Gedichte den narrativen Modus des laufenden Berichts ("running commentary"). Pooles zweite Gruppe—die rekonstruierten Gedichte—zeichnet sich durch kontinuierlichen Gebrauch des Präsens aus, um den Fortgang der Ereignisse zu schildern. In der ersten Gruppe von Gedichten wird der laufende Kommentar jedoch mit konventionellem Erzählmodus gemischt. Als weiteres Gattungsmerkmal führt Poole ein Gefühl der Unmittelbarkeit an, hervorgerufen zum Teil durch die Verwendung des Präsens, das nicht Gleichzeitigkeit implizieren muß, sondern auch ein Vorhaben ausdrücken kann. Im Umfang sind die sieben "poems on war and peace" kurz: fünf bis dreizehn Strophen. Sie verwenden als narrative Kunstgriffe dramatischen Monolog, Apostrophe und historisches Präsens. Die narrative Technik ist schroff und ungleichmäßig, gemessen an modernen Vorstellungen von narrativer Einheit, die in der Perspektive eines fiktiven oder auktorialen Ichs gründen. Dieser Stil, den Poole als nichtindividualistisch bezeichnet, hat sicherlich dazu beigetragen, daß die Strophen tendenziell als lausavísur behandelt worden sind. Pooles Beobachtungen in dieser Richtung weisen auf ein grundsätzliches Problem der Interpretation mittelalterlicher skandinavischer Texte und der in ihnen vermittelten Mentalitäten hin. Die These, daß die ausgewählten Gedichte eine besondere Gattung darstellen, kann letztlich nur durch weitere vergleichende Studien untermauert werden, wozu Pooles Buch zahlreiche Anregungen bietet.

Susanne Kries

Þórhallur Vilmundarson and Bjarni Vilhjálmsson, editors. *Harðar saga.* Íslenzk fornrit, vol. 13. Reykjavík: Hið íslenzka fornritafélag, 1991. 856 pages.

The present volume of Íslenzk fornrit fills the gap which has existed since the publication of volume 14 in 1959 and apparently completes the Íslendingasögur component of the series. In addition to four sagas of moderate length, *Harðar saga Grímkelssonar (Hólmverja saga), Bárðar saga Snæfellsáss, Þorskfirðinga saga (Gull-Þóris saga),* and *Flóamanna saga,* it contains nine þættir, *Þórarins þáttr Nefjólfssonar, Þorsteins þáttr uxafóts, Egils þáttr Síðu-Hallssonar, Orms þáttr Stórólfssonar, Þorsteins þáttr tjaldstœðings, Þorsteins þáttr forvitna, Bergbúa þáttr, Kumlbúa þáttr,* and *Stjörnu-Odda draumr.* Unfortunately, the reader is given no information about the role of this volume in the series—hence the "apparently" in the first sentence of this review—or the selection and ordering of the texts. (In two footnotes, to be sure, it is remarked that since the dream visions *Kumlbúa þáttr* and *Stjörnu-Odda draumr* are not set in the Saga Age, they do not, strictly speaking, belong in a volume of Íslendingasögur: CCXI, note 26; CCXXIII, note 47.) It is clear, though, that the common element of the texts in volume 13, as of those in volume 14, is intended to be their relatively late date (cf. vol. 14, LXXV, and vol. 11, V–VI). From the point of view of content, the texts are a diverse group, though they display a number of motivic links. An outlaw band of the Hólmverjar type turns up in *Flóamanna saga,* for example, and readers interested in the history of Greenland will find Greenland stories in both *Flóamanna saga* and *Bárðar saga.* In nine of the texts, a protagonist enters a barrow or other lair of a supernatural being; two of these passages (in *Þorskfirðinga saga* and *Orms þáttr*) are well known to folklorists as close analogues of Beowulf's adventure in Grendel's den. Indeed, the volume is full of fornaldarsaga plots and supernatural elements of all kinds, both heathen and Christian, but each text is anchored—as we expect from Íslendingasögur—in the history of Iceland and Icelanders. There is much

to captivate the general (Icelandic) reader as well as the specialist. The three "vision" pieces at the end of the volume, including a spectacular, geologically detailed Ragnarǫk and a tour de force of narrative perspective-shifting, are particularly welcome as they have been so seldom published.

Most of the texts have an unproblematic manuscript tradition, but several exist in two or more distinct versions whose relationship is not obvious. Indeed, this is the reason for the volume's extremely long gestation: Þórhallur Vilmundarson began work on it in 1956, but interrupted the process soon afterward when it became clear that the prevailing attribution of the fragment AM 564a 4º (containing three of the texts) to the otherwise lost Vatnshyrna could not stand. Another reason, he explains, was that the state of research on Icelandic onomastics at that time did not permit a critical evaluation of the numerous place-name etiologies in the texts. Parts of the book had already been set, but in type that was found to be too worn; this provided the opportunity for an extended research break, since the typesetting had to begin anew in any case. It was not until 1983 that Þórhallur Vilmundarson resumed work on the volume; after Bjarni Vilhjálmsson, who had been editing *Bárðar saga,* died in 1987, he assumed responsibility for that saga, too (ccxxv–ccxxvi).

Notable from the point of view of the history of saga writing is the fact that *Harðar saga* and *Flóamanna saga* each exist in a short (less wordy) and long (wordier) version. Þórhallur Vilmundarson prints both versions and shows in the introduction that the short versions have been condensed from longer ones, though not directly from the longer versions now extant; manuscripts of *Gísla saga* and *Fóstbrœðra saga,* he observes, have been found to display the same kind of shortening (xviii). Two versions of *Egils þáttr,* too, are printed in their entirety. For most of the other sagas the choice of main manuscript was obvious, but for *Bárðar saga* a composite text was produced. Here it must be noted that the reader has no way of telling at a glance which manuscript is being followed in any given place, a traditional inconvenience in Íslenzk fornrit editions; one must either hope for a hint from the apparatus or reread the introduction.

Following the precedent of volume 14 (and isolated examples in earlier volumes), most of the texts here have been normalized to a linguistic period later than the thirteenth century. Only *Þorsteins þáttr tjaldstœðings, Egils þáttr, Kumlbúa þáttr,* and certain pieces of poetry appear in the familiar "thirteenth-century" orthography, while the other texts are presented in "fourteenth-century" form: *æ* becomes *æ, ǫ* and *ø* become *ö, -sk* becomes *-st* (but *vá,* for example, is still *vá*). (The distinction is made even in the titles; thus we have *tjaldstœðings,* not *-stœðings,* but *Stjörnu-Odda,* not *Stjǫrnu-*.) With all due respect for the text-critical, practical, and aesthetic justifications for normalization, one cannot help expressing the almost ritual reservations, first, that the attribution of a given text to a given century is sometimes a matter of speculation; second, that the designing of a normalized Icelandic for a particular century also requires certain more or less arbitrary decisions; and third, that significant linguistic information (not only mistakes) in the manuscripts gets lost in the process, so that an edition of this type cannot form a reliable basis for linguistic investigation. To be sure, hardly anyone will shed any tears for the manuscripts' wild geminations, for example. But numerous other features of the manuscripts—even those followed as main manuscripts—that can tell us something about the history of the Icelandic language vanish without a trace in the edition. If we look at facsimiles of the late-fourteenth-century Flateyjarbók, the main manuscript for five texts, and the late-fifteenth-century Eggertsbók (AM 556a 4º), the main manuscript for *Harðar saga,* for example, we see that both have *vo* consistently. The form *jall* in Flateyjarbók *(Egils þáttr)* proves that one of the typical "Modern Icelandic" consonant changes has already taken place; cf. the use of *z* in the genitives *fullz, Hallz,* etc., in both manuscripts. Flateyjarbók also diphthongizes before *ng: eingiar,* etc. *(Orms þáttr).* Admittedly, the variation of hooked with hookless *o* (Flateyjarbók) and of *o* with *au* (Eggertsbók) is often nonetymological and, as far as one can see, nonphonetic, but in at least one case, normalization (i.e., reconstruction) seems to have produced unnecessary complication: if

in chapter 1 of *Egils þáttr* we read "nøkkura," why must we read in chapter 4 "fyrir ǫngan mun" and not "øngan" (from *øngi,* byform of *engi*)? Both words underwent labial umlaut of *e* and both are written in Flateyjarbók with hookless *o.* There are morphological deviations, too: the edition distinguishes between *yður* (poss. adj.) and *yðr* (pers. pron.), for example, where Flateyjarbók has *yðr* for both (but *systur,* etc.), and the manuscripts' consistent *hinn* (article) becomes an equally consistent *inn.* In his brief notice on normalization, Þórhallur Vilmundarson notes that even syntactic emendations were made, such as *þó at* for *þó* (CCXXV). Certainly it would defeat the purpose of a normalized, critical edition to try to incorporate all such detail; nevertheless, since the difference between manuscript and edited text is so great, and especially since an effort was made to present most of the texts in a form appropriate to the later Middle Ages, one could have wished for a word or two more on this subject in the introduction. Aside from matters of normalization, I found only one evident error in the text: "gjaldrakona" (for "galdra") on page 63. Punctuation, capitalization, and paragraphing are very carefully done; on page 56, though, Torfi's oratio recta ought perhaps to end after "við vini mína," so that the closing clause would stand in oratio obliqua as an accusative-with-(suppressed)infinitive depending on "kvað." Finally one is unsure of the principles followed in editing the poetry, particularly in contractions.

The notes, as usual in the series, cover selected manuscript variants and transmission questions, verbal and motivic parallels, and linguistic and material/historical glosses. I have only insignificant quibbles: first, that a certain (hardly avoidable) overlap with the introduction is perceptible here and there, and second, that one occasionally wonders why a particular note appears where it does and not elsewhere, though the apportioning and placement of the notes is in general very well thought out. There are two notes on *blótnaut,* for example, with similar, though not identical bibliographical references (367 n. 1, 407 n. 5), but no note at all at the first occurrence of the word (342). And why is *flokkr* defined on page 468 instead of 449? In another such instance, a rationale can be guessed: an etymological explanation is given not in connection with the expected normalized Old Icelandic and Modern Icelandic form *Stiklarstaðir* (373), but only with the less familiar, *r*-less form *Stikla-,* which is the normal form in the manuscripts, according to Þórhallur Vilmundarson (392 n. 5). There are no significant typographical errors in the notes (a right parenthesis is missing in 281 n. 2, and note 5 on p. 392 is labeled 3).

As I have the idiosyncrasy of reading the introductions as afterwords, I come to them last. The return to the larger print size in the introductions is to be welcomed, even though this means that they alone fill 228 pages. For each text, the traditional Íslenzk fornrit structure is followed: preservation, poetry, motivic and verbal relationships, oral tradition/place-names/ folkways/archeology, chronology, age/home/author, manuscripts and editions (including facsimiles). The section on motivic and verbal relationships is interesting and useful as always, though one may wonder whether the pursuit of written sources is not occasionally too diligent: must the reference to Guðrún Gjúkadóttir in *Bárðar saga* necessarily derive from learned copying? On the other hand, Þórhallur Vilmundarson conscientiously and wisely demurs on the points of chronology and authorship when the evidence is insufficient.

Originality cannot be expected of an editor whose job it is to bring together such a diverse collection of texts in one volume. And indeed, the presentation sometimes verges on the mechanical. Although Þórhallur Vilmundarson is painstakingly fair in acknowledging his debts to other scholars and in the introduction to *Orms þáttr,* for example, both acknowledges an overall debt to Anthony Faulkes's edition and attributes citations and ideas to him clearly when necessary, one phrase of Faulkes's has managed to appear without quotation marks or attribution (cxc; "particular interest in strange methods of taking life," *Two Icelandic Stories* [London: Viking Society, 1967], 106). Also, the remark of Paul Schach's translated on page CLXXXVI is hardly intelligible without explanation; although Waltharius is a title character and thus easy to trace, the general reader will not know where to find Widolt (*König Rother* and *Þiðreks saga*). (Other minor

oversights: the title of Rafn's book on page lxviii should read *Antiquités Russes,* and "Hjörvarðs" should evidently read "Höskulds" in note 29, page ccxix.)

But Þórhallur Vilmundarson does make original contributions, and substantial ones at that. Especially noteworthy are the extended discussions, partly based on articles previously published, of Icelandic placenames, their corruptions and folk etymologies (e.g., the introductions to *Harðar saga, Bárðar saga, Þorskfirðinga saga, Þorsteins þáttr tjaldstæðings, Bergbúa þáttr*). And although style, for example, has no section of its own and is only rarely mentioned (e.g., cliii, clxxvii), it cannot be said that literary criticism is neglected, for the introductions to the first and last texts, especially, contain keen literary detective work in the manner of Barði Guðmundsson. Þórhallur Vilmundarson argues compellingly that the inspiration for the figure of Hǫrðr Grímkelsson is to be sought in Sturla Sighvatsson, who fortified Geirshólm in Hvalfjörður in 1237 (l–lxiv), and *Stjörnu-Odda draumr,* itself constructed on several levels of narrative perspective, is interpreted as an allegory of the struggles of the Reykdœlir for their goðorð in the twelfth century (ccxiv–ccxxii). Indeed, Þórhallur Vilmundarson moves through all areas of inquiry reliably, and the volume is to be welcomed heartily as a veritable encyclopedia of Old Icelandic studies in itself.

Marvin Taylor

Die Skandinavier und Europa

Zur "Wikingerausstellung" im Alten Museum, Berlin, 2. September – 15. November 1992

1992–93 sahen in Paris, Berlin und Kopenhagen insgesamt eine dreiviertel Million Besucher die größte je veranstaltete Ausstellung zur Archäologie, Geschichte und Kultur des skandinavischen Mittelalters. Das Mammutprojekt—vom Nordischen Ministerrat initiiert und schließlich zur 22. Kunstausstellung des Europarats erklärt—wurde drei Jahre lang von einem Komitee skandinavischer Wissenschaftler unter der Leitung von Else Roesdahl (Århus) vorbereitet. 85 Leihgeber aus 15 Ländern von Kanada bis Rußland stellten 617 Exponate, über 2500 Einzelstücke, zur Verfügung. Anders als die 1980–81 von David Wilson organisierte Wikingerausstellung in London, New York, Minneapolis und Stockholm wählte der skandinavische Arbeitsausschuß einen zeitlichen und thematischen Rahmen, "Die Skandinavier und Europa [Norden og Europa] 800–1200", der es erlaubte, Ereignisse innerhalb und außerhalb Skandinaviens während und nach der Wikingerzeit im europäischen Kontext darzustellen. Ein Katalogband in vierfacher Ausführung (skandinavisch, englisch, französisch und deutsch [Vertrieb: Nordisk Ministerråd, Store Strandstræde 18, DK-1255 København K]) dokumentiert nicht nur die Exponate mit Abbildungen, Erläuterungen, Querverweisen, Bibliographien und Indizes; in 42 Beiträgen nehmen ausgewiesene Fachleute ständigen Bezug auf die Exponate und das Thema der Ausstellung, vermitteln Grundwissen und neueste Forschungsergebnisse.

Die Intention der skandinavischen Organisatoren, gesellschaftlichen Wandel in Skandinavien zwischen 800 und 1200 zu beschreiben und zu belegen, kommt in deren Obertitel der Ausstellung prägnant zum Ausdruck, *Viking og Hvidekrist.* Man stellt sich darunter etwa ein Nach- oder Nebeneinander von heidnischer Wikingermentalität und einer spezifisch nordischen Konzeption vom "weißen Christ" vor. Der englische Titel, *From Viking to Crusader,* gibt die erzählerische Absicht zwar martialisch aber leidlich