slíka séð hafa

E: gersemi séð hafa þvílíka nu j] D: í

6: þá] D: og mier] E: mér nú

7: seýger hann] D: omitted þuyad eg] F: þvíað huad] F: hvað sem

8: og er] A: og hin mesta] D: mesta

dóttir hanz gá nu ei annad enn horfa j glerid, og skýra sier af jmsum lóndum þá hlute er þeim þótti gaman ad siá og vita. og skiótlega lýta þau þá borg og siá hennar alla stódu og turna, og j einu dýrlegu herbergi huar þessi vondi blamadur situr, og hefur þessa fridu jómfrú j hniám sier, og fadmast þau med miklu blýdlæti. þetta þiker þeim mikil týdinde. þá mællte þórer nu vil eg seýgia vm sóttarfar þessa riddara. þad munu þier heýrt hafa ad .x.* filgiur filgia huerium manne, og má hann óngrar missa. enn þessi vondi blámadur hefur stolid frá honum eirni filgiunne. þar med hefur hann suipt hann vitinu og allre sinnunne. og þad meýgi þier siá ad blámadurinn pýner filgiuna riddaranz. enn þó firer allt þetta og meýgum vier siá og vidleyta ad hiálpa þessu riddara. kongur kuedst þad giarnann vilia. þá baud þórer ad riddarann skilide leggja ä eirn stól, og breýda

5

10

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

3: hennar alla] A: hennar E: alla hennar hennar ... dýrlegu] D: í einu

4: þessa] D: þá

jómfru ... 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

8: honum] D: hinn hefur hann] D: omitted sinnunne] DE: sínu

9: filgiuna] CD: filgju

10: þetta og] ACDEF: þetta

vnder hann klæde. og suo var giørt sem þörer baud. þörer tók þá v̄r siöd s̄ynum
 boga eirn. hann var so lýtelli sem barna leýka. þar filgdi ein ør ad þuy skape sem
 bogenn var. enn þesser griper voru suo, ad huorutueggia var fullstört þö ad
 gilldur madur skiti med. þá mællte þörer nu skulum vier kalla ä nafn gudz. og
 bidia þess ad hann veýte þeym riddara nockra hiälp og ^shuggan. enn þessi skeýti 5) 154
 er v̄ygd af .5.* Biskupum. enn nu vilium vier bidia þess gud, ad hann v̄yse þessu
 skeýte firer briöst þeym aume manne er riddarann hefur suikid og þá vænu
 jungfrü.* nu ef suo ber til ad blämadurenn fær bana, þá mun laus verda filgiann.

1: sem þörer baud] *D: omitted*

2: boga eirn] *F: eirn bóga leýka] F: leikspil ein ør] D: ør*

3: þesser ... suo] *E: gripir þessir voru þó svo stórir, þá vildi*

huorutueggia var fullstört] *A: fullstórt var hvörutveggja*

fullstört] *E: fullstórt þá villdi*

3-4: fullstört ... med] *F: jafnstórt og nógir handa fullorðnum manni með að skjóta*

þö ad gilldur] *D: þó*

4-5: og bidia þess] *D: omitted*

5: þeym] *ACDE: þessum nockra hiälp og huggan] D: hjälp*

6: .5.] *MS: shows both full sops A: .8. D: omitted þess gud] A: Guð þess D: Guð*

ad hann] *A: að hann unni og D: að*

7: aume] *F: vönda manne] A: stað*

7-8: og þá vænu jungfrü] *D: omitted*

8: jungfrü.] *MS: shows full stop til] F: við bana] E: bana af*

laus verda filgiann] *C: filgjan laus verða*

og vænter mig ad hun mune þá aptur snúa til lýkamanz. enn ef suo fer þá spirn þu fæte þýnum vid stölnum so ad riddarenn falle.*

þá tók þórer kaupmadur bogann, og lagdi ä streyng ørina, og signdi sig j nafne heýlagra þrennýngar, hann giördi kross firer øruaroddinum. og nu bendi hann bogann, og mællte nu skýt eg ør þessare j nafne faudur og sonar og heilags anda.* hann saung vers vř däuýdz psalltara ä medann ørinn var ä flugenne.* hier vard däslemgur hlutur. kongur horfdi ä skickiuna, og sýndist sem

1: mig] A: mig að þá aptur snúa] A: þá flýja aptur D: flýja aptur E: aptur snúa fer] AD: ber til

2: þu] F: þú kongur fæte þýnum vid] A: fæte þínum D: fætinum við so ad] AD: so falle.] MS: shows full stop D: falli ofan

3: þä] C: síðan þórer kaupmadur] CE: Þórir ä streyng ørina] C: streng á ørina DE: ørina á streng

4: bendi] A: breiði

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

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

7: horfdi ä] E: horfði í kongur ... skickiuna] C: omitted

skickiuna] AD: skuggsjónina sem] AE: honum

blämadurenn ditti dauda og fliti allt herbergid j blöde. enn filgiann jrde laus enn jungfruen fielli j öuit.* þä mællte kongur lofadur sie gud firer sýna mildi og miskun, er hann veýter øllum þeym, er til hanz kalla med jdran og gödu hiarta. enn ei munu marger slýker ägiætiss mann sem þu ert. og sæl sie su möder er slýkann son fædde. og mikla giptu hlýtur, su kona er slýkann mann skal eýga firer allra hluta saker. j þessu jafnframt spirndi kongur fæti vid stölnum so ad riddarenn fiell af honum j öuit, ä þann vmbüngyng er þorer hafdi honum veýtt. þä gieck þorer ad riddaranum og mællte kueýkid liös og vitid ef riddarenn vill siä

1: ditti dauda] C: felli dauður niður D: ditti niður dauður F: ditti dauða niður

fliti ... blöde] E: all herbergið fljóta í blóða

jrde] D: varð laus enn] DF: laus og

2: öuit.] MS: shows full stop D: óvit niður

3: er til] AF: sem til gödu] A: góðu menntaði F: hreinu

4: marger slýker ägiætiss mann] A: ágætis mann slíkir margir

5: fædde] A: bar su kona er] A: er slýkann] C: soddan

2-6: firer sýna ... spirndi kongur] D: og í því spyrndi hann

6: j þessu] AC: og þessu F: þessu kongur] F: kongurinn

fæti] E: fæti sínum so ad] AD: so

7: fiell] D: féll niður ä þann ... veýtt] D: omitted

8: ef] AD: hvort

þad, þä er hann fær vit sitt. og nu vitkadist riddarenn. þä tók þörer horn eitt med
 drick og liet riddarann drecka af. þä rendi hann aügunum. þörer tók þä smirst og
 reyð ä lykama riddaranz. og skiött tók ^shann mäl sitt, og lofade marg falldlega
 guds nafn firer sýna heýlsu giøf. þä mællte kongur mikil gjersemi er skiggia
 þessi, og er slýkt kongz gjersemi. ef þu higgur seýger þörer ad þessi gripur sie
 nockru hæfur, þa vil eg gefa ydur þennann grip. kongur mællte gief þü allra
 dreýngia heýlastur. þörer afhente kongur. nu vil eg döttur mýn, seýger kongur
 giefa ydur þennann grip. kongzdötter seýger þiggia vil eg þennann grip. enn þö

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1: þad] *E: omitted* þä er hann] *D: þä hafði*

fær ... riddarenn] *D: riddarinn fengið vit sitt*

þä tók þörer] *D: tók þegar D: enn þä tók Þórir eitt] A: eitt lítið*

1-2: med drick og liet] *C: og bað D: með góðan drykk og lét*

2: þä ... aügunum] *D: því*

3: lykama riddaranz] *CD: líkama hans E: hans líkama*

og skiött ... mäl] *D: tók skjót mäl marg falldlega] C: mjöglega*

3-4: marg ... giøf] *D: Guð*

4: kongur] *E: kongur til Þóris*

5: og er ... gjersemi] *D: omitted er slýkt] F: slíkt er*

6: þennann grip] *E: omitted*

7: dreýngia] *F: kalla þörer afhente kongur] D: omitted*

7-8 nu ... ydur] *C: skuggsjóna. kong mælti þä til döttur sínar nú vil eg géfa þér*

8: ydur] *DE: þér kongzdötter] D: hún seýger] C: mælti*

þennann grip] *C: omitted*

þætti mier yður herra skilddugra ad minnast þess ädur sem yður gaf. hueriu skal
 eg launa dötter, seýger kongur. það sem yður er hellst ad skapi seýger hun. enn
 gödra launa þiki mier vert þuý mier þiki vant ad launa slýkum ägiætiss manne
 sem þörer er. þuýlýka giøf ä ad launa þuý* betur sem madurenn er merkilegri.
 eg vil seýger kongur ad hann kiose sier siälfur laun firer þennann grip. þörer
 þackar kong firer sýn føgur mæla og göda vinättu, enn kuedst þö ei laun

5

1: yður herra] AEF: herra yður C: yður herra faðir D: yður

þess] A: hans sem] CE: er

2: dötter] CD: omitted það] EF: því hun] D: ~~hann~~ hún

enn] D: því gödra] A: víst göðra

3: þuý] D: kongur mælti slýkum] AE: þvílíkum

4: þuýlýka giøf ä] C: enn soddan gjafir er E: því gjöfina á

þuý] MS: þuý merkilegre

4-5: þuýlýka ... kongur ad] D: vil eg

5: grip.] A: grip. höfðingliga er það launað sagði kongsdóttir. er það vert þá

mælti kongur til Þóriris. það vil eg að þu kjósir þér sjálfur laun
 fyrir þennan grip.

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

mælti kongur til Þóriris. það vil eg að þu kjósir þér sjálfur laun
 fyrir þennan grip.

6: firer sýn] C: sín enn] C: og ei laun] A: laun D: laun ekki

kiösa mundu, þuyad eg hef eigi ræded vid mig huad þad skal vera. geýngur kongur til hallar, enn kongzdóttir j turn sinn. þörer situr nu yfer riddaranum og batnar honum dag frá deýge þar til er hann var albættur, suo ad skipa mä hann kongzmalum. ganga þeyr firer kong. fagnar hann þeym vel. var þa giör mikil veýsla er kongur veýtti mönnum sýnum. og skorti þar ei gödann fagnad.* Býst þessi same riddare j burt vör miklagarde löngu seýrna, og filgdu honum marger menn. reýd hann vnz hann kom j borgina, þá sæmu sem hanz vnnusta ätti firer ad ráda. sat hun þar med miklu meýngi, og bar mikid ängur. var riddaranum þá

5

1: ræded] *E*: segir hann ráðjast um

1-2: geýngur ... sinn] *D*: omitted

2: kongur] *A*: Þórir *E*: nú kongur

kongzdóttir] *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 albættur] *F*: alheill

3-4: suo ... þeyr] *D*: þá ganga þeir bæður

4: kongzmalum] *A*: kongs (málum) mönnum ganga] *C*: síðan ganga

þeyr] *E*: þeir þá fagnar hann] *D*: hann fagnar *E*: og fagnar hann

mikill] *E*: omitted

5: þar] *A*: þá fagnad.] *MS*: shows full stop

6: j burt] *EF*: burt

7: reýd hann vnz hann] *D*: og vnz] *E*: þangað til

borgina, þá sæmu] *D*: þá borg sem] *EF*: er

vel fagnad, og er frú kristinn fregnar það. geýngur hun til riddaranz og mintist
 vid hann med blýdu. og nu tala þau vm þá hluti er þeim hafdi til handa bœd.
 og þötti mœnnum hinn merkiligasti ^sadburdur. þaukudu þau gudi firer sýna 155r
 velgiørnýnge. var það nu þeirra ræd firer lietu þau heymenn, og øll veralldleg
 audæfi. og gæfu sig j klaustur og þiönudu gudi medann þau lifdu bæde. enn 5
 borgena og rýkid gæfu þau j valld frændum sýnum er þeim þötti best fallner ad
 stýra henne.*

nu skal hier frä huerfa enn þar til taka, er þörer kaupmadur er med
 valldimar kong og er mänudur var til sumarz. geýngur hann firer kong og

1: sat ... ängur] *D: omitted* þá vel] *DEF: þar vel*

2: vid hann] *E: til hans* nu ... hluti er] *D: minnast þau á þá hluti sem*

3: adburdur] *C: hlutir* þaukudu ... velgiørnýnge] *D: omitted*

4: var það nu] *C: var það D: það varð* ræd] *CEF: ráð að þau*

þau heymenn] *C: heim EF: heiminn*

4-5: lietu ... bæde] *D: að þaug þiönudu meðan þau lifðu og gæfu 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 giæfud mier ordlof ad taka v̄t þā penýnga er eg ä ad landzmønnum, og sýdann büa skip mitt.* enn þö hier sie harla gott þa fýser mig nu ad fara til annara landa. kongur bad ham fara huert er hann villdi. enn huersu leýngi muntu ä burtu vera. mänud herra kongur seýger þörer. nu tekur þörer kongz madur ordlof, og geýngur til skiemmu manna sinna, og spur huert þeýr hafi þad afrekad sem hann skipadi þeým. þeýr seýgast nu vera komner vpp vnder stölpann. þad er vel fared seýger ham. þörer tekur nu steýnenn græna og geýngur nu j jardhüsed. vissu hanz menn nu ei huad af honum vard. kemur hann

5

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

v̄t þā] A: út

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

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

3: nu ad] AE: að C: þó að er hann] AC: hann

4: ä] DF: í vera] D: vera segir kongur herra kongur] CE: herra D: omitted

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

5: þörer kongz madur] AE: Þórir D: hann F: Þórir kaupmaður

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

huert] E: þá hvort

6: hafi þad] D: hafi sem] E: er nu vera] D: vera

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

8: nu j] AC: í hanz] C: omitted nu ei] CDE: ekki

kemur hann] CE: kemur hann nú F: hann gengur

ad stölpnum og geýngur vpp ridenn, og vpp ad turninum. var honum öläest.
 geýngur hann j turninn og stendur vtarlega. hann sier dorma kongzdöttur
 heldur hreýnlega sitiandi j sýnu sæte, fögur sem rösa huýt sem lilia, og
 skiemmumeýar hennar vmhuerfiss hana. og höfdu j frame allra handa leýka firer
 jungfrünne. hann sier og ad jnnan vm turninn eru vpp kastadar allra handa søgur 5
 af jmsum kongum.* first þidreks kongz og hanz köppum, jsung konge, sigurdi
 sueýne og jsungisonum, älfí konge og hinreckum, alexander magno, ector og
 accilas troiumønnum, og §gønguhrölfe er hann vann normandi, 155v

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

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

2: geýngur hann] C: hann gengur

3: heldur hreýnlega] A: heldur vegliga D: omitted huýt] E: enn hvít

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

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

4: hennar] AD: omitted höfdu ... handa] D: frömðu allskyns

5: og ad] DF: að jnnan] A: upp vpp kastadar] D: skrifaðar

allra handa] D: omitted

6: kongum.] MS: shows full stop first] A: first af jsung] F: af Ísung

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

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

7-8: ector og accilas troiumønnum] D: Achilles

eru hier fær vpp talder. var það af meýrra hagleýk giørt enn eirn fäfrödur madur
 kunne ordum til ad koma.* liltu sýdar heýrer þörer það, ad jungfrü dorma skipar
 øllum meýunum, ad fara ä skög og lasi henni eple og alldin. þær giøra so. enn er
 þær voru j burt geýngnar, geýngur þörer ad jungfrünne og heýlsar henne. hun
 tøk honum vel. hann hafdi þä geýmt steýnenn. jungfru dorma spur huert hanz
 erindi sie. þörer seýger mýn frü, eg er ä marga vega reýkande vm veralldarinnar
 mekt, huxandi huad minne veýku nátturu hæfði best. jungfru dorma suarar eigi
 þurftu nikuläs kongur ad diliast firer mier, þuyad firsta sinne, er eg þig leýt j höll

5

1: eru ... talder] *D: omitted* hier] *C: hér þó* var það af] *A: var þar að*
 eirn] *E: að einn* eirn ... madur] *D: með fám orðum*

2: kunne ordum til] *E: mætti orðum* ordum] *D: út* koma.] *MS: shows*
full stop D: talast þörer það] *ACDF: Þórir* jungfrü dorma] *AE: Dorma*

3: øllum] *D: sínum skemmu* meýunum] *D: meyjum*

og lasi henni] *A: að lesa henni E: og lesa* þær giøra so] *D: omitted*
 enn er] *A: og sem*

4: j burt] *D: burt* geýngnar, geýngur] *E: gengu*

jungfrünne] *E: kongsdóttir* hun] *E: enn hún*

5: honum] *D: því* hann ... dorma] *D: og E: jungfru Dorma*

6: seýger] *C: svarar* er ä] *F: er*

6-7: veralldarinnar mekt] *A: veröldina*

7: suarar] *AD: sagði*

8: nikuläs kongur] *D: Nikulás* firer mier] *D: mér* firsta] *ADEF: í fyrsta*

er eg þig leýt] *A: eg leit CDE: er eg leit þig F: eg sá yður*

fødur mýnz, þekta eg ydur ökiendann. villde fader minn giarnann vita þig
 lýflausann. þörer duldast nu ei firer jömfrunne og settist nidur nær kongzdöttur
 og seýger henne mörög æfinntýr af jmsum løndum, og sýndi henne sýna
 nátturusteýna, og huad þeyr höfdu ad merkia. henne þótti gaman og list ad hanz
 fräsögum og listum er hann sýndi henni. höfdu þau margra handa gleði j frame 5
 vm dægenn. enn ad kuelldi gieck þörer til fielaga sinna. leyð so fram þessi
 manudur, ad þörer kaupmadur er j skiemmunne nær kongzdöttur huern dag med
 glede og skiemtan mikille. er huert veýtti ødru er hann þar ä ongra manna vitund
 vtann kongzdöttur. leyð ei langt ädur huert visse annarz vilia. lögdu þau sýna
 äst og esku huort vid annad med heýdur og æru. þörer skipaði sýnum mønnum 10

1: ydur] AD: þig

2: þörer ... nu] E: duldast hann kongzdöttur] C: henni

4: og list ad] CD: að F: og skemtan að

5: sýndi henni] D: sýndi

6: enn ad] AE: enn um D: enn so fram] D: so

7: þörer kaupmadur] A: Þórir

skiemmunne nær] CD: skemmumni hjá F: turni hjá

7-8: huern ... ødru] D: omitted

8: skiemtan mikille] A: skemtan

er hann þar ä] AD: var hann þar að E: er hann þar að F: er hann það að

9: vtann] A: nema leyð] A: þó leið nú ädur] ACE: áður enn F: þar til

10: huort vid annad] D: omitted heýdur og æru] E: fastmælum

sýnum mønnum] AD: mönnum sínum

ad läta til reydu skip sitt kost og allann fiärhlut, ä sögdum týma. kongur taladi jafnann til þorerz, og seýger ad eýnginn munde ägiætare j kaupferdum helldur enn hann, enn þä mänudur var lidinn, kemur þörer aptur. kongur fagnadi honum vel, og baud honum hiä sier ad vera so leýnge sem hann villde. þörer seýger ad hann hafi nu albüed skip sitt. vil eg nu ad þier gefid mier ordlof. kongur mællte eýgi sömer mier ad tälma þýna ferd, enn kom hýngad jafnann og skiemt mier frá ferdum þýnum. og so mun eg ordi ä llüka ad sýdann eg var kongur, kom hýngad eýnginn slýkur kaupmadur sem þu ert, og meýrre spekýngur. þörer þackade kongi

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5

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- 1: ad läta] E: að sitt kost] A: sitt D: sitt og kost og allann] D: með öðrum
- 2: og ... munde] A: einginn væri helldur] ACDE: omitted
- 3: þä] D: þá er
- 4: hiä] C: með seýger ad] A: segir
- 5: hafi nu] AE: hafi vil eg nu ad] A: og vil eg nú D: og vil eg nú að
mællte] C: svarar
- 6: mier] C: oss tälma] A: hamla þýna ferd] C: ferð þína
hýngad] C: hér skiemt mier frá] A: seg mér af C: skemt oss frá
- 6-7: jafnann ... þýnum] E: til skemtunar mér, og seg af þínum ferðum
- 7: ordi ä llüka ad] C: orði á lúka að D: orði að lúka F: orði að vikja
var] F: varð
- 8: slýkur kaupmadur] E: kaupmaður slíkur F: spekingur
ert, og] C: ert, eður D: ert né F: ert meýrre spekýngur] F: omitted

göd bod og bidur kong orlofz. enn kongur bad hann vel fara.* þörer gieck
 sýdann v̄r hœllenne og til manna sinna. þeȳr fœgnudu honum vel. leȳd nu til
 kuelldz. hann bad sýna menn til skips ganga. enn hann gieck aptur til
 jardhüssenz og sýdann j turnenn, finnandi þar kongzdöttur og seȳger hun skilide
 fara j burt med sier. eg mun þad verda ad giœra seȳger kongzdötter, þuȳad øllum
 mȳnum listum hef eg tȳnt sýdann þier komud hier. hun tœk þa þann kistil er j
 voru hennar bestu griper. hun mintist vid allar sȳnar skiemmumeȳar og bidur
 þær ei fræ seȳgia, og gaf sinn grip huerre þeȳrra.* þörer geȳngur nu v̄t af loptinu,

5

1: göd bod] A: goð orð og boð C: báð goð D: goð boð og orð E: goð orð

kong orlofz] A: hann [torn edge] C: hann vel lifa D: orðlofs

fara.] MS: shows full stop

2: og til] A: til manna sinna] CD: sína manna

2-3: leȳd ... kuelldz] D: omitted

3: sýna menn] A: menn sína D: þá gieck] F: fór

4: þar] F: omitted

4-5: hun ... sier] D: skula búa sig með sér í burt F: hún skildi í burt fara með sér

5: eg mun ... kongzdötter] D: hún segir so vera mundi

þad verda ad] E: það kongzdötter] E: hún

6: tȳnt] E: t̄nt og tapað hier] D: hingað þa þann] A: þá D: þann

7: griper] F: gersemar hun mintist] C: og mintist sȳnar] E: hennar

7-8: hun mintist ... þær] D: hún bað sínar skemmumeyjar

8: sinn] E: þeim sinn þeȳrra.] MS: shows full stop D: omitted

v̄t af] A: úr af loptinu] C: lopti

og jungfrüenn med honum, og sýdann til skips. setiast níður j liptýngu. þeyr
 drögu vpp segl og felldu ei firer enn þeyr komu heým j vngaria. enn þau hinu
 göðu spiølld hæfdu honum epter ordid.* nu sem kongur j miklagarde saknar
 döttur sinnar, huxar hann ad hann skule vita huad af henne er ordid. lýtur hann
 nu j skiggiuna sier hann nü huergi nema j glerid. kongur vner nu eigi vel vid, enn 5
 verdur nu þö so büed ad hafa, enn þikist þö vita ad þetta mune eýngenn vogad
 §hafa nema nichuläs leýkare af vngaria, ad leyka ad honum slýk brøgd.* 156v

1: setiast níður j] A: setjast nú níður til E: setjast þau níður í

og jungfrüenn ... liptýngu] D: omitted

1-2: þeyr drögu] C: síðan dróu þeir

2: felldu] C: léta heým j] A: í C: til enn þau] AD: enn hinu] D: hennar

3: honum] D: henni ordid.] MS: shows full stop

kongur] AC: Valdimar kongur

4: ad hann] ADF: hann er ordid] AF: sé orðið

5: sier hann nü] CD: og sér E: og sér nú nema j] A: í E: nema

kongur vner] E: unír hann vel vid] CD: var við hag sinn

6: nu þö] ADEF: þó enn þikest] F: þykkist

þetta mune eýngenn] A: einginn muni þetti

7: hafa ... vngaria] A: Ungaria

nichuläs 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 skiö<þ>lega
 buast vid sýnu brüdkaupe. var þad hin veglegasta veýsla. giördi hann brudkaup
 til dorma kongzdöttur fann þad eýnginn madur ad henne væri þad j möti. og ad
 veýslunne lidinne seýger kongur huersu hann náde kongzdöttur v̄r miklagarde, og
 lofödu aller hanz viturleýk, og søgdu ad eýnginn mundi hanz lýke ä nordur 5
 löndum. epter þessa veýslu gaf hann öllum gödar giafer. situr hann nü j rýki
 sýnu vm stundar saker suo eigi ber til týdinda. tueýmur ärum sýdar atti kongur
 heýmman ferd, ad frida rýke sitt firer ägange öfridarmanna. og ädur enn hann för
 heýmman, baud hann ad giöra skilldu eýna veglega skiemmu drottningu sinne. og

1: vngarialande] *ACDF*: Ungaria

2: vid sýnu] *C*: við hann] *E*: hann nú

2-3: giördi ... kongzdöttur] *D*: omitted

3: eýnginn madur] *D*: einginn ad henne] *F*: henni möti] *C*: móti skapi

4: lidinne] *D*: endraði seýger] *A*: sagði þá

náde] *A*: hafði komist með *C*: með *F*: hefði náð

kongsdöttur v̄r miklagarde] *D*: henne

5: hanz] *E*: hans menn hans ad eýnginn] *E*: einginn

6: situr hann] *D*: situr nü j] *A*: í *D*: nú um kyrt í

6-7: rýki sýnu] *EF*: sínu ríki

7: vm stundar saker] *DE*: omitted kongur] *A*: hann

8: ägange] *A*: ágangi og

9: ad giöra] *E*: gjöra

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 nichuläs
 kongur ferd sýna. enn a þeym týma er þeyr voru ad smýða skiemmuna, þä komu
 .ij.* menn til hallarennar. þeyr voru störer vexti. þeyr báru mükaklæde. þeyr
 voru daprer miøg og søgdust vera langt ad komner. þeyr søgdust vera v̄r klaustre
 einu firer vestann haf, og hafe þad klaustur brunned allt vpp, og hafi þeyr sýdann
 fared manudar lauser. þad fundu menn skiött ad þeyr voru þiodhæger, og
 giördust þeyr forsmider firer ad giöra þetta hüs er þar var stofnad. þeyr

5

1: markadi] *D*: markaði sjálfur allann vnder skiemmunne] *A*: allir *D*: omitted

2: jalle] *C*: Svívari jarli vandlega drottnýng sýna.] *MS*: shows full stop

A: drottning sína *D*: drottningu

3: ferd sýna] *E*: úr landi enn a þeym týma er] *A*: leið þetta svo *F*: enn er

smýða skiemmuna, þa.] *A*: smíða *D*: smíða skemuna

4: .ij.] *MS*: shows both full stops störer] *F*: stórir að

þeyr báru] *A*: þeir voru *CD*: og báru

4-5: þeyr voru] *AD*: og voru

5: vera langt] *D*: langt vera v̄r] *AD*: vera .ii. úr

6: brunned allt] *F*: allt brunnið hafi þeyr] *F*: þeir

6-7: sýdann fared] *AD*: farið síðan

7: skiött ad] *D*: að og] *E*: omitted

8: þeyr forsmider] *A*: þeir þar fórsníðir og *D*: þar fórsníðir *E*: fórsníðir

firer ad giöra] *A*: og [*torn edge*] *D*: að smíða

þar var stofnad] *D*: stofnað var

vöktu nælega nætur og daga. og þótti mǫnnum ad þessu hinn mesti söme. enn
 það^s bar til þá húsíd var fullgiört ad drottningenn tók sött hættilega, og þótti jarle 157r
 það meýn mikít. sat hann jfer henne bædi nætur og daga. hann liet suo ým búa
 ad stockur eýrn var ä milli sængur hanz og drottningar. hann liet göra suo
 drottningar j skiemmuna. var það hid mesta meýstara smýde. skiemti hann 5
 henne jafnann. það vissu menn ad hun var vanheýl. þar var eýna nött ad
 skuivare jall vaknar. hann tók til drottningar þar er hun lä. hann fann ad hun
 var aundud. jall stendur þá vpp og heýter ä menn og bidur ad siä drottning
 dauda. sýndist öllum sem hun væri aundud. taka sýdann lýkama drottningar og

1: vöktu nælega] AD: vöktu þessu] D: þeim hinn mesti] E: mesti

2: þá] E: að nær var] E: var nær drottningenn] A: drottning

hættilega] CF: mjög hættiliga og þótti] A: þótti

3: meýn mikít] A: mikið mein D: mjög mikið bædi nætur] A: nætur

4: ä milli] D: milli sængur hanz] E: hans drottningar] D: hennar

göra suo] DEF: fara sæng suo] A: sæng

4-5: göra ... skiemmuna] C: færa lík henna í skemu, og

6: þar ... ad] D: eina nött er þar var] A: það var

7: hann tók] D: tók hann

þar er hun lä] A: þar að hún vildi D: omitted E: þar að hún lá

8: aundud] C: örend heýter] D: kallar menn] F: menn sína

bidur] D: biður þá

9: dauda] E: omitted öllum] D: þá öllum væri aundud] A: hvíldist

C: muni öndud lýkmama] C: lík drottningar] D: hennar

sueþpa hann vænum dükum. og voru flester aller menn hriggner. enn þä var eigi
ad smýdum giørt firer harme, hurfu þä mükarner j burtu. enn jall þordi med
önguo möti ad grafa lýk drottnýngar. liet hann klappa steýnþrö j huýtum
marmara med miklum meýstaradöme. þar liet hann j leggja lýk drottnýngar og
hiä dýrar jurter.*

5

nu sem valldimar kongur hefur sannfriett ad nichuläs kongur af vngaria
hefur j burt tekid hanz dötter, filltist hann mikille reyde til nichuläsar kongz og
allz vngaria. hann hafdi margar stefnur vid sýna rädgiafa, huer räd ham skillde
vpp taka, huert hann skillde fara med herskillde til vngaria og beriastr vid

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

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

enn þä] F: enn þar

2: þä] C: nú

2-3: með önguo] F: ekki með nokkru

3: lýk] AE: líkama liet] F: því lét j huýtum] D: af hvítum

4: j leggja] A: leggja DEF: leggja í

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

5: jurter.] MS: shows full stop

6: sem] D: sem að

7: j burt] E: burt hanz dötter] A: dóttur hans mikille reyde] A: reiði

7-8: til ... vngaria] D: omitted

8: vngaria] F: Ungaríá rädgiafa] D: menn

nichuläs kong, edur skillde hann suo büed hafa. menn lögdu þar misjafnt til. enn
flester lættu að heria á rýke nichuläsar kongz. þótti þeim sem það mundi verða
að önguúum söma firer hanz visku saker. þá mællte Romalldus vilie þier herra
gipta mier dorma dötter ydar, ef eg næ henne af vngarialande med önguúum ydar
stirk. valldimar kongur jatadi þessu. og þuý keyptu þeyr að margra manna
vitund skilldi hann hafa med henni j heýmann filgiu gullborg og þar med .ui.*
kongarýki ønnur. litlu sýdar hurfu þeyr brædur j burt v̄r rýk^sinu med fám
mønnum. og er ei gietid vm þeyrra ferd firer enn þeyr komu j vngaria. þá mællte
Römaldus hier er eirn leýnivogur, sem vier erum j komner. þier skulud draga

5

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1-2: edur ... kongz] A: omitted

2: nichuläsar kongz] D: Nikulásar þeim sem það] D: þeim það sem E: sem það

2-3: verða ... saker] D: að öngvu verða

3: að önguúum] C: að litlum

4: mier dorma] D: mér dötter ydar] D: dóttir þína vngarialande] A: Ungaria

5: valldimar kongur] E: kongur þessu. og þuý] DF: því, og þessu

6: j ... gullborg] E: í heimann mund gullborg F: gullborg í heimann filgiu

þar med .ui.] MS: shows both full stops C: 6. D: mörg

6-7: og þar ... ønnur] A: enn

7: kongarýki] E: ríki ønnur] F: enn j burt] C: í þræður burt D: burt

7-8: med fám mönnum] D: omitted F: við fám mönnum

8: firer] A: fyrr

9: sem] E: er

skipid jnn j vogi enn vnder morkena. þier skulud hier býða til þess vid brædur komumm aptur. nu geýngu þeyr .ij.* ä land vpp og sem þeyr voru j burt geýngner frä synum mønnum, þä töku þeyr öll sýn vondu fornfræde og galldurlegar lister. og lintu þeyr ei firer enn þeyr komu til hallar nichuläsar kongz. þeyr höfdu þä mükaklæde sem ädur er sagt enn so götu þeyr vmuælt. og þarf eigi langt vm ad tala, þeyr töku til ad smýða skiemmuna sem ädur er sagt. enn skuiuare jall þeckti þä eigi þeyr slöu og sött ä drottnýngu suo hun þötti daud vona. þar næst töku þeyr frä henne mäl og vit. og var þad nockra daga ad hun lä mälaus. enn

5

1: skipid] A: skip jnn j] D: í vogi enn] D: vogi EF: voginn

þier ... býða] D: og hér skulu þér bíða

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

2: nu geýngu þeyr] D: þeir geingu E: þeir gengu nú F: geingu þeir

.ij.] MS: shows both full stops j burt] E: burt F: á burt

geýngner] F: komnir

3: synum mønnum] D: mönnum sínum öll sýn] E: sín fornfræde] C: fræði

4: þeyr ei] DE: ei til hallar] D: til D: í höll þeyr höfdu] A: og höfðu

5: ädur er] D: áður var

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

6: enn] DE: að

7: og sött ä] DE: sótt á þar næst] E: þeir

8: þeyr frä] E: so frá daga ad] D: daga lä] D: lá so

andadist þó ei. en þá er þeim þótti færi á eina nótt. tóku þeir vondu suikarar á burtu drottnýnguna, þar er hun lá j sinne sæng, enn lögdu j sængina j stadenn mannlykann med vax giørt, og höfdu þar vmbüed af þeirre sømu konu sem þeir höfdu ádur mýrt. sýdann fóru þeir j burt þaðann skindilega og til faurunauta sinna. gaf þeim vel vnz þeir komu heým j miklagard. enn so för med þeim Römaldus og kongzdóttur, þá er hun fieck vit sitt, þá villde Römaldus hafa

5

1: þó ei] *F*: ekki þá er] *D*: þá eina ... suikarar] *D*: þá tóku þeir

suikarar] *A*: sinn

2: þar er] *D*: þar *E*: þareð enn] *DF*: og

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

3: med vax giørt] *A*: gjört úr vaxi *CDF*: af vaxi gjört

vmbüed] *D*: búið *E*: um búið með skinni

þeirre sømu konu] *D*: konu þeirri hinni sömu *F*: þeirri konu sem] *E*: er

4: ádur mýrt] *D*: mirt j burt ... og] *A*: í burt skyndiliga og *D*: omitted

og til] *CD*: til

5: vel ... heým] *D*: byrr og komust vel] *A*: vel byrr komu] *C*: kvaðu

heým j miklagard] *A*: í ríki kongs *D*: í Miklagarð *F*: að Miklagarð

6: Römaldus og kongzdóttur] *A*: kongs[dóttur og Rómaldus]

þá er] *D*: þá vit sitt] *D*: sitt vit þá villde] *A*: vildi

blýðlæte *vid* hana. *enn* hun villdi þad med önguo möte. *og seýger* ad firer skilldi
 hun þola hinn hardast dauda, eda veýstu *eigi* hinn arme suikare ad eg er kona
 vanheýl.* nu þö þu hafer suikid *nichuläs kong* minn vnnusta. þä skal eg þö bidia
 gud allz valldaude mier miskunar og hiälpar. þä mællte Römalldus nu med þuý
 drottnýng ad eg ætla ad þu skuler alldrei koma ä valld *nichuläsar kongz*. þä vil eg 5
 væia þier *enn* þu heýt mier þuýad þann týma er þier erud lietare ordnar, þä vil eg
 giöra brullaup til þýn. hun bad þess jafnann ad þad skilldi alldrei verda. *og* nu

1: þad med] *F*: með

1-2: ad firer skildi hun] *A*: fyrr skildi *D*: hún fyrr skildi *F*: fyrr skildi hún

2: þola hinn] *A*: líða *D*: þóla hann hardast] *E*: armasta

eigi hinn] *A*: nei, *enn* þú hinn arme] *D*: armasti *E*: vondi

eg er] *A*: eg er og

3: vanheýl.] *MS*: shows full stop nu þö þu] *A*: *enn* þó því *F*: *enn* þó þú

þö bidia] *A*: biðja mér *D*: biðja

4: gud ... og] *A*: Guð allmáttugan til *D*: allz valldauði Guð mér miskunar og

þä ... nu] *D*: Rómaldus mælti

4-5: þuý drottnýng ad] *D*: omitted

5: ad eg] *E*: eg ad þu] *D*: þú *E*: að að (*sic*) þú

6: þann] *F*: eg eiga minn vilja þann er þier] *CE*: sem þér *F*: þér

6-7: þä vil eg giöra] *D*: að eg mega gjöra *E*: að eg skuli gjöra mitt

þä ... þýn] *F*: omitted

7: bad þess] *A*: það og nu] *A*: nú *D*: so

koma þeir heym j miklagard. fagnar valldimar kongur þeim vel enn vid dötter
 sýna var hann miög öblýdur. gaf hun ad þuý aunguann gaum.* Römalldus bad
 nu geýma drottnýnguna so hun kiæmist med önguo möti ä burt. lýða nu týmar
 vnz drottnýng för ad huýla. hun fæddi mey^sbarn harla frýdt.* litlu epter
 barnburdinn tók drottnýng ad hriggiast og var hun vid flesta menn ögled, og þö
 eirna mest vid Römalldus þuý hun mätti alldre gott ord vid hann mæla. nu lætur

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5

1: valldimar kongur] *D*: nú kongur *F*: kongur

2: hann miög] *A*: hann ad þuý] *A*: þar að gaum.] *MS*: shows full stop

3: nu geýma] *A*: nú kong láta geýma *D*: nú sína menn að gema vel

F: nú að geýma drottnýnguna] *A*: dóttur sína

med önguo möti ä] *A*: ekki í *CF*: með öngvo móti *DE*: með öngvo móti í

nu] *A*: enn *D*: nú svo

4: vnz] *AD*: þar til drottnýng för ad huýla] *A*: hún tók að hvíla *D*: hún lagðust

hun fæddi] *D*: fæði hún eitt frýdt.] *MS*: shows full stop

litlu] *A*: enn lítlu epter] *D*: síðar

5: barnburdinn tók drottnýng] *D*: tók hún drottnýng] *C*: drottninginn

að] *A*: til að var hun] *ADE*: var flesta menn] *E*: flesta

6: og þö eirn] *D*: og þö *E*: enn þö einna hun] *A*: hann hann] *A*: hana

Römalldus buast vid brúdkapi sýna. og er dorma kongzdóttir frietti það fiell ä hana angur mikid.*

þórer hiet madur. hann var kalladur einræne. hann átti bigd j skögi einum langt j burt frá ødrum mønnum. hann var harla rýkur ad gulli og dýrgripum. hann var sýnkur so hann mátti önguann hlutt veýta. hann mátti og öngua konu eýga. það Råd tök kongur og Römalldus ad j þeým skögie lietu þeýr búa til brudkaupsinz. var það färra manna vitund. enn þuý var so breýtt, ad þeýr ætludu ad nichuläs kongur skilldi eýnginn brögð giöra ad þuý sinne. nu sem

5

1: vid] CD: til og er] D: er dorma kongzdóttir] D: Dorma

frietti] A: heyrði F: vissi

1-2: fiell ä hana] A: fylltist 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 öðrum F: silfri og dýrgripum

5: mátti og] D: mátti

6: Römalldus] D: Rómaldus upp lietu] D: skildu

7: brudkaupsinz] A: brudkaups färra] A: að öngva enn] A: og

7-8: þeýr ætludu ad] D: omitted

8: eýnginn brögð] A: ekki brögð D: einginn ráð ad þuý] AF: að

þörer einræne visse þetta, hugdi hann til þess all jlla. enn visse þö ad rýkare mundi ráda verda þuý honum var ellegar skiötum dauda hötad. eigi skilldi fleýri menn sitia veýsluna enn eitt hundrad manna med valldimare konge.* dorma kongzdötter sendi trünadarmenn sýna ä fund þörers, ad hun beýddi hann ad hann skilldi hiälpa henne med einhueriu möti.* nu er hier frä ad huerfa enn þar til ad taka, ad nichuläs kongur kom heým j vngaria. fögnudu menn honum vel og sögdu honum lát drottnýngar sinnar. enn hann vard vid það harla hriggur, og frietti huar þeyr höfdu jardad lýk hennar. enn jall seýger hafa látid klappa

5

1: hugdi hann] A: hann [hugði] D: hugði enn] C: og

visse þö] A: sá þó ad] F: að þeir

3: enn eitt] A: enn med] A: og

valldimare konge.] MS: shows full stop A: Valdimar kongur og Dorma
og [torn] hans kongsins E: kongi

3-4: dorma ... möti] F: omitted

4: kongzdötter] A: omitted

5: hann skilldi] AD: omitted E: hann henne] AD: sér

möti] MS: shows full stop hier ... enn] E: omitted huerfa] F: vikja

6: ad nichuläs] E: er Nikulás kom] C: hefur kom

j vngaria] E: omitted fögnudu] D: og fögnuðu

menn honum] A: honum allir menn E: menn hans honum vel] F: nú vel

7: drottnýngar sinnar] E: drottningar enn hann] D: hann

8: jardad lýk hennar] A: líkan jarðað jall] ACD: Svívari jarl

steýnþrö og lagt þar j lýk drottnýngar. kongur gieck þangad og liet lüka vpp
 steýnþronne. og leýt kongur ä lýkamann og mællte það higg eg seýger hann,
 ad vier sieum vm brögð nockur komner, þuý eigi er þetta lýkame minnar
 drottnýngar, helldur er þetta mannlýkann vř vaxe giørt. er það og mýn gäta ad
 þeýr birger og römaldus hafi stolid j burtu drottnýngu minne, og giørt þetta
 mannlýkan til ölykinda til þess ad eýnginn leýtan væri giörd epter drottnýng, enn
 hörund það sem vm er lýmt vaxid, er skinn af konu þeýrre er þeýr hafa mirt. hafa
 þeýr og nög vnnid til þessa vid ræðiss. þuý þeýr hafa giefist til fiandanz. gieck

5

1: lýk] A: líkana lüka vpp] A: upp lüka

2: og leýt kongur] A: og leit C: leit kongur D: og leit ä lýkamann] A: líkið
 eg seýger hann] D: eg

3: ad vier] A: vér vm brögð] A: brögð D: við brögð

nockur komner, þuý] A: beittir er þetta] F: omitted

4: mannlýkann] A: lík vř] D: af

5: og giørt] A: enn gjört

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

ölykinda til þess] A: það líkendast E: ólíkinda

giörd] A: höfð E: eptir gjörð drottnýng] F: drottning minn

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 límt

8: og nög] A: nóg vid ræðiss] A: fórræðist CD: omitted EF: vel ræðis

giefist] A: gift sig

kongur ä burt þaðann. og litlu sýdar tók nichuläs kongur sött harda. þötti
 mønnum það^s mikill skadi.* þuý næst er það sagt ad kongur andadist. og var 158v
 kista hanz borenn til kirkiu, su er þeýr søgdu lýk hanz j vera. var nu mikil hrigd j
 stadnum, so ad varla mätti ofsögum frá seýgia. voru þetta brögð og jferskot
 nichuläs kongur þuýad hann biöst j burt ä einu skipi ä eirni nott med fá menn. 5
 þeým gaf gödann bir. þeýr lentu skips sýnu j eirn leýnivog ei all nær miklagardi.
 þä mællte nichuläs kongur vid compäna sýna hier skulu þier býða mýn vnz eg
 kiem aptur til ydar. sýdann gieck hann ä land vpp. hann för epter þrøngum
 skögie og þickum, þar til ad eitt mikid riödur vard firer honum. hann sä þar

-
- 1: ä] E: í og litlu] F: litlu nichuläs kongur] AD: hann
 2: skadi.] MS: skadi, er það] A: er og var] A: og
 3: kista] D: lík til] D: í su ... vera] D: omitted hanz j] A: hans
 4: so ad ... seýgia] E: omitted ad varla] ACDF: valla
 frä] A: að frá F: af voru] A: voru nú
 5: kongur] D: leikari kongur j burt] A: á burt
 skipi ä eirni] C: skipi um DF: omitted med] F: við
 6: gödann] E: vel þeýr lentu] C: og kómu
 skips sýnu j eirn] A: í einum ei] C: og ei
 7: compäna] DE: menn hier skulu þier] F: þér skulu hér
 vnz] D: þar til
 8: hann för] CE: fór hann epter] D: eptur einum
 9: og þickum] E: omitted til ad] AD: til mikid riödur] D: rjóður

standa skála eirn miðg störrann. enn vti firer skálanum stöd eirn madur. hann var
 här vexti og harla lotenn, miölrædur og bogi enn j hniäm, handstör og neflangur.
 hann hafdi harla stör augu, suartur ä här og brýn. hann hafdi hettu og vidradi j
 jmsar ätter. höndunum hiellt hann ä bak aptur. stundum rak hann höfudid nidur ä
 mille föta sier. hann liet sier all heýmsklega og blies hátt, og liet ä jmsar lunder. 5
 stundum rak hann hnackann ä bak aptur, honum var all þungt, og blies mæðilega,
 og ham blundadi augunum.* nichuläs kongur gieck ad skálanum og mællte,

1: skála eirn miðg störrann] A: mjög stóran skála D: skála einn stóran

E: skála mikinn

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

1-2: hann var här] E: omitted

2: miölrædur ... hniäm] A: og boginn í hnjam D: og mjólræður boginn hnjanum

EF: mjólræður og boginn í hnjam

handstör og] A: hann var stór og

3: hann hafdi] F: með hafdi hettu] AD: hafði síðan hettu j] C: omitted

4: ä bak aptur] F: aptur á bak

4-5: ä mille] F: millum

5: hann liet sier] F: og lét blies ... lunder] A: og blés hátt á ýmsar lundir

F: á ýmsar lundir og blés hátt

6: rak] F: skildi ä bak aptur] F: aptur á bak

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

CE: blés mæðiliga og blundaði augunum F: blundaði augunum

heýll compan seýger hann. sä sem vid skälann stöd brä j sundur augunum, og
 mællte heýll siertu eda huad er nafn þitt. þörer kaupmadur heýti eg seýger hann,
 enn huad heýter þu. þörer heiti eg og lýka seýger hann, og er kalladur þörer
 einræne. eda huadann komstu, ad eg er allra hierada madur. seýger hann eda
 huada madur ertu. þörer einræni seýger eg ä hier herbergi seýger hann. þuý 5
 lætur þu so öskinsamlega seýger kaupa þörer. hinn seýger nög er mier vorkun til
 þess nafni minn sæll, þött eg læti ei skýrlega valldimar kongur vill ad eg hafi hier
 jnne brüdkaup Römalldus og dötter hanz, og skal Römalldus fá hennar sier til

1: hann] F: kongur sä] D: enn sä

2: heýll] C: heill (kompana segir hann, sä sem við skálan) (shows brackets)

siertu eda] A: sértu heýll ... þitt] D: so sértu líka, enn hvort er þitt heyti

heýti eg] D: omitted

3: og lýka] A: og einnin DF: líka seýger hann] A: omitted C: segir hinn

og er] DE: og er eg þörer] D: Þórir hinn

4: ad eg] D: eg hann] C: komni Þórir D: Þórir kaupmaður eda] D: enn

4-5: eda huadann ... seýger eg] A: og

5: þörer einræni seýger] CE: Þórir einræni svarar D: omitted

seýger hann. þuý] A: því D: segir Þórir einræni, því F: segir hann eða því

6: kaupa þörer] AD: Þórir kaupmaður E: Þórir hinn seýger] ACD: hinn svarar

7: sæll] E: sæll segir hann þött] DF: þó ad eg] AC: eg hafi] E: haldi

8: hanz] A: sinnar og skal ... drottnýngar] D: omitted

hennar sier] A: hennar

drottnýngar. enn það fer so fiærre minne nátturur, þuý eg giøri það med øllu
 naudugur. þuý margt er ä mig lagt, first það ad eg mä öngua kona siä, það annad
 ad eg mä önguan hlut veýta. [§]kongzdöttur hefur mier bod giørt ad eg skilldi 159r
 veýta henne nockra hiälp. sie eg ad eg mä það eigi leyka. heýri eg og sagt ad
 hun mune giøra þetta naudug, firer saker astar þeyrrar er hun hefur ä nichuläse 5
 konge leykara. heýri eg sagt ad hann sie merkilegur madur, eda fanstu eigi
 kongz mann eda kong. ei fann eg fielagie seýger hann. eda huersu marger
 ätla þeyr ad säkia hýngad brüdkaupid. med .c.* manna seýger ham. enn

1: so] A: þó þuý] F: þar

1-2: þuý ... lagt] C: omitted

2: það ad eg] AF: það eg

2-3: það annad ad] A: annað EF: það annað

3: mier bod giørt] A: boð gjörð mér

4: veýta ... hiälp] A: henni nokkra hjälp veita

ad eg mä ... leyka] E: að ekki mä eg það veita F: það eg má ekki leika

heýri eg] D: eg heyri og sagt] ACD: sagt E: og so sagt

5: hun mune] AC: hún þetta] ADE: það

saker astar] E: ástar sakir er hun] E: sem hún

6: sagt ad] F: sagt eda fanstu eigi] D: hefur þu ekki fundið

7: fann eg] DE: fann eg þá hann] D: hinn

7-8: eda .. hann] C: omitted

8: þeyr ad] A: að D: omitted med] F: segir hann

.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 mællte huad villtu gefa mier firer ad eg skal ganga firer brüdkaupinu, enn þu komer huergi j nänd. mikelz vert þiki mier það seyger heýma þörer. enn eg er so vesall ad eg tými eigi penýnga til ad gefa. þá mællte þörer kaupmadur, það er sagt ad eg kaupe eigi jafnanm haglega, og mun það sannast nu.* villtu nockud ad eg gangi firer bodenu, og drö hrýng af hendi sier og gaf honum. þörer mællte hinn einræne gief þu allra dreýngia heýlastur, og er

5

1: eigi þikiumst eg] AD: eg þikjumst ekki

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

fara] E: að fara huerninn] E: hvorsu

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

2: þörer kaupmadur] D: Þórir firer] AC: til D: til þess

3: huergi] A: hér hvergi vert þiki mier það] AD: þikki mér það vert

4: heýma] A: hinna til] D: fyrir

5: þörer kaupmadur] E: Þórir

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

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

bodenu] A: borðinum

7: þörer mællte hinn einræne] A: þá mælti Þórir einræni D: hinn mælti

E: Þórir mælti F: Þórir einræni mælti

dreýngia] A: manna

satt sem sagt er að þórir kaupmaður er fæstum lýkur að fiemillde. eg vil giarnann þetta. enn huersu muntu fá breytt epter athæfi mýnu, þar sem þu ert allra manna dreýngilegastur, enn eg hef lýtt halldinn verid til gilldiss vm mýna æfe. þórir kaupmaður mællte láttu mig siá firer þuy siálfann. sýdann keyptu þeyr þessu. epter það sýndi þórir honum huad til veýslunnar þurfti. sýdann fóru þeyr j eirn klefa. þórir mællte giør þu nú mig þier lýkastann j øllu athæfi þýnu. tak hier vid

5

1: satt] A: það C: það satt D: það satt satt (*sic*) sem sagt] D: sem mælt

er að] A: er að satt er fæstum] A: sé fæstum

fiemillde] A: útlátum eg vil] C: og vil eg

2: fá] C: þá athæfi] D: hæfi sem þu] A: þu

3: halldinn verid] AD: haldinn mér C: verið haldinn til gilldiss] D: til

mýna æfe] AD: æfe mína

3-4: þórir kaupmaður mællte] E: hann svarar

4: siá firer þuy siálfann] ACD: siálfann siá fyrir því

5: epter það] D: síðan honum] A: einræni D: *omitted*

veýslunnar] D: brúðkaupsins þeyr] F: þeir báðir

6: mællte] 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 líkastan

lýkastann j] A: líkan að C: nú sem líkastan D: líkan þér í F: líkan

tak hier] A: tak hér nú D: og tak

klæðum mýnum og staf, enn eg skal vid þýnum klæðum. þórer gjorde sem hann
 baud. hann hafði suo næri ætlad, ad þann sama dag skillde kongur koma.

geýngur sýdann þórer vt og litast vm. og er hann sier þetta, breytti hann allt epter
 þórer einræna. þá mællti valldimar kongur vid menn sýna, nu skulu þier geýma
 ad og giøra ei þórer vin vorum neýtt kallz. enn þeyr jätudu þuy. nu sia þeyr huar

5

1: mýnum og staf] A: mýnum vid] ADE: taka við

þýnum klæðum] AD: þínum F: þínum klæðum taka

þórer] 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 sýdann þórer] AD: gengur Þórir F: gengur Þórir síðan

vt og] A: út að D: að geýngur ... þetta] C: omitted

þetta] E: þetta að þeir kóma allt epter] A: eini og

litasat 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.

4: valldimar kongur] E: kongur menn sýna] C: sína menn

geýma] D: géfa gaum

5: ad og] E: að að (sic) neýtt] A: nokkuð D: ekkert

enn þeyr] AD: þeir þeyr huar] D: þeir

þörrer ^sstod vti firer skálanum. þörrer heýlsar eigi kong og onguum hanz manna. 159v
 geýngu þeyr jnn j skálann. voru bord büenn og vister ákoman. settist kongur j
 hásæti, og jallar hanz birger og Römalldus, enn til hægri handar hanz dorma
 dötter hanz. var j ferd med henni og dötter vng er hun átti. drottnýng var miðg
 ökät so það hugdi nichuläs kongur leikare ad hun mundi sprýnga. enn þö settist 5
 hun j hásæti. skörti þar önguann fagnad þann er veýsluna mátti prýda. kätur var
 kongur og þeyr brædur. enn þörrer einrærne skeýnkti. vrdu nu aller druckner, og

1-2: skýlanaum ... skálann] A: dyranum á skálanum

2: þeyr] F: þar

3: og jallar ... Römalldus] E: og allir hans mönnum

jallar 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

4: var j] D: var og í og dötter vng] CE: dóttir úng D: hinna ungir dóttir

drottnýng] A: Dorma var] F: var nú

5: ökät] A: hrygg C: óglöð so það ... hun] A: so Nikulás kongur hugði

kongur leikari] D: kongur

6: fagnad] D: glaum

6-7: kätur var kongur] F: kongur var kätur kätur ... enn] D: omitted

7: og þeyr] E: og hans þeir skeýnkti] D: skenkti vel nu] C: þeir

aller drukner] A: allir skjött druknir D: allir fórdrukhir

børdu þeyr hann miðg og föru með hann jlla. hann setti þeym eigi vel vonar
 augu. þeyr gírdi að hanz athæfi all mikid gabd. þorer bar sig lýtt og þoldi jlla
 høggen, enn vill þó ei að þá leydi grun vm suo að þeyr meýgi helldur þeckia
 hann. og eirn týma vm kuellidid gieck hann firer dorma kongzdöttur hann laut að
 kongzdöttur. og mællte lægt eigi lætur þu all fallega kongzdötter, er þu læst gráta 5
 þar sem þu ætter að fagna, þuyad miklu merkilegre madur er þetta enn nichuläs
 leykare, og þiki mier þu láta fálega, og lipti vpp hattinum. og nu þikist hun
 kienna nichuläs kong sinn vnnusta. hun gladdist nu helldur af þuy hun vænti

1: bórdu þeyr] CD: borðu föru ... hann] F: omitted

hann] E: enn hann hann setti ... þeyr] D: og

vel vonar] A: fögur sjónar E: væn vonar

2: að hanz ... gabd] A: honum óhæfu gat mikið

3: høggen] D: þeirra hogg suo] A: sig

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 að 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 hvörum all ... kongzdötter] D: fá mannliga

7: þar sem] A: er D: það merkilegre madur] A: merkiligri

nichuläse] A: Nikulási kongi

9: hun gladdist nu] C: glaðist D: og glaðist af þuy] E: því

þess j hug sier, ad honum munde nockud gott til räda verda.* nu spur Römalldus kong huert ei skal til skiemtunar hafa. kongur seýger það vel vera. Römalldus mællte þá vil eg first vpp biria. er það best skiemtan ad æskia þess, sem madur villdi epter geýngist. þess æski eg seýger Römalldus ad øll su äst og elska dorma er þu hefur ä nichuläse konge leýkara j vngaria ad hun huerfi til mýn. þess æski 5 eg seýger kongzdötter ad nichuläs leýkare kome hýngad j skälann med allre sinne fegurd og blöma. mal allra drottnýnga heýlust seýger Römalldus þuý nu villtu

-
- 1: sier] *D*: sínum verda.] *MS*: shows full stop nu spur] *C*: þá mælti
- 2: kong huert ei skal] *A*: kong hvað skuli *C*: nú munum vér nokkuð
 skal] *EF*: skal nokkuð hafa] *A*: verða *D*: ganga vel] *F*: vel mega
- 3: þá vil ... það] *D*: það er er það best] *E*: það sem best er *F*: og er það best
 best] *C*: mest ad] *E*: að og sem madur] *E*: sem eg *F*: er maður
- 4: villdi] *E*: vildi að þess æski eg] *E*: og æski eg þess su äsk] *F*: hugást
 dorma] *A*: sem Dorma *F*: sú er Dorma
- 4-5: øll 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 leýkara] *AE*: leikara
 j vngaria ad hun] *E*: hún *F*: í Ungaria
- 6: kongzdötter] *D*: hún leýkare] *A*: leikari kongur *D*: kongur *F*: kongur leikari
 med] *D*: í kvöld með fegurd og blöma] *D*: fegurð
- 7: mal] *CDF*: mál þu drottnýnga] *D*: kvenna
 heýlust] *F*: heilust kongsdóttir

hann feygann, og gangi nu ósk mýn epter.* nichuläs kongur kastar nu af sier
 kublinum og geýngur ad bordinu, þar sem dorma kongzdóttir sat. hun stöd ^svpp j 160r
 moti honum, og lagdi bádur hendur vpp vm hálz honum og kisti hann. enn hann
 tók hana j fang sier og barned med, og gieck sýdann firer valldimar kong, og
 seýger suo vænlegar hefði þier verid, ad sækia brúðkaup dóttir þinnar er eg 5
 giørda til hennar j vngaria, enn gipta hana slýku jllinne sem Römalldus er.
 kongur heit ä menn sýna og bad þä vpp standa. hier vard vndarlegur adbürdur.
 þeýr voru aller faster. nichuläs gieck j burt af høllenne og lietti ei firer enn hann

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

epter.] MS: shows full stop F: eptir sagði kongsdóttir

kastar nu] AF: kastar

2: kublinum] AF: kuflinum bordinu] A: borðum

sem dorma] DEF: sem j] A: á

3: bádur hendur vpp] A: hendurnar CE: báður hendur F: báður

vpp vm] D: um

4: og gieck] D: gékk

5: seýger] E: mælti

6: enn] A: heldur enn að jllinne] AD: íllmanni

7: hier] E: enn hér adbürdur] A: hlutur

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

nichuläs] A: enn Nikulás kongur CDE: Nikulás kongur

høllene] A: skálanum

kom til sinna manna. þeyr fognudu honum vel og þöttust hann v̄r heliu heymt
 hafa. stigu sýdann ä skip og sigldu heym j vngaria. þad land er sliett og öfiöllött
 og ütgrinne mikel og jllt ad siglýngar. þar var höfn er hiet perapt. þar ganga ad
 häfer hamra^ftueym meygenn og slietter veller vpp j frá. þessi höfn er miö og
 liggur j mille tueggia hamra, suo ei mätti leggja meyr enn .u.* skip j senn, enn er
 jnn kom vm sundid mätti vel liggja hundrad skipa. vid þessa sømu höfn liet

5

1: sinna manna] AF: manna sinna þeyr fognudu] E: fögnuðu þeir

fögnuðu ... og] D: omitted

2: heym j] D: í sliett] D: allt slétt

2-3: öfiöllött og] D: omitted

3: og ütgrinne ... siglýngar] F: og jllt ad siglyngar og ütgrinni mikil

mikel] C: mikið, er þar því jllt ad siglýngar] D: að siglyngar illt

er] A: sem perapt] A: Perapen CE: Perap D: Perapont F: Perapon

3-4: ganga ad häfer] D: legja ä hær E: ganga að höfnini

4: og slietter] C: enn sléttir j frá] DEF: frá er miö] F: er mjög mió

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

5: j mille] C: á milli

mátti ... enn] C: mátti inn leggja meir enn D: leggja þar fleiri enn

E: mátti að leggja nema .u.] MS: shows both full stops

meyr ... senn] A: inn í sinn útan [.v.] senn] D: sinn in leggja

6: jnn kom] D: kémur inn vm sundid] A: fjörðinn C: í sundið F: yfir sundið

mátti vel liggja] A: mátti liggja D: mega vel sigla F: mátti útleggja

þess sømu] D: þessa

nichuläs kongur giera vænann og sterkann turn, enn vpp af turninum eirn
 häfann stopul. enn vt af honum liet hann gjöra marga stölpa enn vpp af huerium
 stölpa liet hann gjöra störa lampa med gler, suo þar mätti lifa liös þö alldreii væri
 so huast. þetta var so mikill leyðdar vÿser ad vngarialandi ad þar sä j burt langt vt
 ä haf. þetta þötti skuivara jalli miög örädlegt, kuad þetta mikla leyðarvÿse ef her
 kiæmi ad landinu. kongur seÿger eitt það þikia ad þar væri lýtil siglÿng ad.*

5

nu er ad seÿgia frá valldimare konge, ad þegar nichuläs kongur var ä
 burt geÿngenn og til skips sÿnz komenn, voru þeÿr þä aller lauser. þöttist konge

1: vænann og] A: vænann eirn] D: omitted

2: vt af honum] A: upp á stólpinum CF: upp af honum vpp af] F: út af

2-3: enn upp ... stölpa] A: upp á stólpinum D: þar upp af

3: störa] A: marga stölpa, þar lét hann gjöra liös þö] A: með ljós um D: ljós í þö

4: vngarialandi] AD: Ungaria að þar] A: þá

sä j burt] A: sä birtu D: sä í burt af E: af sä í burt F: í burt sä

5: jalli miög örädlegt] D: mikið óráð og kuad] C: og kvað

þetta] A: það her] A: stríð

6: eitt það] A: það helst að D: eitt það helst E: sér eitt það F: sér það eitt

þikia ad] F: að þikkja siglÿng ad.] MS: shows full stop

7: nu ... konge] E: frá Valdimar kong er það að segja

þegar] A: þá ä] AEF: í D: omitted

8: til] C: á skips sÿnz] A: sins skipin D: skips

voru þeÿr þä] 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 büed
 ad hafa. litlu sýdar býr kongur skipastöl mikenn og lýser þuý^s firer sýnum 160v
 mønnum ad hann ætlar til vngaria, og ad heria ä land nichuläsar leikara, og eýda
 landid med oddi og eggju. valldimar kongur hafdi hundrad stor skipa. og var nu
 mikid vopnabrak og lüdur geýngur. sigldu þeýr nu godann bir. og ei leýngi ädur 5
 þeýr säu birti þessa sem af turninum var, þar sigla ad landinu og koma ad sýd
 vm kuelld, og lagdu jnn vm sundid øllum skipunum. þeýr settu tiølld sýn ä land

1: meýrra ... hafa] D: hafa meira smán fengið brædur báder] D: bræður

suo] E: nú svo

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

2: þuý firer] F: því

2-3: sýnum mønnum] A: mönnum sínum

3: til] A: í og ad] DEF: að ä land] D: á

leikara] A: kongs D: omitted eýda] A: að eyða

4: hundrad stor] A: hundrað og var] AC: var

4-5: og var ... geýngur] D: omitted

5: nu ... og] D: og var ädur] C: áður enn

5-6: sigldu ... säu] F: og áður þau skip höfðu lengi siglt, säu þar

6: þessa sem] A: þá þessa sem] A: þá

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

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

7: og lagdu] A: lögðu øllum] A: öllum hundert

þeýr settu] ADE: og settu tiølld] AC: skip

vpp. þeyr Romalldus og birger lietu ei so lýtid, ad þeyr villdi setia sýn tiølld hiä köngz tiølldunum. þeyr drucku med kappe vm kuelldid, og lög dust drukner nidur og sofnudu fast. enn er kongur vaknadi stöd ham vpp og reýkar v̄t frä tiølldunum. hann sier huar stendur borg nichuläsar kongz. huxar hann ad nu mune verda lýtid firer ad drepa hann, og þikist nu meýga launa honum allar skullder. og hann vekur nu vpp hirdina, og bidur so ad fara ad þeyr brædur

5

1: vpp] A: omitted lietu] D: veitu tiøld] A: landtjöld

2: kongz] A: kongsins tiølldunum] A: tjöldum kappe] D: miklu kappi
drukner] F: sig so

3: fast] D: skjótt v̄t frä] A: frá D: af E: upp frá

4: tiølldunum] D: tjöldum sínum hann sier] ACD: sér hann

stendur ... kongz] AD: borg Nikulásar kongs stendur hann ad] E: nú að

4-5: hann ad ... þikist] D: nú með sjálfum sér að

nu ... firer] E: lítið muni fyrir verða

5: verda lýtid firer] A: þurfa til þikist nu meýga] F: þikkir nú að

launa] D: hann launa allar] A: öndvegna allar

6: og hann ... hirdina] A: hann vekur upp herlið sitt

CF: vekur hann nú upp hirðina D: og vekur upp sína hirð

E: hann vekur nú upp hirðina

bidur] D: biður þá EF: biður nú so ad] AE: so að að (sic)

fara ad] D: fara að því að

verdi eigi varer vid, þuýad þeyr mune kienna sier sigurenn ellegar. sýdann
geýngur kongur og hanz menn ad borgenne, og bera ad henni elld og brenna hana
vpp ad kølldum kølum og huert manz barn þad sem jnni var. voru þeyr þar ad
allt til morgunz. hrösar kongur þá føgum sigre sýnum. og er lýtil stund var
lidinn, litast hamn vm og sier huergi büder þeyrra brædur. vndrast hamn nu miøg 5
og þikist vita vid huer brøgd hann er vm komenn, og huer vndur j eru ordinn ad
hann hefur brent þá brædur jnne og menn þeyrra. þikist hamn alldrei meýrre
suývirdýng feýngid hafa enn nu. og er þetta frietter nichuläs kongur ad

1: mune] *D*: muni vilja

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

2: kongur og ... að] *D*: þeir á

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

og bera] *C*: bera ad henni elld] *A*: eld að henni *D*: á henni eld

3: hana vpp] *D*: omitted og huert] *F*: hvert þad sem] *ADE*: þar

þad sem jnni var] *F*: er því var inni *E*: þar inni var

var. voru] *AD*: voru

4: kongur þá] *AD*: þá kongur

5: vm og] *E*: og büder] *E*: bruðir nu miøg] *D*: mjög

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

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

7: og menn þeyrra] *D*: omitted

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

þetta ... kongur] *D*: Nikulás kongur fréttur það

valldimar kongur er þangad komenn med her ad hanz landi, sender hann bod vm allt sitt rýki, og villdu med honum aller lifa og deya. en er dorma kongzdóttur frietter til huerar óhæfu horfdi, þá gieck hun til fundar vid nichuläs kong, og bad ham ei beriastr vid faudur sinn. og er það heldur mitt ráð ad þu bióðer honum til veýslu [§]og sæmer hann j øllu, og mun so verda god vinátta med yckur. nichuläs kongur jatar þessu og stódur her sinn. dorma kongzdóttur giórer brief og sett þar ä sniøllórd. það var suo látandi, eg er skilldug minn kiæri fader ad leggja göd ráð ä mille ydar og nichuläsar kongz. vil eg ydur það ráða ad þier beriest eigi vid

5) 161r

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

sender] *E*: þá sendir bod] *F*: boð og herör

2: med honum aller] *CD*: allir með honum en er] *D*: enn þegar

kongzdóttur] *D*: omitted

3: óhæfu] *D*: óhæfu nú

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

4: ei] *A*: skildi ei faudur sinn] *A*: Valdimar kong

og er það heldur] *D*: heldur er það ráð ad] *F*: ráð

5: j øllu] *E*: að öllu og mun so] *D*: svo verda] *D*: verða mætti

med yckur] *A*: ykkar á milli

6: her sinn] *D*: var heim giórer] *D*: skrifar *F*: gjörir nú

7: það var so] *D*: svo

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

8: ráða að þier] *E*: ráð leggja

nichuläs kong. týner þu þýnn lýfe og suo þinna manna. er það mitt ráð að þið sættist heylum sáttum, er þier mikill stirkur að þuylýkum manne sem nichuläs kongur er. sagda eg þier firer öndverdu, að með sýnu litla rýki, mundi hann af þier vinna þýn .xx. kongarýke með viturleýk sýnum. nu bar köngur þetta vpp firer mønnum sýnum og spurdi huad þeym þætti ráðlegt, giördi valldimar kongur þau ord dötter sinne, að hann mun hennar Rád þiggja.* nu seýger hun nichuläs*

5

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

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

suo þinna] A: yðar D: omitted

manna. er það] A: manna D: manna sína

er það ... þið] D: helldur skillde þier

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

3: kongur er] *F: er firer] A: þess fyrir í CD: það fyrir E: það að*

ad með] A: hann með hann af] A: af

3-4: af þier vinna] *EF: vinna af þér*

4: þier] *D: yðar þýn] AD: yðar .xx.] MS: xx.*

4-6: með ... ord] *D: og sem þetta bréf kom fyrir kong, auglysti hann það vinum*

sínum, varð það þá úr ræði þeirra, að kongur skildi gjöra þau boð

5: ráðlegt] *A: ráðlegt og að [torn edge]kta C: ráðlegt, og lóttu flestir að*

berjast við Nikulási kongi

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

nu seýger hún] D: segir hún E: og segir hún nú

konge hvar komad er. sender hann þegar menn til valldimarz köngz og býdur
 honum til veýslu. þad þiggur valldimar kongur, og gieck heým til hallar
 nichuläsar kongz med øllu lidi sýnu. fagnar nichuläs kongur þeym 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 nichuläs kongur, sigldi hann til miklagardz og var þar
 til keýsara tekenn. töku þau nichuläs kongur og dorma drottning vid øllu þuy

5

1: sender] *D*: og sem hann heyrir það að hennar faðir vil fríðsamur vera, sendir

þegar menn] *D*: menn

2: valldimar kongur] *E*: kongur

3: nichuläsar kongz] *D*: omitted

med øllu lidi sýnu] *A*: með öllu sínu liði *C*: með miklu liði

F: og þiggur þar ágæta veizlu með öllu sínu liði

þeym] *D*: þeim öllum *F*: honum og epter] *A*: eptir

4: kongarner] *D*: þeim epter] *A*: eptir vænliga

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

drottning] *D*: drottning hans øllu þuy] *A*: öllu

rýki er *valldimar kongur* hafði stýrt. ättu þau þriä sonu. hiet eirn Faustus, *annar* Fastinus, þridie,* Faustinianus. *var* Faustus sendur til *Þngarialandz* og *vard* þar jfer köngur. *enn* þeyr brædur töku Rýki epter faudur sinn j miklagarde. þau *nichuläs kongur* og *dorma drottning* endu lýf sitt j gödre elle, og *voru* miøg harmdaud. *eigi þötti meýrre ägiætiss madur verid hafa enn nikuläs kongur* leýkare. og *endar* hier nu so *hanz fräsøgu* og *æfinntýr*.*

5

liötliga mier letred fer, lýtast mun þad þeym þad sier, leýkara søgu ad lýder hier, lese betur enn skrifud er, Finis.

1: hafði stýrt] *D*: att hafði hiet eirn] *A*: fyrst hét

1-2: Faustus ... þridie,] *MS*: shows all three commas

2: til] *D*: aptur til Þngarialandz] *AD*: Ungariam

og vard] *A*: varð hann *D*: og varð hann

3: jfer köngur] *A*: kongur *D*: kongur yfir þeyr] *A*: hinir

Rýki] *E*: ríkið

4: lýf sitt] *D*: sitt lyf

4-5: og voru miøg harmdaud] *D*: omitted

5: madur] *F*: kongur verid hafa] *D*: hafa verið

5-6: kongur leýkare. og] *A*: kongur *D*: kongur leikari var *E*: kongur og *F*: leikari

6: og endar] *D*: endir hier nu so] *AF*: hér so *D*: hér nú *E*: nú so hér

hanz fräsøgu og æfinntýr] *A*: þessa sögu *C*: sögu hans *D*: hans fräsøgu

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

TRANSLATION OF *NIKULÁS SAGA LEIKARA*

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.

He¹ was well-bred and temperate, wise and benevolent, and in his youth he travelled widely around the world and achieved ^{many} 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.

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 spread 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^d 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 it³ 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. He⁴ greeted him⁵ well and seated him in the highseat next to himself, being very pleasant

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. ^{They} arrived in Hungary, fixed the mooring, went to the hall, and greeted the king.⁶ 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. He⁷ 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 Svívari

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 sends 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.⁸ 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

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^{ed} 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 ^{with you} 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 he⁹ hews 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 he¹⁰ 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 he¹¹ 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 he¹² 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 he¹³ called on him often to speak.

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.

He¹⁴ 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?'

¹⁴ the farmer

'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.¹⁵

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, he¹⁶ greeted him well, and says that he¹⁷ 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.

¹⁵ such men as Pórir

¹⁶ the king

¹⁷ Pórir

And they lay there each night, and they never met with other men. Þórir 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.

Þórir 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 Þórir, 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 Þórir. 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. Þórir 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. Þórir 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 Þórir 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 Þórir. '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 Þórir 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.'

Þórir 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 greets her well, and also Þórir. And she received them warmly. And they all went together into that chamber in which the knight lay. That chamber was beautifully built.

Þórir 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 Þórir 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 they¹⁸ 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 Justínus. 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 this¹⁹

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. He²⁰ 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.'

Pórir 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 fourth²¹ 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 Pórir. '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

²⁰ the knight

²¹ the fourth colour

Moor sits, and has this fair maiden on his knee. And they²² 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 his wit and ^{all} his 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, you²³ 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.

²² the Moor and the maiden

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 he²⁴ 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. 'It²⁶ seems worth a good reward to me, since it seems to me that it is customary to reward such^{an} 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.'

²⁴ the knight

²⁵ i.e. that he has not yet repaid Þórir for previous gifts

²⁶ the gift of the mirror

Pórir 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.

Pórir 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 go 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 Pórir 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 Pórir.

Now Pórir 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 it²⁷ 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 Piðrik 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 Göngu-Hrólfr, the one who conquered Normandy, are a few of the ones recorded here. That²⁸ 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

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.

Pórir 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 Pórir, and says that no one must be more famous than him on trading journeys. And when the month had passed, Pórir came back.

The king greeted him well, and bade him to stay with him as long as he wished. Pórir 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.'

Pórir thanked the king for his fine invitation, and begs the king's leave. And the king bade him farewell.

Pórir 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 asks them not to talk about this, and gave her things to each of them.

Pórir now went out from the upper room, and the maiden with him, and then to the ship. They sit 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 *up* 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 it²⁹ 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. It³⁰ 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

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 ^{almost} 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 his³¹ 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

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 come back into Constantinople. King Valdimar greets 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 Þórir. He was called ‘einræni’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

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?'³³

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?'

³³ i.e. Þórir einræni knows men from many places

'That would seem of great value to me,' says the Þórir of the house. 'But I am so destitute that I grudge to give any money for it.'

Then Þórir 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.

Þórir einræni said: 'You give the most nobly of all worthy men. And what is said is true, that _____ Þórir kaupmaður ^{is second to virtually none} in generosity. 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?'

Þórir kaupmaður said: 'Let me see to that myself.' Then they settled the bargain for this.

After that Þórir³⁴ showed him what was needed for the feast. Then they went into a bedroom. Þórir³⁵ 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.' Þórir did as he requested.

He³⁶ had guessed it so close, that the king would come that same day. Then Þórir ^{goes} out and looks around. And when he sees that,³⁷ he behaves completely like Þórir einræni.

Then King Valdimar said to his men: 'Now you shall take care and not judge our friend Þórir to be any common man.' They agreed to that.

Now they see where Þórir was standing outside in front of the dwelling. Þórir ~~do~~ 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 Þórir einræni

³⁵ Þórir-Nikulás

³⁶ Þórir-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.'³⁸

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.

Rómalduð 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 sends word all around his kingdom, and everyone wanted to live or die with him.

But when Princess Dorma learns 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 writes 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 Fástínus, 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).

62.2 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).

62.3-6 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).

62.6 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. Benediktz 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 distinctions⁵ 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; *Laxdæla 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 *Þorsteins þátrr bæjarmagns* (Gunnell, 1991, pp. 25-6, *Þorsteins þátrr 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.... Þat var vandi Ketils, þá hann sat við eld, at hann hafði aðra hönd í höfði sér, en með annarri skaraði hann í eldinn fyrir kné sér.’ [And when Ketill was some years old, he ^{installed} ~~him-~~ _{self} 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 *Laxdæla saga* reportedly goes to Constantinople to join the Varangians, and his fashionable clothing causes comment upon his return to Iceland (*Laxdæla 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 þáttir 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 þáttir 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).

70.6-71.7 The short redaction conflates Svívari's two journeys to Constantinople, and includes his exchange with Rómaldus 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).

70.7 [*gulle og giersemum*] 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.

71.1-2 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). *Vilhjálm's 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 (*Vilhjálm's 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 Rómaldus 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 Rómaldus 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*

gálga (*Sagan af Nikuláasi 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, manoeuvrable 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 *leikr/dans* 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, *simphon* 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 *mjaldr* (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 *fornaldarsögur*. 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 *Rauðúlfs þáttr* (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 *skósvéinir* to find a large stone (SR, 245.3-5).

91.8-92.3 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.

92.4-93.2 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.

93.2-3 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.

94.10-954.5 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 *Sigrarðs saga frækna*, Jónas's magic stones do not hold up a building, but raise a magic carpet when deployed while reading runes (*Sigrarðs saga frækna*, 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 fullR næsta tima er þu honum upp lykuR' [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).

95.7-96.2 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).

96.2 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).

97.4-6 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 Þórfinnur-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.

97.7-100.3 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 Þórir-Nikulás as the donor of the cloak, Valdimar and Þórir have already become well acquainted. This is not the case in the short version. Þórfinnur-Nikulás had forbidden Karton to reveal his presence. When Karton goes to Þórfinnur to announce that Valdimar requests his presence, Þórfinnur 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, Þórfinnur shows again that he is both self-willed and obstinate.

102.3 Þórir-Nikulás accepts Valdimar's invitation for winter lodgings with a simple word of thanks. Þórfinnur-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). Þórfinnur 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 Þórfinnur 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.

105.7-8 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 Þórfinnur-Nikulás makes no enquiry after Valdimar's activities or after Dorma. Instead, Valdimar gives a feast which is mentioned only in passing. Þórfinnur then offers Valdimar a three-day feast in return, which is to take place in Valdimar's hall (SR, 247.24-7). Þórfinnur 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 Þórir-Nikulás's gift. The king provides an opportunity for his guest to admit his royal status, but Þórir evades the subtle question, and in the process retains the upper hand in the relationship between the two. Þórir has still not been repaid for his gift, and as noted above, this signifies Valdimar's continuing obligation to him. Valdimar and Þórir-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 [*adgiørfe*] This appears in the dative, although the grammar requires the genitive: *adgiørfes* (*atgjörfis* in normalised spelling).

107.3-7 Valdimar grows sad, and Þórir-Nikulás asks the reason. In contrast, the Valdimar of the short version challenges Þórfinnur-Nikulás to prove his accomplishments (SR, 248.10-13). Valdimar sets a task for Þórfinnur: 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 Nikulási 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 þátr* 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. Þórfinnur has passed his test, and that ends this inset story in the short redaction.

110.8 [*blāmadur*] 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: *meÿ kongzdóttir* (51.2), *fagra meÿ* (51.8), *frü kristinn* (61.1). Kalinke notes that ‘the title *kongr* is preferred ... for an unmarried female ruler’ (Kalinke, 1990a, p. 68).

115.6 Þórir-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).

117.6 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).

119.6-7 [gief þú allra dreýngia heýlastur] 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.

122.8 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 Þórfinnur-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. Þórfinnur 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-Hrólf's 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 Þórir 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 – an evil 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, Rómaldus 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 Svívari has also filled this rôle. Brewer discusses splits in the father-figure; 1980, p. 87).

133.2 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'.

142.1-4 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 Rómaldus 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.

144.7-145.3 Þórir einræni provides a form of comic relief in this saga where the comic element is normally confined to irony. He is ^{an} 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); *Vilhjálm's 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-Þórir scene may seem unnecessarily confusing. The short redaction uses Þórfinnur 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 Þórfinnur, has shown that Nikulás is capable of obstinacy and willful behaviour; characteristics which in the long version are attributed to Þórir einræni. The long redaction therefore displays

Nikulás's own obstinacy and willful behaviour through Þórir einræni, making the latter another split of the protagonist.

The short version does not develop the comic possibilities of Þórir, and the nickname *einræni* does not appear. When he tells Nikulás of the planned wedding, Þórir 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 Þórir 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 Þórir from the moment he had entered her father's hall (125.7-126.2). Now she cannot see through his disguise as Þórir 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,

Rómaldu 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 Rómaldu 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).

160.5-6 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 from 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
- allröskr** adj. [allroskre] 17.7 dat. s. f. – dauntless, intrepid
- armr** adj. [arme] 113.7 nom. s. m. – wretched, wicked
- atgörvi** f. or n. [adgiørfe] 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. [ägiæter] 64.8 nom. pl. m. – famous; 94.6 nom. pl. m. – excellent
- álag** n. [älög] 95.2 nom. pl. – spells
- átala** v. (ð) [ätaldi] 70.2 pret. 3rd pers. s. – to rebuke, reprimand
- ávant** adj. [ävanta] 83.6 nom. s. n. – missing, lacking
- bannvænn** adj. [bannvænn] 67.1 nom. s. m. – deadly, (medical) deathly ill
- bardagi** m. [bardögum] 95.1 dat. pl. – battle, fight
- básúna** v. (ð) [Bäsonudu] 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. [blāmadurenn] 110.8 nom. s. – black man; Moor
- blíðliga** adv. [blýðlega] 75.2 – graciously, gently, warmly
- blíðlæti** n. [blýðlæte] 137.1 acc. s. – caressing, embrace
- boðskapr** m. [bodskap] 81.5 acc. s. – a bidding, invitation
- borg** f. [borgarennar] 65.4 gen. s. – city; [borg] 156.4 nom. s. – fortification, castle,
- bónorð** f. [bönnordid] 74.2 nom. s. (with n. enclitic article) – courtship
- bregða** v. (brá) [brugdenn af stafkalle] 73.2 part. – appears like a beggar;
 [brá ollum] 84.2 pret. 3rd pers. s. – *e-m bregðr e-t* it startles someone
 [bruggad] 87.8 part. – to move forward, prepare
- Bretland** n. [bretlande] 90.7 dat. s. – Britain; Wales
- búa** v. (bjó) [büed var vid] 72.5 part. – *búið* (n.) used adverbially: on the point of doing, just about to;
 [biuggust vm] 91.1 reflex. – *búask 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
- drikkju par** n. [drickiu pør] 83.5 acc. pl. – a drinking pair, i.e. drinking contest
- drottningarefni** n. [drottnýngarefne] 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. [eýnræða] 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
- eyrendislök** n. (pl. only) [erindisslök] 74.7 acc. – the result of one's errand
- fara** v. (fóra) [för höndum vm hann] 109.6-7 pret. 3rd. pers. s. – *fara höndum 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. [faster] 152.8 nom. pl. m. – stuck fast, bound fast
- fásénn** adj. [fäsienum] 89.7 dat. pl. n. – costly (things)

- fátækr** adj. [fätækt] 79.6 acc. s. n. – poor
- fella** v. (d) [fiellu ... af riddaranum] 110.4 pret. 3rd pers. pl. – *fella af* to be felled by
- fémildr** adj. [fiemilldur] 64.1 nom. s. m. – open-handed
- fimleikr** m. [fimleýka] 86.1 acc. pl. – nimbleness, agility
- finna** v. (fann) [valla var sä 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. [fiølkýnge] 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) [förráða] 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
- frægð** f. [frægd] 78.5 nom. s. – fame, renown
- fullhugi** m. [fullhugar] 66.3 nom. pl. – a gallant man, dauntless man
- fylgð** f. [filgd] 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
- fögr** adj. [fegur] 69.5 nom. s. f. – fair
- föruneyti** n. [föruneyte] 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
- gaumr** 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, jewel
- gígja** f. [gýgur] 85.2 acc. pl. – a fiddle
- gjalda** v. (galt) [giallda] 95.7 inf. – to pay for, suffer for
- góðgjarn** adj. [gödgiarn] 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. [hädferdina] 88.5 acc. s. – journey of disgrace
háttr m. [hättar] 68.10 nom. pl. – manner, kind
heiðr m. [heýdur] 78.7 acc. s. – honour
heilag þrenning f. [heýlagra þrennýngar] 117.4 gen. s. – the Holy Trinity
heilagr andi m. [heilags anda] 117.5-6 gen. s. – the Holy Spirit
heill adj. [gief þú allra dreýngia heýlastur] 119.6-7; 146.7 nom. s. m. sup. – well (best)
heilla v. (að) [heýllad] 76.6 part. – to bewitch, enchant
heimbjóða v. (bauð) [heýmbiöda] 81.5 inf. – to invite ‘home’, invite to a feast
heimska f. [heýmska] 80.3 nom. s. – a foolish thing
herbergi n. [herbergi] 65.4 acc. s. – a room, chamber, apartment
hljómr m. [hliömur] 85.2 nom. s. – a sound; tune
hoflýðr m. [hoflýdur] 84.7 nom. s. – courtiers
höfsamr adj. [höfsamur] 62.4 nom. s. m. – temperate, moderate
hreystiverk n. [hreýstiverk] 113.2 acc. pl. – an act of prowess
hæveskr adj. [hæferska] 70.8 acc. pl. m. – well-mannered, polite
höfðingi m. [höfdýngia] 62.7 gen. pl. – a ruler; (pl.) gentry
hönd f. [takid j mýna hönd] 86.3 acc. s. – *taka í hönd e-m* to shake hands
íþrótt f. [jþröttum] 65.1 dat. pl. – an accomplishment, skill
jafnframt adv. [jafnframt] 63.7 – along with
jafnliga adv. [jafnlega] 70.2 – perpetually, always
jarðhús n. [jardhüs] 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. [krankleýka] 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. [kurteýs] 64.8 nom. s. f. – courteous, of chivalrous appearance
- kvennprýði** f. [kuennprýde] 65.1 dat. pl. – womanly adornment
- kyndugr** adj. [kindugasti] 80.9 nom. s. m. sup. – (most) guileful, (most) deceitful
- landsmenn** m. [landzmønnum] 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) [løgdu] 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;
[leýst ä] 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
- lítillætr** adj. [lýtilátur] 64.2 nom. s. m. – humble, condescending
- lítillæti** n. [lýtilæti] 86.3 acc. s. – condescension, indulgence
- ljóss** adj. [hid liösasta] 74.3 acc. s. n. sup. – *hið ljösasta* 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 meygenn] 153.4 – *tveim megin* on both sides of, on either side
- meistradómr** m. [meýstaradöm] 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
- meyjarmál** n. (pl. only) [meýarmälenn] 87.6 nom. – courtship
- Miklagarðr** m. [miklagardz] 64.4 gen. s. – Constantinople
- mjólaæraðr** adj. [miölaæradur] 143.2 nom. s. m. – thin-legged, thin in the thighs
- mjúkr** adj. [miükare] 85.7 acc. pl. f. comp. – (more) agile, nimble
- mjúkleikr** m. [miükleýk] 85.7 acc. s. – agility, nimbleness
- mót** n. [j möte] 67.10 dat. s. – against; adverse to
- mót** n. [möt] 92.2 acc. s. – a mark, stamp
- múnkaklæði** n. (pl. only) [mükaklæde] 131.4 acc. – monks' clothes
- múrveggr** m. [mürueggnum] 91.8 dat. pl. – a wall, exterior wall
- nafnbót** f. [nafnbötum] 63.2 dat. pl. – a title, rank
- náttura** f. [nätturu] 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. [ofsögum] 84.6 dat. pl. – an exaggeration
- orðlof** n. [kongz madur ordlof] 123.5 acc. s. – *konungs orðlof* king's permission
- organ** n. [organum] 85.2 dat. pl. – an organ
- óðæmi** n. (pl. only) [óðæme] 76.3 nom. – a monstrous thing
- ófjöllótt** adj. [öfiöllött] 153.2 nom. s. n. – flat, not hilly
- ófyrrisynja** f. [öfirersinu] 72.7 dat. s. – (used adverbially) for no purpose
- óhæfa** f. [öhæfu] 72.5 dat. s. – wickedness; 158.3 dat. s. – an enormity
- ókyrrleikr** m. [ökirleykur] 65.10 nom. s. – disturbance, unrest
- ólíkindi** (or **óglíkindi**) n. (pl. only) [ölykinda] 141.6 gen. – a sham, deception
- óskilsamliga** adv. [öskinsamlega] 144.6 – disorderly, in a bizarre way
- óvinsæll** adj. [övinsæler] 66.3 nom. pl. m. – unpopular, disliked
- ópýðleikr** m. [öpýðleyks] 103.3 gen. s. – harshness, roughness
- París** f. [pärýs] 62.2 dat. s. – Paris
- plaga** v. (að) [plagar] 68.2 pres. 2nd pers. s. – to cultivate; be used to
- prúðr** adj. [prüða] 70.8 acc. pl. m. – magnificent, stately
- psaltari** m. [psallterium] 85.2 dat. pl. – a psalter
- ráðgjafi** m. [rädgiafa] 67.1 acc. pl. – a king's counsellor
- ráðagörð** n. or f. [rädagiörðer] 67.8 acc. pl. f. – a plan, design; plannings
- reiða** v. (d) [reýd ä] 119.3 pret. 3rd pers. s. – to tend to
- reiða** f. [reýdu] 83.2 dat. s. – *til reiðu* ready on hand
- reiðr** adj. [reýdur] 72.5 nom. s. m. – angry, offended
- reiðskjóti** m. [reýdskiöta] 73.3 acc. s. – rigging; gallows
- reiðuliga** adv. [reýduglega] 72.6 – with wrath, angrily
- reikna** v. (að) [reýknast] 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) [reýnid] 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
- sendiför** f. [sendifør] 70.4 acc. s. – a message, errand
- siðferði** n. [sidferde] 68.3 dat. s. – conduct of life, morality
- siðugr** adj. [sidugur] 62.3 nom. s. m. – well-bred, well-conducted
- siðvandi** m. [sidvane] 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
- skaði** m. [skade] 67.6 nom. s. – harm, damage; loss
- skapmálugr** adj. [skapmälugur] 79.1 nom. s. m. – clever with words; very talkative
- skemma** f. [skiemma] 103.5 nom. s. – a small, detached building
- skemmumær** f. [skiemmumeýar] 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)
- skipastóll** m. [skipastöle] 66.5 dat. s. – a fleet
- skjöldr** m. [skiølldum] 77.6 dat. pl. – *skotið 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. [skýrlega] 144.7 – clearly, distinctly
- sniðugr** adj. [snidugann] 80.2 acc. s. m. – clever, cunning
- spá** v. (ð) [späd] 62.7 pret. 3rd pers. s. – foretold
- spekingr** m. [speýkingur ad vite] 63.1 nom. s. – a wise man, counsellor to a king
- spjald** n. [spiälld] 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. [stölþasund] 71.1 acc. s. – the Golden Horn; the sea passage from the Bosphorus into Constantinople; the Straights of Gibraltar
- stólpi** m. [stölpi] 65.5 nom. s. – a post, pillar
- stórgjöfull** adj. [störgjöfull] 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. [støng] 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) [sueytmanna] 108.1 acc. – the men of a district
- syngja** v. (saung) [süngu] 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) [tølundust 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
- torvelða** v. (d) [torvellða] 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. [ötignum] 97.6 dat. pl. m. – common (not aristocratic)
- útgrynni** n. (pl. only) [v̄tgrinne] 153.3 nom. – a shallow shore
- valda** v. (olli) [vøldust] 65.2 pret. 3rd pers. pl. reflex. pass. – to be under the rule of,
be in the charge of
- valdsstjórn** f. [valldstiörm] 67.8 acc. s. – power to govern
- vanda** v. (að) [vandad] 89.5 part. acc. s. n. – *lítt vandað* not too elaborate, plain in
appearance
- vandr** adj. [vondi blämadur] 115.3 nom. s. m. – troublesome
- varða** v. (að) [vørdu] 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. [veýslu] 71.7 gen. s. – a feast; wedding-feast; reception to be given to a king
- viðleita** v. (að) [vidleýta] 115.10 inf. – to try one's best
- vinda** v. (vatt) [vinda] 86.7 inf. – *vinda upp* to hoist (of sails)
- virðing** f. [virdýng] 67.5 dat. s. – honour, esteem
- vizka** f. [visku] 108.8 gen. s. – wisdom
- viðfrægr** adj. [výdfrægur] 100.3 nom. s. m. – famous, renowned
- viðlendr** adj. [výdlandur] 64.5 nom. s. m. – having broad lands (of a king)
- víkja** v. (veyk) [výkia] 92.8 inf. – to move
- vænleikr** m. [vænleýk] 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. (að) [þjönudu] 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) [þreýngia] 66.9 inf. – to press upon; decrease, wane
- æfintýr** n. [æfintýr] 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

1) *Hkr.* 2) *Hálf. H.* 3) *Trój.* 4) *Alex.* 5) *Dín.* 6) *Nit.* 7) *Dám.* 8) *Nsl.* [233r-8v, 7ch.] 9) *Sig. fr.* 10) *Bær.* 11) *Dr-J.* 12) *Sig. þ.* 13) *Sál.* 14) *Vil. sj.* 15) *Hról. G.* 16) *Hról. kr.*

Orthography, Palæography and Morphology

(Page and line numbers refer to the edition which follows).

I Vowels

/á/ This is written as *ä*; *fästus* (241.1). The same character is often used for */a/*; *ungariälandi* (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).

/i/ /í/ As with other vowels, accenting is inconsistent with these and */y/*, */ý/*. *Rykur* (241.2), *týma* (241.6), *sini* (241.14), *sýnum* (241.14), *sýdan* (241.19), *sydann* (241.20), *fýrer* (243.14.), *ickur* (244.19.). The preposition */i/* is written as both *j* and *i*; *j elli* (241.4), *i ungaríälandi* (241.1). Initial */i/* usually appears as *j*; *jprotter* (241.6). Final */i/* appears as both *i* and *e*; *lærði* (241.9), *kongssine* (241.8). Final */ir/* usually appears as *er*; *jprotter* (241.6).

- /ö/** Accenting is inconsistent for this and /o/; *tok* (241.23), *Romalldus* (242.3), *köngs* (241.5).
- /u/** This and /v/ appear as *u* in all positions (see exceptions for /v/ below). A diacritical mark is often used to distinguish this letter; *ú*. This is transcribed as *u*. Note *uitur* (241.2), *Raduandur* (241.2), *uar* (241.4).
- /ø/** Accenting is inconsistent; *sógu* (241.1), *sogu* (257.4), *giördist* (241.3), *giordist* (241.3), *miog* (241.3), *miðg* (241.7), *mióg* (243.12), *Röoa* (244.19), *øngul* (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).
- /ð/** This appears as *d* throughout.
- /g/** Palatalisation is represented by *Agiætur* (241.2).
- /j/** This appears as *j* in initial position, and *i* in medial position; *jall* (241.7), *giördist* (241.3), but note *jäfnann* (246.9).
- /k/** Palatalisation is witnessed by *kienna* (241.10). Long /k/ is written as *ck*; *þeckist* (241.9), but note *þeicckia* (242.7) and *þiker* (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 *ß*; *þessu* (243.6), but note also *heýlssar* (244.5) and *uanheilssu* (248.14). The genitive ending is written as *s* or *z*; *kongs* (241.4), *kongzdottur* (241.23).
- /t/** This is sometimes doubled in final position; *Burt* (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).

Editorial Principles

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 heitã kalladur karton' (245.19; no punctuation in the manuscript). The manuscript writes 'karton', the *bóndi*'s name after *kalladur*. The phrase '-- heitã kalladur --' calls for a nickname to follow *kalladur*. The name 'Karton' cannot belong the following sentence, as that would leave: i) 'forfinnur heitã 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

Það er upphaf þessarar sögu að fästus kongur hiet í ungariálandi. hann var
 Rykur kongur og Agiætur<,> uitur og Raduandur og uel að sier umm flestá hluti
 higginn miog. Ög kominn að a efrár alldur er saga þesa giördist. þessi giordist
 drottning köngs förmia og var kongsinns dottir af samaria og fri kongur j elli sinni<.>
 gät kongur uid sön henne eirnn er nikulas hiet<.> hann var uærnn og Bradgiordur að 5
 uiti. hann uandist uid allskins jþrotter semm menn uilldu kunna að þeim týma semm
 þa var. skuyar hiet jall eirnn<.> hann Riedi fyrrer vngarialandi<,> uitur madur og mióg
 uýs. hann kunni allar <.>vii<.> liberalis artis<.> hann býdur kongssine til fosturs og
 nams<.> og það þeckist hann. og var hann þar umm nockra týma og lærði af honum
 allar þær lister er hann var honum fær að kienna. hann lagdist j það að læra 10
 kuklaráskap og hennti að þui mikid gamann. marga hirdmenn liet hann kongsson til
 skiemtunar<.> suma setti Blinda<.> sumer urdu faster j sætunum að þeir mattu huorgi
 sier uýkia þa þeir uilldu semm flíotast fara<.> og af þessu var hann kalladur nikulas
 leikari<.> nu tekur fästus 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 15
 uerid<,> og muni þessi sier til dauda dräga. enn þier uil eg bida umm Rýkisstiorn
 með sini mýnum<,> semm er mióg ungur að alldri<.> enn eg treisti þier Best allrä
 manna forsia fyrrer honum að hafa. jall seiger til þess er eg skilldugur og skal eg þar
 alltt kapp a leggja seiger hann<.> sýdan þackar kongur ollumm mónnumm sýna
 þionustu og andadist sydann<.> og uard hann mióg harmmdaudur<.> sydan tekur 20
 skuiar jall uid Rýkisstiornn með nikulasi fostursini sins<.> lidu suo framm nockrer
 týmar<.> *það bar til eirnn dag að jall og nikulas uoru eirnn dag a Radstefnum<.> og
 tok nikulas til orða og seýgir huar ueistu þa kongzdottur semm ber af óllum ódrum
 kongsdætrum suo sem eg ber af ðllum kongssonum umm uisdom og allar menntir.
 ueit eg seiger jall. seigia framm seiger nikulas. jall seiger ualldimar heiter kongur er 25
 Rædur fyrrer sagxlandi<.> hann er Rýkur og fiólmenntur og þiona honum marger
 kongar<.> hann a dottur einbornna. þa er dorma heiter<.> hun er kuenna uaenst það

22: það] MS: Cap. 2 writtin margin faintly before this line.

eg nu af ueit. 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 landuarnnarmenn<.> heiter annar
 birgir enn annar Romalldus<.> þeir eru bader miklir menn og sterkir Riddarar. þeir
 eru mikler kuklarar ad þeirra maka ueit eg ecki<.> þeir liggia uti herskipumm umm
 summurinn enn koma aptur a haustina<.> og eru med þeim kongi þar til vorar<.> 5
 margir hafa bedid dorma enn kongur hefur ecki latid hana giptast og kienna menn
 þeim brædurum þad. þuiad menn þeicckia ad Romalldus muni ætla sier dorma<.> og
 fyrer þad eru marger med henri j Burt leidder þared hennar hafa bedid<.> hef eg
 sagtt þier hid liozastä af þessari köngzdottur<.> nikulas seiger uel hefur þu skiemmt
 fostre minn<.> og uil eg nu senda þig til saxlandz þess erindis ad bidia mier dorma 10
 mier til handa. jall seiger hellst þiki mier semm tróll hafi tögad tungu ur hófdi mier
 ad eg skilldi slygt Rausa fyrer þier þui þetta er mier forsending. nikulas seiger ecki
 mun suo uerda seiger hann<.> og ma uerda Betur takist enn þu higgur. nu lætur
 nikulas kongur bua ferd hans med mónnum og uógnnum<.> hëll^sdur jäll Burt af 233v
 ungariäländi ög er ei gietid hann hafist neist äd firr enn hann kiemur til saxlands<.> 15
 og uoru þeir þa skammt fra kongz höllu enn er hann leggur ad landi. giórer hann ad
 lýta<.> ög sier hann ad alpackid er af herskipumm suo huorgi matti ad landi leggja<.>
 dreki uar j midium skipaflotanum furdu mikill<.> og allur steindur fyrer ofan siömäl<.>
 <.ii<.> menn stodu fyrer ofann siglu ä dreckannumm. enn er þeir sau eitt skip siglla
 ad þeim<.> kolludu þeir harri Róddu og spurdu huór Riedi fyrer þui skipi. jall seiger 20
 til sin<.> þeir spurdu huad fyrer eina gófuga menn þeir uæri er þar lægi fyrer med
 ogrimi herskipa. Romalldus seiger til sin og til brodurz süns<.> þa seiger jall eru þid
 landuarnnarmenn kongs<.> þeir seigia suo uerä. eda huortt ætlar jall ad farä 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 25
 seiger heirtt hef eg alldrei slýk týdindi huad þu býdur þier ad tälä<.> ad þu bidur
 dorma handa nikulasi fosträ þynum semm er fullur med flærd og trólldomm fram ýfer
 alla adra menn<.> og fär aptur j stad uondi heliar kall seiger hann uid þad hæsta trie
 semm er j säxlandi. jall seiger þetta mun uera dag sannara semm þu seiger Romalldus
 minn<.> og skal eicki til stófnna ad þu uinner nýdingzuerk ä mier<.> þar eg er øruasa 30
 ad alldri hitt<.> er þier meiri some ad lata mig ad landi og Reka erindi mitt uid
 kongi<.> þa mattu uita suo uitur semm þu ertt ad alldrei gipter kongur þeim dottur
 sina semm hann hefur alldrei sied nie heirtt<.> þar hennar hefur suo margur hofdinge

bedid<.> og hefur kongur ei hana giptä<.> og suo ueit eg ad hann giórer enn seiger
 jall<.> þa suarar birger mä uera semm jall seiger og er best ad lata hann tala uid
 kong<.> og mun hann öngu godu til leidar koma suo hans somi meigi aukast. hinn
 Brodur seiger uer ma suo. enn þess giet eg ad ei fari suo þui hann er bragdakall hinn
 mesti<.> munu uid ecki sia uid honum<.> og ei kiemmur það a mig ouarann þo mig 5
 idri þess enn þo skallttu þessu Rada<.> lata þeir opna höfnina og gefa Rumm jalle<.>
 geingur hann heim til hallar med halft lid sitt uel buid ad uopnumm og klædum<.>
 þeir sia margar og storär haller enn þo bar ein af öllum ódrum saker hagleigs<.> hun
 uar giord af marmara og fylabemmmum<.> enn storer blýstolpana uoru umhuerfis
 husid. þar upphaf uar eitt lopt. þar uar einn kastali sem kongsdottir bigd i<.> hann 10
 uar giordur med furdannlegumm hagleik<.> j hann matti einginn komast nema fugll
 fliugandi og kielling fotbrotinn<.> hans mónum uar miög starsýnt uppa þennann
 kastala. enn hann seiger þeim þeir skilldu hafä fättumm flest huad þeir sæi. ganga
 sydann ad hallar dýrunumm og jnn j höllinum og fyre kong<.> jall kuaddi hann
 uirduglega<.> kongur tok uel kueddiu hans. og spir huor hann uæri erdur huadann 15
 hann adkiæmi<.> enn hann seiger hid sanna kongi<.> kongur býdur honum til sætis
 og öllum hans mónum<.> það þiggur jall og skipar mónum sýnum sier uti fra<.>
 og er hann þar nær þria nætur. sydan geingur jall fyre kong og ber framm sitt erindi
 med miklri malsnilld<.> og tiaer kongi huorsu mikill stirkur honum kinni ad uerda ad
 slykumm hófdingia sem nikulas uæri<.> og þuilykur godur lands kostur semm j hans 20
 lande uæri<.> og talar þar umm med mórgumm fógrumm ordumm<.> þa seiger kongur
 uel hefur þu frammflutt þitt erindi uegna þýns fostursonar. enn þo mun þier það
 ecki stoda. eda hefur þu ecki spurtt ad hier hefur suo margur uppi hangid uegna
 þeirra hluta semm þu fer med. og legg af ad tala hier neitt umm ad sinni. enn sakir
 þess þu ertt gamall, og þo uitur ^sskal þier það ecki ad skulldu giefä<.> þa seyger jall 25) 234r
 þock meigi þier herra hafa fyre ydar god uillia. enn þo þotti mier þier mesta soma
 edur frægd mier veýta ad þier latid mig sia ydar dotter<.> sem suo er mikilega lofud
 framm yfer allar kongardætur þær nu eru j ueröldinne af sinne kurteisi og fegurd<.>
 mætti eg ei bydur bera hennar fegurd enn adrir þar eg hef þo langt til sokt. kongur
 seiger þui skal eg giora þýna ferd Betri enn annra semm þess erindis hafa leitad 30
 ueita þier þessa bon. og uar þa kongsdotter sokt j turninn<.> gieck hun ofann fyre
 fodur sýnumm og kuaddi hann med blýdu og alla hans hird. fógnumdu henni aller.
 nu er ad seigia frá jalli huad hann hefst ad. hann stenndur upp ur sýnu sæti og fer

upp i þann stolpa sem stendur j midri hóllinni. er upp hiełtt huolfi hallarinnär þar
 framdi hann marga fimmeika jmindislega og margann fäsiedann<.> og suo uar jall
 miukur ad allir undrudust sem til sau og uar mórgumm starsýn til hans ad lýta. enn
 kongsdotter Reikar umm hallar golfid og ad stölpannum og undrast þennan mann<.>
 enn er jall sier hana heylssar hann henni med hæfersku suo mælandi. mæłłti sæta fru 5
 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 hónd<.> hann tok j hónd hennar og
 höf upp all festarmal uid hana nikulasi leikara fostra sýnum til eigin konu ad óllum a
 heirandi<.> sydann sprettur hann upp ur stolnumm semm kolfi uæri skotid<.> og suo
 fliott ad ualla matti augu epter Renna og ut ur hóllinni og allir hans menn epter 10
 honum<.> og ofann til skipz og uinda ä segl sýn<.> uar það nu hægt þui allur
 skipaflotinn uar j burtu sigłldur<.> linna nü ei firr enn þeir koma heim j
 ungarialand<.> för jall þegar ä fund nikulasar kongs. enn hann spir hann ad
 erindzlokumm hans ur saxlandi<.> jall seiger hann äłtt hid sanna frá enn allir þeir eda
 heirdu lofudu mióg hanz klöksköp<.> enn nikulas þackar honum med mórgum 15
 fógrumm ordumm<.> þa seiger jall lattu nu ecke meir draga þier ur hendi* enn mier.
 enn nikulas Brosti ad ordum hans. það uar eirnn mörgun snemma ad nikulas gieck til
 siafar þar semm fiskimenn hófdu jttut bati sýnum og ætladu þeir ad Röa til fiska.
 hann sagdi eg uil Röoa med ickur<.> þeir Badu hann stýga umm batinn og Rooa a
 þaug mider þeir uoru uaner ad draga fisk<.> nikulas kongur seigist uilia Rooa leingra 20
 frá landi þui hier sie ecki nema grinningär<.> þeir sógdu það ónguan uana uera<.>
 nikulas kongur kuadst þo Rada uerda<.> settust þeir nu nidur og Rooa til häfs suo
 uatnna yfer äłtt landid<.> þa giefur hann Roodur upp og grýpur eirnn streing og
 øngul j<.> Renner fyrrer bord og dregur eirnn fisk ä þui midi, er mialdur heiter þui er
 maltæki, ad skialldann bregdist a mialdra midi<.> skipar sydan ad Röoa ad landi þeir 25
 giora suo<.> og semm þeir uoru ä land komner tekur nikulas kongur fisk sinn<.>
 geingur sydann a land upp. og flær hann sydann þenur hud hanns og þar kare þande
 häna sydann yfer sin asionu. þessi himna brä suo lytt hans yferbrägdi ad hann sýndist
 fólur semm graz er fellur til jardar<.> og menn kiendu hann ecki, nema ad mali
 sydan. epter það liet hann bua skip sitt stort og þar til uelia besta Reida<.> og ad óllu, 30
 uar það uandad semm best mätti. og það uar til skipsinns uar latid<.> uar það 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* sýder þui þa uoru þeir komner langt j hafid. þa komu
 þeir ad einu laglendi. þar gieck *nikulas* leikari þar upp med skósueina sýna. og annär
 äf þeim hiet libon<.> þeir gei^sngu epter ländinu *umm* stund og fundu *eirnn* storann 234v
stein<.> *nikulas* geingur *ummhuerfis* *steininn* og ad lægd *nockri* er uar j *steininum*<.> 5
 þar sa *hann* *liggia* eitt *spialld*<.> *hann* tok þad upp og leit a<.> þa sa *hann* ein *ónnur*
spióll<d> *jnnann* j og þaug uoru *fiøgur*<.> þar uoru *fiorer* *Rander* *mislitar* a þeim. ein
 uar* *græn* *ónnur* *Raud* þridia *Blä*, *fiorda* *huýt*<.> *enn* er *hann* sä j *spiollidinn*, þa sa
hann j *huórn* *fiordung* *heimsins* er *hann* *uilldi*. og *liternner* uoru til *setter*. Bædi sa
hann þa *hluti* *semm* *menn* *geimdu*, og suo þa *semm* j *liosiu* uoru. þessi *hlutur* þotte 10
honum suo *godur* ad *hann* *uilldi* *ecki* *lata* *hann* *fýrer* *mikid* *gull* *eda* *Ryki* þo *hann*
uære *uid* *bodinn*. sýdann *siglu* þeir j *burt* þadann<.> og er ei *gietid* *ferd* *hanz* *firr* *enn*
hann *kiemur* til *saxlands*, *nockud* *fiærlægt* *kongs* *hóllinni*<.> *hann* *leggur* ad *landi*.
 þadann *skammtt* uar *gardur* *här*la *Reisugur* er *atti* *eirnn* *stormegtugann* *Brodur* er
karton *hiet*<.> *hinn* *mestur* *uinur* *kongz*<.> *menn* *giora* ad *lýta* *skip* þetta *stórt* er þar 15
kiemur ad *landi*<.> *kartonn* *bondi* *skipar* *mónnum* ad *bioda* *heim* *til* *sýn* *hófdingia*
 þessa *skips* og *hans* *mónnum*<.> þeir *farä* og *seigia* *Bod* *sýns* *herrä*<.> *kaupmann*
 þeckist og *geingur* *helmmingur* *follss* med *honum* *heim*. *kartón* *fagnnar* þeim *uel* og
spir þeira *hófdingia* ad *heiti*. *hann* *kuadst* *forfinnur* *heitä* *kalladur* *kaupmadur**<.>
heirt *hef* eg þýn *gietid*, ad þu *siertt* äfþrad *annrä* *manna* äf *kaupmónnum* þeirra nu 20
eru a *dogumm*<.> og *uer* *uelkominn* og *allir* þýner *menn*<.> þorfinnur þäckär *honum*
uel *fýrer* *sitt* *Bod* og *seiger* þad þeckia *st* *uilia*. þiggur *forfinnur* *ueislunä*. *enn* er
 þorfinnur *hafdi* *setid* *ueisluna* *nockra* *ueisluna*, *geingur* *hann* ad *bonda* og *leggur* *hann*
ýfer *hann* *agiæta* *skickiu*<.> og *mællti* *hier* ein *skickia* er *ieg* *uil* *gief*a þier. *Bonde*
rekur j *sundur* og *lýtur* ä. *mællti* sa *mun* *ordromur* ä *leika* ef eg þigg ei af þier *skickiu* 25
 þessa, ad þad *kienni* *annad* *huortt* *litol* *mensku* ad eg *tými* ei ad *borga*. *edur* *mikil*
mennsku *eda* *fauisku* ad eg *uiti* *eige* *huad* *slykt* *muni* *kostä*. *enn* þó *higg* eg *mig* þad
mest *förhindar* ad eg *sie* þessi *skickia* *muni* *einhuórs* *tímmsmans* *eignn*<.> og *munu*
 þier *uilia* *gief*a *häna* *ualldimar* *kongi*, þui *hann* *kiemur* *hier* *til* *mýn* ad <.>iii<.> *natta*

8: ein uar] MS: ein uar ein uar

19: kaupmadur] MS: karton

fresti<.> er hann helldur kongs gjersemi enn otýmmsmäns eignn<.> þa seiger þorfinnur kaupmänn, þui mundi eg giefa kongi fie mitt. þui hann hefur alldrei mier neitt uel giórtt. enn eg ann þier hennar betur enn honum<.> mier liggur ecki a fie nie peningumm af þier þar fyrrer. eitt er helldur er eg uil ad þu ueiter mier herbergi mier og mýnumm mónnum þui eg er suo ohofdingia diarfur ad eg ma ei fyrrer þa gönga þui mier þiki best hia mýnumm mónnum<.> af þui eg lýd það ecki uel ef þeim er hallmælltt af nockru sierdeilis äf konginum. hirdi eg ei ad lata kong uita af mier það eg sie hier kominn. þui það fer suo jafnann ad kongar uilia jafnann häfa first kaup äf kaupmónnum<.> enn oss uerdur það til skada yafnann meir enn til uirdingar. Bondi seiger suo skilldi uera semm þu uilltt<.> uar þa þorfinne feingid eitt lopt ad drecka j med sýnum mónnum<.> lydur nu þangad til kongur kiemur til Bonda. hann fagnnar kongi uel<.> og er þa dirleg ueisla sett og eigi spard það bonde hefur. það uar eirnn dag ad bondi tok þessa göðu skickiu er þorfinnur gaf honum og lagdi a bord fyrrer kongi. sia hier herra eina göða skickiu seiger hann. og hana uil eg giefa yður<.> kongur lýtur ä og Reker j sundur og mællti gief heill bondi seiger hann. þessi skickia er uýst god edur huar fieckstu hana<.> Bondi seiger kaupmadur eirnn gaf mier hana fyrrer stuttu. huar er hann seiger kongur<.> Bondi seiger honum þotti nadugra ad gefa sig til herbergis med sýnumm mónnum einungis enn ad uerä j fiellini. kongur seiger bid hann hier ad koma<.> hann mun langt ad kominn og kunna marga hluti ad seýgia það uier uitumm eige. Bondi giórer suo^s og för til malz uid þorfinni og seiger honum ad kongur uilie finna hann<.> er hann uýs ordinn ad þu ertt hier seiger hann<.> þorfinnur seiger satt er það semt er ad snotra heimskan mann<.> og so er þier bondi ertt þu triggrofi uid mig. og lýtt halldid það þu jatader mier ad kongur skilldi ecki uýs uerda ad eg uæri hier. Bondi seiger ecki mun þig það skada<.> sydann stod hann upp og för med honum fyrrer kong og kuaddi hann hæfuersklega<.> kongur tók honum uel og spir ad nafnni<.> hann kuadst þorfinnur heiti og kalladur kaupmadur<.> kongur seiger heirtt hef eg þyn gietid<.> ad þu siertt betri kaupsueirnn enn adrir kaupmenn eda hefur þu giefid karton skickin þessa. hann seiger suo er herra. kongur mællti godur mun sa gripur er þu giefur mier, first þu hefur giefid suo gödann grip Bonda<.> þä tok hann upp skö og lagdi a bord fyrrer kong. enn kongur tok leit ä og mællti það er satt ad seigia ad þinn maki er einginn<.> og alldrei fir sa eg þuilýka skö og þeir munu uel somä minni dottur. er eg ann mest yfer alltt annad framm og skal hun þä af oss þiggia<.> enn eg býd þier heim til minar hallar og þigg þar þriggia daga

5

10

15

20) 235r

25

30

ueislu og þýner menn þared þu uill. þorfinnur haf mikla þóck herra fyrer þitt bod<.>
 enn uil eg spiria huar uýsi þier mier til sætis ef eg kiemm suo þier erud ei heim
 komnner<.> þui þad kann uera ad ýdär mónnum þiki fyrer og seigia eg hafi mier þad
 sialfur tekid<.> enn eg uni jlla uid ef mier er hallmælltt edur mýnum mónnum<.>
 kongur seiger þetta er uiturlegt Rad. og skip eg þier j óndeige ä beck hinn ædrä og 5
 mónnum þýnumm þar uti fra þier. þau skallttu sitia fyrer huóriumm manni. lýdur nu
 uieslann og fer kongur j burtt. enn þorfinnur til skips sýns og siglir j burtt<.> og er
 hans eigi gietid firr enn hann kiemur j hóll ualldimarz kongz og teckur hann sier þar
 sæti er kongur skipadi honum. enn er kongzmenn sau þad spurdu þeir huor suo
 diarfur uæri ad skipadi sier j óndeigi<.> þorfinnur seiger þessu sæti mun eg hallda 10
 fyrer ýdar þóck þuiad þetta sæti skipadi mier kongur sialfur. lýdur nu kongur
 kiemmur heim og spir huortt þorfinnur kongsmann uæri þar<.> hann kuad suo uera.
 kongur mællti 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 turnninn til
 dottur sinnar og færði henni skickunä kaupmanz naut og tok sköna þä hinu godu og 15
 drö ä fætur hennar. og krepti ad suo ornadi og til þess luckter uoru. enn semm þeir
 uoru komnner a fætur hennar Bra henni mióg uid. og giördist suo Raud semm blod og
 fieck suo mikla äst til nikulasar kongs ad hun Riedi sier ualla. enn er kongur sier þad
 seiger hann þui erttu suo lit dotter eda fer sott ad þier<.> hun sagdi ecki er suo
 fader<.> eg finn ä mier eg hef setid of leingi j dag og sýgur ad mier omeigi. suo mä 20
 uera seigir hann. enda ma uera øduruýs sie dotter enn þu seigir. hann gieck þa burtt
 til sinna manna og biö til ueislu mikillrär og ueitti kongur seiger þorfinnur. enn er uti
 uar ueislann gieck þorfinnur fyrer kong og þackar honum uiróglega<.> sýdann seiger
 hann bænar uil eg bidia ýdur. huor er su seiger kongur. hann seiger ad þier uilldud
 häfa lytilæti til og þiggia af mier adra <.>iii<.> daga ueislu med allri ydär hird<.> og 25
 þier biodi þeim ollumm semm honum þikir sier somi ad uerä. þa uar gis giórtt miked
 ad þorfinnur äf hällär mónnum. og sogdu menn ad þessi madur setti mikid foss ä sig
 ad hann mundi þad ä einu skipi flitia er þirti tilhanda suo mórgumm manni. og þotti
 þeim semm honum mundi efnnabrestur uerda. enn semm þorfinnur fornam þad ad
 kongz menn hófdu j skimpi uid hann<.> mællti hann þad er minn skomm og minkun 30
 mest ad bioda kongi þann soma er eg giet eigi enda ä bundid. enn ecki er ýdar skulld
 þar uti og ýdur er þad eigi nein hneisä. þa seiger kongur ad uýsu skal eg þetta þiggia
 af þier. og haf heýdur og þóck fyrer þitt Bod.

II CAPITULI

Nu lýdur sä dagur. ad kuelldi talar þorfinnur vid kong ad menn hans skuli
suipta hallar buningi ðllum<.> þui þad eina skal eg hafa semm eg sialfur ä, nemä
höll kongz hana uerd eg ad hafa ad lani. þui eg hef hana óngua til<.> þeir gióra semm
hann baud þeim<.> enn hanns menn uoru allir j starfi all þa nott<.> og tiall^s da kongs
höllina med þeim tiolddumm semm þorfinnur atti<.> og bua til semm best þeir kunnu<.> 5) 235v
lýdur nu af nottinn og Rýs kongur 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 ä<.>
og er þa farid ad drecka og er su ueisla hin besta<.> og skorti þar ecki neitt þad hafa
þurfti<.> uar kongur hinn katasti og allir hans menn<.> þä mællti kongur til þorfinnur 10
ef þu ertt suo ad jþrottumm semm þu ertt ad dirgripumm 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. kongur seiger eg a eirnn frænda uel ad
jþröttumm Buinn. hann er ordinn fyrrer uanheilssu suo miklri hann hefur j kór leigid
<.>iii<.> misserinu j sammt<.> og hef eg læknara til feingid og hefur ei dugad<.> enn 15
nu uil eg þu siaer til ef þu kanntt nockud ad giora. þier skullud Radä herrä sieger
hann. ganga þeir nu allir samann j eitt lopt er uar j gärdinum<.> og þar la þessi
siuki madur. uar hann ad bänä kominn. þa tok þorfinnur spiall sitt sem hann atti og*
liet j þad umm stund. hann sier þessi madur hefur fyrrer ad kasti ordid af
gölldrumm<.> hann sier huar ad honum er gälldurinn Ristur og þar ä fer honum 20
ætladur bane. enn er hann sier huar anndinn fër<.> þrifur þorfinnur hann j burtt ur
sænginne og hiellt honum nockrä stund. sydan liet Bua honum sæng og nærä hann
samm lioz suo uonumm Bradra mätti hann uid menn mæla<.> og skiott gat hann
geingid og fieck aptur megnn sitt semm firr<.> þessi madur hiet lipon. enn finskur
madur villdi fifla konu hans þui hun uar fogur og Risti honum þui gälldur enn sa 25
galldur uär ä þennann hätt, ad annar huor fær bänä semm sendt är, edur hann semm
sender<.> kongur þäckär þorfinnur uel heilsu giðf lipons<.> uar kongur nu kätur og
suo lýdur sa dagur. og ad kuelldi fer kongur ad sofa óg óll hird hans<.> enn
þorfinnur lætur suipta óllum hallar bunadi sem hann hafdi þann däg. ög bera hann
til skips. enn liet suo bera annann þangann aptur og uar sa Betri enn hinn. uar þann 30
dag ueisla hin frydasta. tala kongzmenn huor fyrrer ódrumm ad þessi madur sie

audugri enn adrir menn er hann hafi alltt til er þurfti<.> lýdur nu sa dagur enn um
 kuelldid for alltt a leid semm firr umm tíólld og hallär buning. og lætur þórfinnur Bua
 hasæti kongs med gudvef og silkie. kongur stod þa upp andeigis og gieck til hallär
 sinnar med sýnumm mónnum<.> sest kongur j sæti og litäst umm<.> sier hann þär 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 fäst nie dirari. þa uoru allar matgiòrdir hinar sætustu. þär
 uoru allra handa streingia leiker<.> simfön leikid<.> örgann trodid<.> trumbann og
 gijann barinn. og allskinnz pipna hliod færi<.> skorti þa ecki glaumm Nie gledi<.>
 þorfinnur lætur nu bera suo dýrann drick sem mest mätti òg sagdi suo. þetta er
 skómm fyrrer ýdur ad lata mig komast med nockud j burtu er eg hefi hier til ætlad. òg
 latid nu ospartt ad dreckä þui eigi skal skorta það eg hefi til<.> þórfinnur lætur
 jafnnann umm drick skiptä, äf þeim drick semm afeingastur uar. enn med hans Radi
 og drecka þeir þess äkaflegrä<.> og sia lýtid fyrrer sier suo huor þeirra uar druckinn og
 datt nidur, j þeirra sætumm og janfnuel kongur siallfur<.> og suo þeir semm uti uoru j
 gardinum, eda j loptunumm þui þorfinnur liet þeim ueita miog äkaflegä. suo ecki
 stod epter eitt manns bar það eigi uar druckid. enn þegar allt uar dottid j ouit äf
 drickiu<.> þä skipadi hann sýnum mónnum ad suipta óllumm hallar bunadi<.> og þui
 óllu er hann atti þär suo uandlegä ad þar skilldi ecki neitt efter uerdä<.> þeir giordu
 sem hann bad<.> enn hann gieck ad kongi<.> tok hann j fang sier og setti hann nidur
 ä mitt hallar golfid. og suo for hann med alla þa semm jnni uoru. hann setti huórn
 af sýnu sæti öfänn^s ä golfid j kringinum konginn<.> sýdann tok hann likla þa af
 kongsinns halse er<.> geingu ad lopti þui semm kongzdotter uar j. hann gieck þa üp i
 kongzdotter sál med nockra menn. enn er hann kiemur fyrrer kongzdotter heilsär hun
 honum og spir ad näfnni hans<.> hann seigist nikulas heita og leikare ad nidurnefni.
 hun<:> erttu nikulas leikari<.> hann suärär suo er uýst. uerttu j burtu ä Burtt seiger
 hun óg fordä þier og þýnu lýfi<.> suo skal uera seyger hann enn þo skallttu med fara.
 hun suarar það mun þa med fódur mýns Radi uerä<.> hann sagdi ecki mun það med
 hans Radi. hann tók hänä þa upp j fang sier og þar med hennar dýrgripi og geingur j
 burtt ófan j hóllinna<.> hun sier huórninn umm uar buid. henni bra miog uid þetta er
 hun sa fódur sinni suo ouirdulegä buinn og med farid<.> sydan geingur hann ad
 skipum sýnumm og sigllidi undann ländi. og lýdur þär til þeir komä j ungarialande.
 gieck skuiar jäll j moti þeim og fagnar þeim uel og þiker honum uel hafa tekist fyrrer

honum⟨.⟩ *niculas mællti* hier er nu dörmä er ieg mun fá þier til uardueislu⟨.⟩ enn eg ætla mier burtt af ungarilandi. þa seýgir jall þad er uandi mikill og Ahætta ef þu fær mier häna j hendur. en er þad satt þu ætlar j burtt. suo skäl uera seýger *niculas leikari*⟨.⟩ helldur *hann* nu af ungarilandi og er eigi neitt um ferd kongs gietid enn jall og dorma uoru epter j ungarialande.

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III CAPITULI

Nu er þar til äd täka og fra ad seýgia ad ualldimar kongur uaknnar j sinni höll og allir hans menn⟨.⟩ *hann* sier ad *hann* er kominn ä mitt hällär golfid og situr nuder hofdi sinna manna⟨.⟩ og þöttist *hann* nu jlla kominn og þotti *honum þad* miðg ouiturlega tilgefíd. kallar *hann* a sýna menn og spir *hann* epter huar þörfinnur er þa er hans leitad umm alla borginä og finnst *hann* huorge⟨.⟩ og sýdann för þeir til skipä og uar *hann* þar þa ecki⟨.⟩ kongur seiger nu skal fára upp j salinn til dóttur minnar og mun hun uita huar þessi kaupmadur mun hafi uerid, er oss hefur suo gabbad⟨.⟩ þa uar þangad upp farid og uar þa opid og öp mikid hia skiemumeýunumm. enn kongzdotter uar j burtt. sogdu þær henni hefdi uerid j burttu stolid af *niculasi leikara*⟨.⟩ er nu þetta sagt kong og lýkar *honum* storjlla. enn lietu þo býða þar til Brædur hans komu heim ad hefna þessarar suýuirdingar. nu koma þeir brædur Romalldus og Birgir heim⟨.⟩ og uill kongur nu hallda til ungariälans og drepa *niculas leikara* og alla hans leikarä edur menn hans⟨.⟩ Romalldus seigia uerda mä þad herrä ad ýdur tákist þetta enn ongumm hefur þetta fyrrer unnist ad uinnä üngäriländ. huad hefur þetta landzfölk til ad giörfis epter þui þad känn ecki ad ýfer uinnäst seýgir köngur⟨.⟩ Romalldus seýgir þär er adgrinni suo mikil ad þar mä hurgi stor skip ad landi leggja nema j einumm stad⟨.⟩ þar er höfn god a millumm hamra tueggia og er suo þraungt ad eigi ma meir en eitt j senn jnn leggja⟨.⟩ enn þar fyrrer jnnann er suo god höfn og Rum og þar mä liggja mörg hundrud skipa⟨.⟩ og þui mun eg þad eigi til Radz täka fyrrer mig⟨.⟩ kongur mælltti huad skal nu til Radz taka. Romalldus seiger huorum ockar antu betur dottur þinnar ad niota⟨.⟩ mier edur *niculasi leikara*⟨.⟩ kongur seýgir þo *niculas leikari* hefdi hennar bedid þa hefdi eg hana *honum* alldrei gipt. þui sydur *hann* hefur hana ad herfange giörrt og semm adra ämbätt. þa muntu uilia gipta mier hana herra seiger *hann*⟨.⟩ ef eg fá hana sokta j hendur *nikulasi leikara*⟨.⟩ kongur seiger uýst hefdi eg ecki gipt hännä nemum manni. enn þad er sannast ad Betur ann eg þier hennar ad niota helldur enn *nikulasi leikara*⟨.⟩ foru þa festar främm adur kongur gipti dottur

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sýna þessum Rom^salldi og giora þeir það med sier og higgur Romalldur hann kunni henne so snart a nä<.>

III CAPITULI

Það bär til eirn dag j ungarýlandi ad þar komu <.ii<.> menn til hállarinnar<.> og geingu fyrer jall og kuoddu hann. hann spir huad fyrer menn þeir uæri<.> þeir seigia uid erum triesmidir miog häger<.> jall seiger j huoriu landi þid eru fæddur<.> þeir sogdu uier erumm fæddir utä pul<.> jall seiger þetta bar til ueidi og uilie þeir smýda hier j sumar hia mier<.> annar sagdi huad er ad smýda<.> jall mælti eg uil lata giora eirn kastala dormu j saxlandi og sie j þennann geingid semm hann<.> Anses seiger þa munnttu kunna fyrer ad seigia<.> enn uid höfum alldrei j saxland komid. jall seiger það munu uid a henndur takast ad hafa fo<r>sia þar fyrer. sydann tókust þeir þetta ä henndur ad giora höllina edur kastalann<.> og uoru þeir Bædi flioter og fagur smýder. og ad lidinum til heirilegum týma uar kastalinn algjördur ä þann hatt semm jall sagdi fyrer. þar liet hann bua eina sæng med suo miklum hägleik ad hun hieck j lopti. og hieilt henni ecki neitt. og uar þessari sæng uppi hälldid med steina natturu. og þar liet dorma huýla, j sæng þessari enn hann uackti þar ýfer ällär nætur med lögandi liosumm. og suo Rygs uar hennar geimmt ad þar uoru alldrei þeir týmar ad þar uæri mannlaust<.> enn þar geingu menn med uopnn nott og dag<.> trudi jall sier uel umm nættur ad uaka<.> það bar til eina nott ad mikill uindur kom suo öll liosinn sloknudu og þar med so mikill kulldi ad menn mattu þekia sig med fötum. enn þennann kullda setti mest ad jalli<.> þetta gieck alla nottina til þesser biartt uar af deigi<.> þa stod jall upp og gieck til sængur enn dorma la j sænginni og uar öndud* <.> þetta þotti jalli suo mikid ad hann huorki at nie drack<.> jall mælti hier hefur ordid undarlegur tilburdur umm lýflát dorma<.> ad kulldi þessi skal häfä lýfi henär gränd<.> þo skal býda niculasi leikara og jarda hana eigi firr enn hann kiemur heim<.> og skal eg eins geima hana dauda semm lifandi. nu seiger jall huar eru smider* mýner<.> þeirra uar þa leitad og fundust huorgi umm alla borgina<.> uoru imsar gatur um huad af þeim munde ordid uera ad þeir huæfu suo skiotlega.

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22: öndud] MS: øngud

26: smider] MS: snider

V CAPITULI

Nu lýður til þess að *niculas leikari* kiemur heim<.> fer hann nu til fostra sýns og fagnar honum uel<.> enn jall seigir honum þaug týdinde sem hófu giefist þar medann hann uar j burt<.> uilldi eg að biddi utför kongsdottur þar til þu kiemur heim<.> þa gieck *niculas* að sænginne þar semm hun skilddi liggia. og sagdi satt er 5
það sem sagt er að so ärgast huor semm hann elldist og forläst þier nu fostre minn að þu ueist ei huortt þu sier<.> anda konu eda likniskid j konu mind giortt<.> tok þa *niculas* likneskid upp ur sænginne og sendi jalli<.> það hann að skoda huort dormä mundi það uera<.> jall sa nu að suo uar semm hann sagdi<.> *niculas* mællti þessir 10
þýner smider hafa þier ordid brógdotter<.> hafa þeir giortt kinge þessi er þu hefur ordid firer<.> enn tekid burt dorma og fært hana heim äptur j Saxland<.> og mun Romalldus drecka brullaup hennar<.> une eg þui jllä ef suo geingur til. nu seiger *niculas* mönnum sýnumm að þeir skuli til skips<.> og suo giorä þeir<.> heldur *niculas* skipi sýnu fra landi. og er ei geitid umm ferd hanns firr en hann kiemur uid 15) 237r
sagxland<.> það uar að kuellde ^sdagx að hann kiemur eirnn fagrann dag eirnn fra lidi sýnu<.> og lætur ýfer sig dular kapu edur kufl ä þann hätt semm hlaupärär eru uanar að hafa hlaupid ýfer landid<.> hann seiger til sinna manna ef eg kiem j þann týma þegar <.iii.> söler eru af himni þa skullu þid heim äptur siglla j ungarialandi er þa ei minn að uänta. gieck hann þa ä land upp og þar til eirnn lýtill bær uärd ýfer 20
honum<.> hann þristi a dýr. þa gieck ut madur langur uexti og herdabreidur<.> hann hafdi hätt ä hófdi sier<.> hann heilsadi þeim sem kominn uar og spir huor hann uäri. *niculas* seiger forlati þier nu frændi minn. eda þeckir þu ecki frända þinn. hann seiger þu þeckir ecki frända þinn. enn þin mun eg ecki þeckia þig þär þu þeckir mig ecki. enn þu giorir mier þo omäk mikid og optlega trödast upp ä mig þar semm þu 25
ueist mig jafnnann god uilläd änn og higgiu sämann<.> *niculas* seiger huad umm. hefur þu nockud j týdindum að seigia það hef eg það j týdindumm<.> ecki mun eg seigia þier það *niculas* seiger<.> ecki mättu það giorä frændi minn godur að seigia mier ecki það þu ueist þott þu uillir mier það ecki meirar til goda giorä mier til gagnsemmdär. þa seiger þörer seiger ef þu segdir það ecki neinum<.> *niculas* seiger þui* skal launa að eg skal óngumm. þörir seiger það er nu nýast j friettumm að 30
þeir Brædur häfa sökt dormma til ungarialändz<.> þeir ätla að *niculas* komu og leite

efter henni. þickist þeir uitä ad niculas muni uillia first til kongz hallär. og eru þeir
 menn setter ad backa* höllinna semm sterka stir eru.> niculas seiger þetta þiki mier
 stortýdindi. eða hefur þu nockud fleira äd seigia mier. þorir seiger það hef eg ad
 seigia þier ad eg ä ad färä til ueislunnär, þui eg ä ad Bruggna ól, þui mier er það betur
 kennt* enn ódrumm.> niculas mællti þu munt uilia skipta umm kufla uid mig 5
 frændi.> og lofa mier ad fara til ueislunnar fyrrer þig.> þui eg kann óngu sýdur ad
 bruggua ól enn þu. þorir seiger ei ueit eg huar þu hefur lærtt það frændi.> niculas
 seiger ä það mun eg hættä enn eg skal þui heita ad eg skal alldrei onad ueita þier ef
 þu lætur þetta epter mier.> þorir seigir þa mun eg þetta gióra semm þu bidur. þui
 mikid mun eg til nadar uinna af þier.> sydann för hann j kufle þörirz og för suo af 10
 stad.> og uýsar þorir honum j skoginn þar semm hölinn þeirra brædra er. en þa hann
 kom j höllinna fyrrer kong heilsudu honum aller med þörirz nafni.> hannte k<on>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 15
 mikill fiólldi til hallarinnar.> sat dormma ä milli þeir Brædrä hid næsta
 konginum.> uar ueyslann hin besta. enn dormma uar hrigg j hug og griet sart enn
 fyrrer ódrumm uar glaummur mikill. þa mællti Romalldus þetta er minn prýs mikill
 og gledi j höllinne fyrrer utann það.> ad elsku unnusta dormma er ei j suo godumm
 hug semm eg uilldi.> enn j þessu bili kom þorir inn j höllina og hlou marger menn 20
 ad honum semm opt uar uandi ad spotta hann.> enn kongzdotter uard litid til hans og
 sau menn a henni gledi mot. enn Romalldus seiger mikid þickti mier under þui
 komid ad þier fru prýsudud ueisluna med ydar gladuærd. hun seigir med huori gledi
 uilltu eg prýsi hana.> ad þu æskir þyer nockurz þess semm ódre mætti gledi ad
 uerda.> suo skal uera seiger hun. þu muntu first oska uilia. hann seiger so skal uera 25
 fru. enn þess oska eg mier ad óll su ast semm þu hafder ä niculasi leikrä.> ad hun
 huerfi til mýn med allri blýdu.> þa seiger dorma það er mýn osk ef eg mætti nockud
 umm Rada ad hier kiæme [§]niculas leikari hurfi til myn med allri blýdu.> og geingi 237v
 hier fyrrer huoriumm manni suo aller mættu hann kiennä er hann hafa adur sied. þa

2: backa] MS: uacka

5: kennt] MS: hennt

seiger Romalldus mæl þu fruu allra drottninga hepnust<.> ög ertu heit stöf og sie eg
ad þu uilltt hann nu feigann ad þu bidur hann nu uel kominn hier j suo miklum
mannfiölla<.> og uæntti eg mýn osk muni epter ganga er eg beidist af ydur<.> enn
semm hann hefur þetta mælltt steiper þorir af sier kufinum og hóttinum med er
hann hafde ä höfði sier<.> uar hann þa under j gudvefiar kirtli og gullgladum 5
enni<.> og hafdi hann þa Rifid himnuna fra andliti sýnu ey firr uar geitid umm<.> suo
þa matti sia hans bera asionu<.> og fannst mómnum mikid til hanz ýfer lita og kurteise
er hann hafdi ýfer adra menn<.> sydann gieck niculas jnnar epter golfnu og þar ad
semm dormma sat millum þeirra brædra<.> enn hun spratt upp og breiddi hendur
sýnar umm halz ä niculas og kisti hann betur enn hundrad sinnum<.> Romalldus 10
seiger häfi menn hendur ä þessu föli er oss giorer suo mikla skómm og skäpraun<.>
enn sem þeir ætludu upp ad standä<.> þa uar hur þeirra fästur þau sem kominn uar
umm allä höllinä<.> enn niculas gick fyfer kóng og mællti far herra til ungarialandz
og dreck þar brullup dottir þinnar<.> það er þier meiri somi enn ad lata þa brædur
dragä gis ad þier med óngum heidri suo og þinni dottur<.> sýdann gieck hann ut af 15
höllinne og med dormma og äf skoginum<.> sýdann til sinna manna. og drou suo
undann lanndi og liettu 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 eirn
hia hömurum þeim er fir uar umm gietid semm hófninn uar hia. og suo hafan semm
þeir sægi halldast mætti fyfer stormminum. og þar upp af glerlammpa og suo 20
haglega um burdad huad semm uidradi þa skilldi þar meiga lioz j lifa nætur og daga
huad semm uidradi<.> þa sagdi skuýar jall til hans þetta er uiturlegt Rad fyfer þig
fostri minn. þui hier eru ecki godar hafner enn þetta mä þeim uera stor leidäruýser er
þeir sia lioz þetta. niculas mællti uel seiger þu jall. enn það eina þiki mier ad þessu
landi ad hier er oflýtil ad siglling, fyfer hamra sakir uar nu suo giórtt semm hann 25
baud. og uar stolpinn giórdur og logudu þar liozinn nætur og dägä. og uar það
mikill leidarúser óllum þeim semm ad landinu uilldi siglla. og sast þar firre lioz
enn land<.> og fyfer það uard mikill siglling ad ungarialandi af ollum lóndum<.>
þetta spurdist j saxland semm og annarz stadar<.>

VI CAPITULI

Nu er þar til malz ad taka semm firr uar fra horfid<.> ad efter það niculas uar 30
 burtt af saxlandi uar huorlaur j sýnu sæti, þared adur uoru faster. þotti þeim hann

hafa sannad það satt að hann var kallaður *niculas* leikari. og að systir mundi meiga úid
honum sía enn *Römallus* uard furdannlega Reidur<.> og það kongur þeir skildu eftir
 leita og kuad nú hægt uera eftir þeim ummbuninge er hann hafði spurtt að giörður
 uar<.> kongur *seiger* það ueit eg eigi huad oss mune að hefndum uerda úid *niculas*
 en að meigu úid Bera ockur *seiger hann*<.> þá uar herór upp skorinn eftir kongzinnz
 bodi settu<.> komu þar marger menn til hanz<.> kongur og þeir bræður háfa ogrinne
 herskap mikid og draga þa út af saxlandi<.> og uard þeim þetta liozid semm fleirum
 ódrum tilgagns og tókú þeir* þar suo land<.> Reistu þeir umm kuelldid herbuder sýnar
 og fár að sofä<.> og hielldu þeir óngua uórnumm nottina þui þeir bræður þottist
 þess eige með þurfä fyrrer bragda saker þeir bræður hófdu sier herbergi. enn kongur j
 óðrum stad og hans her. það bar til umm nottina að kongur gieck af sæng sinni að
 hann sa huared stod höll *niculasar* harlla frýd<.> *honum* sýndist hun skammt frá sio
 stand. nú kiemur *honum* j hug að það uæri frami mikill að uinna *niculas* suo hann
 hefði ecki stirk þeirra brædra<.> uekur hann upp sýna menn og bidur þá herklæðäst.
 og gænga heim til borgar. og er *niculas* þar firer. og ætlar kongur nú að Brenna hann
 jnni. þeir giorä *honum* það allt til uiliä. og giora so semm kongur bauð þeim<.> fara
 sýdann heim til hallarinnar og sla hrýn umm hana og berä elld að. þeir sía að* þar
 uoru mærger menn enn älla þa semm út uilldu färä<.> báru þeir suerd sýn að og dräpu
 þa og beriä þá j logann jnn aptur suo enginn komst ä burtt<.> enn það undradst þeir,
 að ällt uar eins og first þegar þeir kueiktu j elldinn<.> og brann suo allt upp að
 kólldumm kölum<.> og suo klartt að eckirtt hus stod epter og einginn sa *madur*
 semm þar uar jnn<.> þá komst undänn enn er þeir hófdu þessi stórfunn<d>id<.> þa
 settist hann nidur og þo mióg elldmodur og *seiger* nú og er heit og herlegä unnid og
 uar þa ordid miog lýst äf deige skýn sölinn og fägurtt sýndist *honum* landid miög
 prýdilegt. hann sa nú huar fägurtt þörp<.> og þar sa hann störrar hallir og fryda
 kästala með fögrum umm ummbuninge. enn úid annann stad sier hann huar hann er
 kominn úid sio skammt frá herbudumm sýnum<.> enn það undradi hann þo ällrä mest að hann
 sa huorge herbuder þeirra brædra<.> kallar hann nú að sier sýna menn og spir þa að

8: þeir] MS: þeir þeir

17: að] MS: að að

huortt þeim sýnist suo. og ber þá älltt ä somu leid<.> nu giðrer kongur þad ad lýta ad þeir hafä þad vered semm hann hefur ætlad uera mundi hóll *niculasar*<.> enn þad uar herbudir þeirra *brædra Birgir og Romalldus*<.> og hefur hann þær upp brennt umm nottina þa bada<.> og alltt þad semm þeir hófdu med sier haft fra saxlandi. nu þottist kongur fyrer giornningumm ordid hafä og uard honum þetta til umm þeim 5
 kinngarumm sýn efni<.> first huad mikill stirkur sier hefði ad þeim *brædurumm* 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 litlumm männz äflä. enn þeirra ä milli uar mikill fiannskapur og þar af hafði hann miklä ä higgiu.

VII CAPITULI

Nu er þeir *niculas* og hans menn uaknnar umm morguninn og mællti uid<.> dormima statt up og gack fyrer fódur þinn og fagnna honum uel<.> þin þetta er j fyrsta sinne er hann hefur þig honum sökt og biod honum til ueislu<.> hun seiger alldrei firr hef eg lidit gall af ýdur herrä. enn nu ef fader minn er hier kominn þa mun þad 10
 helldur til öfridär. meýr enn þad hann uilldi þiggia ueislu af ydur edur annan somä. hann suarär þetta mattu foruitnast<.> seiger *niculas kongur* og bu þu þig fru med meýumm synumm og suo giórir hun. hefiur *niculas* þa ut af börginne alltt sitt sormenni þui er til uar med hestumm þeirra med hliod færumm og Bestu hæuersku. for hann nu til skipä ofann med ällä sýna filking ad fagna ualldimar kongi med 15
 mikillire blýdu<.> biodandi honum heim til hallar til uirduglegrär ueislu og óllum hans her<.> kongi fanst fatt um þetta j firstu þar til adrir menn hlutudust umm med þeim og þeckvist kongur þa bod *niculasi* og jatadi kongur heim ferdinne. uar þa buid til ueislu og uar tilbodid mörgumm hófingumm umm vngärialand. kom þär allmikid fiólmeni og fagurtt uar þar ä ad lýta og miðg heidarleg ueislä. Bad *niculas* dorma ad 20
 ný sier til handa<.> uar þad audsogt äf kongi<.> foru þa fester og uni þa aukinn ueislann ad ný<.> drack *niculas* þa brudkaup sitt til dorma med mikillri blýdu og storumm prýz. stod þessi ueisla* heilann og fastann halfann manud med allre heimsinnz magt og prýdi er j heimumm kunni ad fast. enn ad lidnnri ueislunni leiddi *niculas* kongur ualldimar kong ut med storumm fiógiófumm<.> efter þad for kongur heim j sagxland med miklumm fiargiófumm og godumm fridi. enn *niculas* og 25) 238 30

dormmä uoru epter j ungarialandi og unntust uel sýna æfe<.> þaug attu þria sonu<.> hiet eirn faustuz efter fodur hanz<.> anar fanstinuz<.> enn sai hinn þridie hiet afrestimarius<.> allir uoru þeir hiner mestu afrecksmenn. og miðg mikllar sógur ganga af þeim þo þær sieu ecki hier Ritadar ad þessa sinni. og ma hier enda sogu af niculasi leikara<.>

5

Og hafi þeir þock og heydur sem hlýddu lyka þeir *semm* lasu, enn skiell säi *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 Sigríður 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: 'Þessu sógu bók hefur mier giefid minn elskulegur modur frænde og broder Þorbjörn 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 Benediktson: (part of the family in Flatey which owned the ms.) (1807-1870) Merchant. Parents: Bogi Benediktsson of Staðarfell, a scholar, and Jarprúður Jónsdóttir (Sigurðsson) of Öundurarfjörður. 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 bókmentafélag 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.

Contents 1) *Víg-Gl.* 2) *Reyk.* 3) *Finn.* 4) *Korm.* 5) *Gret.* 6) *Bárð.* 7) *Gísl.* 8) *Háv.* 9) *Odd. Ó.* 10) *Búa.* 11) *Jök.* 12) *Árm.* 13) *Ket. h.* 14) *Grím.* 15) *Örv-O.* 16) *Hróm.* 17) *Án.* 18) *Brag-Ö.* 19) *Mír.* 20) *Kir.* 21) *Hálf. E.* 22) *El. R.* 23) *Fert.* 24) *Frið.* 25) *Vil. sj.* 26) *Sör.* 27) *Nsl.* [885-96] 28) *Adon.* 29) *Hról. sj.* 30) *Úlf.* 31) *Böð.* 32) *Herv.* 33) *Illu.* 34) *Bær.*

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 ... Vitnar 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) *Hálf. Bk.* 7) *Amb.* 8) *Fert.* 9) *Dr-J.* 10) *Hálf. E.* 11) *Sig. fr.* 12) *Nit.* 13) *Nsl.* [127-38]

Lbs. 1217, 4to. ii + 205 pages. One hand. 1817. Many decayed and missing pages. 'Sögubók M. h. Jónasar Jónssonar í Vatnshorni í Haukadal'.

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 Daviðssyni á Kötlustöðum í Vatnsdal, fyrir milli gaungu Bjorns alþingsmanns Sigfússsonar: Grímstungum'.

Biographical detail: **Björn Sigfússon:** (1849-1932) Parents: Sigfús Jónsson of Undornfell, a priest, and Sigríður Oddný Björnsdóttir (Blöndal) of Vatnsdalur. Learned building at a young age, and lived in Scotland, Denmark and Norway. Later lived in Vatnsdalur, Grímstungur and Kornská. Steward of monastery at Þingeyrar from 1911. Alþingi member for Húnavatnssýsla 1893-9 and 1909-11. Children included a teacher, doctor and banker.

Contents 1) *Kon.* 2) *Faus.* 3) *Nsl.* [89-100, 19ch.] 4) *Adon.* 5) *Vil. vð.* 6) *Sig. fr.* 7) *Stk.* 8) *Hróm.* 9) *Án.* 10) *Hák. g.* 11) *Hák. n.* 12) *Plac.* 13) *Stur. st.* 14) *Por. hv.* 15) *Bern.* 16) *Lik.* 17) *Ríg.* 18) *Hálf. E.*

Lbs. 1500, 4to (Lbs. 1491-1510, 4to. XX vols., all in one hand, 1880-1905.) Vol. X of XX. 798 pages. 'Formmannasögur Norðurlanda', 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 Eyjafjarðarsýsla 1845-9, and 1853-73. Member of Hið íslenska bókmentafélag 1859-86.

Contents 1) *Kr. Bj.* 2) *'Umm Ein Falleg Frä Saga Af Þeim Hämundasonum og Mävsse Ialle'* 3) *Hin.* 4) *Part.* 5) *'Eirn Vngarn Dära sem bidlande til Einnrar Jömfrür'* 6) *Nsl.* [84r-110v] 7) *Finn.* 8) *Amal.*

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) *'Þremur 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 dáfallegar sögur þat seigi eg einsog mér þikir ver' (the rest of which is obscured), followed by: 'satt er það, sögurnar eru mikid fallegar og það 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) *Hálf. E.* 5) *Dr-J.* 6) *Jök.* 7) 'Sveitaruisur úr Breiðafirði' 8) 'Kuæði eftir Guðrúnu Þórðar dóttur frá 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 *Þjal-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 fommanna fróðlegar Sögur, samann tekkur upp skrifadur og út geifnar -

Haldore Guðmundssyni'. In the top corner: 'Til Islands 1952 Sigurður Barðarsson'.

Contents 1) *Þorst. bæ.* 2) *Eg. Ás.* 3) *Hról. G.* 4) *Gaut.* 5) *Gj-R.* 6) *Gun. kf.* 7) *Skand.* 8) *Nsl.* [167-87] 9) *Þjal-J.* 10) *Úlf. st.* 11) 'Ólöf, dóttir Pippins kónungs af Frankklandi' 12) *Stur. St.* 13) *Gön-Hr.*

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'.

Contents 1) *Sig. r. ft.* [5] by Árni Sigurðsson of Skútur 2) *Sig. r. tn.* [6] by Magnús Jónsson of Magnússkógur 3) *Sig. r. sm.* [11] by Magnús Jónsson 4) *Sig. fr.* 5) *Nit.* 6) *Nsl.* [197-246] 7) *Jök.* 8) *Þorst. r. vk.* [16] by Magnús Jónsson 9) *Vil. r. vð.* [10] by Guðni Jónsson of Sleggjulæk 10) *Hálf. r. E.* [9] by Magnús Jónsson 11) *Alaf.* 12) *Kn. h.*

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.

Additional notes upon inspection Tooled leather binding over wood. Written on the title page: 'faa einar formmanna søgur'. Written overleaf: 'Jón Haldorsson Kristin Gudmuns'; 'Nicolaus Leikara, Listir marga framdi, sa var konstrumm Kongri, an kongurin han vale'.

Contents 1) *Reim.* 2) *Brag-M.* 3) *Nsl.* [56v-71v, 20ch.] 4) *Sig. p.*, followed by short rímur

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 Hvítadalur.

Additional notes upon inspection Tooled leather binding. Top and side margins marked out.

Biographical detail: Guðbrandur Sturlaugsson: (1820-1897) Farmer. Parents: Sturlaugur Einarsson of Rauðsey and Þórunn Jóhannsdóttir (Bergsveinsson) of Garpsdalur. Lived in Kaldrananes in Strandasýsla 1948-61. He then lived in Hvítadalur for the remainder of his life. Membership lists for Hið íslenska bókmentafélag show his residence as Hvítadalur 1861-73, and Dalasýsla 1874-82. Wife: Sigríður Guðmundsdóttir of Kaldranes. Five of their eleven children went to North America, and one went to Norway.

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?] Þorvaldsson 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 Þorsteinsson of Sléttahlíð.

History Gift to library 6 Nov. 1974 from Jón L. Þórðarson 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.*

Lbs. 253, 8vo 80 pages. One hand. 1839. *Nsl.* in the hand of Páll Jónsson of Viðvík.

History Gift to library from Eggert Th. Jónassen, 1887.

Additional notes upon inspection Leather binding. In good condition. Written at bottom of page 80: 'Opus absolutum ante diem sextus Calendus

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 Þorleifur 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 íslenska bókmenntafélag 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) *Hálf. Br.* 6) *Prem.* 7) *Þorg. 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.]

Lbs. 1756, 8vo 240 + 46 pages. Two hands. 19th century. Leather binding. Vol. I: 240 pages. In the hand of Árni Jónsson of Grund in Mjóafjörður Austur, 1858.

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.*

Vol. II) *Sal. Mar.*

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 Þorkell Björnsson.

Contents 1) *Ásm. vk.* 2) *Nsl.* [81-154, 17ch.] 3) *Porst. r. st.* by Jón Þorsteinsson of Fjörður.

Lbs. 2098, 8vo 271 pages. One hand. c. 1895. In the hand of Júlíus Cæsar Þorsteinsson.

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 Þorsteinn 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'.

Contents 1) *Amal.* 2) *Nsl.* [45 pages] 3) *Dín.*

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 (Arnaldsstaðir) 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) *Mař. h.* 5) *Atl.*

Lbs. 3938, 8vo ii + 208 pages. One hand. 1872. In the hand of Jón Jónsson of Gröf.

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*'

Lbs. 4010, 8vo 224 pages. One hand. 1890-6. Green cloth binding. Poems and sagas in the hand of Guðmundur Guðmundsson.

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.

Biographical detail: Andrés Hákonarson: (c.1806-1897/8) Poet. Family unknown. Born in Otrardalssókn, later of Önundarfjörður. Appears in census of 1870 in Lambadalur. Lbs. holds *rímur* by him about Elínu einhenda. Wife: Kristín Hákonardóttir.

Contents 1) *Nsl.* [82 pages, 20ch.]

JS 87, 4to 308 pages. One hand. c. 1780-90. In the hand of Rev. Jóhann Bergsveinsson of Garpsdalur.

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, Brjánslækur 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.

Contents 1) *Lík.* 2) *Nit.* 3) *Nsl.* [20ch.] 4) *Faus.* 5) *Geir. G.* 6) *Ajax.*

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 Lambanes (c. 1771- c. 1805), a poet, some of whose poems are in *Lbs.*; or ÓJ (c.1773-1800), a scholar and graduate of Reykjavíkurskóli (1793) who drowned at Pennudalsá.

Contents 1) *Hálf. E.* 2) *Hálf. Bk.* 3) *Amb.* 4) *Fl. Bl.* 5) *Kon.* 6) *Sig. fr.*
7) *Sig. tn.* 8) *Nit.* 9) *Nsl.* [220-54] 10) *Jón. Up.* 11) *Hról. G.* 12) *Stur. st.*
13) *Úlf.* 14) *Böð.* 15) *Sig. ft.* 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 søgubok ä vig med Riettu Olafur Jöns son ä Burfelli í Grimsnese'.

Contents 1) *Hák. n.* 2) *Hálf. Br.* 3) *Þorst. bæ.* 4) *Eg. Ás.* 5) a saga about a student 6) *Fl. L.* 7) *Þorst. Vk.* 8) *Nsl.* [200-22] 9) *Vil. sj.* 10) *Vald.* 11) *Dín.* 12) *Poly.* 13) *Ásm. H.* 14) *Árm.* 15) *Ameð.* 16) *Parí.* 17) *Alad.* 18) *Alik.* 19) 'frásaga frá Wien' 20) 'frásaga frá Fenedig'

ÍB 136, 4to 87 pages. Two hands. 1842-7. In the hands of Þórður Jónsson of Móakot and Halldór Daviðsson.

History ÍB 136-7, 4to given to the collection by Guðmundur Þorgrímsson, shop manager at Eyrarbakki, 1860.

Additional notes from *Sk. og Reik.* (1860-1, xiii) Guðmundur Þorgrímsson 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 Daviðsson.

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 Daviðsson: (c.1792-1865) Poet. Parents: Davið Jónsson and Ólöf Þorvarðsdóttir. Wrote up many things, as he had a good hand. Wife: Þórunn 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 íslenska bókmenntafélag. He also gave the society 19 mss. in 1861-2.

Contents 1) *Dín.* 2) *Hról. G.* 3) *Klar.* 4) *Nit.* 5) *Nsl.* [230-42, 16ch.] 6) *Frið.* 7) *Adon.* 8) *Sig. Sig.* 9) *El. R.* 10) *Gun. kf.* 11) *Þorst. bæ.*

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) *Gön-Hr.* [beginning only]

ÍB 228, 4to 506 pages. One hand. c. 1750.

History From Pétur Eggerz, 1866. Written on pp. 164, 175: 'Jón Þorkelsson'.

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 Stafholt. 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 íslenska bókmenntafélag 1859-86, committee member 1867-78. He sold some books to the society in 1872-3.

Contents 1) *Sam.* 2) *Sál.* 3) *Eg. Ás.* 4) *Fert.* 5) *Fl. Bl.* 6) *Fl. son.* 7) *Sig. þ.*
8) *Gib.* 9) *Vil. sj.* 10) *Nsl.* 161r-174v, 25ch.] 11) *Hálf. E.* 12) *Hálf. Br.*
13) *Blóm.* 14) *Úlf.* 15) *Árn.*

ÍB 277, 4to 280 pages. One hand. 1833-4. In the hand of Gunnlaugur Jónsson of Skuggabjörg.

History From Torfhildur Þorsteinsdóttir, 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 (Þorsteinsdóttir): (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 *Laxdæla 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 íslenska bókmentafélag 1869-70. Torfhildur is greatly respected by the women's movement.

Contents 1) *Per.* 2) *Dr-J.* 3) *Galif.* 4) *Trönu þátr'* 5) *Faus.* 6) *Nit.* 7) *'Sjau sofendr'* 8) *'Þremr stórherrasonir'* 9) *Valt.* 10) *Sig. Ák.* 11) *Tók.* 12) *Orm. F.*
13) a merchant's letter from England 14) *'Ein keisaradóttir'* 15) *Pál.*
16) *Kris. C.* 17) *Amal.* 18) *Part.* 19) *Hauk.* 20) *Sör.* 21) *Nsl.* [191-217, 1ch.]
22) *Þjal-J.* 23) *Kon.*

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 sä þöck sem las, og þeir eda hlyddu, enn hinn minn þöck ä aldeilis ongra þeir köradr fyrer'.

Contents 1) *Brag-M.* 2) *Nsl.* [100-29, 20 ch.] 3) *Part.* 4) *Jarl. Her.* 5) *Gun. o.*

ÍB 237, 8vo 80 + 16 pages. One hand. 1815. Leather binding. In the hand of Halldór Daviðsson 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 íslenska bókmenntafêlag 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.

Biographical detail: Baldvin M. Stefánsson: (1838-1888) Printer. Parents: Stefán Baldvinsson, a priest, and Þordís Þórðarðóttir (Pálsson) of Eyjafjörður. Learned printing at a young age, and established himself in Akureyri, Reykjavík, and finally at Seyðisfjörður. Member of Híð íslenska bókmenntafêlag: 1859 in Akureyri, 1860 in Copenhagen, then Akureyri 1861-79. Donated mss. to the society 1869-70.

Jón Hallgrímsson: (c.1774-c.1850) Poet. Parents: Hallgrímur Jónsson of Þverá and Þóra Sigurðardóttir. Lived at Karlsá from 1815. Lbs. hold his rímur of Nikulás leikari.

Stefán Þorsteinsson: (1778-1846) Priest. Parents: Þorsteinn Hallgrímsson of Stærri Árskógur, a priest, and Jórunn Lárusdóttir (Schevings). Entered Hólaskóli 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 Þorsteinsson, theologian (p. 157); Jón Þorkelsson, 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 Þorsteinsson: (1860-1935) Parents: Þorsteinn Narfason of Byskupstúngur and Sigrún Þorsteinsdóttir (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 Þorkelsson: (1859-1924) Poet. Parents: Þorkell Eyjólfsson of Staðastaðir and Ragnheiður Pálsdóttir (Pálsson) 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 *Híð íslenska 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 Bor⁹firðingur (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 íslenzka bókmentafélag 1869-70.

Contents 1) *Amb.* 2) *Nsl.* [149-93, 15ch.]

ÍB 895, 8vo 128 pages. One hand. 1790-2. Leather binding. In the hand of Halldór Pálsson of Ásbjarnarstaðir.

Additional notes upon inspection No binding present. First page is very torn. Written on page 59: 'skrifad ef somä heita þann (?) endad 1791 Haldör Palsson'.

Biographical detail: Halldór Pálsson: (1773-1863) Farmer at Ásbjarnarstaðir. Parents: Páll Jónsson of Sleggjulækur and Ingibjörg Erlendsdóttir (Guðmundsson) og Stafholtsey. Lbs. holds year-books written by him.

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: 'Aløfar Magnúsdóttur A skarði y AustraHrepp'.

Biographical detail: Álöf 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 Híð íslenska bókmentafélag 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 Steingrímur Jónsson of Oddi, and then with Bjarni, a writer. He was a learned man in Icelandic literature.

Contents 1) *Kon.* 2) *Rem. k.* 3) *Nsl.* [54-72, 20ch.] 4) *Gön-Hr.* 5) *Stur. st.* 6) *Jarl. Her.* 7) *Mír.* 8) *Nit.* 9) *Jas. r.*

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 Þormóðsson of Lambastaðir and Þórður 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 (Þorvaldsson). 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.**

Contents 1) *Kon.* 2) *Nsl.* [41-97, 18 ch.] 3) *Fl. son.* 4) *Ekt.* 5) *Dr-J.* 6) *Ameð.*

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.

Additional notes upon inspection In good condition. Top and side margins marked out. Written on first page: 'Sögu safn XIV med hendi Bjarna Jónssonar.' Written on p. 109: 'endad ad skrifa 11^{ta} April 1853 af BJS'.

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 íslenska bókmentafélag 1859-67, *Sk. og Reik.* 1868-9 (p. xii) includes a brief obituary.

Contents 1) *Fl. son.* 2) *Nsl.* [56-108, 15ch.] 3) *Gib.*

ÍBR 117, 8vo (ÍBR 116-8, 8vo 19th century. Four hands.) Vol. II of III. Leather binding. i + 101 pages. *Frið. r.* and *Her. Jak.* in the hand of Gestur Jóhannsson. GJ completed *Her. Jak.* 1871.

History ÍBR 116-8 acquired for the collection from Gestur Jóhannsson.

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.*

Þjóðminjasafn 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 hórming sinn / þina fel eg hana i hond

/ hiartans aud miukt Jesus minn / efnid sorgar er þér liost / adra bát eg honur
gifinn / enn kolinandi ad berja á briost / og bidja vægdar Jesus minn / Vale
Contents 2) *Ekt.* 3) *Þjal-J.* 4) *Nsl.* [236-56, 9ch.] 5) *Gun. kf.* 9) *Jarl. Her.*

Private Ownership: Jón Samsonarson. Hvítadalsbók Vol. I. 1871-2. In the hand of Guðbrandur Sturlaugsson of Hvítadalur.

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: 'Hvítadal 12 janúar 1872 Gudbr. Sturlauggs'. Top and sides of all pages are ruled.

Biographical detail: Guðbrandur Sturlaugsson: (1820 - 14 Apr. 1897) Farmer. Parents: Sturlaugur Einarsson of Rauðsey and Þórunn Jóhannsdóttir (Bergsveinsson) of Garpsdalur. Lived in Kaldranes, then Hvítadalur in Saurbær for the remainder of his life. Collected sagas. Six of his children went to North America.

Contents 1) *Sig. fr.* 2) *Ketl.* 3) *Úlf.* 4) *Hálf. Bk.* 5) *Parm.* 6) *Nsl.* [313-64, 16ch.] 7) *Amb.* 8) *Sig. fr.*

Private Ownership: Jón Samsonarson. 'Søgu=bók Forn=manna, Sem Fráskírir Þeirra Ættum og atgjörfi, hreisti og hugprídi, Lunderni og Limasköpun, Vopnfimi og Viturleík, Manndád og Mørgu Fleiru, Ad níu Skrifud og Samansøfnud í eitt af Bóndanum Jóhannesi á Smirla=hóli á Arunum 1851-52-53-54-55-56-7'. *Nsl.* [499-518], 14th of 20 items. Completed 7 Feb. 1856.

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

Sagas, rímur and þættir

Adon.	Adonias saga
Ajax.	Ajax saga frækna
Alad.	Aladíns saga Mústafssonar
Álaf.	Álaflekks saga
Alex.	Alexanders saga
Alik.	Alikogíar saga kaupmans
Amal.	Amalíu saga keisaradóttur
Ambál.	Ambáles saga
Amb.	Ambrosius saga og Rosamundu
Ameð.	Ameðs saga konungssonar
Amor.	Amoratis saga konungs í Phrygia
Apol.	Apollonius saga
Atl.	Atla saga Ótryggssonar
Án.	Áns saga bogsveigis
Árm.	Ármanns saga Ófeigssonar
Árn.	Árna saga Vilhjálmssonar
Ásm. H.	Ásmundar saga Húnakonungs
Ásm. S.	Ásmundar saga Sebbafóstra
Ásm. vk.	Ásmundar saga víkings
Band.	Bandamanna saga
Bárð.	Bárðar saga snæfellsáss
Bern.	Bernotar saga borneyjarkappa
Blóm.	Blómstrvalla saga
Brag-M.	Bragða-Mágus saga
Brag-Ö.	Bragða-Ölvis saga
Búa.	Búa saga Andriðssonar
Bær.	Bærings saga
Böð.	Böðvars saga bjarka

Other abbreviations

1st	first
2nd	second
3rd	third
acc.	accusative
adj.	adjective
adv.	adverb
c.	circa
comp.	comparative
dat.	dativ
def.	defective (verb)
<i>e-m</i>	<i>einhverjum</i>
<i>e-t</i>	<i>eitthvert</i>
f.	feminine
gen.	genitive
inf.	infinitive
m.	masculine
met.	metaphorical
mod.	modern
ms.	manuscript
mss.	manuscripts
n.	neuter
nom.	nominative
part.	participle
pass.	passive
pers.	person
pl.	plural
prep.	preposition
pres.	present

Sagas, rímur and þættir

Const.	Constantins saga magno
Cyr.	Cyrus saga Persakonungs
Dám.	Dámusta saga
Dioc.	Diocletianus saga
Dín.	Dínus saga drambláta
Dr-J.	Drauma-Jóns saga
Eg.	Egils saga Skallagrímssonar
Eg. Ás.	Egils saga einhenda og Ásmundar berserkjabana
Eir. fr.	Eiríks saga frækna
Ekt.	Ektors saga
El. R.	Elis saga og Rósamundu
Eld.	Eldgeirs saga og broður hans
Elín.	Elínar saga drottningar einhendu
Faus.	Faustus saga og Ermenu
Fert.	Fertrams saga og Platos
Finn.	Finnboga saga ramma
Fl. Bl.	Flóres saga og Blankiflúr
Fl. L.	Flóres saga og Leó
Fl. son.	Flóres saga konungs og sona hans
Flór.	Flórentius saga föguru
Frið.	Friðþjófs saga frækna
Frið. r.	Friðriks rímur og Valentínu
Gab. a.	Gabríellu saga austins
Galif.	Galifreirs saga
Gaut.	Gauts saga konungs skafnatunga
Geir.	Geiralds saga og Elínu
Geir. G.	Geirmundar saga og Gosiló
Gib.	Gibbons saga
Gísl.	Gísla saga
Gj-R.	Gjafa-Refs saga
Glet. r.	Glettingaríma
Greif.	Greifa saga Bertrams

Other abbreviations

pret.	preterite
reflex.	reflexive
s.	singular
<i>Sk. og Reik.</i>	<i>Skýrslar</i>
	<i>og Reikningar</i>
	<i>Hins Íslenzka</i>
	<i>Bókmöntafélags</i>
SR	Short Redaction
subj.	subjunctive
sup.	superlative
v.	verb

Sagas, rímur and þættir

Gret.	Grettis saga Ásmundarsonar
Gris.	Griseldis saga
Grím.	Gríms saga loðinkinna
Græ.	Grænlands saga Guðbrands Þorlákssonar
Gun. kf.	Gunnars saga keldugnúpsfífls
Gun. o.	Gunnlaugs saga ormstungu
Gön-Hr.	Göngu-Hrólf's saga
Hauk.	Hauks þáttr hábrókar
Hák. g.	Hákonar saga gamla (Hákonar saga Hákonarsonar)
Hák. n.	Hákonar saga norræna (Hákonar saga Hárekssonar)
Hálf. Bk.	Hálfðanar þáttr Barkarsonar
Hálf. Br.	Hálfðanar saga brönufóstra
Hálf. E.	Hálfðanar saga Eysteinsonar
Hálf. r. E.	Hálfðanar rímur Eysteinsonar
Hálf. H.	Hálfðanar saga og Hálf'srekka
Háv.	Hávarðar saga Ísfirðings
Hel.	Helenu saga
Her.	Hermanns saga og Ingvars
Herv.	Hervarar saga og Heiðreks konungs
Heð.	Heðins saga og Hlöðvers
Hin.	Hinriks saga
Hkr.	Heimskringla
Hran.	Hrana saga hrings
Hri.	Hrings saga og Hringvarðar
Hri. T.	Hrings saga og Tryggva
Hról. G.	Hrólf's saga Gautrekssonar
Hról. kr.	Hrólf's saga kraka
Hról. sj.	Hrólf's saga sjóðs
Hróm.	Hrómundar saga Gripssonar
Hug.	Huga saga sterka og Skaplers konungs
Hæns. r.	Hænsa-Þóris rímur

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 þátrr 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 heimiska
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
Lík.	Líkafróns saga og kappa hans
Lúð. r.	Lúðvíks rímur og Súlma
Marg.	Margrétar saga
Már. h.	Márus saga heimiska
Márh. r.	Márhildar rímur mannætu
Mír.	Mírmans saga
Nat.	Natons saga Persakonungs
Nit.	Nitida saga frægu
Nsl.	Nikulás saga leikara
Odd. Ó.	Odds þátrr Ófeigssonar
Orm.	Orms þátrr Stórolfssonar

Sagas, rímur and þættir

Orm. F.	Ormarar þátr 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.	Premiliu 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
Ríg.	Rígabels saga konungs og Alkanus
Sal. Mar.	Salomons saga og Markólfs
Sam.	Samsons saga fagra
Sál.	Sálus saga og Nikanórs
Sig. Ák.	Sigurðar saga Ákasonar
Sig. r. ft.	Sigurðar rímur fóts
Sig. r. sm.	Sigurðar rímur konungs og smáfríðurs
Sig. r. tn.	Sigurðar rímur turnara
Sig. fr.	Sigrarðs saga frækna
Sig. ft.	Sigurðar saga fóts
Sig. gs.	Sigurðar saga geisla
Sig. Ing.	Sigrarðs saga og Ingigerðs
Sig. Sig.	Sigurðar saga og Signýjar
Sig. sn.	Sigurðar saga snarfara
Sig. tn.	Sigurðar saga turnara
Sig. þ.	Sigurðar saga þögla

Sagas, rímur and þættir

Sign. r.	Signýjar rímur konungsdóttur
Skand.	Skandbergs saga fursta
Skrým.	Skrýmslina saga góða
Stk.	Starkaðar saga gamla
Stur. st.	Sturlaugs saga starfsama
Stúf.	Stúfs þáttir
Sör.	Sörla þáttir sterka
Tio.	Tiodels saga
Tók.	Tóka þáttir Tókasonar
Trs. Ís.	Tristrams saga og Ísöndar
Trój.	Trójumanna saga
Úlf.	Úlfs saga Uggasonar
Úlf. st.	Úlfars saga sterka
Vald.	Valdimars saga
Valt.	Valtara saga hertoga
Vd.	Vatnsdæla saga
Vict. B.	Victors saga og Blávus
Vil. sj.	Vilhálms saga sjóðs
Vil. r. vð.	Vilmundar rímur viðutan
Vil. vð.	Vilmundar saga viðutan
Víg-Gl.	Víga-Glums saga
Vígl.	Víglundar saga
Völs.	Völsunga saga
Þjal-J.	Þjalar-Jóns saga
Þor. hv.	Þorsteins saga hvíta
Þorð.	Þorðar saga hreðu
Þorg. Ó.	Þorgríms saga Ólafssonar
Þorst. bæ.	Þorsteins þáttir bæjarmagns
Þorst. r. st.	Þorsteins rímur stangarhöggs
Þorst. r. Vk.	Þorsteins rímur Víkingssonar
Þorst. Vk.	Þorsteins saga Víkingssonar
Örv-O.	Örvar-Odds saga

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