

THE CHRISTIANIZATION OF TWO INITIATORY PATTERNS IN THE ORVAR-ODDS SAGA.

Synopsis. The hero must have been a famous Viking once, and a follower of Odin. But in the Saga he appears to us as a good Christian. The combination of heathen and Christian elements leads to two curious episodes, both of which reveal the initiatory pattern. One of them is in all the versions, the other one only in two manuscripts of the younger version, where Oddr is initiated twice.

Both initiations take place in the middle of the saga, after his conversion to Christianity, so that we must understand him to undergo them as a Christian hero. But the transformation has been very incomplete, with the result that they reveal absurdities. Odin still appears in them as the old, cunning master of initiation. But there is also a monster to be fought in each episode, and these monsters have been influenced by Christianity. In one story we meet a set of magicians and defenders of the heathen faith, who have taken on the part of the monster, in the other story there is a kind of devil figure.

The Saga of Orvar-Oddr, son of Grímr Iodinkinna and grandson of Ketill hang, consists of a whole string of adventures, only very loosely kept together by a frame story. It is not difficult to agree with Boer (1), that it must consist of different layers of a different age. The investigations of Boer result in a stemma, where we can see that there are two versions, of which the older one is represented by the manuscript S, and the younger one by the manuscripts ABE. The manuscript M takes a more or less intermediary position, but belongs in the whole to the younger version. No manuscript is directly dependent on another. After a thorough comparison Boer comes to the conclusion that neither of the two versions is very good and that both suffer from omissions.

There is one episode that can also be found both in the Hervarar Saga and in Saxo Grammaticus (2): the famous fight on Sámsey. This makes it evident that at one time Oddr must have been a very famous hero in Scandinavia. Boer thinks that it must be one of the oldest parts of the saga. It is curious that precisely this episode has been omitted in the oldest version. Also the journey to Bjarmaland - present in both versions - must be old. Throughout the whole of the two versions Oddr appears to us as a typical Viking: with one or more companions he is eternally roving about.

It is significant that neither in the Hervarar Saga nor in Saxo the name of Odd's father is even mentioned. This would seem to stress the fact that really no family can claim him for their own. From Saxo it appears that Oddr originally belonged to Jadarr (3), where, according to the saga, the place of his foster-parents was. This is indirectly confirmed by Odd's death-song, the Afikveda, in its younger version - although

relatively young and interpolated at many places, it shows some independence which mentions Jadarr as the place where he got a fostr (4), but which does not mention Hrafnista, the place of Ketill and Grímr, at all.

The direct result of this adoption was Odd's various adventures with giants, for which Grímr and Ketill were also famous. Here the Qrvar-Odds Saga must have been influenced by the Sagas of Ketill and Grímr, which precede it in the M manuscript (5). Boer thinks that this adoption must have taken place at a relatively early point, but this seems to me far from certain. I do not know whether or not this happened during the time of oral tradition. If so, then at least the author of the Gríms Saga knew a rival tradition in which Oddr was not the son of Grímr.

It is useful to remember that during the time of the Landnáma Islands there was another Ketill hæng (6). His son Hrafnýggsgumadr was the first person to live on the farm Oddi and through a daughter he became the ancestor of one of the most influential families of Iceland: the Oddaverjar. Their homeland became a cultural and political centre of primary importance (7). We cannot be far wrong in assuming that the stories about the monster killers of Hrafnista were nurtured in this family, whose (alleged) forefather was the first Ketill hæng. Famous Icelandic relatives of the Oddaverjar were Grettir Asmundarson and Ormr Stórfílfsson (8), who both had a reputation as monster killers too.

This family also boasted its descent from the Skjöldungar, the mythical royal family of Denmark (9), about whom we also have some monster killing stories. It would appear then that they had a certain predilection for stories like these, and it seems most likely that the ieda was already extant in oral tradition, upon which they then expanded and which they embellished. One might even speculate upon the possibility that by a trick of popular etymology they associated Odd's name with that of their homestead Oddi, and that this was a stimulant to adopt him into the family. This will have taken place at a relatively late stage of oral tradition or perhaps even during its literary fixation. Probably also the monster killer episodes we are going to investigate, also came from them, either wholly or for the greater part.

Much as the dealings of Qrvar-Oddr are influenced by those of his family (10), his story is much longer than theirs, and in it are some episodes that cannot be compared to anything that happened during their lifetime. This investigation will try to throw some light on two of them. We will make a start by pointing out that Oddr was known to be a Viking, whereas his grandfather and father were typical farmers. And in these episodes, one of which is in all the versions, the other only in the manuscripts AB of the younger version, Oddr meets Odin in his usual transparent disguise.

The part that Odin usually plays in the lives of warriors and kings is that of making them capable for their future task, and also in this case the stories are clearly of an initiatory pattern.

With most of the heroes of Viking sagas an initiation comes as nothing unexpected - although two initiations in one lifetime are absurd - but with Oddr it comes as a great surprise, due to the fact that he is a Christian, and we are even expected to believe him to be a good Christian. It is not clear in which time he should be located. At the end of S there is a statement that Oddr, who lived to be three hundred years old, was born fifty years before Haraldr inn hárfagri, and that he died when Óláfr Tryggvason had reigned three winters over Norway. But this is faulty reckoning, and Boer considers it to be an interpolation (11).

Anyway, most people will get the idea that Scandinavia still had a long time to go before the arrival of Christianity, when Orvar-Oddr was converted. Perhaps it would not have been unacceptable to us, if he had been baptized in the British archipelago as it happened to some Vikings. But the story teller must have had higher aspirations than that. Oddr gets converted while being in the South of Europe, which had already been Christian for many centuries, and after his baptism - in the younger version accompanied by a remarkable fight against the enemies of Christianity - he even makes a pilgrimage to the Holy Land, where he bathes in the river Jordan. Boer will be right in assuming (12) that some historical reminiscences about Sigurdr Sörsalafari must have been put to use in this episode. His conversion had been foreshadowed by his scepticism towards heathendom during his youth, about which it had been said that he "trúði á mátt sinn ok megin", and was like Ketill hæng (13) - no adherent of the old gods. Therefore he had also been hostile towards the prophecy about his life from the old Völva.

This last quotation is a not altogether uncommon statement, sometimes also to be met in more realistic sagas, but there also it does not really need to be taken seriously as an utterance of heathen atheism as has been done sometimes (14). It must be ascribed to the interpretatio Christiana: the Christian authors did not want their heroes to share the blame of heathenism. But they were well aware of the fact that they lived too long ago to be Christians by any chance. Therefore, in order not to make the anachronism too glaring they decided upon a compromise: their heroes were no Christians, but they already abstained from heathendom, as they in their superior wisdom saw through its errors.

But the Orvar-Odds Saga is not afraid of making a glaring anachronism in letting its hero make a pilgrimage to the Holy Land. Yet it hopes to

evade criticism by letting Odd's conversion take place in a region that had already been Christian for a long time. To a modern reader this makes the tale by no means more acceptable. Nor can we believe that Oddr is an exemplary Christian; being a Viking and fighting his enemies in a ruthless way is no problem to him, although he had already before his conversion tried to introduce some ethics in his life: like his friend Hjalmar he had sworn not to fight against women and children and not to eat raw meat (15).

Initiation in the North is linked to the society of warriors, most often to the societies of Vikings. People must have felt that Oddr, being such a typical Viking, could not do without it. As these initiations are the most usual environment for Odin, the lord of the war societies, to appear, we also find him here: in the one episode he calls himself Jólifr (horse-wolf, i.e. bear) and the other time Rauðgrani (red horse) (16). Neither of these episodes are mentioned by the Fikveða.

However, the famous battle of Bráavalla, in which Oddr took part, is commemorated there (16a), whereas it does not find any place in the Saga. This battle took place most ostensibly under the auspices of Odin. It does not seem improbable that it was deliberately suppressed as representing ammon-christian tradition - independent and authentic - that makes it clear that the original Orvar-Oddr was an adherent of Odin too.

The absence in the Fikveða of anything that would point towards initiation does not make us particularly confident towards the possibility of oral traditions about this theme in the Saga; yet I would not altogether rule it out, because it seems to be an integral part of the life of most Viking heroes. But the stories still reveal a fairly good general knowledge of what happened during these initiations, which knowledge will have come to the author through the medium of oral tradition.

But the place where the initiation episodes stand is absurd. In life initiations are a preparation of the young boy which will enable him to partake in the life of the warrior band and gain his share of the glory. Therefore, they usually take place in the beginning of the story. Yet here we get two initiations taking place in the middle of the story and in the middle of Odd's life, and they come after his conversion. This sequence is probably significant.

It seems as if the person(s) who made this up, wanted to assure the public that Odd's baptism and subsequent bathing in the river Jordan would sufficiently strengthen him so that he could stand up against the snares of heathendom. Perhaps these events were regarded as part of the initiations themselves.

In the older version the arrangement of the scenes is as follows: First

comes the conversion episode and the journey to the Holy Land, then some structurally unimportant fighting scenes, and after that the meeting with the old man Jólfr, which prepares him to go to the court of the king of Hónaland and undergo the initiatory ordeals there.

In the younger version the conversion and journey episodes are immediately followed by the episode in which Oddr is captured by a giant and becomes successively the nursing and lover of his daughter. A comparison with Saxo's Hadingus story and other heroic tales will learn us that this is probably part of the initiation. Immediately after he has been set free, he meets Odin who calls himself Raudgrani this time, and who gives him two foster-brothers. After this we get Odd's first meeting with the devilish Ogmundr Eybjófsbani. The Jólfr episode is here wedged in between the first and the second fight with Ogmundr.

The idea behind these arrangements must have been that Oddr, strengthened by his Christian conversion, ran no risk in receiving a typical Viking education, but was rather ennobled by it. To us this is singularly unconvincing. That Oddr is a not particularly bright and noble hero, is not only a result of the general artistic unsatisfactoriness of the saga, which seldom reaches above the level of a merely moderately amusing string of Viking adventures, but is also due to the fact that to us Viking life does no longer have the values that it still retained for a Scandinavian audience until some centuries after.

It is very difficult to give an answer to the intriguing question whether or not Odin still retains his old identity as an initiation god, or whether we should see him merely as a magician. In any case, he still has his old reputation of cunningness and unscrupulous methods (17):

Raudgrani var ok horfinn, svá at þeir Oddr ok Sírnir vissu aldri, hvat af honum værd, ... var þá enn sem optar, at han n hafði sik sjaldan í mann-höttu en var hinn hardasti í öllum tillogum... Ekki sáu þeir fóstbræðr Raudgrana síðan, svá at getit sé, þykkir monnum sem Ódinn muni þat verit hafa reyndar.

But in the Jólfr story the task that Oddr sets himself is that of destroying the enemies in the heathen temples of which they are the wardens, and he accompanies his task with a whole string of strophes in which he declares himself to be the sworn enemy of Freyr and Odin (18).

At the end of an initiation story there is often a monster to be slain and a princess to be married. One could quote many examples here, but two should be sufficient. In the Hrólfs Saga kraka, Boðvar-Bjarki fights a monster of rather vague description; Saxo describes it as a bear (19). Afterwards the king gives him a near female relative for a wife. After Hadingus has been initiated by Odin, on which occasion he gets a

foster-brother, he meets a giant. After he has killed him, he is married to the princess whom he has saved (20).

Also Oddr has monsters to fight in these episodes, and in the Jólfr tale there is a princess to be married, Silkisif. Here it is the king of Bjálkaland with his family who prove themselves to be real monsters in the performance of a whole lot of black magic. In the Saudgrani story we meet the really extraordinary Ogmundr Eybjófsbani, who cannot actually be slain as he is immortal.

There is one other point that should be paid attention to. In many of these monster slaying stories there are two related monsters, a male and a female (21). The Hadingus story belongs to them. As I have explained before (22), the female is mostly to be interpreted as a goddess of death, who must receive a sacrifice in order to be placated for the loss of her relative, the male monster. As a matter of fact, she wants to have the hero himself to lay her hands upon, but he can often be redeemed by a substitute, his twin-brother or blood-brother. In the Hadingus story the mysterious woman from the underworld appears right after the wedding and she takes the hero with her. Apparently he appears again in the land of the living, but it is not clear how he manages to do so. Something essential must have been lost at this point. I take it that he has been set free by his blood-brother Liserus, who had been given to him by Odin, and that Liserus had to give up his own life in stead of that of Hadingus.

In the Orvar-Odds Sagathere are female monsters in both initiatory episodes. In the Jólfr tale we meet Gyða, wife to Alfr bjalki, the king of Bjálkaland: together they are a very nice set of monsters. And the mother of the monster in the Saudgrani tale is a female finngákn, whatever the precise nature of that kind of monster may be. We will see how precisely Oddr will cope with his tasks.

In my preceding investigation I have occupied myself with the nature of sacral kingship, because, in my opinion, stories like these are really about the initiation of a king. Not much can be said about this difficult question here, only that the future king must prove himself to be a monster slayer, so that he can defend his people - in the context usually his warriors - from everything that is a threat and a danger to their life. And also Orvar-Oddr is a kind of king, be it only a Viking leader or so-called Sea-king.

We shall tackle the older initiation story first. It has some points of resemblance with the initiation stories in the Hrólfs Saga kraka (23). But another connection will be of greater importance. This one has already been recognized by Friedrich Panzer (24), who has pointed out that

the story in which Oddr goes about in unseemly clothes, has - amongst other tales - the same structure as a certain type of folktale, the so-called "Goldener" type (25). Here we find a young prince, who is brought up by a mysterious "wild man" in the woods. Afterwards he goes around all covered up by rags or the hide of a wild animal, until, after the performance of various brave deeds, he is recognized as the hero he is. At the end he marries the king's daughter.

The connection between myths and heroic stories on the one side and folktales on the other side will always remain a problem, and nowadays nobody will agree with Panzer that heroic stories are patched together out of folktales. Yet a comparison of the two genres will yield remarkable results. In some cases an identical structure will be found. It is not possible to pursue the problem further here. We will rather refer to a book of Man de Vries on the subject (26), who has treated it along lines that could still be of worth for future investigations.

In the beginning of the episode Oddr meets the old man Jólfr, who for the occasion has also got an old wife in his hut. Apart from this, the meeting somewhat resembles an episode in the Hrólfs Saga kraka (27): there the king meets the old man Hrani in his hut, who makes him and his men go through very serious ordeals. Here it seems as if only Odd's liberality is tested, after which Jólfr gives him a set of stone arrows. Boer will be right in assuming that Odin is proving his superiority here by giving Oddr the arrows that will prove to be superior to those that Ketill, Odd's grandfather, got from Gusi, the Finnakonungr. With them Oddr will slay the monsters (28). It seems as if Oddr will get off very lightly. But the meeting with Odin proves to be only the beginning of his initiatory period. Also Hrólf had to go through much more serious ordeals at the Swedish court of king Adils afterwards.

The scene at the court of king Herrauðr of Húnaland is not as grim, though, as that at the Swedish court. It is more like the Danish court where Bøðvarr and his companion Høttir had to earn themselves a place in the hird. However, what both heroes and Oddr have to go through, is still quite a disagreeable experience. The main testers of Oddr are two of the king's kappar, Sigurðr and Sjólftr, whereas he is sponsored by two other retainers. Oddr proves himself to be of both corporeal and spiritual superiority in overcoming them in hunting and swimming, and last but certainly not least in a glorious bout of drinking and flyting at the same time. These scenes are amongst the most vivid in the saga.

All this time he has kept himself covered completely with a wide rain-coat according to the old version. In the younger version he uses birch-rind, for which reason he calls himself Naftramadr. His name is Víðforull in the old

version (30). In the younger version he discloses himself by degrees; after his second feat he admits that his name is Oddr but will not say anything else. The second disclosure comes as a climax after the drinking and flyting scene (31):

Hann svarar: "Ek heiti Oddr, sem ek sagðayfir fyrr, ok em ek sonr Grims lodinkinna norðan þr Hrafnistu." "Ertu sá Oddr, er fór til Bjarmalands fyrir löngu?" "Sá er inn sami, er þar hefir komit."

There is one other curious quotation to be made. Here the story comes very near the Goldener type. In the same way as the young prince, Oddr too is recognized by his true beauty beneath his ugly clothes. In no other place of the saga are we told how Oddr looks, because nowhere else that point is of any importance (32):

Eptir þat kastadi Oddr af sér koflinum; var hann undir í skarlastkyrtli hlabánum, ok knétt gullhladi um enni sér, digran gullhring á hendi sér, hárit silkibleikt ok fell alt með lokkum, ok var magrinn inn öldurmannligsti.

What is said here about the quality of Odd's hair, is the most remarkable thing of all. It reminds us of the prince in the folktale who also had long golden hair to hide. This has been explained by Höfler as referring to the habit of some warriors and kings to dye their hair (or to wear it long) as a token of religious dedication. In Scandinavia the god to whom they dedicated themselves, was Odin, the god of the war-bonds.

Also in Odd's case there is a princess to be won, Silkisif, the daughter of king Herrauðr. Because the girl's foster-father promotes the match, the king does not look at it with unkind eyes. There is one condition, though: he must travel to Bjálkaland and collect the taxes there for the king, which are long overdue. That country is reigned by king Álfr bjálki, who has got a wife called Gyðja, and a son Víðgripur. Together the three of them are the worst magicians imaginable and a set of very nice, barely rationalized monsters.

By her name this woman is revealed for what she is: a priestess, probably a priestess of Frey. In fighting against her and her people Oddr must fulfill his duties as a champion of Christianity, and at this point all the values of the old story are reversed. Of course modern readers do not think the transformation very convincing and that mainly for the reason that they cannot see the old mentor at the beginning of the episode as an angel of light or other kind of messenger of the Christian god. Odin he is and Odin he must remain.

The fight with the enemies is told with no inconsiderable differences between the two versions, but for the present purposes this is of no importance. It will be sufficient to relate the end of Odd's expedition.

In the old version Álfr bjalki is the last enemy still alive, in the younger version it is his wife Gydja. In both cases there is a flyting in verse form. The younger version is here to be preferred in my opinion, not only because Gydja is the most fit representative of heathendom, but also because there are some other monster killing stories, in which we find a flyting between the female monster and the companion of the hero (e.g. the Song of Helgi Hjorvardsson (34)). Here, there is no companion, so if there is any flyting to be done, Oddr must do it himself. At last he is able to prove himself to be the true champion of Christianity (35):

"Eflido mik orvar ok Jólfs smíða,
 stórgor skeyte ok stinnr boge,
 ok þat et fimta, es (þú) fregna skalt,
 at (ek) við óso aldre þýddomk."

Lét ek Frey.... fyrstan ok Ópen
 blinda báða á bál fara;
 urbo (s) aser undan at flýja,
 hvars í flokke fundezk hófþom."

In the old version he says against Álfr:

Hirbak eige þót heiter þú,
 fargjarnt hófop! Freys reiða mér!
 skolop ér eige skrattra blóta,
 troll eige þik! trúek gobe einom."

There is one other point that deserves attention. King Herrauðr gives a skjaldmar to Oddr to be his helper during the expedition. But Oddr is not grateful for the gift, because he is not used to receiving help from women. Soon he gets rid of her by throwing her into a morass, ostensibly because she is not able to jump over it (37). This is not precisely showing consideration towards women as he had promised to do together with his friend Hjálmar, but I take it that this could be the consequence of his being a Christian. Many of the Odin-heroes had the help of a valkyrja, and, of course, a skjaldmar is the human counterpart of a valkyrja, so she could be a typical symbol of heathendom.

After his victory he returns to Húnaland in order to give up the money and to collect his reward; the hand of princess Silkisif. He also becomes a king, as the old king has comfortably died in the meantime. He lives very long and happily until the fated hour at which he returns to the island of his youth, there to die the death the Volva had foretold him.

Still more curious is the Raudgrani story in the younger version containing Oddr's prolonged struggle with Ogmundr Eppjófsbani. This Ogmundr had already been introduced at a relatively early point in the saga in both versions

(38), during one of Odd's pretty ordinary Viking adventures, although it appears from the way Qgmundr is described there, that he is more a monster or a troll than an ordinary human being. There is one extraordinary thing, though, Oddr cannot vanquish him but neither can there be any question about friendship between them as in the case of the meeting with Hfálmarr. This episode must have given the first inspiration for the story. The Hadingus tale of Saxo can serve as a useful frame of reference. I do not think, though, that one of them is dependant upon the other, as Paul Herrmann already thought (39). There are some notable differences between the two stories and the resemblances could well be the result of the common pattern underlying them both.

Like Hadingus Oddr spends a certain time with the giants; he also has a giantess as foster-mother, who afterwards becomes his beloved. This is not enough to decide on a relationship. There are many heroes who have spent their youth with the giants (40). The one thing unusual in the case of Oddr is that this should happen in the middle of his life. It is of course also illogical that he should be fondled like a baby, but this finds its explanation in the story: the young giantess is amazed at his small size: he is even smaller than her brother who had only been born yesterday. In my article on Hadingus I have explained that people must have felt a need to find some cause for the extraordinary strength of the heroes which placed them somehow outside the scope of everyday society. Their having been with the giants may have been felt to be such a reason. On two points Oddr differs from Hadingus: unlike Saxo's hero he gets a son by the giantess, who will afterwards be his companion, and unlike Hadingus he leaves the giants in a peaceful way: the giantess' father helps him to get away, after Oddr has done him a good service and even gives him a rich recompense.

But like Hadingus Oddr meets Odin immediately after having left the giants. This must again be an integral part of the initiation~~story~~, in fact its most important part, and therefore does not provide any proof for borrowing. The sense of the sequence of events in both stories seems to be the following: the giants may give an enormous strength to a man, which will be a great help to him in his career, but he needs the discipline of Odin, in order to become a Viking and a Viking kin. Ketill hong and Grímr lodinkinna also had dealings with the giants, but they never met Odin, and they never became Vikings!

For the rest Raudgrani behaves as an ordinary human being. His gift to Oddr consists of providing him with two foster-brethren, Gardarr and Sírnirr. Odin had given to Hadingus one foster-brother, Liserus, who had to be his help in his life's greatest adventure, the killing of the giant. Oddr

will have two fights with his enemy, and it will be seen that he needs one foster-brother in every encounter.

At this point I must say something about the extraordinary monster that he is to meet, and which has more than just a little tinge of the devil. It is Qgmundr Eybjófsbani, whom he has met before. Then also he was a terrible being, but what Raudgrani has to tell about him, completely dehumanizes him (41): the Eyjólfur whom he had killed, was his foster-brother, which made him into the worst conceivable nifingr. But worse than this, his very existence had been planned by the inhabitants of Bjarmaland in order to revenge on Oddr the damage wrought on them during his raid, that was related in the beginning of the Saga. With this object in mind, his father, the king of the Bjarmians, had lain with a giantess (gýgi) of the worst kind. Afterwards she became a finngálkn, and she will assist her son in his fight, until she is killed by Oddr.

Here again we find the motif of the two related monsters, but they have unusual parts to play. The male monster has become immortal, unlike any other monster destined to meet a hero. The female is usually a goddess of death and therefore immortal herself, but she has now become an "ordinary" monster. She can even be killed, whereas her male relative cannot. By this rearrangement Qgmundr has taken on the traits of the immortal Christian devil, the eternal enemy of mankind. Oddr can never vanquish him completely, but can still do considerable damage to him, and in making the monster afraid of him he achieves the highest possible honour imaginable for a human being.

And Oddr hangs on as relentlessly on to him as afterwards captain Ahab hung on to the white whale Moby Dick. But the price he has to pay is a high one. Before he meets the finngálkn, she kills his foster-brother Gardarr, and therefore we can think that also here a foster-brother has to make a sacrifice to the goddess of death. During the fight with Qgmundr Odd's son by the giantess is killed. A long time afterwards the enemies meet again. This time Qgmundr, who calls himself Kvillanus now, appears on the stage with a mask on. The reason for this is that Oddr had torn away his face - quite enough to kill an ordinary monster (42). The second fight ensuing craves a second sacrifice, and therefore Odd's other foster-brother Sírnirr has to die.

It seems as if Odin had foreseen all this and provided him with two foster-brethren precisely in order to enable him to survive from this terrible enemy, a half-heathen, half-Christian monster, that was Ósigranligr, þvíat hann mátti eigi síðr kallað andi en maðr. And yet Oddr has defeated himself to a certain extent, as the monster itself admits. Qgmundr is glad to be able to leave him forever.

Odd's success is partly due to his foster-brethren, partly to his being a Christian. This raises him to an unusual level. That modern readers cannot really believe in Odd's greatness, is due to the general unsatisfactoriness of the story. This is a pity, for if it had been handled by a good story-teller, maybe the transformation would have been more complete. That would have given quite a startling effect.

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The only critical edition of the Qrvar-Odds Saga is that of R.C. Boer, Leiden 1888, which will be quoted here (Q-O). In it he puts the older version (S) at the side of the younger one (M, occasionally A). Boer has also edited the older version with in it the fragment with the fight on Sámsey from the younger version in the Altnordische Sagabibliothek 2, Halle a.S. 1892.

The Fornaldar Sögur Norðrlanda II, ed. C.C. Rafn, København 1829-'30, have the longer text (pp. 161-322) and the shorter text in the supplement (pp. 504-'59). The Fornaldar Sögur Norðrlanda, ed. Guðni Jónsson, Reykjavík 1976, have the younger text (pp. 199-363).

See also:

R.C. Boer: Über die Qrvar-Odds Saga, AfNF VIII, 1892, pp. 97-139.

id. : Weiteres zur Qrvar-Odds Saga, AfNF VIII, 1892, pp. 246-'55.

Abbreviations:

- AfnF : Arkiv för nordisk Filologi.
 ALG II² : Jan de Vries: Altnordische Literaturgeschichte II, zweite, völlig neubearbeitete Auflage, Berlin 1967.
 FAN : Fornaldar Sögur Norðrlanda, ed. Guðni Jónsson, Reykjavík 1976.
 F/ED : Saxo Grammaticus: History of the Danes. Translation Peter Fisher (I), edited with a commentary(II) by Hilda Ellis Davidson. Here only I will be quoted.
 IF : Islensk Fornrit, Reykjavík.
 KHM : Kinder- und Hausmärchen, the Folktale collection of the Grimm Brothers, Bibliothekausgabe, Berlin 1888, I and II.
 MA : Medium Evum.
 MT : Märchen Typus. See for this: Antti Aarne: Verzeichnis der Märchentypen, FFC no 3, Helsinki 1910.
 Saxo : Saxo Grammaticus: Gesta Danorum ed. J. Olrik and H. Rader, Havnia 1931.
 SBVS : Saga-Book of the Viking Society.
 ZsfdPh : Zeitschrift für deutsche Philologie.
 Q-O : Qrvar-Odds Saga, ed. R.C. Boer, Leiden 1888.

Notes:

- 1) Q-O Introduction and AfNF VIII, pp. 97-139.
- 2) FAN II, pp. 4-10.
Saxo pp. 138-'9; F/ED pp. 153-'4.
- 3) Saxo p. 222; F/ED p. 245. See also:
ALG II², pp.483-'7.
- 4) Afikveda 2-3, Q-O p. 198.
- 5) See for this:
Peter Jørgensen: The Two-Troll Variant of the Bear's Son Folktale in Hálfdanar Saga Brönufóstra and Gríms Saga lodinkinna, Arv 31, 1975, pp. 33-43.
id. : Literarisch verwandte Stellen in verschiedenen Fornaldarsagas, paper read during the Munich International Saga Congress 1979.
- 6) Landnámabók Íslands, IF I, 2, ed. Jakob Benediktsson, Reykjavík 1968, pp. 347-'8.
Egils Saga Skalla-Grimssonar, IF II, ed. Sigurður Nordal, Reykjavík 1933, p. 59.
- 7) Landnámabók Íslands, IF I,2, p. 360, p. 363.
- 8) For Grettir, see:
Grettis Saga Ásmundarsonar, IF.VII, ed. Guðni Jónsson, Reykjavík 1936, p. 7.
Landnámabók neglects to mention that *Esa*, daughter of the Icelandic Ketill hæng, married Qunndr tréfiót, from whom Grettir was a descendant in the male line. For the rest it is in complete harmony with the Grettis Saga.
For Ormr Stórólfsson, see:
Þáttur Orms Stórólfssonar, in Flateyjarbók I, ed. Guðbrandur Vigfússon and C.R. Unger, Christiania 1860, pp. 521-'32.
Orms descendance from Ketill is mentioned on p. 521.
See also the genealogies on the backside of the Islenszk Fornrit edition of Landnámabók Íslands.
- 9) Einar Ól. Sveinsson: Sagnaritun Oddaverja, Studia Islandica I, Reykjavík 1937.
Jakob Benediktsson: Icelandic traditions of the Scyldinga, SBVS 15, Pt 1-2.
- 10) Q-O p. 137.
- 11) Q-O p. 197, p. LXIV.
- 12) Boer, AfNF VIII, p. 137.
- 13) Q-O p. 6 (N), p. 9 (S). Cp. FAN II, p. 177, where Ketill hæng says:

"Óðin blótagerða ek aldriði,hefið þú lengi lifað,..."

- 14) A.T. van Holten: Atheïsme in het oude Scandinavië. Vox Theologica XLIV, 1974, pp. 262-'71.
- 15) Q-O p. 64 (M); pp. 139 ff. (S).
- 16) Jólfir: Q-O pp. 134 ff. (M); pp. 139 ff. (S).
Rauðgrani: Q-O pp. 125 ff. (A).
Hjalmar Falk: Odensheite, Skrifter utgitt av Det Norske Videnskaps Akademi i Oslo, hist.- filos. Klasse 1924, 10, p. 20, p. 24.
- 16a) Evidrápa, Q-O, p. 207.
- 17) Q-O p. 137 (A).
- 18) Q-O pp. 180 ff. (M); pp. 181 ff. (S).
- 19) Hrólfis Saga kraka, FAN I, pp. 66-'7. The superscription of the chapter says that it is a dragon.
- 20) Saxo p. 30; F/ED pp. 30-'1.
- 21) For the two related monsters, see:
Joseph Fontenrose: Python, a study of Delphic Myth and its origins, Berkeley and Los Angeles 1959.
- 22) Riti Kroesen: Der Drachentöter und sein Zwillingbruder, ZsfdPh 104, 1984, pp. 87-102; and a forthcoming publication:
One Hadingus - Two Haddingjar.
- 23) FAN I, pp. 62-'9; pp. 74-85.
- 24) Friedrich Panzer: Hilde-Gudrun, Halle 1901, pp. 264 ff.
- 25) MT 502. Its representative in the collection of the Grimm Brothers is Eisenhans, NFM 136, Kinder- und Hausmärchen gesammelt durch die Brüder Grimm, Bibliotheks-Ausgabe, Berlin 1888, I, pp. 230-'49.
- 26) Jan de Vries: Betrachtungen zum Märchen, besonders in seinem Verhältnis zu Heldensage und Mythos, FFC Helsinki 1954.
His Heldenlied en Heldensage, Aula, Utrecht 1959, is also valuable in this respect.
- 27) FAN I, pp. 74 ff.
- 28) FAN II, pp. 158-'65; Q-O p. 24 (M); p. 25 (S).
- 29) FAN I pp. 77 ff.
- 30) Q-O pp. 118 ff. (M); pp. 139 ff. (S).
- 31) Q-O p. 168 (M).
- 32) Q-O pp. 169-'71 (S).
- 33) Friedrich Panzer: o. c. p. 267.
Otto Köfler: Der Runenstein von Rök und die germanische Individualweihe, Münster/Köln 1982, pp. 2-5-'13.

- 34) Helga qvída Hjórvardssonar, Edda, ed. G. Heckel/H. Kuhn, Heidelberg 1962, pp. 143-'6. See also my:
The story of Eric the Eloquent as a monster killer tale, paper read during the 5th international Saga Congress at Toulon, 1982; in: Les Sagas de Chevaliers, Paris 1985.
- 35) Q-O p. 182 (M).
- 36) Q-O p. 183 (S).
- 37) Q-O pp. 122-'4 (M); pp. 173-'5 (S).
- 38) Q-O pp. 88 ff. (M); pp. 89 ff. (S).
- 39) Paul Herrmann: Erläuterungen zu den ersten neun Büchern der dänischen Geschichte des Saxo Grammaticus, Leipzig 1922, pp. 112-'4.
- 40) See for this:
Hilda Ellis Davidson: Fostering by Giants in Old Norse Saga Literature, ME 10, 1941, pp. 70-85.
- 41) Q-O pp. 126-'8 (A).
- 42) Q-O p. 136; pp. 186-'90 (A). In the same way Ormr Stórolfsson destroys the face of the giant Brúsi, but this is quite enough for his death. There could well be a link between the two stories, for much the same words are used.

