

## SOME ASPECTS OF THE FORMALDARSÖGUR AS A CORPUS

### 1. GENRE AND CORPUS

The purpose of this paper is to discuss some common or recurrent features of the formaldarsögur (FAS) as a genre, especially such traits which distinguish these texts in relation to other saga genres. It is, however, no easy task to delimit the FAS unequivocally. The boundaries in various directions are more or less fluctuating, no matter what definitions are applied.

For my survey I have chosen to regard as corpus the list of "die wichtigsten Fornaldarsögur" presented by Kurt Schier in his excellent handbook Sagaliteratur (Stuttgart 1970, pp. 86-91). Exception has been made only for Hemings þáttur Áslákssonar, a text with a rather special profile, emphasized by Kurt Schier himself (pp. 8-9) in his chapter on "Gliederung der Sagaliteratur". With this limitation "my corpus" includes in all 27 items.

I have considered it as most convenient for my purpose to quote these texts from Guðni Jónsson's edition Fornaldar sögur Norðurlanda I-IV (Reykjavík 1950). For some of the sagas included there I have, however, resorted to other editions: Friðbjófs saga ins frækna (Halle a.S. 1901; ANS, Heft 9; Ludvig Larsson); Hrólfs saga Gautrekssonar in Zwei Fornaldarsögur (Halle a.S. 1891; Ferdinand Detter); Völsunga saga ok Ragnars saga loðbrókar (København 1906-08; Magnus Olsen); Orvar-Odds saga (Halle a.S. 1892; ANS, Heft 2; R.C. Boer). For the voluminous Piðriks saga af Bern, which has for obvious reasons not been included in Guðni Jónsson's corpus, I have used Henrik Bertelsen's edition (København 1905-11), that is the text printed there according to the vellum MS. which the editor labels as Mb. As the edition is in two parts, with separate paging, one has in page references to mark the second part by II.

That I have made use mainly of Guðni Jónsson's edition, as it

is both based on relevant textual criticism and probably most easily available to many readers, does not mean, of course, that I have not also consulted other, scientific editions with their variant apparatus. It should be added that some of Jónsson's texts do not appear in my corpus, as they are not represented in Kurt Schier's basic list.

All quotations from saga texts are rendered in the "normalized" orthography practised by Guðni Jónsson. In referring to other saga genres - Íslendingasögur, konungasögur, riddarasögur - I use the abbreviations ISS, KGS and RDS respectively.

The 27 texts of my FAS-corpus as demarcated above, are listed in TABLE 1. For each text is given its number of words. The total word mass of the corpus is 403115. The size varies of course very much from one text to another. Five among them comprise more than 20000 words: Þiðriks saga af Bern (112742), Hrólfs saga Gautrekssonar (29910), Göngu-Hrólfs saga (29777), Völsunga saga (24892) and Hrólfs saga kraka (24863). At the opposite end of this scale we find such small texts as Gríms saga loðinkinna (2761) and Illuga saga Gríðarfóstra (2856).

The following survey of the FAS must of course be restrictive in selecting the features to be discussed. To begin with, I intend to examine some aspects of the use of direct speech, and especially some cases of "thinking aloud", indicating a certain tendency towards "subjectivity". Second, I deal with the remarkable instances of the writers' arguing about and defending themselves against possible objections to their credibility. In that connection I also discuss some aspects of the references to other sagas, outside and inside the corpus, as revealing an aspiration to place the story within a wider context, both of literature and reality. The last part of my paper, however, is devoted to the identification of some striking features of the vocabulary, characteristic of the FAS and associated with their peculiar choice of subjects and particular, recurring motifs.

## 2. SOME ASPECTS OF THE DIALOGUE. "MÆLA FYRIR SJÁLFUM SÉR"

2.1 Dialogue versus narrative text. The comparatively abundant share of dialogue and direct speech (DS) has of course long been noticed as a characteristic feature of Old Icelandic prose literature. There are, however, significant differences between the genres. In a representative body of the KGS (twelve texts, including Heimskringla, counted as one work) we thus find an average of approximately 19 per cent DS; the corresponding figure for forty different texts of the ISS is about 30 per cent, ranging from 8.4 in Reykdale saga to 56 in Bandamanna saga (K).<sup>1</sup>

For my FAS-corpus the frequency of DS for each individual text is listed in TABLE 1. Of the 27 sagas 14 have more and 13 less than 30 per cent DS. The average for the corpus is 31.6, slightly above the figure for the ISS. The span between the lowest and the highest frequency is somewhat wider than in the ISS: from 1.5 per cent in Hálfs saga ok Hálfsrekka to 62.5 in Egils saga einhenda and 71.6 in Norna-Gests þáttur. But on closer examination these extremes get a natural explanation. Thus in Hálfs saga the many stanzas function as real DS between the actors, an equivalent of prose dialogue. The same is true of Ketils saga hængs, where we have an exchange of stanzas between the title-person and the "Finnakonungr" (160-64), between Ketill and a female troll (169-72), and between him and two other characters in turn: Böðmóðr (175-77) and Framarr (178-81). Also Hjálmþés saga ok Ölvis, with 21.5 per cent DS, has many examples of such an exchange of stanzas, functioning as dialogue. And in Hervarar saga ok Heiðreks, with 21.5 per cent DS, Heiðrekr's long series of riddles with the King's alternating answers in prose, can rightly be seen as part of a conversation.

In this respect certain specimens of the FAS remind one of the dialogue poetry of the Edda; possibly the model is to be found there. It is a distinct difference between on one hand these verse dialogues in the FAS, and on the other hand the stanzas as they are applied in the KGS and the ISS: as a kind of documentation of what the prose tells us, or as poetic ornaments and

expressions of feeling.

The extremely high frequency of DS in Norna-Gests þáttur, at the other end of the scale, depends on the fact that Norna-Gestr's account in DS of past events is given so much space. Similar autobiographical narration in DS - in its turn interspersed with elements of dialogue - also distinguishes Egils saga einhenda. Ásmundur, Egill and Arinneyja, Queen of Jötunheimar, tell one another their life-stories, while they are waiting for the porridge to come to the boil. This kind of inserted stories does not seem to have any real counterparts in the ISS.

2.2 Thinking rendered in direct speech. A striking innovation in the FAS are the attempts - rather sparse and modest, it is true - to render a character's lonely thoughts in DS, usually introduced with the remark that the person in question malti or máltisk við "einn saman" or "fyrir sjálfum sér".

It is especially in Þiðriks saga that this possibility is exploited. When Velent the smith sees a sword-hilt stick up from the soil, it is said: "Ok gengr Velent ok kippir upp sverðinu ok sér á ok malti: 'Hví man ek þurfa nú at fela mér hit verra.'" (81) On a later occasion he has lost one of King Niðung's knives, for which he is responsible, and ponders upon the consequences of this negligence:

Ok nú mælist hann við einn saman: "Víst mætta ek mikill attleri verða, ok fátt týr mér, at ek sé kominn af góðum ættum. Nú var ek kominn í þjónustu með góðum konungi, ok fekk hann mér litla þjónustu, ok vildi hann svá mín freista, ok væri þess ván, ef hann sai, at ek gætta vel hins litla, at hann mundi hugsa, at ek varðveitta svá hinu meira, ef mér væri í hendr fengit, ok mundi ek þaðan af nokkura uppreist fá, en þat er ek skyldi nú þjónat hafa hit litla, þá gleymda ek því, ok man hverr maðr kalla mik fól." (86)

These instances of solitary speaking are missing in the corresponding places of the manuscript version AB. Later in the saga it is Þeitleifr danski, who deliberates what way to choose, whether he should go to see his uncle or the great Þiðrikr:

Nú heldr hann hesti sínum á gatnamóti ok íhugar með sér, hvárn

veg er hann skal ríða ok mælist við einn saman: "Meiri forvitni er mér á Þiðriki á Bern ok á hans félagum en mér er á móðurfeðr mínum afgömlum. Enda mætti ek þó hann finna, at ek finna Þiðrik fyrri." (235)

These reflections are lacking in AB. When Sigurðr has been sent by his foster-father, the smith Mímir, to burn charcoal in the woods, he speaks "fyrir sjálfum sér": "Varla veit ek nú þess manns vánir, er ek munda nú eigi berjast við, ef nú komi hann til móts við mik, ok þat hugða ek, at eins manns víg mætti mér vera ekki ofrefli." Immediately after that there turns up "einn mikill linnormr", and Sigurðr goes on with his talking for himself: "Nú kann vera, at ek mega skjótt reyna mik alls, þó bað ek þess áðan." (310) This time the reflections are to be found in AB too.

In a single combat between Fasold and one of King Isungr's sons, the latter thinks in a critical situation - and now there is no saying something aloud, but just thinking:

Ok nú hyggur konungsson í hug sér, at "þat er skömm mikil, at ek skal hér standa í allan dag at berjast við einn mann, er ek hugða, ef þess væri þörf, at einn skylda ek sigr fá af þessum þrettán". (II,20)

In this case there is no AB-text for comparison.

These thoughts rendered in DS are then - at least in the Mb-version - a not quite unimportant element in Þiðriks saga. But although this member of the corpus seems otherwise to have been something of a prototype of the FAS, it has not turned out to be influential in the case of "thinking aloud". There are, however, sporadic instances in a few other sagas.

In Ans saga bogsveigis the hero on one occasion stands apart looking over a field of battle. With the usual phrase we are told that he "mæltist við einn saman" (380). Then follow in DS his reflections on the present situation and his recollection of the episode, when he came across a dwarf and extorted from him a bow and arrows of miraculous properties, which he is now going to try.

Two other examples are to be found in Ketils saga hængs. In

the first case it is a giant, who "mæltist við einn saman" (156), while he was carrying his ship from the seashore. The situation is, however, a little different from the previous episodes. Now there is in fact a listener - without the giant's knowledge (?) - to the loud thinking. And this listener, Ketill himself, is named by name in the passage: "Ketill hængr, eldhússfflit, er nú hér kominn". A few pages later it is Ketill's turn to think aloud and alone ("mæltist við einn saman"): "Hví mun ek eigi fara ína skemmri leiðina ok hræðast ekki grylur Brúna?" (160)

In Örvar-Odds saga - though not in Boer's shorter version (1892), but in the redaction chosen by Guðni Jónsson - there is a somewhat dubious case. A giant - again a giant - has arranged to meet Oddr, but does not find him at the appointed place. The giant makes a speech without any interlocutor, but addresses his words to Oddr ("Ílla er nú, Oddr fóstri, at þú kemr eigi"), as if he reckoned, after all, with Oddr's being somewhere near by: "En ef þú ert nokkur nær, svá at þú megir heyra orð mín" (II, 278).<sup>2</sup> The situation strikingly resembles the first passage in Ketils saga, where a giant presents a monologue, which is apprehended by the hidden listener Ketill. (It is quite clear that Oddr too hears what "his" giant is saying.)

It is probably not by pure chance that, besides Þiðriks saga, just the three texts quoted above - but no others - show some cases of the feature at issue. They belong together in more than one way. In the genealogy of the corpus Ketill hængr is Oddr's paternal grandfather and the maternal grandfather of Án's mother. The parental homestead of both Ketill, Oddr and Án is on the same island, Hrafnista. There are also striking points of contact between these sagas in regard to motifs, indicating a direct interdependence.

In other saga genres, such as the RDS, there are to be found some rather isolated cases of thinking alone in DS. The princess Blensinbíl in Tristrams saga ok Ísondar, when she has been stricken by "fullkomin ást" for the knight Kanelangres, laments her state of mind, beginning thus: "Ó herra guð, hvaðan kemr mér þessi hin undarliga sótt?", and goes on with this wailing a

a little later: "Ó hó, herra guð, með hverju má þessi kvöl ok vandræði, sorg ok harmr af mér takast?" (10) When Kanelangres has been killed in battle, Blensinbíl again bursts out in laments, "svá segjandi": "Aum em ek yfir alla kvenmenn, hvernin skal ek lifa eptir svá dýriligen dreng?" (15) etc. Although there are in these examples no remarks on "einn saman" or "fyrir sjálfum sér", it is certainly natural to regard such display of strong emotions as taking place in solitude. A quite unequivocal case we meet, when young Tristram has been set alone on shore from a ship after having been carried away by merchants. He complains of his situation, "svá mælandi með hryggum hug": "Almátugr guð, er í þínu valdi skapaðir manninn eptir þinni mynd" (20) and so on in a long passage of solitary speaking.<sup>3</sup>

At the beginning of the translation Alexanders saga the young hero's thoughts are on one occasion rendered in DS, with the introduction "þá mælir hann fyrir munni sér", and rounded off by the author's comment: "Slíkt svá mælir hann fyrir munni sér, er hann hugsaði sem nú er frá talt" (2-3).<sup>4</sup>

In the ISS such thinking aloud is, for obvious reasons, extremely unusual. The only case I can recollect without a systematic investigation appears in Vatnsdæla saga. A "skálabúi" living alone in the woods, when entering his dwelling, discovers some disarrangement there and reflects upon it in DS: "ok veit ek eigi, hvat þat veit, ok má vera, at menn sé komnir ok siti um líf mitt" (7) etc.<sup>5</sup> Interestingly enough this peculiarity is not the only one which Vatnsdæla saga has in common with (some of) the FAS.

The solitary thinking in DS seems to be quite alien to Icelandic prose tradition. Þiðriks saga, Tristrams saga and Alexanders saga are all based on foreign sources. The few instances that we find in the domestic sagas are rather timid attempts, hardly comparable to the vehement display of feelings in Tristrams saga. But even so they imply a certain loosening of the strictly behaviouristic attitude, a trend towards "subjectivism", which can also be observed in other features of the FAS. There



is, however, no question of a real break through. The restrictive norms of "classical" saga prose still vindicate themselves.

### 3. THE AUTHOR AND HIS AUDIENCE. CREDIBILITY AND LITERARY FRAME OF REFERENCE

3.1 Credibility. The large amount of strange events, men and weapons of supernatural qualities, trolls, giants, dwarfs, dragons and all kind of monsters, in the FAS presents a picture of the world very different from that of the essentially realistic ISS. No wonder, perhaps, that the authors of the FAS sometimes seem to be a little uneasy about the possible response of the audience to such elements in their stories, which deviate drastically from contemporary experience and the sober atmosphere of the ISS. Time and again they try to refute in advance imagined objections. They engage in a both offensive and defensive argument, which may assume a curiously ambivalent character. It is especially three texts - by the way, the three biggest ones - that enter into more extensive comments: Piðriks saga, Göngu-Hrólfs saga and Hrólfs saga Gautrekssonar.

A typical, and obviously influential, specimen of such commentaries appears already in the preface to Piðriks saga, although only in the AB-version, as the beginning of the main text Mb is lacking. The writer makes a general survey of the development and refers to, as a commonly accepted fact, that men have deteriorated very much in size, strength and length of life since Noah's time:

Þat segja flestir menn, at fyrst eptir Nóa flóð váru menn svá stórir ok sterkir sem risar ok lifðu marga mannsaldra. En síðan fram liðu stundir, urðu nokkrir menn litlir ok ósterkir, sem nú eru, ok svá langt er frá leið Nóaflóði, þá urðu þess fleiri ósterkari, en hinir sterku menn gerðust þá fáir í hundraðsflokki. Þá váru þeir hálfu færri, er atgervi höfðu eðr frækleik eptir sínum foreldrum. (4)

(The association of giants with the Flood is also to be found for instance in Alexanders saga: "Risarnir, er fyrst gerðu stöpulinn Babel eptir Nóa flóð" 36.)

This decline of physical capacity did not, however, imply any



decrease of "hvárki kapp né ágirni at afla fjár né metnaðar". Such ambitions still gave rise to "orrustur stórar". And now the few men of the old dimensions obviously had a good chance of asserting themselves thoroughly:

Því hefir svá optliga til borit, at einn sterkr maðr hefir haft hjálm ok brynju svá traust, at ekki fekk einn ósterkr maðr magn til upp at valda af jörðunni. Hann átti ok hvasst sverð ok stinnt, svá at þat mátti vel hafa hans afli. Hann drap opt einn saman með sínum vápnum hundrað manna ósterkra. (4)

Here the author apparently sees the explanation of the enormous feats of arms and the slaughter of hundreds of "manna ósterkra" which he is going to relate. He now in advance applies his reflections to King Þiðrikr and his warriors, who have been among the few men "í hverju landi, er haldist hafi at aflinu". Nobody should be surprised at their immense achievements in battle, especially as they possessed "hin beztu vápn, þau er jafnvel sniðu vápn sem hold" (5), the qualities of which are not to be doubted.

Then the writer proceeds to discuss the existence of remarkable properties and phenomena on the whole, which we hear of in one "frásögn" or the other:

En hver frásögn man sýna, at ei hafa allir menn verit með einni náttúru. Frá sumum er sögð speki mikil, sumum afl eðr hreysti eðr nokkurs konar atgervi eðr hamingja, svá framt at frásagnir megi af verða. Annarr söguháttir er þat at segja frá nokkurs konar úrskiptum, frá kynzlum eðr undrum, því at á marga lund hefir orðit í heiminum. Þat þykkir í öðru landi undarligt, er í öðru er títt. (5)

With the last sentence of this quotation is introduced a kind of relativism with regard to the conception of what is to be seen as "undarligt". And now the author is ready for a frontal attack on the sceptics, whom he labels as "heimskir":

Svá þykkir ok heimskum manni undarligt, er frá er sagt því er hann hefir ei heyrt. En sá maðr er vitr er ok mörg dæmi veit, honum þykkir ekki undarligt, er skilning hefir til hversu verða má, en fár man svá fróðr, er því einu skal trúa, er hann hefir sét. En sumir menn eru svá heimskir, at því síðr mega þeir skilja þat, er þeir hafa nýsét eðr nýheyrt, en vitrir menn, þótt þeir hafi spurn eina til. En er frá líðr nokkura stund, þá er heimskum manni sem hann hafi ósét eðr óheyrt.

There follows a passage on the usefulness and edifying worth of "sögur frá göfgum mönnum", because they present to us "drengilig verk ok fræknligar framkvæmdir, en vánd verk þýðast af leti, ok greina þau svá gott frá illu, hverr er þat vill rétt skilja". Such stories also have the practical advantage, unlike most other forms of entertainment, that they imply no "fékostnaði eðr mannhættu", and may be told by one man both to many and few listeners; moreover they are at hand "nótt sem dag ok hvárt sem er ljóst eða myrkt" (6).

After his apology for this kind of "skemtan" the writer returns to the question of the confidence of the audience in what is told, a problem which seems to be close to his heart and at the same time cause him some worry. Once more he presents the argument that it is "heimskligt at kalla þat lygi" (6), which we have not seen or heard ourselves, and to reject what does not agree with our own knowledge and capacity. Concerning the great men and achievements his story is about, he finally asserts:

En allir hlutir þeir, er þessir menn hafa haft í atgervi umfram aðra menn, er sagan er frá, þótt mikit þykki af sagt þeim er til hlýða, þá mega þat allir skilja, at ei má svá mik-  
it frá segja þessum hlutum ok öðrum, at ei mundi almáttugr guð fá gefit þeim þetta allt ok annat hálfu meira, ef hann vildi. (7)

With this closing remark, this reference to Almighty God and His unlimited power, the author presents his trump, thus disarming all further objections.

On one occasion, however, the author reveals on his own account a certain doubt about what he tells us of ancient times. We hear of a sigrsteinn: "En þat var í þann tíma, at konungar áttu sumir stein þann, er sú var náttúra at, at hverr fekk sigr, er hafði á sér." The writer remarks: "En þat veit ek eigi, hvárt þat var af náttúru sjálfs steinsins eða olli átrúnaðr sá, er þeir höfðu á steininum." (107; this comment is missing in the AB-version). It seems to be an almost surprisingly modern idea to locate the effect of such an amulet not in its intrinsic magic powers, but in the mind of the owner.

The preface to Piðriks saga has in its size and scope no real counterpart in other sagas of the corpus. But it is a reasonable assumption that it could, mutatis mutandis, have been accepted by most writers of such texts as an apology for the genre as a whole. For to all appearances they lay claim to credibility, or at least they pretend to do so.

Rather close to Piðriks saga comes the preface to Göngu-Hrólfs saga, with a partially quite similar argumentation:

Verða menn jafnan misfróðir, því at þat er optliga annars sýn ok heyrð, er annars er eigi, þó at þeir sé við atburð staddir. En þat er ok margra heimskra manna náttúra, at þeir trúa því einu, er þeir sjá sínum augum eða heyra sínum eyrum, er þeim þykkir fjarlæggt sinni náttúru, svá sem orðit hefir um vitra manna ráðagerðir eða mikit afl eða frábæran léttleika fyrir- manna, svá ok eigi síðr um konstir eða huklaraskap ok mikla fjölkyngi, þá þeir seiddu at sumum mönnum ævinliga ógafu eða aldrtila, en sumum veraldar virðing, fjár ok metnaðar. Þeir æstu stundum höfuðskepnur, en stundum kyrrðu, svá sem var Óðinn eða aðrir þeir, er af honum námu galdrlistir eða lækningar. (163)

Here we meet again the polemics against people who persist in believing only what they have seen and heard. The words "konstir ok huklaraskap ok mikla fjölkyngi" correspond with "kynzlum eðr undrum" in Piðriks saga. A new element is introduced with the reference to Óðinn and his "galdrlistir", showing that Göngu-Hrólfs saga is rooted in domestic tradition. Old Norse myth and its gods are not at all represented in Piðriks saga.

However, the preface ends with a passage, where it is left to everybody to believe what he wants and surrender himself willingly to the entertainment offered:

Nú verðr hvárki þetta né annat gert eptir allra hugpokka, því at engi þarf trúnað á slíkt at leggja meir en fallit þykkir. Er þat ok bezt ok fróðligast at hlýða, meðan frá er sagt, ok gera sér heldr gleði at en angr, því at jafnan er þat, at menn hugsa eigi aðra syndsamliga hluti, á meðan hann gleðist af skemmtaninni. Stendr þat ok eigi vel þeim, er hjá eru, at lasta, þó at ófróðliga eða ómjúkliga sé orðum um farit, því at fátt verðr fullvandliga gert, þat er eigi liggr meira við en um slíka hluti. (163-64)

In this rounding off the preface the writer leaves the question of credibility itself to talk instead of the manner of tell-

ing the story. The content is now presented as something rather unimportant: "þat er eigi liggr meira við en um slíka hluti". Thus the preface reveals a certain indifference or ambivalence. To begin with it lays claim to a credibility, which it gives up in the end: "engi þarf trúnað á slíkt at leggja".

But Göngu-Hrólfs saga returns to the problem again. On one occasion we are told that a dwarf with the help of a wonder-working ointment attaches both legs to Hrólfr, who has got them cut off by a treacherous companion. The author seems to suspect that this episode might be a little hard to digest for the audience and need a special comment:

Nú þótt mönnum þykki slíkir hlutir ótrúligir, þá verður þat þó hvern at segja, er hann hefir sát eða heyrt. Þar er ok vant móti at mæla, er inir fyrri fræðimenn hafa samsett. Hefði þeir þat velt mátt segja, at á annan veg hefði at þorizt, ef þeir vildi. Hafa þeir ok sumir spekingar verit, er mjök hafa talat í figúru um suma hluti, svá sem meistari Galterus í Alexandri sögu eða Umeris skáld í Trójumanna sögu, ok hafa eptirkomandi meistaras þat heldr til sannenda fært en í móti mælt, at svá mætti vera. Þarf ok engi meira trúnað á at leggja, en hafa þó gleði af, á meðan hann heyrir. (231)

The eventuality that according to authoritative models it may be spoken í figúru, and we thus need not understand everything literally, implies a reservation or a kind of strategic retreat - although the writer's conception of figúra 'imagery, allegory' seems to be somewhat obscure. Otherwise he returns to the remark of the preface, that the listener is free to believe what he likes ("Þarf ok engi meira trúnað á at leggja"). In the end it is in the first place the entertainment value that is to be reckoned with ("en hafa þó gleði af, á meðan hann heyrir").

Göngu-Hrólfs saga ends as it begins, with a discussion (279-80) of the reality and credibility of the story. Once more one can notice a certain vacillation. On one hand the author observes that there a few or no "fornra manna sögur" such as to allow us to take our oath upon that they have taken place as they are told, "því at flestar verða orðum auknar". On the other hand, we had better not blame or regard as lies "fróðra manna sagnir", if we are not able ourselves to present them in a more plausible

manner ("með meirum líkendum at segja eða orðfæriligar fram at bera"). Moreover there are told few that improbable things that it would not be possible to find "sönn dæmi til" that they have happened. And after all, "forn kvæði ok frásagnir" have - as it is said with a theological turn of phrase - "meir verit fram sett til stundligar gleði en ævinligrs átrúnaðar". This is again a reservation: we have to do with mundane entertainment, not with eternal truth.

When the writer ends his discussion with the remark that "guð hefir lánat heiðnum mönnum einn veg sem kristnum vit ok skilning um jarðliga hluti, þar með frábæriligan frækneik, auðæfi ok ágæta skapan", this observation is not so much to be seen as a link in the credibility argument. The reference to God is rather a general defence of the undertaking to devote oneself to relating stories of heathen people and their deeds.

In Hrólfs saga Gautrekssonar the comments on the text itself are reserved for a concluding passage. The argument strongly reminds one of Þiðriks saga, but also of Göngu-Hrólfs saga. We should not be surprised that "sumir menn hafi verit ágætari at afli ok vexti en nú", as they have "skammt átt til risa at telja". No wonder that "smáir menn hafi margir hnigit fyrir þeim, er vápn þeirra hafa svá þung verit, at einn óstyrkr maðr hefir varla eða eigi fengit létt af jörðu". (Cf. Þiðriks saga: "at ekki fekk einn ósterkr maðr magn til upp at valda af jörðunni".)

We also meet again the warning not to be too sceptic or to trust our own experience unduly: "heyrrir þat annarr, er annarr heyrrir eigi, ok má þó hvárttveggja satt vera". The last sentence of the argument - "En hvárt sem satt er, eða eigi, þá hafi sá gaman af, er þat má af verða" (78) - with its concession or ambivalence concerning the truth ("hvárt sem satt er, eða eigi") and its concluding reference to the entertainment value of the story ("hafi sá gaman af") - comes very close to Göngu-Hrólfs saga.

A rather drastic, and rather negative, comment on the credibility is to be found in the M-version (AM 344a 4<sup>to</sup>) of Örvar-

Odds saga. In the concluding passage the writer says: "En þó at ek hafi mörg orð þau mælt eða fram sagt í þessi sögu, er únyt-samlig eru, því at ek veit eigi, hvárt nokkurt orð er satt eða eigi, þá bið ek þess, at guð almáttigr láti engan gjalda, þann er less eða hlýðir eða ritar." (196)<sup>6</sup> Such an outright confession differs very much from the previous examples, where the writers engage in an argument, obviously meant to be serious and real.

Reflections on the credibility of the relation, of the kind illustrated above, are of course completely alien to the authors of the ISS. On the whole they take the truth of their story for granted and trust their audience to do so. In this respect the FAS make a different impression. On the other hand, the very fact that their writers seem to be intensely aware of the problem, reveals that the ISS have set a domestic standard for credibility and "realism", which is seen as an ideal, and which cannot too light-heartedly be disposed of. Flagrant deviations from that standard are felt - at least by some authors - as an anomaly; they have to be apologized for.

3.2 References to other sagas and sources. There are in the FAS many references to other sagas and sources, both inside and outside the corpus. They serve to place the genre within a context of literary tradition and give it an appearance of being part of a more or less "historical" continuum.

Very often these references are of a quite general kind. In Piðriks saga we find a concentration of them in connection with the famous battle between the Niflungs and the Huns: "Svá segja þýðverskir menn, at engi orrusta hefir verit frægri í fornsögum heldr en þessi"; "Hér má nú heyra frásögn þýðverskra manna, hversu farit hafa þessi tíðindi"; "ok sögðu allir á eina leið frá, ok er þat mest eptir því sem segja fornkvæði í þýðverskri tungu" (II, 327-28).

In Völsunga saga it is said that "Völsungar hafa verit ofr-kappsmenn miklir ok hafa verit fyrir flestum mönnum, sem getit er í fornsögum" (5). Sigurðr Fáfnisbani is the foremost man "um

afl ok atgervi, kapp ok hreysti", when "nefndir eru allir inir ágæztu menn ok konungar í fornsögum" (31). Völsungar and Gjúkungar are said to have been "mestir ofrhugar ok ríkismenn, ok svá finnst í öllum fornkvæðum" (104-05). In this case the ancient poems referred to must be the heroic Eddic songs, on which Völsunga saga is based.

In Norna-Gests þáttir the old Gestr, who has himself lived the famous events in olden days (this retrospect, by the way, is the reason why the þáttir is included in the FAS-corpus), tells his listeners in King Ólafr Tryggvason's hall of how Sigurðr visited Brynhildr: "ok fóru svá þeirra skipti sem segir í sögu Sigurðar Fáfnisbana" (322). Of the murder of Sigurðr by the hands of his brothers-in-law he says that it is flestra manna sögn that he was killed sleeping in his bed: "En þýðverskir menn segja Sigurð drepinn hafa verit úti á skógi." (325) This looks like a loan from a prose passage in the Edda-collection; the poem there usually named "Brot af Sigurðarkviðu" ends with the statement that "sumir segja svá, at þeir dræpi hann inni í rekkju sinni sofanda. En þýðverskir menn segja svá, at þeir dræpi hann úti skógi".

Time and again the FAS refer to what is told of men and events í (öllum) fornum sögum (frásögum), í sumum bókum: Gautreks saga (11,26), Hervarar saga (1,68), Hrólfs saga kraka (24), Sögubrot (356,357,362). The phrase "ok er mikil saga af (frá) honum" turns up twice (283,285) in Hálfðanar saga Eysteinnssonar. Of two of Sturlaugr's sons in Sturlaugs saga starfsama it is said that they "koma við margar sögur" (160), although neither of them appears elsewhere in our corpus.

There is an unspecified reference to Kings' sagas in Hervarar saga. Of Ívarr inn víðfaðmi we are told that he "kom með her sinn í Svíaveldi, sem segir í konunga sögum" (67). Possibly this passage refers to Sögubrot (or some equivalent of that text), where both Ívarr and the battle at Brávellir are dealt with. In the preface to Göngu-Hrólfs saga, discussed above, the author in order to verify instances of "fjölkynggi", "galdralistir" and



"Óhreins anda íblæstri", more specifically points to "Eyvindr kinnrifa í Óláfs sögu Tryggvasonar" (163). When it is said in Gautreks saga of King Alrekr in Svíþjóð, that "Eiríkr konungr, bróðir hans, sló hann í hel með beizli, er þeir höfðu riðit at tenja hesta sína" (34), this could be an implicit reference to the corresponding episode in Snorri's Ynglinga saga.

Of foreign literature we have met before (p. 13 above) Tróju-manna saga by "Umeris skáld" and Alexanders saga by "meistari Galterus", both authors referred to in Göngu-Hrólfs saga as speaking "í fígúru". Another reference to "meistarinn Galterus" at the end of Hrólfs saga kraka, as a comment on the hero's defeat because of the witchcraft of his opponents, turns up abruptly and looks like an intrusion upon the text: "Sagði meistarinn Galterus, at mannligr kraptar máttu ekki standast við slíkum fjanda krapti, utan máttu guðs hefði á móti komit - 'ok stóð þér þat eitt fyrir sigrinum, Hrólfr konungr, at þú hafðir ekki skyn á skapara þínum'" (104). The connection of this apostrophe with "meistarinn" and Alexanders saga seems to be somewhat obscure. - Two similar episodes, in Hrólfs saga Gautreks-sonar (34-37) and Egils saga einhenda (342-46), are obviously modelled upon the Polyfemos story, although in these cases there are no references to "Umeris skáld".

Of special interest are the references - direct or indirect - to Landnámabók, as they bear witness to the authors' ambition to integrate their stories in a domestic historical and genealogical pattern. Only once we find an explicit mention of the famous source at issue, a passage in Hálfðanar saga Eysteins-sonar: "Oddr skrauti, faðir Gull-Þóris, er getr í Landnámabók á Íslandi" (248). According to Landnám, Oddr skrauti and his son Þórir "námu land í Þorskafirði". Þórir - "it mesta afar-menni" - is said to have gone abroad and been "í hernaði", and to have gained "gull mikit í Finnmark" (154).<sup>7</sup>

There are, for obvious reasons, no references to Iceland neither in Þiðriks saga nor in Völsunga saga with its mythic and archaic world. But in Ragnars saga loðbrókar, where something

like a semi-historical time seems to dawn, we read - after some remarks on King Haraldr Sigurðarson and Vilhjálmr bastarðr - of Björn járnsíða, one of Ragnarr's sons: "En frá Birni járnsíðu er komit margt manna. Frá honum er komin mikil ætt: Þórðr, er bjó at Höfða á Höfðaströnd, mikill höfðingi." (109) Landnáma presents Þórðr's descent and his place of residence in Iceland in the same way, but in more detail (239-40). Þórðr is also counted among "ágætastir landnámsmenn" (286) in the northern quarter of the country.

In the concluding paragraph of Áns saga bogsveigis we are told that Án had a daughter by name Mjöll, "móður Þorsteins, Ketils sonar raums, föður Ingimundar ins gamla í Vatnsdal" (402). All these persons, including "Mjöll, dóttur Ánar bogsveigis" (217), appear in Landnáma. Ingimundr plays an important part there, and he is also listed with "ágætastir landnámsmenn" (286) in the northern quarter.

At the end of Gríms saga loðinkinna we find two more landnám-stories. Ketill hængr, nephew of Grímr and grandson of his namesake, the hero of Ketils saga hængs, went to Iceland "ok nam þar land milli Þjórsár ok Markarfljóts ok bjó at Hofi. Sonr hans var Hrafn, inn fyrsti lögmaðr á Íslandi. Annarr sonr hans var Helgi, faðir Helgu, er átti Oddbjörn askasmiðr. Inn þriði var Stórolfr, faðir Orms ins sterka ok Hrafnhildar, er átti Gunnarr Baugsson. Þeirra sonr var Hámundr, faðir Gunnars á Hlíðarenda" (197). All these men and women turn up in Landnáma in connection with Ketill, who is mentioned among the pioneering immigrants who "hafa göfgastir verit" (397) in the southern quarter of Iceland. The saga goes on to tell us of another Grímr, a descendant of Grímr loðinkinni on the female side: "Grímr fór til Íslands ok nam Grímsnes allt upp til Svínavatns ok bjó í Öndverðunesi fjóra vetr, en síðan at Búrfelli." (198) This passage is to be found, word for word, in Landnámabók (387).

In Hálfs saga ok Hálfsrekka are mentioned Úlfr inn skjálgi, "er Reyknesingar eru frá komnir" (105), and the brothers Geirmundr and Hámundr heljarskinns: "Þeir váru miklir afreksmenn at

aflí, ok mikil ætt er frá þeim komin á Íslandi." (134) All three of them are counted in Landnáma among the landnámsmenn, who "hafa göfgastir verit" (397). We also hear of "Hálfr, er réð Hálfsrekkum" (150); in this context we meet with a series of names and specific details concerning them, which appear in Hálfs saga.

The references to Landnámabók in the FAS - in one case explicit, in other cases implicit but unmistakable - establish the genre within a wider context of Icelandic tradition. If the ISS often begin with a landnám-story, some of the FAS lead up to just that event. By introducing genealogies of important persons, "ágætastir landnámsmenn", well-known from a source of great authority, they in a way bridge the gap between their own world and the early history of the Icelandic community. Perhaps, by means of such connections, the authors wanted, intentionally or unintentionally, to gain for their more fictional and phantastic stories a kind of retrospective respectability.

There are also many ties between the texts of the FAS-corpus itself. Any reader notices a lot of specific, recurring motifs of such a striking similarity, even of identic wording, that there can be no doubt that we have to do with an influence in one direction or the other. But there are explicit references too. Some of them, of a more general kind ("í fornsögum" and the like), have already been pointed out above.

The individual saga within the corpus most often evoked in other texts is Ragnars saga loðbrókar. That gives evidence both of its comparatively old age and of its prestige, perhaps not least as a link to the heroic past of the Edda. Hervarar saga reminds us of Eysteinn inn illráði Haraldsson, who "tók Svíaríki eptir föður sinn ok réð því, þar til er synir Ragnars konungs felldu hann, svá sem segir í hans sögu" (68). Hálfðanar saga Eysteinsonar refers to Earl Skúli of Alaborg: "Hann var sagðr bróðir Heimis, föstra Brynhildar Buðladóttur, er getr í sögu Ragnars konungs loðbrókar." (249) In the end of Bósa saga there is a clear implicit reference to Ragnars saga. We

are told of King Herrauðr and his daughter Þóra borgarhjörtr, living in a house guarded by a serpent, at last killed by Ragnarr, who "var síðan kallaðr loðbrók, ok tók hann nafn af klæðum sínum, er hann lét gera sér, þá er hann vann orminn" (322). And in Norna-Gests þátt, with its retrospect of ancient times, the old Gestr relates the episode when Ragnarr's son King Björn járnsíða meets a man coming "sunnan frá Rómaborg" and asks him how long a way it is to that city. Then the man takes "járnskó af fótum sér, ok váru allþykkir ofan, en mjök slitnir neðan" (331). In the face of this evidence King Björn refrains from taking his men to such a distant place. This story is told, somewhat more detailed, in Ragnars saga (153).

An indisputable influence from Ragnars saga is also to be found in Hrólfs saga Gautrekssonar, though in a more hidden form so to speak; perhaps the author has not even been aware of it. When Ragnarr's sons besiege the town of Vífilsborg, its inhabitants challenge them by appearing on its walls and spreading out "guðvefjarpell of alla borgarveggina ok öll klæði þau, er fegrst váru í borginni, ok törruðu fyrir þeim gulli ok gersimum þeim, er mestar váru í borginni" (151). When Hrólfr and his men, for their part, try to overcome the "virki" at Ullar-akr, "ok fengu ekki at gert", the defenders make fun of them by carrying out "gull ok gersimar, pell ok silki ok allskonar dýrgripi ok törruðu fyrir þeim ok báðu þá eptir sækja" (23). The identical situations, in combination with the very rare verb tarra 'spread out' (Fritzner's only reference is to the passage in Ragnars saga), make it quite clear that we have to do with a direct loan.<sup>8</sup>

The remaining references to other FAS-texts are concentrated to Göngu-Hrólfs saga: "en Hrómundr Gripsson veitti Óláfi, sem segir í sögu hans" (279); "At uppsprettu ár þessarar leitaði Ingvarr inn víðförli, sem segir í sögu hans" (165); "því svá segir í Sturlaugs sögu ok fleirum öðrum sögum" (251). It should be noticed that there is a direct connection between Sturlaugs saga starfsama and Göngu-Hrólfs saga, as Sturlaugr is Hrólfr's father.

Such references within the FAS-corpus itself can hardly be said to be frequent. But in their way they establish a net of relations, and seem to imply a consciousness among the authors of the special traditions they are dealing with.

#### 4. THE SPHERE OF CHIVALRY

As a rather surprising feature of the FAS appears the fact that to a far greater extent than most KGS and ISS they have been influenced by the world of the RDS, their attitudes and motifs, and even their style. It is surprising, because it contrasts - sometimes strangely - with the ancient times and conditions they tell us about, antedating the "söguöld" of the ISS.

In this section I am going to deal with some aspects of this influence on the FAS from mediaeval chivalry transmitted through foreign literature. I take chivalry in a broad sense, including in this concept situations and activities expressed in a characteristic vocabulary, but also certain signs of "subjective" attitudes, a tendency towards moderating the "objective" or "restrictive" mood of the ISS. Furthermore, a few recurrent formal features of the diction and some standard descriptions, reminding of the RDS, will be exemplified.

In order to provide a quick survey of the "sphere of chivalry" I have in TABLE 2 shown the distribution and frequency of a sample of the vocabulary in this field. It is just a sample; the list by no means lays claim to completeness. The delimitation of a "vocabulary of chivalry" is far from clear. Of course some of the listed words, perhaps most or all of them, now and then turn up in many places outside the FAS-corpus and the RDS. But I hope that on the whole my sample may be regarded as covering essential aspects of the field, and as giving a tolerably correct picture of the impact of chivalry on different texts.

By far most consistently adapted to the sphere of chivalry is Piðriks saga, where the heathen, archaic and heroic world of the Edda has been transposed into mediaeval kurteis, very much as it appears in Nibelungenlied. Óðinn or other heathen gods or

practices are never referred to. The characters very often invoke God, and it makes a rather strange impression to hear Högni, the hardboiled warrior of Atlakviða, address another man with the words: "Haf mikla guðs þökk fyrir" (II, 321). On the other hand, there are in the corpus a number of sagas, which have no share at all in the vocabulary of chivalry as listed in TABLE 2: Friðþjófs saga, Hálfs saga ok Hálfsrekka, Hrómundar saga Gripssonar, Illuga saga Gríðarfóstra, Norna-Gests þáttir, Ketils saga hængs, Gríms saga loðinkinna and Örvar-Odds saga. It should be noticed that the three last-mentioned texts are in many ways related to one another, as the heroes form a succession from father to son: Ketill-Grímr-Oddr.

4.1 The persons and their epithets. It seems suitable to divide the vocabulary of TABLE 2 according to a number of semantic fields.

The central noun for men in the sphere of chivalry is riddari, with a couple of compounds: riddaralið (-sveit), riddaraskapr. As can be seen from my list, it is very common in Þiðriks saga. Then come Göngu-Hrólfs saga and Hjálmþés saga, although with a far lower frequency; both these texts are perhaps on the whole stronger marked by chivalry than other sagas within the corpus, next to Þiðriks saga. Characteristic of the sometimes drastic mixture of spheres and styles is a passage in Þiðriks saga, where King Aldrian's son Högni is labelled as "inn bezti riddari", but in the same connection also as hólmgöngumaðr (343-44).

More specific and rare are hoffólk, hoflýðr, hofmaðr, hoffrakt; the usual term for a king's court also in the FAS is hirð, with such compounds as hirðmaðr and so on.

Significant of the interest in women of noble lineage, queens and princesses, are the words frú and jungfrú. They appear in eleven different texts, whereas instances of the corresponding male noun, junker, is to be found only in Göngu-Hrólfs saga ("kurteisir junkerar ok hæverskir hofmenn" 276) and Þiðriks saga. The word for a female attendant of a high-born woman is skemmu-mær 'lady's maid', which we meet with in seven sagas.

In the vocabulary denoting attributes and qualities belonging to the sphere of chivalry, the central word group is: kurteisi, kurteisligr, kurteiss; haverska, haverskligr, haverskr. As is well known these epithets also turn up in other saga genres such as KGS and ISS. However, their etymology in itself testifies to their close affinity to the world of the RDS. At least some specimen of the group is to be found in fourteen sagas of our corpus; the frequency is, not surprisingly, especially high in Þiðriks saga.

More sparsely appears the epithet dýrligr, perhaps best known from religious literature. In the FAS it has decidedly chivalric connotations. Þiðriks saga combines it with the following nouns: drengr, drengir (in these cases probably not least because of the alliteration), frú, höfðingi, höfðingjar, kona, menn. It is also used to praise the beauty and preciousness of various objects: krásir, purpuri, staðir, steinar, veizla. By the way, one can notice a striking obliquity in the distribution of dýrligr in Þiðriks saga: out of a total of 27 instances part I (49213 words) takes only 2, and part II (63529 words) 25.

A couple of more intimate or personal epithets, so to speak, are ljúfr and satr. The former appears in only one text of our corpus, Þiðriks saga; all 11 examples are to be found in part II. A queen at a meeting with her lover addresses him: "Ertu hér fyrir, mitt it ljúfasta líf, eða hvat er með þér?" (119) The apostrophe "Minn ljúfi herra" (127,133,145) is uttered three times by a woman. But the word does not exclusively belong to a feminine vocabulary. "Mínir ljúfu junkerar" (249), King Þiðrikr addresses his comrades-in arms, and speaks of his fallen brother as "minn ljúfi bróðir Pether" (247)

In the first case of ljúfr quoted above - "mitt it ljúfasta líf" - the A-version has instead "minn sati", which indicates the equivalence of the two epithets in such connections. The word satr appears twice (108,308) in the latter part of Þiðriks saga. Queen Grímhildr thus addresses her son Aldrian as "Minn sati son" (308). With the same phrase another queen turns to her



stepson Hjálmpér in Hjálmpés saga (194).

Examples of sætr can easily be gathered from the RDS, as a rule with erotic connotations. "Hin sætasta unnusta" (82) Tristram addresses his mistress.<sup>9</sup> The author of Rémundar saga keisarasonar describes the love-making of Rémundur and Elína in a rather voluptuous way, with comments intended to evoke the interest of the audience: "Hér hallast þau nú bæði upp í sængina með svá sætu faðmlagi, at sá mætti heita sæll lifandi manna, sem slíkt væri fándi ok væri aldri frá hverfandi" (140); "yfrit marga sæta kossa með frábærum frygðarmálum gefandi, með meiri list, dygð ok hæversku, en nökkur önnur mætti slíkt vera veitandi" (146).<sup>10</sup>

4.2 Attitudes to erotic motifs. In comparison with the ISS the FAS, or some of them, show a marked relaxing of the restraint in erotic matters. A passage from Piðriks saga may illustrate the tendency. The young Þetleifr danski visits for the first time the old Sigurðr, a companion of his father. When in the evening the daughter of the house passes their guest a bowl of wine, "þá tekr hann allt saman ok fingr hennar ok kreistir líttat". And when she fills his bowl again, "þá stígr hún á fót honum", thus accepting the flirtation that he has begun. At midnight, when everybody has gone to bed, she gets out of bed, steps over to Þetleifr "ok stígr þegar í rekkju hjá honum". He wakes up "ok gefr henni rúm hjá sér hljóðliga svá". The author assures his audience that her sole intention in acting thus was to bring about a reconciliation after a fighting scene the day before. He is anxious, or pretends to be so, to refute in advance those listeners who "flestu vilja á ferligra veg snúa, at hún mundi sjálfa sik fram bjóða":

Nei, þat fór svá fjarri. Til þess gekk hún þangat at skemma honum með fögrum dæmisögum ok öðrum kurteisligum ræðum, þeim er hún kunni betr en flestar meyjar aðrar, ok hitt at hún vissi, at minnr sóttu flær tvá menn í rekkju en einn saman. (229-30)

This talking of "beautiful exempla" and "courteous conversation" is, of course, a kind of joke with the audience. Such "explanations" are missing in the AB-version, which otherwise also

relates how the girl gets into Petleifr's bed. But here the erotic aspect of the episode is not concealed. It is true, in A we are told quite neutrally "ok liggja þau þar nálíga til dags", but B adds knowingly: "en hvat þar fleira gerðist, mega allir vita" (231). Such hints, such an appeal to secret understanding with the audience, are on the whole completely alien to the restrictive and "impersonal" diction of the ISS. On the other hand it has many counterparts in the RDS, not least in erotic contexts.

Two episodes in Hrólfs saga kraka and Hjálpés saga afford examples of a woman - now a person of high station - who is expressly and shamelessly ready to "sjálfa sik fram bjóða". In Hrólfs saga kraka Queen Hvít tries to seduce her stepson Björn. In the absence of King Hringr she often came to see the young man "ok sagði, at þat væri vel fallit, at þau byggði eina rekkju, á meðan konungr væri í burtu, ok kallaði miklu betri þeirra samvistu en þat hún ætti svá gamlan mann sem Hringr konungr var". This intimation is rejected by Björn with "kinnhest mikinn". As the Queen is a daughter of "Finnakonungr" and skilled in magic, she takes revenge by changing her stepson "at einum hiðbirni ólmum ok grimmum" (47).

To a similar attempt at seduction Hjálpér is exposed by his stepmother Lúða. The Queen displays a kind of ceremonious and sensuous rhetoric, rather different from the straightforward invitation to "eina rekkju" in Hrólfs saga kraka. But the stepson's reactions are in both cases equally resolute:

Drottning mælti þá: "Hverninn lízt þér á mik? Er ek ekki hreinlig, kvenlig ok kurteis?"

"Vel víst", segir Hjálpér.

Hún mælti: "Hví mun mér svá hamingjuhjólit valt orðit hafa? Betr hefði okkr saman verit hent, ungum ok til allrar náttúru skapfelldligum, ok minn kæri, þat má ek þér satt segja, at þinn faðir hefir mér enn ekki spíllt, því at hann er maðr örvasa ok náttúrulauss til allra hvílubragða, en ek hefi mjök breyskt líf ok mikla náttúru í mínum kvenligum limum, ok er þat mikit tjón veröldinni, at svá lystugr líkami skal spenna svá gamlan mann sem þinn faðir er ok mega eigi blómgast heiminum til upphalds. Mættum vit heldr okkar ungu líkami saman tempra eptir náttúrligri holdsins girni, svá at þar mætti fagrligr ávöxtr út af frjóvgast, en vit mættum skjótt gera

ráð fyrir þeim gamla karli, svá at hann geri oss enga skap-raun."

Hjálmþér mælti: "Er þér þetta alvara?" segir hann.

"At vísu", segir hún.

"Þat atlaði ek", segir hann, "at þú mundir ill, en aldri svá svífirðilig sem nú veit ek þú ert."

Hann hratt henni fram fyrir borðit ok sló á hennar nasir, svá at blóð fell um hana alla.

Hún mælti: "Vit skulum finnast í annat sinn." (194-95)

Then the Queen sinks into the earth and disappears. Later on we get to know that she has a criminal past. She has killed a king, to whom she was married previously, "Því at henni þótti hann gamall, en hún ung ok lystug". That time too she lusted after her stepson; he, however, like Hjalmar, "vildi ekki hennar ljótum vilja samþykkja" (241).

Both these passages, placed within the "sphere of chivalry", are a kind of rough versions of the "Faidra-Hippolytos-motif". They deal with the possibility of incestuous relations and connect female sexual lust with sorcery and crime. Perhaps they should also be seen, in a more general and Christian sense, as a serious appeal to young men to beware of the Bad Woman and her allurements.

Bósa saga ok Herrauðs introduces erotic motifs of a completely different kind. The three episodes, describing in grossly physiological detail Bósi's intercourse with three farmers' daughters, represent with their drastic and comic sexual imagery a robust popular pornography. Sexuality is dealt with here as a palpable matter of fact, an amusing game. There are no traces whatsoever left of dangerous temptation and sense of guilt. A frankness of such vulgarity is of course not to be found in the RDS. But it also goes beyond the limits of "classical" saga prose. (The lausavísur of the sagas, to be sure, are traditionally far less restrictive in this respect.)

By the way, one should notice a significant linguistic detail in the dialogue of these passages. In the second episode Bósi's words are four times followed by "kvað hann" (308-09); in the third episode we once find "kvað hann" and twice "kvað hún" (315-16). This kvað in connection with DS is not to be found

elsewhere in the text; indeed it turns up very sparsely in the FAS-corpus as well as in saga literature on the whole.<sup>11</sup> I take the concentration of kvað to the episodes at issue as an indication of their anecdotic character. The verb kvað - common in proverbs and traditional sayings ("kvað kerling") - in a way demarcate them within the context, as if they were picked up from a current repertory of obscene imagery.

4.3 "Chivalric" localities; vegetation. A frequent word of the FAS is kastali, appearing in eleven different texts. It is of course well-known from other saga genres, and by no means belongs exclusively to the sphere of chivalry. But one has a strong impression that in our corpus such a 'castle' is regarded as the adequate residence of its many persons of noble lineage. Thus Prince Hjalmpér has had erected for his own purpose "einn kastala úti skógi" (181), where he is living surrounded by a hundred knights. And of Princess Ingigerör in Göngu-Hrólfs saga we hear that she "sat í einum friðkastala í ríki sínu ok hennar vildismenn" (173).

A rather conspicuous point of contact between the FAS and the RDS, in contrast to the ISS, is their share of certain elements of vegetation, such as the trees apaldr, eik and lind, and vegetation forms such as grasgarðr and lundr. In our FAS-corpus one or more of these items are to be found in sixteen different sagas.

Men sometimes take rest under an oak or find a shelter there when they are wounded: "Ok þá náttaði, lögðust þeir undir eik eina" (Ketils saga hængs 174); "Hann verðr ok sárr mjök, ferr undir eina eik, hvílist þar" (Völsunga saga 16); a wounded man is found "undir einni eik", sitting "upp við eikina ok var fölr mjök" (Hrólfs saga Gautrekssonar 45). In the last-mentioned saga the oak also appears in a piece of imagery. A chieftain's daughter compares her competing suitors to "eikr tvar", the older one to "þeirrar eikarinnar, er með öllu er fullvaxin" (4-5).

The lind(itré) 'lime', characteristic of the mediaeval northern ballads, is represented only in Þiðriks saga. Its connection

with the sphere of chivalry is indicated by the fact that it is sometimes expressly placed in the neighbourhood of a castle: "stendr upp frúin ok gengr út af borginni. Skammt frá borginni stendr eitt linditré fagrt; hún gengr undir tréit ok leggr af sér öll klæðin" (II, 122). Still more specific is of course the southern olifutré, only to be found in Þiðriks saga. In all three cases we have to do with the same situation: a rider ties his horse to the tree (183,194,361).

The concepts apalðsgarðr and grasgarðr may be seen as equivalents, both meaning 'garden'. The close connection between them can be illustrated by the following passage: "ok ganga nú út í grasgarðinn ok setjast undir eitt apaldrstré" (Þiðriks saga 66). This place is a typical locus amoenus; in Stjórn (Unger 1862) grasgarðr is even used as a translation of paradisus (68). The apalðsgarðr or grasgarðr - all instances but one of these words are to be found in Þiðriks saga - appears as a place of kurteisí, for the meeting and conversation of persons of noble rank, and for feasts. I quote a couple of examples from Þiðriks saga: "Frú, göngum út í grasgarðinn, ok er þat miklu kurteisligra, ok tölum þar okkra ræðu" (II, 97); "En nú er gott veðr ok fagrt skin; hann (King Attila) lætr búa veizluna í einum apaldrsgarði" (II, 302). In the only case outside Þiðriks saga the place is connected with a princess and her skemmumeyjar, attended by "sæmiligir hofmenn": "En er þær váru komnar fyrir grasgarð nokkurn" (Egils saga einhenda 326).

In the last-mentioned saga we find another piece of vegetation associated with ladies of high rank. While the king goes "á dýraveiðar", his daughter goes "á hnetskóg ok komur hennar" (325). The same distribution between men hunting and ladies collecting hazelnuts we meet in Hálfs saga ok Hálfsrekka: "Þat var einn dag, at hirðin fór á dýraveiðar, en konur á hnetskóg." (124) And again in the same saga: "Þat var einn dag, at karlar allir fóru á skóg, en konur á hnetskóg" (133). Here skógr and hnetskógr are clearly seen as different localities.

The concept lundr 'grove' is, like lind, well-known from the

old northern ballads, where it represents a contrast to the wild and dangerous woods. The connotations of lundr in our FAS-corpus are very much the same. It is a peaceful place, and a place of nobility. In Hrólfs saga kraka we read: "Lundr einn stóð nærri höllinni, er konungur átti" (11). Sörla páttur tells us of Princess Hildr sitting "í einum lundi" (380), witnessing from there a single combat. In Hálfðanar saga Brönuvóstra the hero and his two companions come to an enclosed garden belonging to a king: "Í garðinum var einn lundr mjök fagr", and when Hálfðan "gengir til lundarins", he perceives there a young lady (jungfrú), who "lék sér at gulli" (307). Possibly lundr is to be understood here as '(single) tree' instead of 'grove'; it can mean both.

The vegetation elements discussed above are especially characteristic of the RDS. A few examples, picked up more or less at random, may be enough to show this. In Rémundar saga the hero and his men "taka sér náttstað undir einni eik" (64), and again: "hafa tekit sér náttstað undir eik nökkurri" (115). In Viktors saga ok Blávus we are told of a king's son: "Ok á fjórða degi at fögru veðri ok sólu skínandi kemr hann fram á eina fagra völlu, afstíðandi sínu fagra essi undir einni mikilli eik" (6).<sup>12</sup> One can notice here the combination of eik and ess 'riding-horse', another word typical of the RDS, and also appearing in the FAS-corpus.

The word grasgarðr we find for instance in the older version of Elis saga ok Rosamundu (71,72,113)<sup>13</sup> and in Tristrams saga (64,69), alternating there with eplagarðr (46,69,81,84). The connotations of eplagarðr as a place for courtesan conversation and love are well illustrated, when it is said that the lovers meet "í einum eplagarði, ok helt Tristram drottningu í fangi sér" (81).

One of the "vegetation units" most characteristic of the FAS seems to be rjóðr 'glade in the woods'. I cannot say at present how frequent it is in other saga genres, for instance the RDS. But in Rémundar saga, at least, we meet it for the first time as the place where Rémundur is dwelling with the statue of the young

princess whom he has seen in a dream: "Ok jafnan á daginn sitr hann í einu rjóðri, hana faðmandi ok blifðliga kyssandi" (29). Then we hear again and again of a rjóðr in various connections, some dozen times.

In any case the rjóðr may be said to be a kind of speciality of the FAS, as it is to be found in no less than eleven texts of the corpus. The distribution of the examples looks like this: Ans saga bogsveigis (368), Egils saga einhenda (347), Gautreks saga (29,29), Göngu-Hrólfs saga (178,199,199,199), Hrólfs saga Gautrekssonar (45), Ragnars saga loðbrókar (133), Sturlaugs saga starfsama (130,139), Sörla þáttur (373,373,375,377), Þiðriks saga (II, 131,156), Þorsteins saga Víkingssonar (11,12), Örvar-Odds saga (38,40,42).

In the passage from Rémundar saga just quoted, the rjóðr is the scene of a rather strange situation, a place where Rémundur is hiding with his secret. It is quite remarkable that in the FAS the rjóðr in many cases functions as a place of mystery and sorcery, of meetings with supernatural creatures.

At the age of twelve Án left his home for three nights: "Án gekk í eitt skógarrjóðr. Hann sá þar stein einn standa mikinn ok mann hjá einum læk. Hann hafði heyrt nefnda dverga ok þat með, at þeir væri hagari en aðrir menn." (368-69) Án succeeds in catching the dwarf and forcing him to make a strong bow and five arrows always hitting the mark. The meeting in the rjóðr thus has a decisive influence on the young man's career and success, and is the cause of his surname bogsveigir.

Another meeting with a dwarf occurs in Þorsteins saga Víkingssonar. Víkingr's companion Hálfðan after landing walks alone from the ships, until he "kom í rjóðr eitt. Þar stóð steinn einn stórr" (12). Out of the stone comes a dwarf, who turns out to be a good friend of his. By the way, the dwarf's name is Littr, as it is in Ans saga bogsveigis too. A short time before Víkingr himself has had a less pleasant experience in a rjóðr: "Hann snýr til skógar. Varð honum varmt mjök. Ok er hann kom í eitt rjóðr fagrt, settist hann niðr ok sér, hvar kona gengr.



Hún var harðla fögr." This woman offers him a drink from a horn. Víkingr falls asleep, and when he awakes, he is stricken by leprosy. Soon he learns that the beautiful woman has in fact been a sorceress, "hamhleypan Dís Kolsdóttir", who is out to revenge the killing of her brother. (11-12) The dwarf Littr helps restore Víkingr to health and overcome the sorceress. Thus in this saga a rjóðr is the place both of destruction and recovery.

In Göngu-Hrólfs saga Hrólfr comes to "eitt rjóðr", "fagrt ok mjök grasloðit víða" (199). From a hóli 'hillock' there, the traditional dwelling of her race, appears an álfkona. She invites him to enter her beautiful lodgings, and asks him to deliver her daughter, who has for nineteen days been struggling to give birth to a child. Now only "mennskr maðr" (200) can help her. Hrólfr passes his hands across her, and she is "skjótt léttari". This is a situation well-known from Icelandic folk-tales.<sup>14</sup>

Sörla páttir offers an example of repeated rjóðr-episodes. We hear of Heðinn Hjarrandason, a king's son: "Þat er sagt einhvern tíma, at Heðinn fór á skóg með hirð sinni. Hann varð staddr í rjóðri einn sinna manna. Hann sá konu sitja á stóli í rjóðrinu, mikla vexti ok friða sjónum." (373) The woman interrogates him about his achievements and directs him to King Högni "norðr í Danmörk" (374). There he sees her again in another rjóðr. This time she offers him a drink from a horn, which he accepts, as "honum var varmt mjök" (375). (Cf. the corresponding situation in Þorsteins saga Víkingssonar.) After that he no longer remembers anything of what has gone before. And now the woman gives him the advice to abduct Princess Hildr, daughter of his sworn brother King Högni, and kill her mother the Queen. In his bewitchment he commits these crimes. When for a third time he "kom fram í rjóðrit" (377), the woman is there again. She is satisfied with what he has done, and he accepts anew a drink from her horn. He fell asleep, and when he awakes he catches a glimpse of the disappearing woman, who now seems "svört ok mikil" to him. "Heðinn mundi nú allt ok þótti mikit slys sitt" (378). The woman, whom he has met thrice in a rjóðr, is in fact an appearance of the goddess Freyja, who has laid the terrible spell upon

Heðinn (and Högni) in order to fulfil a condition that Óðinn has set.

In the FAS the rjóðr has become a kind of topos as a stage for strange meetings strongly influencing the story.

4.4 "Meðan veröldin stendr", "undir heimssólu". The FAS move in a wide geographical space and cover many countries in the North, the South and the East, some of them well-known, others rather nebulous. The sense of moving in a wide area, both in space and time, is in its way reflected in a series of exaggerated expressions indicating a person's fame and the like.

Especially Piðriks saga abounds in such phrases: "engi maðr hinn þriði kunni jafnvel alla smíð sem vit feðgar, þó at leiti um alla veröld" (133), boasts Velent the smith. Piðrikr's name "man uppi vera ok eigi verða tapat náliga um allt suðrriki, meðan veröldin stendr" (250). There are no less than 34 similar phrases with veröld in the saga. In one case we have a variant, when it is said that Piðrikr is praised for his "hreysti ok kappsemi svá víða sem hans nafn spyrsk, en þat er náliga um allan heiminn" (II, 36).

A little more modest is the description of Velent as "frægr (víðfrægr) um alla norðrhálfu heimsins" (105-06, 133), and of Sigurðr Fáfnisbani as the man, "er ágætast hefir verit fyrir öllum köppum ok höfðingjum hvárttveggja í suðrlöndum ok norðrlöndum" (II, 258). His name "mun aldriki týnast í þýðverskri tungu ok slíkt sama með norðmönnum" (II, 268). Sörla þáttur resorts to more specific and detailed expressions, when we are told of King Högni: "svá frægr af sínum stórvirkjum ok hernaði, at hans nafn var jafnvel kunnigt norðr við Finnabú sem út í París ok allt þar í milli" (373).

This kind of eulogizing phrases is frequent in our corpus. They are to be found in fourteen texts. Four of them, however, restrict themselves to the more moderate á norðrlöndum (í allri norðrhálfu heimsins): Bósa saga (304), Friðbjófs saga (18), Hrólf's saga Gautrekssonar (8,10,11,24,39,77), Sögubrot (357,362).

In its use of the expressions at issue, especially those with veröld, Völsunga saga seems to follow the lead of Þiðriks saga: 9 examples of veröld, 7 of them in connection with Sigurðr, and 2 with Brynhildr. At least in one of these cases there is a striking similarity with a corresponding passage in Þiðriks saga. After Sigurðr has been killed, Völsunga saga comments upon the event thus:

Nú segir þat hvern, er þessi tíðendi heyrir, at engi maðr mun þvilíkr sptir í veröldinni, ok aldri man síðan borinn slíkr maðr sem Sigurðr var fyrir hversvetna sakar, ok hans nafn man aldri fyrnast í þýðverskri tungu ok á Norðrlönum, meðan heimrinn stendr. (85)

In Þiðriks saga we read in the same context:

Ok er þessi tíðindi spyrjast, at Sigurðr sveinn er drepinn, þá segir þat hvern maðr, at eigi mun eptir lifa í veröldinni ok aldri síðan mun borinn verða þvilíkr maðr fyrir sakir afle ok hreysti /.../, ok hans nafn mun alárigi týnast í þýðverskri tungu ok slíkt sama með norðmörnum. (II, 268)

The similarities in the wording are so conspicuous throughout, that there can be no doubt about a close connection between the passages.

In a few sagas appears a more infrequent, and even more magnificent, alternative to expressions with veröld and heimr. Völsunga saga refers to Svanhildr as "fegrsta mey undir heimssólu" (105). The same phrase turns up in Sturlaugs saga: "því at sá er engi maðr undir heims sólunni, at mér finnist meira til" (149), and with a slight variation in Þorsteins saga Víkingssonar: "Ek veit enga frægri en þá undir sólunni." (56)

A full list of the phrases with heimr, sól and veröld shows the following distribution: Göngu-Hrólfs saga 1 case, Hálfðanar saga Brönufostra 1, Hjálpés saga 4, Hrólfs saga kraka 1, Ragnars saga loðbrókar 3, Sturlaugs saga 1, Sörla battr 1, Völsunga saga 11, Þiðriks saga 34, Þorsteins saga 2.

Again we have to do with a feature, which the FAS seem to share with the RDS. Thus in Rémundar saga we find 25 examples, mostly veröld-phrases, but in a few instances the variants: í allri heimskringlunni 42; meðan heimrinn stendr ok byggist 52.

On the other hand, in the ISS these eulogizing phrases are absent, or they are of another and more modest kind. In Njáls saga, for instance, Gizurr hvíti praises Gunnarr at his death as a man whose defence will be remembered, "meðan landit er byggt".<sup>15</sup> The phrase "meðan heimrinn (veröldin) stendr", would have been felt here as a violation of "classical" saga style.

The phraseology dealt with in this section stands out as a characteristic trait of the FAS-diction. It has a touch of irreality, and conforms with the trend towards exaggeration and "subjectivism" - so different from the typical restraint and understatement of the ISS.

4.5 A syntactical feature: the present participle. Next to Þið-riks saga, Göngu-Hrólfs saga and Hjálmþés saga are the texts of the corpus, which seem to reveal the most obvious influences from the literature of chivalry - an impression supported by the distribution of the vocabulary in TABLE 2.

A passage in Göngu-Hrólfs saga describes a wedding feast with delicious dishes and beverages ("gæss ok rjúpur með pipruðum páfuglum", "enskan mjöð með vildasta víni, píment ok klaret") and musical entertainment ("alls konar strengleika, hörpur ok gígjur, simphón ok salteríum") - a description which in content and style has many counterparts in the RDS. It is certainly not by pure chance that in just this context is introduced a stylistic feature strongly characteristic of the RDS:<sup>16</sup>

... Þessi veizla var sjau nætr standandi með sama sett ok skipan verandi sem ek er nú greinandi, með heiðr ok þrís endandi, brúðgumar með góðum gjöfum alla tígnarmenn reifandi ok þeim sína þarkvámu þakkandi, en hverr til sína heimkynna farandi, þeirra ráð sem ok mikilmennsku lofandi ok allir með vináttu skiljandi. (276-77)

The ceremonial "courteous situation" has clearly given rise to an accumulation of these circumscribing and artificial present participles. It is true, some cases appear elsewhere in this saga, but then quite sporadically: "Fórr hann svá hlaupandi (218); "Ek vil þér ok kunngerá, at ek er dvergr í jörðu byggjandi" (230).

In a corresponding manner - in a passage with typically chivalric diction, this time describing a tournament - such participles turn up in Hjálmþés saga:

Þar var margt hofþólk saman komit. Hjálmþér reit fram á milli þeira, leggjandi sinni stöng til beggja handa, kastandi mörgum riddara til jarðar, ok var engi svá röskr eða ríkilátr, mikill eða mektugr, at honum þyrði í móti at ríða. /---/ Gekk svá lengi, þar til at Hjálmþér reiddist ok keyrir nú hestinn spor- um ok ríðr at Ölvi, leggjandi sinni stöng mitt í skjöldinn (180-81)

Shortly afterwards another situation is rendered thus:

Sat hann þar nætr ok daga, sorg ok harm berandi fyrir drottn- ingar missi.

Þat þar til einn dag, sem sólin var fagrliga skínandi, en konungr hugsar marga hluti með miklum harmi, sér hann son sinn gangandi með mörgum öðrum hoflýð, fagrliga prýddum. (181)

In Hjálmþés saga there is, however, a certain spread of com- bined participles to situations of a quite different kind, with- out any touch of chivalry. Thus a savage bull, "it mesta blót- naut" (224), is described as "heimskliga hlaupandi aptr ok fram um garðinn með hræðiligum hljóðum, berjandi fótunum ok hristandi hausinn" (225).

Göngu-Hrólfs saga and Hjálmþés saga stand in fact alone in us- ing these participles in a more conspicuous manner. But even there they are strictly confined to certain passages, and by no means a pervading and so to speak "organic" feature of style, as in the RDS. As the text in the rest of the corpus most compar- able to these two sagas one could mention Sturlaugs saga starf- sama with a few scattered instances:

Eptir þetta býr Sturlaugr sik til inngöngu, fyrirbjóðandi sín- um fóstbræðrum sér at fylgja. /---/ Nú hefr Sturlaugr sik upp ok stókk inn yfir allar hellurnar vel ok frækiliga, grípandi hornit af borðinu með skyndi án nokkurs tálma (142);

Hann hefir báðar hendr blóðgar til axla, greiðandi þeim stór- lig högg, svipandi mörgum mönnum höfuðlausum til jarðar (146); segjandi konungsdóttur þetta um þenna mann (155);

"ok vilda ek vera biðjandi, at þú veittir mér nokkura hjálp" (157)

One should notice that the stylistic trait discussed here is

completely lacking in Piðriks saga. This may seem surprising, as this saga in other respects shows a stronger and more consistent affinity with the "sphere of chivalry" than any other text in the FAS-corpus. It could for that matter perhaps as well be classified among the RDS.

## 5. CONCLUSION

In this paper I have tried to deal with the corpus of the FAS as a whole, without forgetting the differences between individual sagas. The examination has mainly been focussed on two aspects. First, there are clear indications in the FAS of a slackening of the "objective" attitude of classical saga style, as it is represented by the ISS. The authors have begun to discuss their own topics, to argue with their audience about matters of credibility, and so on. Second, the FAS show many signs of having been, more or less, influenced by chivalric literature, its themes and its vocabulary. These two aspects are not unrelated, as the RDS-corpus has a great share in the trend towards "subjectivity", and has probably in that respect provided a model for at least some of the FAS.

I am of course well aware of the fact that a comprehensive and balanced study of content, structure and style of the FAS-corpus should include important aspects, which I have had to leave aside here. I should like to point out two of them, especially as the similarities between the FAS and the RDS may else seem overstressed in my paper.

One of the most striking elements of the FAS is certainly their impressive number of supernatural creatures and monsters. To be sure, giants, dwarfs, dragons and the like are not absent from the RDS, but on the whole such beings play a far more important part in our corpus. They also include in the FAS specimens of a more specific or domestic kind: álfr, flagð, gammr, glatunshundr, hrosshvalr, to mention some of them. Characteristic of the FAS are the rather indistinct boundaries between the natural and the supernatural, between men and monsters. Some people are able to transform themselves into flugdrekar and back again. Even King

Þiðrikr gets so furious in battle, "at eldr flýgr af hans munni, ok þar af verðr svá heit brynja Högna, at hann bræðr af, ok hún hlífir honum ekki, heldr brennir hún hann" (II, 325) - as if Þiðrikr were changed into a fire-spitting dragon.

References to the heathen northern gods and rites are for obvious reasons lacking in the RDS. In the FAS-corpus there are no traces of them in Þiðriks saga, but in many other texts they appear as reminiscences of a domestic tradition. Usually, however, except for Völsunga saga, Sögubrot and Hervarar saga, the attitude towards them is strongly negative. Thus in Hrólfs saga kraka Óðinn is seen by Böðvarr bjarki as "herjans sonrinn inn fúli ok inn ótrúi" (103), and in Egils saga einhenda he is placed on an equal footing with "höfðingi myrkranna" (352) in the infernal regions. Gautreks saga deals with the concept of "ganga fyrir ætternisstapa" (5), in order to visit Óðinn in Valhöll, but in a definitely comic vein. Institutions and representatives of heathen cult - hof, hofgyðjur, seiðkonur and their blótskapr - are seen as dangerous places and devilish forces, which the heroes have to overcome to save their lives or to attain their goals.



## NOTES

- 1) See TABLE 9 in my Stilsignalement och författarskap i norrön sagalitteratur (Göteborg 1968).
- 2) The passage is to be found in the vellum MS. AM 343<sup>4to</sup>, pp. 124-25 in Boer's edition Orvar-Odds saga (Leiden 1888).
- 3) Page references to Tristrams saga, here and later, are to Kölbing's edition Tristrams saga ok Isondar (Heilbronn 1878).
- 4) Page reference to Jónsson's edition Alexanders saga (København 1925).
- 5) Page reference to Vatnsdæla saga in Islenzk fornrit VIII (Reykjavík 1939).
- 6) Quoted from Boer's edition mentioned in note 2 above.
- 7) Page references to Landnámabók in Jakob Benediktsson's edition Islendingabók. Landnámabók 1-2 in Islenzk fornrit (Reykjavík 1968).
- 8) The correspondence at this point between Ragnars saga and Hrólfs saga Gautrekssonar has been noticed by Dettmer in his edition Zwei Fornaldarsögur (Halle a.S. 1891), p. XXXIX.
- 9) Page references to Tristrams saga, cf. note 3 above.
- 10) Page references to Sven Grén Broberg's edition Rémundar saga keisarasonar (København 1909-12).
- 11) For kvað as leading verb, cf. my paper "Norröna riddarsögur. Några språkdrag" (Arkiv för nordisk filologi 86, 1971), pp. 128-33.
- 12) Quoted from Jónas Kristjánsson's edition Viktors saga ok Blávus (Reykjavík 1964).
- 13) Page references to Kölbing's edition Elis saga ok Rosamundu (Heilbronn 1881).
- 14) Cf. Jón Árnason, Islenzkar þjóðsögur og æfintýri I (Leipzig 1862), pp. 16-18, 21.
- 15) Quoted from Einar Ól. Sveinsson's edition in Islenzk fornrit XII (Reykjavík 1954), p. 191.
- 16) The present participles in the RDS have been especially studied by Foster W. Blaisdell in a series of papers, for instance "The Present Participle in the Ívens saga" (pp. 86-95) in Studies for Einar Haugen (The Hague, Paris 1972).

TABLE 1

Total number of words, poetry left out, in the different sagas of the FAS-corpus, and its distribution on the author's relation (REL) and direct speech (DS) respectively. In the many cases where texts in Guðni Jónsson's edition have been used (cf. p. 1 above), the number of the volume at issue has been added between brackets.

	TOTAL	REL	DS	DS %
Ans saga bogsveigis (II)	8724	5686	3038	34.8
Ásmundar saga kappabana (I)	4946	3104	1842	37.2
Bósa saga ok Herrauðs (III)	9287	7544	1743	18.3
Egils saga einhenda (III)	9967	3716	6251	62.5
Friðþjófs saga ins frækna	6487	4090	2397	37.0
Gautreks saga (IV)	9122	5883	3239	35.5
Gríms saga loðinkinna (II)	2761	2246	515	18.7
Göngu-Hrólfs saga (III)	29777	21274	8503	28.3
Hálfðanar saga Brönufóstra (IV)	7220	5517	1703	23.6
Hálfðanar saga Eysteinnssonar (IV)	9528	7435	2093	22.0
Hálfs saga ok Hálfsrekka (II)	3115	3069	46	1.5
Hervarar saga ok Heidreks (II)	8698	6832	1866	21.5
Hjálmþés saga ok Ölvis (IV)	11945	8531	3414	28.6
Hrólfs saga Gautrekssonar	29910	16350	13560	45.3
Hrólfs saga kraka (I)	24863	16421	8442	34.0
Hrómundar saga Gripssonar (II)	3557	2376	1181	33.2
Illuga saga Gríðarfóstra (III)	2856	1741	1115	39.0
Ketils saga hængs (II)	4514	3697	817	18.1
Norna-Gests þáttir (I)	4521	1284	3237	71.6
Ragnars saga loðbrókar	13994	10704	3290	23.5
Sturlaugs saga starfsama (III)	12731	8213	4518	35.4
Sögubrot af fornkonungum (I)	6127	5157	970	15.8
Sörla þáttir eða Heðins saga ok Högna (I)	3711	2813	898	24.2
Völsunga saga	24892	13960	10932	43.9
Þiðriks saga af Bern	112742	73863	38879	34.5
Þorsteins saga Víkingssonar (III)	18296	12272	6025	32.8
Örvar-Odds saga	18824	12754	6070	32.2

TABLE 2

Words from the  
sphere of  
chivalry

	brandr	burtreið	burtstung	dýrligr	ess	frú	glæbel	hoffólk (-lýðr)	hoffrakt	hofmaðr
<u>Áns saga bogsveigis</u>										
<u>Ásmundar saga</u>	1					2				
<u>Bósa saga</u>										
<u>Egils saga einhenda</u>				1						2
<u>Friðþjófs saga</u>										
<u>Gautreks saga</u>										
<u>Gríms saga loðin</u>										
<u>Göngu-Hrólf's saga</u>		10	7							1
<u>Hálfðanar saga Br</u>		1	1		8	2				
<u>Hálfðanar saga Eyst</u>										
<u>Hálfs saga</u>										
<u>Hervarar saga</u>						1				
<u>Hjálmþés saga</u>	9				1	2		3		
<u>Hrólf's saga Gaut</u>						1				
<u>Hrólf's saga kraka</u>									1	
<u>Hrómundar saga</u>										
<u>Illuga saga Gríðar</u>										
<u>Ketils saga hængs</u>										
<u>Norna-Gests þáttir</u>										
<u>Ragnars saga</u>				4						
<u>Sturlaugs saga</u>						1				
<u>Sögubrot</u>			2							
<u>Sörla þáttir</u>			1							
<u>Völsunga saga</u>	1			1		1				
<u>Þiðriks saga</u>	1			27	1	75	4			
<u>Þorsteins saga</u>										
<u>Örvar-Odds saga</u>										
In number of sagas	4	2	4	4	3	8	1	1	1	2

TABLE 2 (continued)

	hæverska	hæverakligr	hæverskr	jungfrú	junker	kastali	kurteis	kurteisligr	kurteiss	listuligr
Ans saga bogsveigis							1		1	
Ásmundar saga										
Bósa saga			1	1					1	
Egils saga einhenda	1									
Friðþjófs saga										
Gautreks saga		1				1				
Gríms saga loðin										
Göngu-Hrólfs saga		1	1	9	1	17			3	
Hálfðanar saga Br						3			1	
Hálfðanar saga Eyst				3		10				
Hálfs saga										
Hervarar saga						1				
Hjálmþés saga				11		13	1		2	
Hrólfs saga Gaut				1		1	6	1	7	
Hrólfs saga kreka						2	2	1	2	1
Hrómundar saga										
Illuga saga Gríðar										
Ketils saga hængs										
Norna-Gests þáttir										
Ragnars saga						2			1	1
Sturlaugs saga		2		2		1		1		
Sögubrot										
Sörla þáttir									1	
Völsunga saga	1						3	1	3	1
Þiðriks saga	8		7	31	29	66	24	5	51	4
Þorsteins saga									1	
Örvar-Odds saga										

In number of sagas      3    3    3    7    2    11    6    5    12    4

TABLE 2 (continued)

	ljúfr	makt	mektugr	riðdari	skemmurar	sætr	turniment	Number of different words
<u>Ans saga bogsveigis</u>								2
<u>Asmundar saga</u>								2
<u>Bósa saga</u>								3
<u>Egils saga einhenda</u>				1	1			5
<u>Friðþjófs saga</u>								0
<u>Gautreks saga</u>								2
<u>Gríms saga loðin</u>								0
<u>Göngu-Hrólfs saga</u>				6	1			11
<u>Hálfðanar saga Br</u>					4			7
<u>Hálfðanar saga Eyst</u>								2
<u>Hálfs saga</u>								0
<u>Hervarar saga</u>								2
<u>Hjálmþés saga</u>		1	2	4	1	1	2	14
<u>Hrólfs saga Gaut</u>					2			7
<u>Hrólfs saga kraka</u>				2				7
<u>Hrómundar saga</u>								0
<u>Illuga saga Gríðar</u>								0
<u>Ketils saga hængs</u>								0
<u>Norna-Gests þáttur</u>								0
<u>Ragnars saga</u>				1				5
<u>Sturlaugs saga</u>					4			6
<u>Sögubrot</u>				1			1	3
<u>Sörla þáttur</u>								2
<u>Völsunga saga</u>				2	2			10
<u>Þiðriks saga</u>	11			244		3	2	18
<u>Þorsteins saga</u>								1
<u>Örvar-Odds saga</u>								0

In number of sagas    1    1    1    8    7    2    3

