Beitrag zur gegenwärtigen *Snorra Edda*-Forschung, der weiter zum Nachdenken über den Status des Prologs innerhalb und außerhalb der *Snorra Edda* anregt.

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Saga Conference

The Eighth International Saga Conference took place in Göteborg August 11–17, 1991. With over two hundred participants and seventy-eight lectures delivered in four days, this was the largest Saga Conference ever to have been held. All the more credit is due to the organizers, Lars Lönnroth and Mats Malm, who — thanks not least to their many helpers — saw to it that the mammoth program was able to unfold without hitches. An excursion on the third day and a banquet on the final evening in the form of a "víkingablót" contributed to a pleasurable and convivial atmosphere.

The conference theme was "The Audience of the Sagas," with emphasis on problems of reception in the broadest sense: how early Nordic texts were "heard, read, understood, interpreted, remembered, and preserved by their native users and also by later generations in Scandinavia and elsewhere." The workshop topics proposed by the organizers elicited a broad response, with contributions representing virtually every aspect of medieval Scandinavian studies. Seven workshops were held in parallel sessions in stora hörsalen and lilla hörsalen of "humanisten," the beautifully designed and located building of the Faculty of Arts and Fine Arts of Göteborgs universitet.

The program was opened with a plenary lecture by Peter Hallberg entitled "An Icelandic Saga of Our Time: Halldor Laxness' *Gerpla.*" Citing published remarks by Laxness as well as notes and references from the *Gerpla* manuscripts (1948–52), Hallberg cast light on the genesis of the novel and on Laxness's ambivalent attitude toward the sagas. Laxness admired and, in *Gerpla,* emulated the language and narrative art of the sagas, but he also found aspects of the sagas' ideology repugnant, particularly the implicit legitimation of robbery and murder. Hallberg showed how anachronisms and ideological aberrations portrayed in *Gerpla* indirectly reflect the author's preoccupation with events of his own age. In a thematically related lecture also on the first day of the conference, Rory McTurk discussed the "The Anxiety of Influence and the Icelandic Literary Tradi-

tion," and noted how *Gerpla* exemplifies Halldor Laxness's love/hate relationship with his literary heritage. According to McTurk, Harold Bloom's "anxiety of influence" paradigm, which so aptly applies to Halldor Laxness, also helps to explain the importance of pastoral imagery and the myth of man's fall for the earliest Icelandic novelists.

Following Hallberg's plenary lecture, Workshop Seven began its sessions in stora hörsalen; the subject was "The Reception of Nordic Myth, Saga, and Poetics in Later European Tradition" (thirteen papers). This workshop had an aura about it, a palpable sense of mission. People seemed to be listening especially intently, absorbing new material, and gauging the amount of work needed to be done before the modern reception of early Nordic texts can be satisfactorily evaluated. Many of the contributions had bearing on the institutional origins of the historical and philological disciplines which go to make up medieval Scandinavian studies. The workshop heard and discussed presentations by, among others, Lars Wollin ("Literary Reception or Linguistic Reproduction? On Johannes Bureus and the Rise of Swedish Medieval Philology"), Flemming Lundgreen-Nielsen ("Grundtvigs nordisk mytologiske billedsprog — et mislykket eksperiment"), Jan Ragnar Hagland ("An Eighteenth-Century Norwegian Reception of Old Norse Myths: Hans Jacob Wille's *Extract of Nordic Mythology* [1787]"), Andrew Wawn ("Choking on a Morsel: *Saga Játvarðar konungs hins helga* and the Ninteenth-Century Politics of Saga"), Judy Quinn and Margaret Clunies Ross ("The Image of Norse Poetry in Seventeenth-Century England"), John Kennedy ("The English Translations of *Vǫlsunga saga*"), Anne Heinrichs ("Der Kanon altnordischer Poesie im achtzehnten Jahrhundert"), and by Mats Malm on Olof Rudbeck's *Atlantica* ("Improving History with Old Norse Poetics: A Seventeenth-Century Theory of Interpretation").

Workshop One ("Oral Performance/ Narrative Structure," twelve papers) contained four contributions which treated íslendingasögur. In a lecture entitled "The Effect of the Conversion in *Njáls saga,*" Robert Cook forcefully but unpolemically criticized tendencies in *Njála* scholarship to theologize the action and characters of the saga's second half. In Cook's view, although one can perceive the changed atmosphere in the saga following the conversion, desire for revenge informs narrated events. Many in the audience obviously felt that Cook's critique was a needed corrective; the ensuing discussion was one of the liveliest of the conference. Joseph Harris's presentation, "The Enigma of *Gísla saga,*" also prompted lively debate. He analyzed cognitive and performative aspects of Gísli's self-incriminating stanza "Teina sák í túni," pointing out how its reperformance by Þórdís in the "betrayal scene" parallels Gísli's parody of Þorgrímr goði's kviðling. By emphasizing compositional features and referring to mansǫngvar and riddles, Harris made it evident that the reality encrypted in Gísli's stanza only *begins* to come to light with the deciphering of its ofljóst kennings. In a contribution entitled "Intertextuality in *Bjarnar saga Hítdœlakappa,*" Fredrik Heinemann showed how the narrative code of that saga — operating with structural parallels and intertextual topoi — conveys a level of meaning which contradicts the "literal sense of the text." Heinemann interpreted the moves of Bjǫrn and Þórðr toward reconciliation in chapter eleven as an elaborate charade masking their real intentions. John Tucker ("Chapter Divisions: The Case of *Gunnlaugs saga*") suggested that theories of the genre's narrative grammar and its constitutive units might profitably be tested and supplemented by looking at how narrative has been segmented in manuscripts of the saga culture. His comparative analysis of chapter openings (and closures) in the two chief manuscript versions of *Gunnlaugs saga* revealed not only segmental coherencies but also disjunctions and emphases which have been attenuated or suppressed by modern editors and translators. Also in Workshop One, Bengt R. Jonsson ("With Poets in the Audience: A Special Kind of Reception") presented his theory that the medieval Scandinavian ballad originated in Norwegian court circles in the 1290s, not in Denmark, as has been previously assumed.

According to Jonsson, the ballad poets were strongly influenced by saga texts, chiefly riddarasögur, which they listened to being read aloud. The oral ballads in turn influenced other written genres starting with the romances in rhymed couplets commissioned by Queen Eufemia (e.g., *Herr Ivan Lejonriddaren,* 1301). Other contributors to Workshop One included Christopher Sanders ("*Grágás* and Orality: The Oldest Fragment"), Hans Kuhn ("The Rímur Poet and His Audience"), and Edith Marold ("Der Skalde und sein Publikum").

Workshop Two, on "Latin Tradition and Early Nordic Culture" (ten papers), heard and discussed contributions by, among others, Fabrizio Raschellà ("Glossography in Medieval Scandinavia"), Valeria Micillo ("Classical Tradition and Norse Tradition in the *Third Grammatical Treatise*"), Riccardo Scarcia ("La Tradition de la paradoxographie classique dans l'œuvre d'Olaus Magnus"), Fabio Stok ("Die klassischen Vorbilder der Vita des Kanutus Lavard [Saxo Grammaticus, *Gesta Danorum,* Buch 13]"), Carlo Santini ("Leser, Zuhörer and Publikum in den *Gesta Danorum* von Saxo Grammaticus"), Elena Melnikova ("Local Lore and Latin Science in Old Norse Geography"), Barbara Krebs and Rudolf Simek ("The Reception of Natural Science in Thirteenth-Century Iceland: A Commentary on Gml. kgl. sml. 1812, 4to: A Reporton Work in Progress"), and Ulrike Sprenger ("Die rhetorische Kunst von Grettir Ásmundarson").

In Workshop Three, which was devoted to "The Social and Political Implications of Early Nordic Texts" (thirteen papers), there were contributions by, among others, Sverre Bagge ("Ideology and Propaganda in *Sverris saga*"), Judith Jesch ("History in the 'Political Sagas'"), Peter Sawyer ("The Background of *Ynglingasaga*"), Gisela Nordstrandh ("'Oc tw gør aff thenna huat tu gither': En litterär-retorisk läsning av Erikskrönikans Joar Blå–episod"), Birgit Sawyer ("The Erection of Rune-Stones in Viking-Age Scandinavia: The Political Background"), John Lindow ("Manumission Ritual in Old West Scandinavian Law"), Jenny Jochens ("Before the Male Gaze: The Absence of the Female Body in Old Norse"), Dariusz Sobczynski ("Útlendingar á Íslandi — vitnisburður íslendinga sagna"), Ólafia Einarsdóttir ("Om *Eiglas* traditionsbærere og forfatter"), and Úlfar Bragason ("*Sturlunga:* A Political Statement").

Workshop Four, on "Early Nordic Myth and Folklore" (nine papers), included presentations by Britt-Mari Näsström ("Óttar and Angantýr in *Hyndluljóð*") and by Constance Hieatt ("The Nordic Background to Beowulf's Last Words"). Margaret Cormack examined the representation of sexual morality in some heilagramanna sögur ("'Fiǫlkunnigri kono scallattu í faðmi sofa'"), and Jón Hnefill Aðalsteinsson made a case for derivation from oral tradition of the phrase "er sólu var ofrat" in *Laxdœla saga* chap. 48 ("Folklore in the Icelandic Sagas and the blót of Guðrún Ósvífrsdóttir"). Lotte Motz sought to account for differences in the way female deities are represented in the mythological and heroic eddic lays ("The Poets and the Goddess").

In Workshop Five, on "The Transmission and Linguistics of Early Nordic Texts" (eight papers), Britta Olrik Frederiksen delved into the background of the stemma codicum devised by Carl Johan Schlyter and possibly H. S. Collin, in *Samling af Sweriges gamla lagar,* vol. 1, 1827 ("Det første stemma, dets videnskapshistoriske baggrund og skaber[e]"). Presentations were also given by Kirsten Wolf ("Om en 'tabt' islandsk oversættelse af *Evangelium Nicodemi*"), Guðvarður Gunnlaugson ("Tekstkritiske problemer i *Grettis saga*"), Elena Gurevič ("Þulur in *Skáldskaparmál:* An Attempt at Skaldic Lexicology"), and Diana Whaley ("Nicknames and Narratives in the Sagas").

Workshop Six, on "The Adaptation of Non-Nordic Genres for a Nordic Audience" (eleven papers), heard presentations by, among others, Jonas Carlquist ("Öst- och västnordisk reception av helgonlegender: Likheter och skillnader"), Gryt Anne Piebenga ("Om den svenske oversettelsen av *Vita Mariae Oigniacensis*"), Karen Attar ("Christianity and the *sens* of *Tristrams saga*"), Reidar Astås ("Om bibelanvendelse i *Þorláks saga*") Else Mundal ("*Íslendingabók* vurdert som bispestolskrønike"), Marianne Kalinke ("*Osvalds saga konungs*"), Jonna Kjær ("Censure morale et

transformations idéologiques dans deux traductions de Chrétien de Troyes: *Ívens saga* et *Erex saga*"), and John Stanley Martin ("The Transference of Attitudes to Islam from France to Scandinavia in the *Elie de Saint Gille* and *Elis saga ok Rósamundu*").

The conference was perhaps most noteworthy for the interest shown in the modern reception of early Nordic texts, an area of research which doubtless will remain high on the agenda in the Scandinavian countries and elsewhere. The medieval reception and adaptation of Latin learning and European literary and historiographical models continue to be areas of much current research activity, as evidenced by the many well-attended presentations in Workshops Two and Six. Surprisingly the applicability of classical rhetorical schemata to early Nordic texts became a bone of contention in Workshop Two; describing and dating the assimilation of Latin culture into the languages and literatures of medieval Scandinavia obviously remains a difficult and delicate task. A number of papers, such as those presented by Ulrike Sprenger, Gisela Nordstrandh, and Fredrik Heinemann, focused on the rhetoric of early Nordic texts. There were also many historically oriented approaches, a tendency especially evident in Workshop Three, where Peter Sawyer, Sverre Bagge, and Judith Jesch seemed successfully to sift historical from fictional content in saga texts. There was no question of a truth-fiction dichotomy in John Lindow's social-anthropological approach to the passage in *Ældre Frostaþingslov* describing the "freedom ale"–ceremony: the description may be fictive — all law texts are — but in effect it posits categories whose referential implications are no less real for having arisen in high medieval speculation and social theorizing. The conference theme, "The Audience of the Sagas," encouraged many contributors to concretize the addressees of specific texts, often on the basis of ideological and stylistic analyses. It was a fruitful exercise, which cumulatively served to highlight the status of the texts as underway toward realization, rather than as given, self-identical entities.

Donald Tuckwiller

Snorri Symposion

Zum siebenhundertfünfzigsten Todesjahr von Snorri Sturluson veranstaltete das Nordeuropa-Institut der Ernst-Moritz-Arndt-Universität in Greifswald vom 24. bis 27. November 1991 ein Symposion, das mehr Besucher als von den Gastgebern erwartet anzog. Während dieser drei Tage in Greifswald erlebten die Teilnehmer gute Vorträge, anregende Diskussionen und nicht zuletzt eine familiäre Atmosphäre, die der freundlichen Aufnahme der Gäste und der hervorragenden Organisation zu verdanken war.

Die sechzehn Vorträge würdigten Snorri Sturluson vor allem als Historiker und Mythograph, aber auch als Poetologen, Kosmograph, Dichter und Politiker. Je fünf Vorträge galten inhaltlichen und wirkungsgeschichtlichen Aspekten der beiden Hauptwerke Snorris, *Snorra Edda* und *Heimskringla*.

Der erste Vortragende war Heinrich Beck (Bonn), der über "Quellen zur *Gylfaginning*" sprach. Es ging ihm weniger um eine Quellenkritik herkömmlicher Art als darum, Snorris Intention bei der Gestaltung der Rahmen- und Binnenhandlungen der *Gylfaginning* zu erkennen. Er zeigte am Beispiel des alfǫðr-Themas, daß es für die Odinsbezeichnung eddische und skaldische Quellen gebe, aber Snorris theologisierende Verwendung des Motivs entscheidend sei. In Verbindung mit der Beschreibung des poetischen Verschlüsselungsverfahrens in den "Bragaræður" ("fela í rúnum eða í skáldskap") und mit der im sogenannten "Eptirmáli" überlieferten "intentio scriptoris" ("ecki er at gleyma eða ósanna þessar frásagnir . . . "), deutete Heinrich Beck die Worte Útgarðalokis an Þórr am Ende der "ginning in der ginning" ("nú skal segja þér it sanna") als einen zentral versteckten Hinweis auf Snorris Intention, die heidnischen Mythen auf ihren Wahrheitsgehalt zurückzuführen. Die sjónhverfingar der Æsir werden vom Autor nicht dämonisiert, sondern als eine Offenbarung der Göttertrias, als Gylfis heidnische Offenbarung, dargestellt. Ausführungen eines Interpolators im "Eptirmáli" über Geschichtsverfälschungen der eingewanderten Æsir wertete Heinrich Beck hin-