To the Graduate Council:

I am submitting herewith a thesis written by Robert Alston Tannert, Jr. entitled "A Stylistic Analysis of Dínus saga dramblåta." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in German.

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A STYLISTIC ANALYSIS OF
DÍNUS SAGA DRAMBLÁTA

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Robert Alston Tannert, Jr.

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ABSTRACT

There were two major influences on the style of the indigenous Icelandic romances (riddara sǫgur) that were written during the late Middle Ages. One was the style of the Íslendinga sǫgur. In its classic form, reached during the thirteenth century, this saga style represents the most highly developed prose style of medieval Norse literature. It is characterized by a dramatic quality which is effected by the narrator's terseness, a scarcity of natural description, and a concentration on the interactions of the characters. Another trait of the saga style is its "subdued" expression, which is due to the frequent use of litotes and other limiting and negative elements.

The other important influence on the style of the riddara sǫgur was the style of the medieval European romances, which were translated into Norwegian and were known in Icelandic recensions from the thirteenth century on. The style of these romances is marked by a variety of rhetorical devices, including a proliferation of similes, alliteration, and a lavish descriptiveness whose hyperboles and other exaggeration form a pronounced contrast to the restraint of the saga style. However, these translated romances share the saga's lack of much natural description.

The style of the native Icelandic romances tends toward that of the translated romances, not only in content, but also in the use of characteristic rhetorical and descriptive devices, and in the assimilation of other foreign elements into the style.

Dínus saga dramblåta, two of whose three recensions date from the fifteenth and sixteenth centuries (the third was composed in the eighteenth century), offers a good example of this phenomenon, yet it has been hitherto ignored by researchers. Such devices of parallelism as alliteration, the pairing of synonyms and of antonyms, and stock phrases which arise from the desire for repetition, play a large role in the ornate style of the first two recensions. Other rhetorical devices, such as figurative language, ellipsis, and the Latinized use of the present participle, are characteristic of Dínus saga. Rhyme, however, seldom occurs in either recension. The two recensors differ in their use of ornate language in that the first generally uses it throughout the story, while the second reserves it for pauses in the action in order not to call attention away from the progression of the plot. In conjunction with this, exaggerated expression is more pronounced in the second recension, although it is common to both. Strong evidence of foreign influence on the style of the story is found in the many lexical borrowings in both recensions, in the use of attributive adjectives meaning "aforenamed" (fyrr nefndr and its variants), and in the setting and characters of the story. Although Dínus saga shares the scarcity of natural description common to most indigenous medieval Scandinavian prose, it otherwise exhibits an ornate style which is at odds with that of the Íslendinga sǫgur.

Dínus saga is also interesting linguistically in that a number of words occur in each recension which are attested only

in modern Icelandic, while others occur which are not attested at all in Icelandic.

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LIST OF ABBREVIATIONS

AfNF--Arkiv för Nordisk Filologi.

ASB--Altnordische Saga-Bibliothek.

Festschrift Leach--Scandinavian Studies: Essays Presented to Dr. Henry Goddard Leach on the Occasion of his Eighty-Fifth Birthday. Seattle: University of Washington Press, 1965.

JEGPh--Journal of English and Germanic Philology.

SS--Scandinavian Studies.

WSB--Wiener Sitzungsberichte (= Sitzungsberichte der Wiener Akademie der Wissenschaften, phil.-hist. Cl.).

INTRODUCTION

The purpose of this study is to examine several aspects of the style of *Dínus saga dramblátа*, a late medieval Icelandic courtly romance, in order to determine how the style compares with that of the *Íslendinga sǫgur* and with the respective styles of the translated and other native Scandinavian romances of the Middle Ages. This does not purport to be a complete stylistic study of *Dínus saga*, but the stylistic features discussed will be such as to give an indication of the overall style of the saga; likewise, they will admit of a valid comparison of the style of the saga to the "genre styles" just mentioned. (For a list of the stylistic features discussed, see the introduction to Chapter III.) The first chapter is devoted to a discussion of the style of the *Íslendinga sǫgur*, as it is described in secondary literature on the subject. The second chapter deals with the style of the *riddara sǫgur* in the same way; the term *riddara sǫgur* will be understood throughout to designate native and translated courtly romances, and will include the group of native romances sometimes called *lygisǫgur*. The third chapter consists of a discussion of specific stylistic traits of *Dínus saga*; very little reference is made in that chapter to secondary literature. The fourth chapter compares the findings of this study to those of other researchers, and attempts to reach some conclusions about the style of *Dínus saga*.

As Jónas Kristjánsson indicates in his introduction to Dínus saga,[1] there are three extant versions of the story. Manuscripts of the first one date from the fifteenth century, manuscripts of the second from the the fifteenth or sixteenth century, and the oldest extant manuscripts of the third version date from the eighteenth century. Only the first two versions will be taken into consideration here, and they will be referred to throughout as the first and second recensions, respectively. The first recension is approximately 18,000 words long, and the second is approximately 16,500 words long. Each stylistic feature considered will be discussed with reference to both recensions, and a comparison of the two recensions will be made on the basis of those stylistic features.

There has been little research done on Dínus saga up until now, as indeed the native riddara sǫgur in general have been little studied. Henry Goddard Leach, in his book Angevin Britain and Scandinavia, simply recounts the story as an example of a lygisaga.[2] Margaret Schlauch, in her book Romance in Iceland, discusses motifs in the story and their relations to motifs in other Old Norse romances and to motifs

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[1] Jónas Kristjánsson, ed., Dínus saga drambláta (= Riddarasögur I, Reykjavík: Háskóli Íslands, 1960), pp. vii-lxiv. All citations from Dínus saga refer to this edition.

[2] Henry Goddard Leach, Angevin Britain and Scandinavia (Cambridge: Harvard University Press, 1921), pp. 271-285. It should be noted that Leach's account of the story follows the second recension, not the first.

in foreign literatures.[3] Dínus saga is also catalogued along with other romances in various histories of Old Norse literature, as, for example, in Stefán Einarsson's A History of Icelandic Literature.[4] Einarsson merely mentions Dínus saga as proof of the Greek influence on Norse literature in the late Middle Ages. Thus, the work done so far on Dínus saga has concentrated on motifs, with little regard for style. And while several stylistic studies have been carried out on the translated romances, few such studies have been done on other native romances, as will be seen in the second chapter.Thus, this study attempts to contribute to our knowledge of the relationships of the native Icelandic romance, the translated romance, and the Íslendinga sǫgur to one another, and also to contribute to our knowledge of the recension histories of medieval Icelandic romances.

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[3]Margaret Schlauch, Romance in Iceland (Princeton: Princeton University Press, 1934), pp. 48, 53, 61, 65, 75, 93, 94, 124, 163. Sclauch, like Leach, used the second recension. This is seen, for example, in her mention of "master Galterius" (p. 48), who is cited in the second recension, but not in the first, and in other (translated) quotations from and references to the story.

[4]Stefán Einarsson, A History of Icelandic Literature (Baltimore: Johns Hopkins Press, 1957), pp. 164, 168.

CHAPTER I

THE STYLE OF THE ÍSLENDINGA SQGUR

The standard works on Old Norse literature contain many valuable observations on saga style, particularly those of Finnur Jónsson,[5] Jan de Vries,[6] Sigurður Nordal,[7] Stefán Einarsson,[8] and Kurt Schier.[9] Other important articles and books include older works: Richard Heinzel's "Beschreibung der isländischen Saga,"[10] and Andreas Heusler's articles "Die isländische Sage: ihr Werdegang "[11] and "Die isländische Sage: ihr Stil";[12] and more recent ones: Siegfried Beyschlag's

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[5]Finnur Jónsson, Den oldnorske og oldislandske Litteraturs Historie, 2nd ed., 3 vols. (Copenhagen: Nielsen & Lydiche, 1920-24), II, 283-289 and passim.

[6]Jan de Vries, Altnordische Literaturgeschichte, 2nd ed., 2 vols. (Berlin: Walter de Gruyter & Co., 1967), II, 314-339 and passim.

[7]Sigurður Nordal, "Sagalitteraturen," in Litteraturhistorie B: Norge og Island, ed. Nordal (= Nordisk Kultur VIII: B, Uppsala: Almqvist & Wiksells Boktryckeri AB, 1953), pp. 180-273. While this work deals mainly with the history and particularly with the chronology of the Íslendinga sqgur, remarks on style are made throughout the work.

[8]Einarsson, pp. 122-151.

[9]Kurt Schier, Sagaliteratur (= Sammlung Metzler, vol. LXXVII, Stuttgart: J. B. Metzler, 1970), pp. 34-66.

[10]Richard Heinzel, "Beschreibung der isländischen Saga," WSB, vol. CXVII, nos. 4-6 (1881), 286-308 and passim.

[11]Andreas Heusler, "Die isländische Sage: ihr Werdegang," in Heusler, Die altgermanische Dichtung, 2nd ed. (Potsdam: Akademische Verlagsgesellschaft Athenaion, 1941), pp. 200-216.

[12]Heusler, "Die isländische Sage: ihr Stil," in Heusler, Die altgermanische Dichtung, pp. 217-221.

"Erzählform der Isländersaga,"[13] and Peter Hallberg's The Icelandic Saga.[14]

The uniformity of the "saga style" throughout the Íslendinga sǫgur has often been noted. For example, Peter Hallberg states:

> A detailed investigation would doubtless reveal a considerable number of individual traits in style and diction. But in general this body of literature, viewed stylistically, has an unusually homogeneous character. It can, therefore, scarcely be regarded as an impermissible simplification if the Sagas of Icelanders are treated from this point of view as a uniform group.[15]

In fact, it may be regarded as permissible to say that the style of the Íslendinga sǫgur is essentially the same as that of the fornaldar sǫgur, and of the konunga sǫgur as well, in the classical period--that is, in the thirteenth century. Of course, the content of the fornaldar sǫgur differs greatly from that of the other two genres in the extensive use of dragons, trolls, giants, shape-shifters, and other magical and supernatural creatures,[16] but otherwise the style of the three genres is relatively homogeneous. Thus, throughout

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[13]Siegfried Beyschlag, "Erzählform der Isländersaga," in Wirkendes Wort, Sammelband II: Ältere deutsche Sprache und Literatur (Düsseldorf: Pädagogischer Verlag Schwann, 1962), pp. 85-91.

[14]Peter Hallberg, The Icelandic Saga, trans. Paul Schach (Lincoln: University of Nebraska Press, 1962), pp. 70-80.

[15]Ibid., p. 70.

[16]See James David Mason, Monsters with Human Voices: The Anthropomorphic Adversary of the Hero in Old English and Old Norse Literature (Diss. University of Tennessee, Knoxville, 1976), pp. 164-255, for a discussion of supernatural devices in the fornaldar sǫgur.

this paper the style of the Íslendinga saga will be understood to represent the styles of the other two genres as well, although in particulars this will not always hold true. Also, the term "saga style" will be used to denote this style.

Hallberg makes some further observations on the style of the Íslendinga saga. "What probably strikes the modern reader first of all in the language of the sagas is their simple, lucid sentence structure, which contrasts sharply with the artistic periods, strongly influenced by Latin, found in some of the translated works. Typical saga style avoids poetic embellishment" (p. 70). Also, the style of the sagas shows no striving for variation in choice of words, and "Nature description for the purpose of creating a mood is almost completely lacking in the Sagas of the Icelanders" (p. 71). But ultimately, "The characteristic traits of saga style probably best come into their own in the delineation of character. Character portrayal is, after all, the alpha and omega of this literary genre, which so often takes on the form of charged dialogues" (p. 73).

Theodore M. Andersson, in his book The Icelandic Family Saga: An Analytic Reading, stresses the dramatic quality of the saga style. He sees the Íslendinga saga as essentially a dramatic form, an almost pure narrative form, which is effected by the author's terseness and his concentration on the conflict between the characters. Several characteristic narrative devices are used to direct the narrative relentlessly toward the climax, which thus intensifies the effect of the conflict. Finally, Andersson views the hero as of a type with the

Germanic hero, and he maintains that this and other factors of form and literary technique show that the saga was descended from a heroic tradition.[17]

Margaret Schlauch also notes the dramatic qualities of the terse narrative form:

> The style is in accord with the themes. The action develops slowly but relentlessly; The clash of one human being against another is presented in trenchant, pointed, epigrammatic sentences; a gesture or a spoken word is made to reveal the profoundest motives and is charged with the heaviest consequences; the important scenes are developed with full consciousness of their dramatic effect. Above all things the authors understood the power of reticence. The thing which is not said is often more eloquent than what is told; when two persons meet and exchange indifferent remarks, the reader is fully aware of what is seething within them, even though the sagaman holds his tongue; perhaps the more so for this very reason. (Romance in Iceland, pp. 2-3)

De Vries as well mentions the dramatic handling of characters:

> Das Merkwürdige ist nun, daß sie [the saga writers] darüber nie räsonnieren, sondern einfach berichten, wie sich die an einer Handlung beteiligten Personen verhalten. Höchst selten hört man etwas über die unausgesprochenen Überlegungen dieser Menschen.... Man lobt deshalb an diesen Sagas eine große Objektivität. ... Das geeignete Mittel zur Offenbarung der inneren Haltung eines Menschen ist die Äußerung im Gespräch.[18]

With regard to the overall style of the Íslendinga sǫgur, he says:

> Der Sprachstil der Saga ist von kunstvoller Schlichtheit.

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[17]Theodore M. Andersson, The Icelandic Family Saga: An Analytic Reading (Cambridge: Harvard University Press, 1967), pp. 3-93.

[18]De Vries, II, 316.

> Die Sätze sind im allgemeinen parataktisch gebaut und machen den Eindruck eines mündlich vorgetragenen Berichtes.... Vergleiche kommen sehr wenig vor und dann so einfach wie „rot wie Blut" oder „schwarz wie Hel." Dazu stimmt auch der Mangel an beschreibenden Adjektiven und Adverbien. Auch in der Verwendung der Zeitwörter herrscht eine gewisse Einförmigkeit. Die Zurückhaltung der Verfasser zeigt sich in der Verwendung von Wörtern wie _þykkja_, _hyggja_, oder des Konjunktivs. Besonders auffällig ist die Neigung zur Dämpfung des Ausdruckes (_litotes_)" (II, 318).

In a footnote de Vries points out statistical evidence of direct discourse in the sagas which was arrived at by Irmgard Netter in _Die direkte Rede in der Isländersaga_,[19] to suggest that the older sagas had a much lower percentage of direct discourse (6 percent in the _Reykjadœla saga_) than the younger ones had (for instance, 41 percent for the _Hrafnkels saga_, 46½ percent for the _Valla Ljóts saga_, and 55 percent for the _Bandamanna saga_) (II, 317-318). Thus, the tendency in the development of the genre seems to have been toward more direct discourse.

In his essay "The Style of the Old Icelandic Family Sagas" Otto Springer warns, despite all of the above:

> Many... passages could be quoted all proving the mistake of generalizing about a stereotyped Saga-style and of using it as an argument for an analogy between the Saga and the fairy-tale.... Instead of repeating such generalizations, we should determine where in the individual Family Sagas we find stereotyped expressions, and how the Family Sagas as a whole differ in this respect from the other types of sagas....[20]

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[19] Irmgard Netter, _Die direkte Rede in der Isländersaga_ (= _Form und Geist_, vol. XXXVI, Leipzig, 1935).

[20] Otto Springer, "The Style of the Old Icelandic Family Sagas," _JEGPh_ XXXVIII (1939), 111-112.

He notes that realistic description is very rare in the Íslendinga sǫgur, and is used "only as much as is indispensable for advancing the story and for delineating character" (p. 112). Springer also notes the lack of much figurative language (pp. 113-115). He also states, "The Gunnlaugssaga deliberately avoids alliteration as most of the Íslendingasǫgur except for a few proverbial phrases and catchwords" (pp. 116-117). With regard to syntactical units, Springer notes:

> The arrangement of words, which in the Gunnlaugssaga makes up for the lack of logical co-ordination and subordination--this extremely sensitive, elastic, light, and graceful arrangement is more than anything else responsible for the vivid style of the Family Sagas, although not without individual variations. Other phenomena that contribute to the same effect of lightness and grace are the abundance of brief suggestive particles such as þeir, þeim, þat, it, þá, þó, etc.; they are flexible and delicate joints, whereas the bookish style of Clárisaga, for instance, speaks of "the above mentioned man.[21]

Other syntactic phenomena which Springer mentions are "the extravagant use of the historical present and what is even more characteristic, the constant vacillation between the historical present and the preterite tense" (p. 120).

Springer also discusses the subdued, restrained expression of the Íslendinga sǫgur. He says that, in order to determine how this "subdued style" is reflected in the language, "the absence of superlatives and of hyperbolical adverbs and

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[21] Ibid., p. 119. The phrase which occurs in Clári saga is fyrr nefndr maðr--see Springer's footnote 48 on p. 119.

adjectives will have to be studied, the abundance of negatives, of impersonal and of passive constructions, the predilection for such limiting or discriminating particles and elements as nǫkkut, heldr, meðal- and above all, the productiveness of the prefix ó-..." (p. 122). He also says that litotes should be studied in this connection (p. 123).

Paul Schach, in his essay "The Use of the Simile in the Old Icelandic Family Sagas," finds that "Thirty-two Icelandic Family Sagas contain a total of one hundred and forty-eight comparisons which may be classified as similes."[22] These include similes from the realm of mythology, and similes which mention animals, animate objects outside the animal kingdom, inanimate objects, and human beings. Schach points out that the use of similes differs from saga to saga in terms of number and of desired effect, and even from recension to recension, but he ventures the following conclusion concerning the content, form, and frequency of occurrence of the similes in the Íslendinga sǫgur as compared to those in other types of sagas:

> 1. The content of the similes of the Family Saga is drawn from the immediate environment and daily experience of the Icelanders. Mythological references are rare, literary allusions non-existent. The grotesque exaggerations of the lygisögur and the malaprop distortions of the biskupasögur are avoided as scrupulously as the conventional similes of classical and contemporary medieval literature. 2. The form of the similes in the Family Sagas is simpler than that in the other types of sagas.... 3. The Family

[22] Paul Schach, "The Use of the Simile in the Old Icelandic Family Sagas," SS XXIV (1952), 150.

> Sagas are more sparing in the use of this figure of speech. They exhibit none of the piling up of similes such as we have in the fictional and translated sagas (pp. 164-165).

In a more recent article, "Some Forms of Writer Intrusion in the Íslendingasögur," Schach discusses five types of authorial intrusion: (1) the use of the first person, which he found to be more common in the pre-classical and post-classical works than in the classical sagas, and more frequent in older manuscripts than in newer manuscripts of the same story; (2) value judgments, the evaluation of conflicting sources, confessions of ignorance or claims to reliable information, as well as various other types of subjective observations; (3) observations on life in the "saga age"; (4) source references; and (5) textual cross references.[23] With regard to the development of the use of authorial intrusion in the Íslendinga sǫgur, Schach concludes:

> In regard to the five types of author intrusion considered here, the Sagas of Icelanders do not seem to differ essentially from other earlier and contemporary Norwegian and Icelandic prose genres. Two of these subjective elements, the use of the first person and the reference to individual authorities, seem to decrease in frequency during the course of the textual histories of the sagas in which they occur. In general, forms of writer intrusion discussed here seem less frequent among the classical sagas than among very old and very recent sagas. This suggests that the objective epic-dramatic narrative art which we have come to regard as "saga style" developed gradually during the early decades of the thirteenth century, and that this development was gradually reversed during the last decades

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[23]Schach, "Some Forms of Writer Intrusion in the Íslendingasögur," SS XLII (1970), 154-155.

> of that century under the influence of the heroic, chivalric, and episcopal sagas (p. 155).

Some of the criteria, then, which we might use to characterize the Íslendinga sǫgur, are: dramatic qualities of the saga; the scarcity of realistic description of setting and characters; the infrequent employment of variation, antithesis, simile, and figurative language in general, or of alliteration and other forms of poetic expression; the frequency of direct discourse; the use of the historical present and its interchange with the preterite tense in the narration of past events; the presence of elements of a "subdued style," including the absence of superlatives, hyperbolical adjectives and adverbs, an abundance of negatives and of impersonal and passive constructions, the use of litotes, and the predilection for limiting and discriminating particles; authorial intrusion; and motifs which reflect a heroic tradition or influence from outside the genre.

CHAPTER II

THE STYLE OF THE RIDDARA SǪGUR

The riddara sǫgur have not yet been studied nearly as thoroughly as the Íslendinga sǫgur, and among these, the native romances have received less attention than the translated ones. But enough research has been carried out in this field to allow of a description of several stylistic traits of the romances from the secondary literature.

One standard work in the field is Henry Goddard Leach's book Angevin Britain and Scandinavia, in which the author discusses cultural and commercial relations between Scandinavia and Europe in the Middle Ages.[24] Another standard work is Margaret Schlauch's Romance in Iceland.[25] In it she discusses a hundred and ten riddara sǫgur,[26] motifs that occur

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[24] See footnote 2.

[25] See footnote 3. Another work which discusses the relations between Scandinavia and Europe during King Hákon Hákonarson's reign is: Phillip M. Mitchell, "Scandinavian Literature," in Roger Sherman Loomis, ed., Arthurian Literature of the Middle Ages: A Collaborative History (Oxford: Oxford University Press, 1959), pp. 462-471. For recent stylistic analyses of translations made at King Hákon's court, see Hallberg, "Norröna riddarasögur," AfNF LXXXVI (1971), 114-138, and "Broder Robert, Tristrams saga och Duggals leizla," AfNF LXXXVIII (1973), 55-71; and Schach, Some Observations on the Translations of Brother Róbert," in Les Relations Littéraires Franco-Scandinaves au Moyen Age (= Actes du Colloque de Liège, avril 1972), vol. LXXIII, 117-135.

[26] Einarsson, p. 165, notes the existence of approximately two hundred and sixty-five riddara sǫgur, approximately a third of which may have been written after the Reformation.

in them, and the possible or probable provenience of these motifs.

Many of the introductions to editions of riddara sǫgur contain pertinent information. Eugen Kölbing's introduction to his edition of Elis saga ok Rosamundu traces the manuscript history of this saga,[27] as Jónas Kristjánsson's introductions to his editions of Dínus saga drambláta and Viktors saga ok Blávus do with respect to those sagas.[28] Gustaf Cederschiöld's introduction to his edition of Clári saga discusses motif relationships between that romance and others,[29] but also with respect to style Cederschiöld notes several translations of phrases out of Latin and the extensive alliteration which he says is intended to compensate for the loss of poetry in translation.[30] Kölbing's introduction to his edition of Parcevals saga, Valvers páttr, Ívents saga, and Mírmans saga discusses manuscript histories and relationships of the Norse recensions to their foreign models.[31] Paul Schach's introduction to his translation of Tristrams saga

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[27]Eugen Kölbing, ed., Elis saga ok Rosamundu (Ulm: Heinrich Kerler, 1881), pp. vii-xli.

[28]Kristjánsson, ed., Dínus saga drambláta, pp. vii-lxiv. Kristjansson, ed., Viktors saga ok Blávus (= Riddarasögur II, Reykjavík: Handritastofnun Íslands, 1964), pp. ix-cvii.

[29]Gustaf Cederschiöld, ed., Clári saga (= ASB, vol. XII, Halle: Max Niemeyer, 1907), pp. ix-xxxviii.

[30]Ibid., p. xxi.

[31]Kölbing, ed., Riddarasögur: Parcevals saga, Valvers páttr, Ívents saga, Mírmans saga (Strassburg: Karl J. Trübner, 1872), pp. i-lv.

ok Ísöndar discusses the place of Tristrams saga in Norse literature as well as its place in the tradition of the Tristram legend.[32]

More work has been done, though, with regard to the style of the riddara sǫgur and stylistic differences between the translated romances and their foreign models, as well as to differences between the styles of the translated and native riddara sǫgur. Einar Ól. Sveinsson, in an article contained in the edition of Viktors saga mentioned above, makes several remarks with regard to the respective styles of the Íslendinga sǫgur, the native and the translated romances, as well as isolating the source of the saga (Clári saga) and discussing other romances derived from or influenced by Viktors saga (Sigurðar saga pögla, Gibbons saga, and others).[33] He says:

> If we distinguish three characteristics of the style of the [translated] romances as being 1) extensive alliteration; 2) rigmarolish description of certain kinds of characters and incidents, with the same phraseology reappearing in saga after saga; and 3) the author's habit of interrupting the story with his own comments--we find that Icelandic writers seem to have had least difficulty in adopting the first and second feature and fusing them in some measure with the native saga style, whereas they generally reject the third altogether.[34]

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[32]Schach, trans., The Saga of Tristram and Ísönd (Lincoln: University of Nebraska Press, 1973), pp. xii-xxiii.

[33]Einar Ól. Sveinsson, "Viktors saga ok Blávus: Sources and Characteristics," in Kristjánsson, ed., Viktors saga ok Blávus, pp. cix-ccxii.

[34]Ibid., p. ccvi.

He remarks further that authorial intrusion is common in the translated romances, but scarce in the native sagas and romances, and that in most cases where the author of Viktors saga does insert a comment of his own, there is some underlying humor or irony (p. cxcv). He also notes the abundant use of the present participle (p. clxxxiv), proverbs (p. clxxxvii), and idiomatic expressions (p. clxxxix). He finds the phrase áðr greinda ("aforementioned") used attributively, too.[35] The author of Viktors saga is more interested in describing people than nature, and when he does describe nature, its beautiful aspects are what interests him (p. cxciii). With respect to syntax in the romance style, he says, "Its principal characters are a tendency to rhythmic structure, a straining after parallelism, and a love of alliteration" (p. cc). Throughout the essay, Sveinsson discovers fusions of native and foreign subject matter and concepts, and isolates Alexanders saga as a prime force in bringing in concepts from the South, the principal one of which is hybris (pp. cxcviii-cxcix), which had already existed in its own fashion in Norse literature.[36]

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[35] Ibid., p. cxcii. Cf. Springer's discovery of fyrr nefndr in Clári saga: "The Style of the Old Icelandic Family Saga," p. 119.

[36] Cf. Andersson's discussion of the saga hero as an "ójafnamaðr, that is to say, an over-bearing, self-willed, uncompromising man, who is not fair-minded and temperate in his dealings with his neighbors. The saga reader learns to recognize the characteristic as a sure sign of impending trouble since it invariably leads to frictions" (p. 7).

Gustaf Cederschiöld gives another discussion of the romance style in his introduction to Fornsögur Suðrlanda. He first stresses the poetic expression of the translated riddara sǫgur:

> Jämför man med afseende på språket de romantiska (öfversatta) sagorna med de sagor, som behandla rent nordiska ämnen, så iakttages lätt, att de förra vida oftare närma sig till det poëtiska uttryckssättet; detta förhållende, som i riddarasagorna på flera sätt framträder, har i väsentlig mån sin grund i sträfvendet att gifva något vederlag för hvad som gick forlöradt, då de versifierade utländska originalen öfversattes till nordisk prosa.[37]

He then discusses the occasional use of rhyme and its relation to skaldic poetry (pp. v-vi). He also speaks of "uttryck för smärt och klagan" and "författerens uppmanning till åhörarne (som tänkas äta och dricka)" (p. vii). He furnishes several lists of alliterative phrases which occur in the various Fornsögur Suðrlanda, taking into account the occurrence of sets of four alliterative pairs, sets of three, sets of two, and single pairs. He remarks, "Man finner bland dessa uttryck många, hvilka öfversättarne själve synas hafva bildat, men tillika ett ganska betydligt antal sådana, som återfinnas i norsk-isländska skrifter af inhemskt ursprung, och hvilka altså i ännu högre grad bidragit att gifva framställningen en nationell prägel" (p. xiv). He further discusses the process of adaptation, the series of recensions, of the riddara sǫgur, and concludes, "i allmänhet skönjes lätt, att sammandragningen skett efter en viss plan, så att framför alt samtal och utförliga skildringar blifvat förkortade samt ovigtigare detaljer

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[37] Cederschiöld, ed., Fornsögur Suðrlanda (Lund: Fr. Berlings Boktryckeri och Stilgjuteri, 1884), p. iv.

och notiser utelemnade, eller, med ett ord, att redaktören sträfvat att minska eller afslägna alt, sem fordröjde handlingens gång" (p. xviii). He later notes "att vissa detaljer, nomina propria och i synnerhet episka, skildrande uttryck äro för så många sagor gemensomma" (p. xix). He discovers many "stående uttryck" in the Fornsögur Suðrlanda (though his list is admittedly incomplete), and concludes "att sådan öfverensstämmelse likväl nästan aldrig är ordagrann, utan den nordiska stereotypen pläga utgöra ett fritt återgifvande af det franska uttrycket; och sluttligen, att de öfversatta stereotypen ganska ofta brukas i fri växling. Åttskilliga stående uttryck hafva således från början uppkomit genom återgifvandet af stereotyper i de franska dikterna" (p. xxxviii). Finally, after a study of the various recensions of the romances in his collection, Cederschiöld comes to the conclusion that more recent redactors are responsible for most of the "stående uttryck." He remarks, however, that this does not apply to Tristrams saga--perhaps because of a fortunate lack of scribal tampering with the story.

Rudolf Meissner, in his book Die Strengleikar, also notes the extensive use of alliteration in the strengleikar, as well as in the riddara sǫgur, but he doubts Cederschiöld's claim in his introduction to the Fornsögur Suðrlanda (which he was to reiterate in his introduction to Clári saga) that alliteration in the translated romances is intended to compensate for the loss of poetry in translation. He says:

Als sicher darf nur gelten, dass sie in der poetisch

> gehobenen sprachform ihren für den hof bestimmten werken gegenüber der schlichten heimischen saga den reiz einer neuen und verfeinerten erzählkunst zu geben suchten.[38]

Meissner lists occurrences of alliteration in the _strengleikar_ and also examines certain phrases as they appear in the French originals and as they are reproduced in the Norse recensions. Also, he notes that rhyme plays only a small role in the "poetic expression" of the romance style (as Cederschiöld had also noted),[39] and remarks that as with alliteration it is hard to judge whether the rhyme was intended by the author or not. (He also reminds the reader that rhyme occurs in _Parcevals saga_ only at the end of chapters.) He further remarks, "Mehr noch als alliteration und reim, auf die Cederschiöld sein hauptaugenmerk richtete, giebt ein durchgeführter parallelismus der ausdrucksweise der romantischen prosa ein besonderes gepräge. Er kann sich mit alliteration oder reim verbinden..., aber notwendig ist das durchaus nicht..." (p. 218). Meissner reviews the genres of Old Norse literature, and tries to set the translated romances in a historical context, in that he discusses conditions at King Hákon Hákonarson's court as well as the relationships of these translations to their sources.

In his essay "The Style and Structure of _Tristrams saga_"

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[38]Rudolf Meissner, _Die Strengleikar: Ein Beitrag zur Geschichte der altnordischen Prosaliteratur_ (Halle: Max Niemeyer, 1902), p. 208.

[39]Ibid., see pp. 217-218.

Paul Schach comments on several devices found in that saga.[40] He notes the use of stock phrases such as those found by Cederschiöld in the Fornsögur Suðrlanda, but maintains that, despite the seeming wealth of stock phrases, Friar Róbert makes use of lexical and phrasal variety to avoid monotony as well as for the sake of emphasis and intensification.[41] He finds four uses of the present participle: (1) used as a dative absolute (e.g. "öllum áheyröndum"-"in the hearing of all"), which, as in all Germanic languages, is a transfer of the Latin ablative absolute; (2) used with vera to have durative force, and with koma and ganga to have durative or descriptive force; (3) used as a descriptive adjective; (4) used in appositive phrases after words of saying such as mæla, segja, and bölva (pp. 74-75). Schach notes that Friar Róbert does not use these indiscriminately. He says, "There are few passages in the saga which reveal a heavy concentration of present participles, and each of them is characterized by great dramatic or emotional intensity" (p. 76). Similarly, lexical and phrasal repetition seldom occur, but when they do, it is for greater emphasis (p. 75). Also, "Unlike the original, and in marked contrast to the Íslendingasögur, Tristrams saga surprisingly makes only sparing use of understatement and litotes" (p. 78).

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[40] Schach, "The Style and Structure of Tristrams saga," in Festschrift Leach, ed. Carl F. Bayerschmidt and Erik J. Friis (Seattle: University of Washington Press, 1965), pp. 63-86.

[41] Ibid., pp. 66-67.

And furthermore, "More liberal use of litotes and understatement would have a welcome counterbalance to the plethora of superlatives and hyperbolic effusions which Friar Róbert retained from the original of Thomas" (p. 79). With regard to rhetorical devices, he says that, "As one would expect, the rhetorical device of antithesis occurs frequently and in many forms..." (p. 80), that rhyme is used only sparingly (p. 84), and that "the rhetorical devices most commonly used by Friar Róbert [are]: parallelism and amplification, usually with alliteration" (p. 85). In the essay already discussed on "The Use of the Simile in the Old Icelandic Family Sagas,"[42] Schach points out that, "While the writers of indigenous sagas tend to be sparing in the use of this figure [simile], the translators of continental romances are often more lavish in its use than are the foreign authors" (p. 156).

In a recent work, The Erex saga and Its Relation to Chrétien de Troyes' Erec et Enide,[43] Sister Jane Aza Kalinka points out various differences, stylistic and otherwise, between the two recensions of the Norse translation of the story of Erec and Enide and the French original, as well as differences between those two Norse recensions. She notes that shifting from the present tense to the preterite and back is common but is not parallel in the two recensions (p. 47).

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[42] See footnote 22.

[43] Sister Jane Aza Kalinka, The Erex saga and Its Relation to Chrétien de Troyes' Erec et Enide (Diss. Indiana University, 1970).

She remarks that Willibald Lehmann had said[44] that "the preterite in Icelandic was reserved for actions and events that were of lesser importance and that played a secondary role in the progression of the main plot" (p. 55). With reference to Erex saga Kalinka observes that descriptive passages usually but not always occur in the present tense. With regard to authorial intrusion, Kalinka notes that at a break in the narrative, or when a new episode is begun, the phrase "þat er at segja" ("that is to be told") or a variation of it is used; this phrase occurs four times in Erex saga. Also, the phrase "sem fyrr var sagt" ("as was said before") occurs once.[45] Further, though, the Norse redactor "does not himself address his audience, as does Chrétien..." (p. 145).

Another recent work which traces differences between a translated Norse romance and its French model is Henry Kratz's article on "The Parcevals saga and Li Contes del Graal."[46] Kratz analyzes the many changes that were made in translation, and shows some of the causes for the changes to be scribal omissions, misunderstandings on the part of the translator, the desire to condense the original story, and the cultural differences between France and Scandinavia in that period. Also, "The translator has a strong rationalizing tendency

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[44]Willibald Lehmann, Das Präsens historicum in den Íslendinga sǫgur (Würzburg, 1939), p. 11.

[45]See Kalinka, p. 143.

[46]Henry Kratz,"The Parcevals saga and Li Contes del Graal," SS XLIX (1977), 13-47.

which causes him to omit or alter many of the improbable or irrational details which are contained in the original" (pp. 26-27). In connection with the cultural differences between France and Scandinavia, Kratz found that much of the detail having to do with chivalry and religion in Chrétien's work was shortened or omitted by the translator, and that the little nature description that does occur in Chrétien's work is left out of the Norse redaction. With regard to authorial intrusion, Kratz says that Chrétien's occasional interpolations which contain personal remarks by the author or references to sources have been completely ignored by the translator (p. 37). A type of author intrusion which does occur in the translation is the remark "ok fyrr segir í sögunni"- "and which was already told in the story" (p. 37). And the substance of another interpolation of Chrétien's is maintained in the translation but the first-person quality is removed. As far as elements of an ornate style are concerned, Kratz notes, "The prose [of the translation] for the most part has escaped the attempts at ornament so often found in the translated sagas, such as alliteration, double adjectives and nouns, frequent foreign words. The only exception is to be found in the rhyme at the end of chapters..." (pp. 44-45). In summary, many of the changes made by the translator can be viewed as parts of an attempt to make the style of the story conform to the Norse audience and to the native saga style. The translation is approximately two-fifths the length of the original, while in keeping with the structure of the native saga a new

introduction and a new ending were added. "In keeping with the saga style, authorial intrusions and references to the source were excised. Much of the descriptive material was greatly reduced or omitted. Much of the reduction of the text and many of the omissions concerned more or less superficial detail, but much was apparently motivated by the desire to adhere to the form of the classical saga, where descriptions are short indeed" (p. 45). So, whereas other translated romances have been found to strive to achieve a foreign, or at least new, poetic style, Parcevals saga apparently attempts to conform in several respects to the native saga style.

From the discussion above it can be seen that the riddara sǫgur have been subjected to stylistic investigations on the basis of many of the criteria arrived at in conjunction with the style of the Íslendinga sǫgur. Research done on both types of riddara sǫgur point to a style characterized by "ornate expression," which is achieved through the use of alliteration, a great deal of description, rhythmic syntactic structure, a general striving towards parallelism, frequent use of superlatives and "hyperbolic effusions" but little use of litotes, and frequent use of the present participle. This is in contrast to the "subdued style" and all of its components associated with the Íslendinga saga. Other criteria which are associated with the romance style, and some of which are also found in the saga style, are: little authorial intrusion in the native Icelandic romances as opposed to a great deal in the translated ones; stock phrases; a fusion of native

and foreign material (in the native Icelandic romances); and the frequent use of antithesis.

CHAPTER III

THE STYLE OF DÍNUS SAGA

A number of stylistic features characteristic of Dínus saga are discussed in this chapter. Elements of parallelism, such as alliteration, synonyms, antonyms and other contrasts, and other parallel constructions, as well as the stock phrases which grow out of the author's desire for parallelism and repetition, are discussed. Other aspects of an ornate style, such as similes and other figurative and descriptive phrases, especially those which depict emotions, are noted, as are occurrences of ellipsis, rhyme, and the present participle. The interchange of narrative tenses is also discussed. Aspects of an "exaggerated" expression as opposed to a restrained expression are noted, as well as other stylistic traits of Dínus saga, such as temporal and other "literary" adverbs and adverbial expressions, authorial intrusion, direct discourse, and verbs of discourse. Finally, traces of foreign influence on the style of the story are noted; these include lexical borrowings, the attributive adjective "aforenamed" (fyrr nefndr) and its variants, and setting and characters in the story.

1. Parallelism

Alliteration

Alliteration is the most common aspect of parallelism in both recensions. Parallelism is involved only when alliterating nouns or adjectives connected by ok are present. For the sake of completeness, other examples of alliteration are cited, some of which may be accidental.

First recension:

j fornumm fræde bökumm (3,1).

stæst stormerke(3,6).

vpprisu og vppstigning (3,8).

j þeim hluta heimsins (3,9-10).

mikill og mektugur (5,2).

frijdur og fagur (5,3).

dijr og diarffur (5,4).

gödur og giafmilldur (5,4-5).

liuffur og lijteláátur (5,5).

fimur og frækinn (5,6-7).

vitur og vinsæl og vel kunnandi (5,9-10).

hæverskliga og heidarliga (5,11).

jnnelig og aastulig vid almugann (5,12).

frijdann og feskann (5,14-15).

einginn haffa fregn feingid nie friett (5,15-16).

sagdur og sijndur (5,17).

virduglegre veitslu (6,1).

máátuligt og miøg virdukuæmeligt (6,7).

kukl og riddaraskap, runer og reipagøngu (7,6-7).

stinnur og sterkur (7,10-11).

af kotkalle kominn (8,7).

fagra og ferska (8,16).

prijdeliga pentada (8,16-17).

gler gluggum og gimmsteinumm (8,17).

frijda og fræckna (9,3).

listuga og lundpruda (9,3-4).

høfudsmider og hagleijkz meijstarar (9,7-8).

villd og vilia (9,9).

mikelåátur og mektugur (9,15).

helldur hulde hann hana med þeirre himnu, er so var håátud sem hun væri holldgröinn vid hanz asiönu (10,1-3).

annar þeirra hiet Nicius, enn annarr Niciänus (10,17-18).

huar sem kaupmenn kunna ad koma (10,19).

nu fer og friettest þetta (11,2-3).

Dijnus hinn drambläte (11,5).

jøtnar jmissliger (11,10).

bläämenn bannsetter (11,10).

skiesseligar skiepnur (11,11).

mikill og mektugur (11,14-15).

rijkur og råádvandur (11,15).

marg vitur og mikilz håátar (11,15-16).

j hanz heimugligumm høllumm (11,17-12,1).

kurteijser köngar (12,1).

fegurd og frigd (12,6-7).

væn og virduglig (12,8).

ærlig og æskelig (12,8).

giorast, edur greinast (12,15).

guduefflumm og gimmsteinumm (14,8-9).

kierumm og klædumm (14,9).

kriddumm og klenodium (14,9-10).

jardar avoxtumm og jurtumm (14,10).

allskinz audæffumm (14,10-11).

heidarliga herberge (14,14).

hæstu hätijder (14,15).

Gieffum nu gaum ad glede og gödre fräsøgn (15,3).

kriddumm og kaupeijrer (15,6).

heidarliga høndlader (15,7).

annar þeirra hiet Dasyius, enn annar Dasiänus (17,5-6).

gull og silffur, gimmsteina og gersemar (19,9-10).

gullhringana, og þä vænu gimmsteina (20,3-4).

heilsar þeim hæverskliga (20,17).

gieffur þeim gödar giaffer (22,2).

gullhringana, og þä vænu gimmsteina (22,3-4).

fiørusteinar ään allrar fegurdar (22,8-9).

fräbæra edur faheyrda (23,1).

klaga og kiæra (23,16-17).

sem hardast og hradast (24,5).

virduglegrar veitslu (25,13).

köngligar krääser (25,17).

æsl og örar (27,6).

helldur til heidurz og æru enn ösæmdar (27,12).

filldann og framm kuæmdan (27,16).

penntad og pussierad (28,11).

gull og gödann cölör (28,11).

gimmsteinar, firer gler (28,13).

næffurlega og nätturlega (28,15-16).

sem lifande væri huor lijkneskia (28,16-17).

blijdliga, biödande sinn fadm (30,3).

keisara edur k(öngs)s(yne) (30,8).

mektt og manliere (30,13-14).

med glede og gamni leijkandi (31,3-4).

lauslætis edur liettlætis (31,5).

sem offan munde hrapa, hused edur herberged (31,13-14).

skadi og skømm (32,10).

skiølldur og suerd (32,12).

med gull buinn og gimmsteinumm glæst (32,2-3).

brake og brestumm (33,7).

voru sterker og stör høgger (33,14-15).

säära og suida (34,2).

mödur og magnlauser (34,5-6).

heidann himininn (35,2).

limid lamid (35,4).

stirder og sääarer (35,7).

vijs von (35,13).

fiølde fiölkz (36,5).

Dijnus hinn drambläti (36,6-7).

heyrir had (37,11).

lata hôndla meyiarnar ok hylia klêdum (38,23-24).

med viel af manna uôlldum (39,10-11).

uigt uatn (39,12).

Oumrêdiligr otte (40,1).

j fitonsanda fullr likami (40,6-7).

byggia ner borginni (40,7).

uitandi uera (40,27).

undr ok uhamingiu (41,2).

gull ok gripi (41,5).

glys eda gersemar (41,6).

reidi ok hryggiligu (41,23).

gull ok gimsteina (42,28).

clenodia j kryddum (43,4).

gefa gull ok sinar gersimar (43,13).

gulli ok gimsteinum (43,22).

stiga a skip ok sigla til Blalandz ok sêkia afund Phil(actemie) ok segia henne (43,27-28).

gefr þeim godar giafir (43,30).

ganga til sinnar sêngr ok sofna skiott (44,1-2).

uiel ok uitzku (44,19).

silki serk (44,30).

holldgroin horn (45,6).

heira höl (46,4).

heirer hann huørninn þær hælast (46,10-11).

frijda fis (46,19).

Gudz giaffar (47,10).

hallda høndumm til himna (47,11).

hallda heimleidis (48,7).

so särlig og suivirdelig sött (48,12).

soddann sött (48,19).

flugligre ferd (49,10).

þær og þeir (50,1).

kuedur hann kurteisliga (52,7).

dreiss edur drambz (52,10).

skialz edur skrums (52,10).

miked mein (54,14).

magrar og magnlausar (56,1).

aff Dijnus hinumm dramblätä (56,6-7).

skada og skiemdar (56,13).

enn auka adra ösæmd åå adra ofann (56,15).

væna og velkunnande (56,17).

med brieffum og blijdmælis bode (56,17).

hääls høgguid (57,5).

särleg suik (57,7).

kurteijsliga kuediande (58,5-6).

mikle og mekttuge (58,7-8).

bad ydur kiærrar heilsu med heilumm hug (58,10).

saatt og samþicke (58,14).

j sijnumm bröka beltis pung (61,4).

virdugleg veitsla (61,7).

sætt og samþicke (61,12).

heira hringt (62,15).

klæddum kasta (62,19).

hrijngid hringid (63,7).

samgang med sæmd (64,6-7).

huorke fire bænnie blijd ord (64,10-11).

giär sem gliufur væri (65,13-66,1).

votn med fossfalle flutu (66,4).

bitner og bläsner (66,6).

herklæde og hesta (68,2).

rijffa klædi sijn og reita sitt hàár (68,4).

skømm og smàán (69,12).

elld og järn (71,6-7).

Miked mein (72,14).

þiä og þrælka þitt fölk (73,7).

konur og karla (73,7).

þreijffar og þikest kienna (76,4).

voda og vandræde (77,17).

hondumm edur klöm, kröka og konstra (79,12).

skrijpissligar skiepnur (79,16-80,1).

ef hann fellur fram fyrir ydur (82,11-12)

heimuglegar hirdsueijter (83,13-14).

þä viliumm vier first, vita vorn veg (84,20-85,1).

herlid og heimuglegar hyrd sueiter (85,2).

vegu, og virding (85,13-14).

giora sæmeliga sàátt vid könginn og samþickt (85,16-17).

traustar og trulegar (85,19).

kunnättu klökare (86,3).

vilia ok villd (86,5).

uirduligazta veizla (87,24).

Annat hasêti j hôllini (88,11-12).

vênn ok uirduligr (89,1).

settar ok samþyckis (91,9).

sett ok samit (91,17).

gull ok goda gripi (92,1).

gulli ok gimsteinum (92,15).

leika med suerdum adrer skylmaz eda skiota eda steini uarpa (93,10-11).

godri gledi (93,19-20).

gulli ok gersimum (93,25-26).

hestum ok herklêdum (93,26-27).

skylldur ok skatta (94,8).

Second recension:

syner og sannar (97,3).

fruct medur feytum (97,6).

auexte akra og alldina og annara dyrustu jurta (97,7).

aull trie og alldigarda landsenz og allar rætur äuoxt berande grasa (97,13-14).

ena feskustu lyktt fäsiennra blomstra (97,16).

aff sialffz syns (97,21).

fijrre forfedra (98,13).

ad lykams skopun fegurd og pryde, og frabærum j þröttum (98, 14-15).

aff gulle gersemum og gimsteijnum (98,16-17).

hæuersker hird (98,18).

fijlge fagurligra riddara (98,18).

kongurenn var kuæntur og ätte kijstöra drottningu (98,19).

smäer og störer (98,22).

vyrdugliga vppfæddur sem volldugum kong syne byriade (98,25-26).

stör vext og geyse sterkur ad affle (98,26-27).

til bokar settur sem siduenja er (98,30-31).

suara og spijria (98,32).

leturliga lijsta (99,4).

med hneygdu höffde (99,13).

til stijrks og stodar sier (99,22).

skilmara skola (99,23).

med skiolld og skapt (99,24).

þeir skule senda honum sijna syne sier til samlagz (99,29-30).

geyse gladur (99,34).

heymugligt herberge (100,1).

med skiærtt silffur (100,6).

lagad og laugad (100,8).

saker afflz og aasiona (100,23).

vaxtar og væleykz (100,23).

til so mikilz metnadar (100,25).

til merkis vm metnad (100,27).

med suart sylcke (100,29).

skylande sier suo vid solarhita (100,30).

fegurd og frabæra lijst (100,31).

halltann, hrumann (100,33).

siukann edur särann (100,33).

lamann edur lykþränn (100,33-34).

Dijnus enn drambläte (101,15-16).

suartur og sujdinn aff sölarhita (102,7).

aullum meyum audrum (102,25).

vænne og virdugligre (102,26).

aa himentunglunum hardla (102,30).

snjosamur vetur edur votsóm sumur (103,1).

harla heydarliga (103,2).

harla hæuersk j aullum hlutum (103,4).

sem von var (103,5).

Dynus enn dramblate (103,9).

Philotemja en fagra (103,13).

eirn þeirra hiet Pätrix, annar Patrocjanus (103,11).

vitrer og vel mennter (103,13).

Pätronem og Patrocians (103,25).

hallter og hrumer (104,19).

heylsande honum heydarliga (104,20).

huilijka hujlld (104,24-25).

suo lister og leydenliger (104,33-34).

kurteijse konsonar (105,8).

okunna menn og ofagurliga (105,12).

þid skulum standa j þessum sómu sporum (105,14).

blälendsk⟨u⟩ brædur (105,18).

suo ägiæ eplj eitt (105,22).

med mier og monnum mijnum (105,24).

suo sagde sa sem ockur sellde ad vid skylldum sialffer skipta (105,25-26).

þess kyns kridd (105,31).

j sómu spórum (106,1).

j borgum edur bæum (107,2).

kostolum edur kauptunum (107,2-3).

aull stræte stadarenz (107,9).

Dynus hins dramblata (107,11).

sem von væri (107,15).

giőra og geffid (107,18).

æuenlig skőmm og eillyfft bryxle (107,23).

skraut og skart (107,31).

til hægre handar (108,6).

gyllter og graffner (109,1).

mikenn meystara dom (109,6-7).

blasande belgium (109,7).

vnder nidri j vndenne (109,7).

onguann klerkdom nie klokskap (109,23).

blödraudasta rösa (109,29).

heylsande honum blydliga og heydarliga (110,4).

vid frabærri lijst og lytelæte honum þionande (110,14-15).

þuiad fell eg j yduarn faðm feiginn (110,19).

vpp ad styga j sængena (110,25).

reyff kongz dotter aff sier klædinn ryskiande sitt här (111, 1-2).

sterker sem tröll enn storer sem rysar suarter sem bik (111, 8-9).

sterka steijnmwra (111,10).

særder og edur sakader (111,11).

sem fool edur fantar (111,19-20).

stört slag (111,21-22).

med skynandj skiölldum og biturligum suerdum (111,30).

medur so miklum vndrum og odæmum (111,31-32).

hid sterkasta stryd med stijrkum og störum brestum (112,6-7).

til frydra fadmlaga (112,21).

mikla mædu (112,23).

pentad ræffur edur prwdar sængur (112,25).

hneyster og nackter (112,26).

hælz og hnacka (112,29-30).

skómm og suijujrding (113,3).

hundum edur hiardtykum (113,12-13).

Dynus hinn dramblate (113,14).

skómm og sujuijrding (113,16).

hanz kuennseme og hanz kompana (113,18).

heyra slijkt hröp (113,19).

hardar hwdstrokar (114,4).

þeir lyta þetta litla letur (114,15).

mikill mugur og margmenni (114,21-22).

smä og störa (114,25).

med krossum og kiærtum (115,1-2).

vygdu vatne (115,2).

allra handa helgum dömum (115,2-3).

abötar og munkar abbadysar og kanikar (115,7).

litla letur (115,10-11).

folckenn fiolgade (115,13).

j hardholu nidri j jördena (115,23).

sitiande aa stole (115,23).

mikill vndur og odæme (115,30-31).

lodna lagda (116,6).

hneystann edur nacktann (116,23).

slijkre suyuijrding (116,25).

fleyra ad fijrnest (116,32-33).

Ad lijtlum tyma hiedann lydnum (117,1).

verra vera (117,6).

Dynus hins dramblata (117,12).

j sama stad (117,17).

midalldra og mattu (117,18).

voru vaner (117,20).

kaupa kost (117,20).

kurteyse kong sonar (117,29).

herra og hoffdingia (118,32).

segia og semia (119,3).

hesta og herklæde (119,7).

styga suo vppi sængurnar (119,30).

gullsaumudum silkeserk (119,32).

geymda ey ad geffa (120,1).

drecka enn drepur (120,4-5).

sar edur suida (120,10).

snuenn og snórud (120,15-16).

miog magrer og mjoleyter (120,18).

hædiligum hornum ad hneppeliga (120,20-21).

tiglum og tagum (120,25).

Dynus hinn dramblate (121,15).

hia sijnum sængum og voru saumande (121,31).

glaum og glede (121,32).

fellur og finnur (122,6).

sijnande og segiande (122,9).

tekur vid þessu krydde og kienner (122, 10-11).

Dynus hinum dramblata (122,15-16).

metnadarfullur mote gudunum og monnum (122,16-17).

gudenn ey vel giora (122,17).

miklu meira (122,22).

handanna hallda til himnanna hiartaliga bidjande(122,26).

skiotara og skiotara (123,3).

hia hörna hőttunum (123,18).

Dynus kongsijne og hanz kompäna (123,18-19).

kolsuarter kräkuhamer (123,24-25).

burt aff borgenne (123,25).

grand ad giőra (124,11).

fyrnest þetta þa frälijdur (124,16-17).

vyst villdum vier (125,9).

kolsuőrtum kräkuhőmum (125,13).

Dynus hins dramblata (125,13-14).

glede og gamans (125,19).

eff þess kynz vndur kiæme (125,31).

syndist smäligt (125,33).

magrar og miőfar (127,2).

bleykar og blodlauser (127,2-3).

fegurd og fyrre bloma (127,5).

Nynus og Nic(ianus) (128,5).

harla feyenn sinne heysla (128,34-129,1).

faudur og főstra (129,3).

gulle og gimsteynum (129,10).

főgru főruneyte (129,30).

hinnar főgru Philotemje (129,34).

konar kukle (131,11).

herffeligrar hudstroku og hädugligra horna (132,9).

aulla affle (132,29).

sólenn skyn (133,3).

var von (133,22).

heydann himenn (134,3).

fossum og flugga (134,4).

allauega framm ad þessare flug (134,7).

flestum fijrer ad fordast brunann (134,8-9).

sundbragda og synda (134,11).

hrædeliger halldrekar ryffe (134,13-14).

Dynus dramblåta (134,24).

suo sujuyrtur (135,23-24).

suikid og sujujrdeliga (135,30).

alldre vmm alldur (136,6).

meyns edur mötgangz (136,7).

verde vys (136,29).

margar mylar (139,10).

bradann bana (139,29).

græna sem gras (140,2).

siorinn er suartur (140,2).

loffada land (140,11).

fordæmdur verde saa falsare (140,18).

hærra og hardara (140,22).

leggur og liggur (140,25-26).

tónn tótrar (140,26).

hann haffa komid hættara (140,27).

vr gröffum og gialffre siaffarens (141,6).

himneskar heffnder (141,7).

gieff til gode vin (141,8).

lyffe og lymum (141,9).

hinn dramblata Dynus (141,17).

lægra og lijnara (141,27).

med allre blyde biodande honum (142,21).

pentudum og pictudum (142,33).

skygdann og skiærann (142,34).

glædur og j glödunum (143,1).

virduglige og væne (143,4).

fölljyur suikill og flärädur (143,20).

flærd og fiolkynge (143,26).

mug og margmenne (143,34).

land aff lande (144,4).

enu fögru Philotemja (144,10).

ganga græna fylckingar (144,23).

fyrer allra augum (144,33).

skömm og skaprauner (145,3).

buast vid brullaupe (145,7-8).

geffur Dynus honum virduglegar giaffer (145,20-21).

med frydu föruneyte (145,22).

röskum riddurum (145,22).

lystuger leykarar (146,7).

med allre handa söng hliodum (146,7-8).

perle og purpura (146,11).

hinne fögru Philo(temia) (146, 31-32).

gulle og gimsteynum (146,33-34).

aff ötal asna og vlfallda (147,1).

geffur Dynus synum kompanum giaffer (147,6).

til fijlgdar og ferdar (147,11).

rőskusta riddara (147,12).

villd og vinattu Vitus (147,14).

med oddde og eggiu (147,14).

vyrdugliga veyslu (147,17).

med rőskum riddurum (147,18).

med heylu og hőlldnu (147,32).

Dynus hins dramblåta (148,6-7).

hinnar főgru Philo(temie) (148,7-8).

Geyme vor Gud (148,9).

allra amen/ ämen (148,9-10).

Alliteration is used throughout both recensions to make the prose more poetic. In fact, the desire for alliteration seems to have been so strong that it led the first recensor to use "þær og þeir" (50,1) instead of "þau," and "fossfalle" (66,4) where "foss" by itself means "waterfall." Alliteration seems to effect the poetic quality in two ways: the alliterative sounds call more attention to the language itself than prose normally does, and, in the case of alliterative words joined by a preposition or a conjunction, the prose becomes more rhythmic. Beyond these effects, however, the two recensions appear to differ in their use of alliteration. In the first recension, a great deal of alliteration is used in the introductory section, where Egypt is described and Dínus's

family is introduced, where Ethiopia is described and Philotemia's family is introduced, and where Dínus's and Philotemia's castles are described. After this section, alliteration occurs much less frequently, but does appear throughout the action of the story. Furthermore, it is more common in pauses in the action, where a setting may be more lavishly described than the action of the plot would be.

This last characteristic seems to be more pronounced in the second recension. Sections where the plot move along at a fast pace are presented with little or no alliteration, and pauses in the action have relatively many occurrences of alliteration. The progression of the action, then, is not impeded by attempts to call attention to the language; this device produces a more dramatic plot than that of the first recension. Also, pauses in the action seem to be particularly descriptive. And unlike the introductory section of the first recension, that of the second recension seems to contain no more alliteration than the settings described later in the story. Furthermore, the introductory section of the second recension contains less poetic language in general than that of the first recension; it aims rather to give a historical background for the story, much as those of the Íslendinga sogur do.

Statistically, however, alliteration occurs more often in the second recension than in the first; there are about fifteen alliterative phrases per thousand words in the second recension as opposed to almost eleven per thousand words in the first.

Synonyms

Several pairs of words were found whose elements express approximately the same thing. While some of the pairs are closer to being synonyms than others, they all show the tendency in Dínus saga toward repetition and parallelism. Following is a list of such pairs, along with two sets of three synonyms and one set of four which were found in the second recension. Each pair is given as it appears in the text, except where a pair appears more than once. In that case the pair is given as it appears the first time, and only the page and line numbers of other occurrences are noted. If a pair appears again with its elements reversed, this is noted along with the page and line numbers of the reversed occurrence, but no separate entry is given for that occurrence. After each citation a gloss is given for each word of the pair, as that word appears in Cleasby-Vigfusson, An Icelandic-English Dictionary.[47] Where the gloss in C-V does not fit the usage in the text, the gloss is given as it appears in Zoëga, A Concise Dictionary of Old Icelandic,[48] and indicated as such.

First recension:

hlute edur parta (3,2); hlutr--"part" (def. B.II.); partr--"part, share."

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[47]Richard Cleasby and Gudbrand Vigfusson, An Icelandic-English Dictionary (Oxford: Oxford University Press, 1874). Hereafter referred to as C-V.

[48]Geir T. Zoëga, A Concise Dictionary of Old Icelandic (Oxford: Oxford University Press, 1910).

frigd og blöme (3,5); frygð--"blossoming"; blómi--"blooming, full bloom, prosperity."

audugt og . . . rijkt (3,10-11); auðigr and auðugr--"rich, opulent"; ríkr--"rich, wealthy" (def. II.).

grimmur og hardrädur (5,6); grimmr--"grim, stern, horrible, dire, sore"; harðráðr--"hard in counsel, tyrannical."

jnnelig og aastulig (5,12); inniligr--"kind, hearty"; ástúðligr--"amiable, friendly" (Zöega).

määtuligt og miog vidurkuæmeligt (6,7); mátuligr--"meet, fitting"; vi r-kvæmiligr (-kæmiligr)--"becoming."

sid og aatrunade (6,9); siðr--"religion, faith" (def. 3); átrúnaðr--"belief, creed, religion."

løndumm edur rijkiumm (7,9); land--"country" (def. 3); ríki--"empire, kingdom" (def. 2).

suidner og brunner (11,9); svíá--"to singe, burn"; brenna--"to burn."

hneijsu og suivirdingar (13,10-11); hneisa--"shame, disgrace"; svívirðing = svívirða--"disgrace."

smääan og mijnkun (13,13); smán--"disgrace, shame"; minnkan--"shame, discredit" (def. 2).

list og kunnättu (15,13); list--"craft, artifice, refinement" (def. II.); kunnátta--"knowledge, magical knowledge."

hamingia og frammkuæmd (17,8); hamingja--"luck, fortune"; framkvæmd--"fulfilment, success, prowess."

jnnkoma eda jnnganga (19,17); innkváma--"coming in, arriving"; innganga--"going in, entering."

logande og brennande (23,3); loga--"to burn with a flame"; brenna--"to burn."

viel og list (25,1), (reversed--40,28), (71,4); vél--"artifice, craft, device"; list--"craft, artifice, refinement" (def. II.).

logande elldur (26,9), (reversed--28,14), (89,17); loga--"to burn with a flame"; eldr--"fire."

tundur edur hniöskur (26,11-12); tundr--"tinder"; hnjóskr--"touchwood."

ääst og elsku (27,8), (91,13-14); ást--"love, affection"; elska--"love."

þicke og villd (27,10); þykkja--"thought, liking, sentiment, disposition"; vild--"will, liking, good will."

lijke, edur jaffninge (27,15); líki--"equal, match"; jafningi--"equal, match."

gladur og feiginn (31,7), (reversed--44,21); glaðr--"glad, gladsome"; feginn--"glad, joyful."

skada og fordiorfun (32,3-4); skaði--"scathe, harm, damage, death, destruction"; fordiörfun--"destruction."

hædandi, og spottande (36,6); hæða --"to scoff at, mock"; spotta--"to mock, make sport of."

mikelæti . . . og dramb (36,8); mikillæti --"pride, pomp"; dramb--"arrogance" (def. II.).

had og gabb (37,11); háð--"scoffing, mocking"; gabb--"mocking, mockery."

suik edur flærd (52,1); svik--"treason, fraud, falsehood, betrayal"; flærð --"falsehood, deceit."

bod, og veitslu (56,19), (58,16); boð--"feast, wedding" (def. 2); veizla--"entertainment, treat, feast, banquet, wedding feast" (def. 3).

false edur hiegöma (58,17); fals--"fraud, cheat, deceit, imposture"; hégómi--"falsehood, folly, nonsense" (def. II.).

fälz og pretta (61,14); fals--"fraud, cheat, deceit, imposture"; prettr--"trick."

ögn og hrædslu (65,10), (66,3); ógn--"dread, terror"; hræðsla or hræzla --"dread, fear."

vissu edur niösn (71,5); vissa--"certain knowledge, certainty"; njósn--"news."

lutande . . . og . . . hneigiande (84,9-10); lúta--"to lout, bow down"; hneigja--"to bow, bow down, bend, incline."

fuuss og giarna (86,6); fúss--"willing, wishing for"; gjarn--"eager, willing."

jsut ok hryggleik (86,22); sút--"grief, sorrow, affliction"; hryggleikr--"affliction, grief, sorrow."

Second recension:

drambe og metnade (101,19); dramb--"arrogance" (def. II.); metnaðr--"pride, ambition" (def. II.).

æuenlig . . . og eilyfft (107,22-23); æfinligr --"everlasting"; eilífr--"everlasting, eternal."

sära og benja (112,9-10); sár--"wound" (def. II.); ben--"wound."

tabulum edur spialld (114,9); tabula--"picture, altar-piece"; spjald--"square tablet."

blijsum og tortysum (115,2); blys--"torch"; tortís--"torch."

suik edur flærd (118,5); svik--"treason, fraud, falsehood, betrayal"; flærð --"falsehood, deceit."

þolinmæde j bidlundenne (123,1); þolinmæði--"patience, long-suffering"; biðlund--"forbearance, patience."

däruskap spott og spie (127,34); däruskapr--"mockery"; spott--"'sport,' mock, scoff"; spé--"mocking."

reyp og kadla snæri og lynur (134,17-18); reip--"rope, rigging, tackling"; kaðall--"cable"; snæri --"twisted rope"; lína--"line, rope."

stryde og bardage (136,28); stríð--"war, strife" (def. II.); bardagi--"fight, battle" (def. 2).

sia og lyta (139,14); sjá--"to see"; líta--"to look, behold, see."

vanmegnis og ötta (140,30); vanmegin--"weakness, swoon, fainting"; ótti--"fear,dread."

kvika liffande (143,2); kvikr--"quick, alive, living"; lifandi--"living, alive."

kurteyse hæuersku og sidsemj (146,23); kurteisi--"courtesy, feat of chivalry, fine manners, grace"; hæveska --"courtesy, good manners"; siðsemd--"moral conduct, good manners, courtesy, decency" (def. 2).

Antonyms and other contrasts

The first recension has few contrasting pairs. The contrast "night and day" does occur three times in quick succession in the description of Dínus and his men riding home from Philotemia's castle,each with four horns on his head, and of the accompanying flight of the crows. And Dínus will allow

no one, foreigner or native, to enter his castle without his permission. Also, when Heremita gives Dínus and his men the wine which causes their horns to fall off, he says,"þad sama äfelle sem þeir haffed feingid og med wijne var bunded, verdur med vijne ad leisa"--"that same calamity which befell you and was connected with wine, is to be removed by wine" (52,11-12). But besides these instances, the first recension makes little use of antonyms and other contrasts. Several pairs of antonyms, however, were found in the second recension. These are listed below.

vnger og gamler smäer og störer ryker og fätæker --"young and old, small and large, rich and poor" (98,22).

nott sem dag--"night as well as day" (100,9).

gott ar edur öaran snjosamur vetur edur votsóm sumur--"a good year or a bad season, a snowy winter or a waterless summer" (103,1).

ad einginn vite vora burtferd nie apturkomu--"that no one know of our departure or return" (106,3031).

epter sem ädur--"afterwards just as before" (112,13).

alla eins smä og störa ryka og fatæka tigna og otigna--"all the same, small and large, rich and poor, noble and common" (114,25-26).

alldre haffa vered brendare aff kuennfijse enn nu--"never before had he been more burning with desire for a woman than now" (119,2).

ad nu takest betur til enn fyrre--"that it will go better now than before" (119,23).

ä sio og landj--"on sea and on land" (124,23).

nærre og fiarre--"near and far" (125,7).

medur eple mun eg þad leysa sem med eple er bundid--"with an apple I will remove that which was connected with an apple" (126,31-32).

med dryck skal þad leysa sem med dryck var bundid--"with drink shall that be removed which was connected with drink" (128,27-28).

nott nie dag--"neither night nor day" (129,19).

bædde lyffa og deyia--"both live and die" (133,7).

lyffendur og dauda--"living and dead" (141,5-6).

Other parallel constructions

In addition to the examples of parallelism given above, both recensions frequently use pairs of words, some of which approach synonymity and some of which are merely pairs of words which accord with the rest of the description being given at that point. Just a few examples of this device are given below.

agiætlig rijke, og frægdarlig--"famous and glorious empires" (3,4-5).

nämz og sköla--"learning and school" (8,2).

allar konur og jömfrur j verøldine--"all the women and ladies in the world" (10,9-10).

ääbötumm og prestumm--"abbots and priests" (12,4).

af elsku og girnd--"from love and lust" (23,3).

j mitt briöst og hiarta--"in my breast and heart" (27,7).

Also, the three examples above of the formula "that which

was connected with . . . is to be removed with . . . ," although they exhibit a contrast, are also some of the few examples of a type of parallelism in which similar words (or the same word) are used in consecutive clauses; thus the use of parallelism is extended from within a clause to the whole of a sentence. However, this device does not appear often. The only other example of this type of parallelism found is when "sumr" ("some") occasionally occurs at the beginning of two or more clauses; this occurs only once in the first recension (66,7-8), but five times in the second recension (112,8; 113, 12-13; 134,12-14; 134,17-18; and 135,14-15).

Stock phrases

The two examples of this wider type of parallelism discussed above point to the tendency in the second recension toward greater use of stock phrases and devices. The two devices discussed above as parallel constructions were shown to occur more often in the second recension than in the first. Other stock phrases occur very often in the second recension but not in the first. The phrase ei síðar ("no later" or "no less") was found to occur five times in the second recension (97,5; 98,7; 102,31; 113,26; and 136,19). The phrase þackandi honum (henni, þeim) við fogrum orðum ("thanking him (her, them) with fair words") was found to occur four times (108,25; 116,16-17; 126,25-26; and 129,1-2). Another phrase, eptir (at) . . . heðan liðnum ("after . . . had passed since that time"), where some time phrase is supplied, was found to occur six times (99, 20; 107,3; 112,23-24; 117,1; 127,3-4; and 136,14). The phrase

þeir létta ei sinni ferð fyrr enn þeir koma til . . . ("they don't stop their journey until they reach . . . ") was found to occur three times (104,15-16; 129,31-32; and 133,15-16). This phrase also appears three times in the first recension (18,17-18; 57,13; and 72,2-3). A couple of authorial intrusions were also found to be typical in the second recension. Four occurrences of sem nú var greint (" as was just now told") were found (101,14; 101,16-17; 116,26; and 146,9-10). Four occurrences as well of nú er þar til at taka ("now it is to be said about") were found (106,16; 118,27; 124,21; and 129,20). Also, whereas Dínus hinn dramblâti ("Dínus the proud") occurs three times in the first recension (11,5; 36,6-7; and 56,6-7), it occurs eleven times in the second recension (101, 15-16; 103,9; 107,11; 113,14; 117,12; 121,15; 122,15-16; 125, 13-14; 134,24; 141,17; and 148,6-7). While the alliterative counterpart to it was not found in the first recension, five occurrences were found in the second (103,9-10; 129,3-4; 144, 10; 146,31-32; and 148,7-8).

Stock phrases in the first recension other than those mentioned above seem to consist mainly of alliterative phrases, such as mikill ok mektugr--"great and powerful" (5,2; 11,14-15; and 58,7-8);[49] virðulig veizla--"magnificent feast" (6,1; 25, 13; 61,7; and 87,24); gull ok gimsteinna--"gold and gems" (19, 9-10; 26,7-8; 33,2-3; 42,28; 43,22; and 92,15); and sátt ok

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[49]It is interesting to note that this alliterative phrase apparently replaces the mikill ok sterkr of the classical Islendinga saga.

samþykki--"agreement and consent" (58,14; 61,12; 85,16-17; and 91,9).

2. Figurative language

Similes

Sixteen similes were found in the first recension. Five of these are associated with fire, and of these five "burning fire" seems to be the favorite. When Dínus visits Philotemia the first time, a feast is held; when the princess and her retinue appear, Philotemia's crown is described as "føgur og skijnandi sem logande elldur"--"fair and shining like burning fire" (26,9). Philotemia's castle has glass windows with jewels before them, "og þä er sölinn skein ä gluggana, var nälega sem elldur logande"--"and when the sun shone on the windows it was almost like burning fire" (28,14-15). When Heremita visits King Maximilianus's tent, he sees that "tiallded logade sem elldur"--"the tent burned like fire" (75,17-18). When Heremita returns for the last feast, his hair is described as "sua fagrt og skinandi sem logandi elldr"--"as fair and shining as burning fire" (89,6-7). Of course, this example is practically identical to that used to describe Philotemia's crown. On this same occasion Heremita holds in his hands "einn stôran bôl sua vordin sem allr veri logandi"--"a huge ball so made as if it were all burning" (89,11).

Two of the similes are associated with the plant kingdom, and both have to do with flowers. Furthermore, these two are similar in expression. The first occurs when King Tholomeus

presents the baby Dínus to his court; he says that in olden times Dínus would have seemed more divine than human "eff þessi sueinn heffdi med þui lijkumm blöma fæddur væred" -- "if this boy had been born with such a bloom on him" (6,10-11). The second one likewise describes the baby Philotemia, who is said to be "lijkt blöm fædast åå jørdina"--"like a flower born to the earth" (12,9).

One of the similes, "black as pitch," appears twice. During the first encounter, Philotemia describes the forty knights who can ride through walls and mountains, as "suarter sem byk"--"black as pitch" (32,2). Then, when the knights actually ride in, they appear to Dínus and his men to be "störer sem jötnar suarter sem bik"--"as large as giants, as black as pitch" (33, 9-10).

Giants also figure in another simile. When Heremita has King Maximilianus up on the mountain, Maximilianus thinks he sees some knights "störa sem hina stæstu risa"--"as large as the largest giants" (78,5). Another simile of this type occurs when Philotemia describes the black knights who were mentioned above, as "lijkare diøfflum enn mønnum"--"more like devils than men" (32,4).

Two similes occur which compare humans to other humans. When Dínus asks his father for his own castle, he complains, "lijtel frægd mun aff mier fara eff eg liffe sem mær j ydar garde, edur mukur j klaustre"--"little fame will come of me if I live as a maiden in your courtyard or as a monk in a cloister" (8,8-9). After Dínus and his men have been disgraced

the first time, they ride out of the town and people mock them, "þar fer nu Dijnus hinn dramblåti sneijptur, suijvirtur og hudstrijcktur sem hinn veste þiöffur"--"there goes Dínus the arrogant, disgraced, dishonored, and flogged like the worst thief" (36,7-8).

One simile is associated with the animal kingdom. Anacorita is described as being "suart asyndar ok lodit sem saudr"--"black in appearance and as woolly as a sheep" (40, 14-15).

Finally, two similes mention other-worldly beings besides the giants and devils mentioned above. The pipes in Philotemia's bedroom are said to sing "huør þeirra so fagurlega sem eingla søngur være" --"each of them as fairly as if it were an angel's song" (29,6-7). And when Dínus and his men awake after their battle with the "black knights," they find that their bodies are "aller hudfletter og helblaaer"--"all stripped of hide and black as death" (35,6-7). It is interesting to note that the only similes in this recension which mention color refer to the color black.

Fifteen similes were found in the second recension, several of which do not use a direct form of comparison but instead a form such as helblaaer above. Four similes of this type occur. When Philotemia and her maidens are turned into crows they are twice referred to as kolsuarter kråkuhamer--"coal-black crows" (123,24-25; 125,13). All of the paths leading up to Dínus's castle are of sniahuytum marmara--"snow-white marble" (100,5). And the first magic apple that Philotemia

sends to Dínus and his men is eitt eple sniohuijtt--"a snow-white apple" (104,6-7).

A few other similes which refer to color appear, as well. When Maximilianus is on the mountainside with Heremita, he thinks he sees that "siorinn er suartur sem bik"--" the sea is as black as pitch" (140,2). When Anacorita flies back in the shape of a dragon, with Philotemia and her maidservants who are all in the shape of crows, the people of the town hear a great clash and with this comes "hrædeligt myrkur sem hin suartasta nött"--"a terrible darkness like the blackest night" (125,28-29). Anacorita is described as being "lodinn sem saudur, suartur sem bik"--"as woolly as a sheep, as black as pitch" (115,24-25). Also on the mountainside Maximilianus thinks he sees "otölulegar fylkingar haffande alla harneskiu græna sem gras"--"countless battle arrays, all having armor as green as grass" (14,1-2). Another simile which associates an object with a color occurs during the first encounter, when Dínus and his men see "dwffur snjonum huytare"--"doves whiter than snow" (109,10). And in the most poetic of all the similes that appear in either recension, Philotemia's face is thus described: "sem saman væri temprad hid blödraudasta rösa og hid snjohuyta liljum"--"as if the most blood-red rose and the snow-white lily had been fused together" (109,28-29). Another visual simile like the color similes mentioned above describes the iron ball which Heremita brings to the last feast as being "skiærann sem gler"--"as clear as glass" (142,34).

Another simile which refers to the natural world besides

those mentioned above occurs during the first encounter when the forty black knights run "vt i giegnum mwrana og huerffa sem reykur"--"out through the walls and disappear like smoke" (112, 16-17).

Two similes make reference to humans. When Philotemia tells Dínus about the black knights, he laments that they "giengum hier slipper jnn sem fool edur fantur"--"came into this place without weapons, like fools or vagabonds" (111,19-20). And when Dínus and his men leave the town after the first encounter, he is said to have become "lamdur sem ejrn þioffur"--"lamed like a thief" (113,15).

The remaining simile is the only one in either recension to make reference to mythology. During the first encounter, as everyone fearfully awaits the black knights, there comes underneath the hall "odæmeligur gnyr þuilijkt sem störrar reydur þrumu ganga"--"an enormous clash like the great god of the wain (= þórr)" (110,26-27).

Figurative and descriptive phrases which depict emotions

First recension:

"einginn veralldar madur munde so hugkuæmur, ad koma sijnu hjartans sinne, ad öska so fagrar manneskiu og bijlætis" --"no man in the world would be so ingenious, that the mood would come into his heart to wish for such a fair and friendly person" (12,10-12).

"Nu kiemur j hug k(öngs)d(öttur) ein logande girnd j hennar hiartta og freistne"--"Now there comes into the princess's mind a burning desire and a temptation into her heart" (15,16-17).

"eg heffe feingid eina sterka sturlan j mitt hiarta"--"I have gotten a great perplexity in my heart" (16,4-5).

"eff þesse girnd mætti vtkastast aff ydar hiarta"--"if this desire might be cast out of your heart" (16,14-15).

"minn hugur bijdur mier so"--"my heart bids me thus" (16,16).

"og so er mitt hiarta logande og brennande, af elsku og girnd einnrar jömfrur"--"and so my heart is flaming and burning with love and desire for a princess" (23,2-4).

"so seiger mier hugur"--"so my heart tells me" (25,2-3).

"tök nu ei ad mijnka, sem hann sáá þetta hid fagra blöm, helldur var þui sem tindur edur hniöskur være áá lagdur þann elld sem var j hanz hiarta"--"it did not abate when he saw this fair flower, rather it was as if tinder or touch-wood were laid to the fire which was in his heart" (26, 10-12).

"þad angur sem vmmkringer mitt hiartta, og slijk æsl og örar hugde eg alldri ad eg munde j mitt briöst og hiarta fáá"--"that grief which surrounds my heart, and such madness and frenzy as I never thought I would get in my breast and heart" (27,5-7).

"hier aff kölnade miked þeirra aastar vijn, þui þeir gleimdu nu sinni elsku firer hliödunumm"--"from this [the wonders of the pipes] their affection cooled, for they forgot their love because of the sounds" (29,14-15).

"ok uakna uit hin sama astar bruna"--"and awaken with the same fire of love" (44,22; and similarly: 44,20).

"Allr sa astar bruni sem þeir hôfdu borit jsinu hiarta sakir meyianna uar nu brott horfinn"--"All of the fire of love which they had borne in their hearts for the maidens had now disappeared" (45,9-10).

"mitt hiarta brennur aff girnd Dijnus k(öngs)s(onar)"--"my heart burns with desire for Prince Dĩnus" (48,13-14).

"meijarnar gräta sem mest meiga þær, og rijffa klædi sijn og reita sitt hàar, lätum þær nu veina og kueina sem þeim lijkar"--"the maidens weep now as much as they are able, and tear their clothes and pull out their hair, let them wail and lament now as they wish [i.e., for all the good it will do them]" (68,3-5).

"flydi nu j brott allr hennar tregi og uard suo fegit hennar hiarta at gledini vard naliga rumfatt j hennar briosti"--"all of her grief now fled away, and her heart became so glad that there was almost a lack of room in her heart for gladness" (87,3-5).

Second recension:

"suo mikel kuennfijse er komenn ad mier ad mitt lyff er skiott forgeinged eff eg fæ ey mijna fijst"--"so great a desire for a woman has come upon me that my life will soon be over if I do not get my wish" (106,19-20).

"er mitt erjnde j yduart land . . . helldur sw mikla ast sem eg heffe aa yduare dottur og skiott fyrergiorer mijnu lyffe eff eg næ ey hennar sæng" --"my errand in your country is . . . rather the great love which I have for your daughter, and I will shortly forfeit my life if I

cannot get to her bed" (108,14-16).

"segiande sig alldre haffa vered brendare aff kuennfijse enn nu"--"saying he never has been more burning with desire for a woman than now" (119,2).

"þuiad giarna viljum vier med ydur bæde lyffa og deyia og alldre vid ijdur skilja"--"because we gladly want both to live and die with you and never part from you" (133, 6-7).

Other figurative and descriptive expressions

First recension:

"ein aa, su er Nijl heiter, ein aff þeim Paradijsar äm, fellur vmm landed, og friöfgar med sinni vølkuan, berande avøxt, þar fæst hid ägiæta balsämum"--"a river, which is called the Nile, flows through the land and fertilizes with its moisture, bearing fruit; there the excellent balsam is obtained" (3,12-4,3).

"þar j herberginu stödu 24 pijlääarar, so næffurlega og nätturlega pentader, sem lifande væri huor lijkneskia, er ää þeim pijlaarum stödu"--"there in the bedroom stood twenty-four pillars, painted so like birch trees and naturally, as if each shape which was on the pillars were living" (28,15-17).

"og snerust j ymsar ääter sem allar væri brosande, og huor til annarr lijtande"--"and [the pipes] turned in various directions as if all were smiling, each one looking at another" (29,9-10).

"so sijnist mier nu sem himininn opnist og þar offann stijge

eingla sueiter med logande suerdum, so mikill fiǫlde ad ei ma telia"--"such seems to me as if the heavens are opening and down from there are climbing bands of angels with flaming swords, such a great host as cannot be counted" (80,14-16).

"þetta herbergi uar eitt lopt hus sem allt veri loganda upp um rêfr af gulli ok gimsteinum"--"this bedroom was an upper-chamber whose ceiling seemed as if it were all ablaze with gold and gems" (92,14-15).

"sem solin hafdi langan tima skinandi fyllt sina raas til fiordu tidar daghs"--"when the sun, a long time shining, had completed the fourth hour of its course" (93,2-4).

Second recension:

"med aullu aff þeirre skynandj byrte sem hennar asiona gaff sier"--"with all of the shining brightness which her face gave off" (110,1-2).

"sem solenn hefur nu fullgiortt sijna þionustu og er vnder geinginn epter sinne nätturu felande sijna geysla"--"when the sun has now fulfilled its duty and has set, according to its nature, hiding its rays" (110,15-17).

"þä bid eg vte byrgest aull port prettanna slægdar og alldre flærd" --"then I bid that all the doors of deceit, slyness, and all falsehood be shut" (130,18-19).

3. Other aspects of an ornate style

Ellipsis

First recension:

agiætlig rijke, og frægdarlig --"excellent and glorious empires" (3,4-5).

vmm holldgan hanz og pijnu--"in his incarnation and torture" (3,7-8).

eina sterka høll fagra og ferska--"a strong hall, fair and good" (8,16).

hertuga syner, og jalla--"the sons of dukes and earls" (9,10).

köngz barn, edur keisara--"the child of a king or emperor" (10,11).

so fagrar manneskiu og bijlætis --"such a fair and friendly person" (12,12).

all könga syne og jalla--"all the sons of kings and earls" (13,8-9).

illumm hugrenningumm og røngumm--"evil and wrong thoughts" (15,4).

dramb hanz og meckt--"his arrogance and might" (15,12-13).

ein logande girnd j hennar hiartta og freistne--"a burning desire and a temptation in her heart" (15,16-17).

ad þier mættud siää þä dijrd sem oss til heyrer, og ydrer heimugleger menn--"that you and your retinue might see the glory that belongs to us" (30,10-11).

þä vaknar Dijnus, og hanz compänar--"then Dínus and his companions awoke" (34,16-17).

hann heffur sökt sier kuol og bana og aller hanz menn--"he and

all his men will have brought torture and death upon themselves" (45,22).

D(ijnus) rijdur nu j burtu og aller þeir--"Dínus and all of them ride away now" (46,1).

þær siä Dijnus med sijn horn rijdandi og hanz compäna--"they see Dínus and his companions riding with their horns" (49,7-8).

þær koma þar sem D(ijnus) rijdur og hanz compänar--"they come to where Dínus and his companions are riding" (49,11-12).

bijr jungkiæri Dijnus sijna ferd og hanz heimugleger menn--"Dínus and his retinue prepare for their journey" (60, 8-9).

þä er þad þinn daude, og allra ydar--"then it will be the death of you and all of yours" (61,2-3).

meige þier þä lata pijna hann sem ydur lijkar, og hanz sueina--"you may have him and his servants tortured as you like" (71,9-10).

fijlar voru marger j hernumm og wlfalldar--"there were many elephants and camels in the army" (71,16-17).

þä er Max(imilianus) köngur er j sueffne og hanz her--"when King Maximilianus and his troops are asleep" (74,8-9).

og ætlar ad leida ydur j glatan og menn ydar--"and intends to lead you and your men into perdition" (78,10-11).

þä vakar k(öngs)son og hanz compänar--"then the prince and his companions awoke" (82,6-7).

klædist nu köngurinn og aller hanz menn--"the king and all his men get dressed now" (83,6).

ad giora sæmeliga sáátt vid könginn og samþickt--"to make an honorable reconciliation and agreement with the king" (85,16-17).

Second recension:

Epter þad geingur hann i þetta herberge og situr þar dagliga og hanz menn--"After that he and his men go into the sleeping quarters and stay there every day" (100,11-12).

Nu situr hann suo langann tijma j sjnne höll sem nu var greynt vidur mikenn prys og metnad og hanz menn--"Now he and his men stay in the hall such a long time, as was just now mentioned, with great pomp and pride" (101,16-17).

þar nærre liggur hin ryka Carthago og mikla--"Near that lies the rich and great Carthage" (102,2).

okunna menn og ofagurliga--"unknown and unhandsome men" (105, 12).

okunnum monnum og vtlendum--"unknown and foreign men" (107, 21-22).

þä giörer Dynus og hanz menn huorke at eta nje drecka--"then Dínus and his men neither ate nor drank" (108,10-11).

fellur hann soffenn nidur og aller hanz menn--"he and all his men fell down asleep" (120,8-9).

og er honum nu þesse körðna makligre er nu ber hann og hanz menn--"and these crowns which he and his men wear now are more becoming on them" (121,15-17).

Alldre haffde hun honum fegre synst og frd⟨are⟩ enn nu--"Never had she seemed to him fairer and more beautiful than now" (121,29-30).

nu getur hann ad lijta sinn son suyuyrdeligann og hadugligann spieladann og alla hanz menn--"now he sees his son and all his [son's] men disgracefully and shamefully destroyed" (128,12-13).

þui næst haffa þeir sig i veg og x riddarar--"next they and ten knights make their way" (129,31).

er hann nu ordenn stijrdur og hans menn--"he and his men have now become stiff" (135,19-20).

Of the examples of ellipsis found in the two recensions, the construction "he [or: Dínus, the king, etc.] and his companions [men, retinue, army]" is clearly the favorite one in both recensions. An example of this type is: "þä vaknar dijnus, og hanz compänar"--"then Dínus and his companions awoke" (34,16-17). Of the twenty-five occurrences of ellipsis found in the first recension, twelve are of this type. If the element which stands in the second position of the ellipsis (e.g., the second subject noun in the construction "subject noun (singular) plus verb (singular) plus subject noun," such as in the example just given) is considered, nine of the other ellipses found in the first recension involve nouns. An example is: "vmm holldgan hanz og pijnu"--"in his incarnation and torture" (3,7-8).Of these, five of the nouns are in the genitive case, and four of these five ellipses exhibit the construction "the sons [children] of kings [earls, dukes, etc.] and emperors [dukes, earls]." An example of this construction is: "all könga syne og jalla"--"all the sons of kings and earls" (13,8-9). The other four ellipses in the first recen-

sion involve adjectives, two of which use the word fagr (e.g., "so fagrar manneskiu og bijlætis" --"such a fair and friendly person" (12,12)). Of the twelve ellipses found in the second recension, eight are of the type he and his men." The other four involve adjectives, and two of these involve "unknown men." An example of this construction is: "okunnum monnum og vtlendum"--"unknown and foreign men" (107,21-22).

Rhyme

Rhyme does not play an important role in the "poetic expression" of Dínus saga. Rhymes and near rhymes found are listed below.

First recension:

hneigiande, og þad seigiande--"bowing down and saying" (84,10).

hart ok snart--"vehemently and swiftly" (90,18).

Second recension:

lagad og laugad med rauda gulle--"arranged and bathed in red gold" (100,8).

mun þess verra vera--"this will be worse" (117,6).

mætte vel bæta þenna krankleyk--"may well cure this sickness" (123,14-15).

alldre um alldur--"never in (my) life" (136,6).

The present participle, and interchange of narrative tenses

Both recensions make extensive use of the present participle. Generally, it has the effect of making the prose more rhythmic and more poetic. Of the four uses of the present participle which Paul Schach found in Tristrams saga, three were found in both recensions; no examples of its use as a

dative absolute were discovered. One example of each of the other uses is given below.

When used with vera the present participle has durative force, and with koma and ganga it has durative or descriptive force: "sem allar væri brosande"--"as if all were smiling" (29,9-10); "geingur hun firer fødur sinn seigiande so til hanz"--"she goes before her father, saying thus to him" (13,16).

It is used as a descriptive adjective: "ein logande girnd"--"a burning desire" (15,16-17).

It is used in appositive phrases after words of saying: "Dynus taler vid sinn kompan heremijtann spijriande"--"Dínus talks with his companion, the hermit, asking" (131,3-4).

Another frequent use of the present participle found in Dínus saga which Schach does not mention with regard to Tristrams saga is its use in appositive phrases after all kinds of verbs, in which case it seems to express an action which takes place against the background of another action. One example of this use is: "þaa reyff kongs dotter aff sier klædinn ryskiande sitt här suo talande"--"then the princess tore off her clothes, shaking her hair, so saying" (111,1-2).

All of the examples given above demonstrate the rhythmic effect achieved by the accented syllable followed by two unaccented syllables.

Another use of verbs not directly relevant to the discussion thus far, but which is important to the style of the saga, is the interchange of the present and preterite tenses in the narrative. In both recensions the preterite is generally

used in the description of settings and background action, and the present is generally used for the main action of the plot. But many exceptions to this general rule occur--sometimes even an oscillation from one tense to the other and back occurs--so that the confusion of tenses common to the Íslendinga saga is also an integral part of Dínus saga.

4. Restrained and exaggerated expression

Litotes and understatement

Litotes and understatement do not occur frequently in Dínus saga, but a few examples were found. In the first recension the young Dínus says to his father, "lijtel frægd mun aff mier fara aff eg liffa sem mær j ydar garde, edur mukur j claustre"--"little fame will come of me if I live as a maiden in your courtyard, or as a monk in a cloister" (8,8-9). After Dínus and his men wake up from the sleep induced by the first magic apple, Dínus says, "mig grunar ad þad sama epli sem vier attumm j giærkuøllde, mun ei so heilsusamligt sem oss þötti listeligt at eta"--"I suspect that that same apple which we ate yesterday may not have been so wholesome as we thought it delightful to eat" (23,13-15). Likewise, when Philotemia and her maidservants wake up after the sleep induced by the bits of apple which Dínus had thrown into the bedroom, Philotemia complains of great distress and says, "og ei veit eg huorsu heilnæmt þad eple heffur vered, sem vier ååtumm j giær kuelld, og ei ætla eg þad hafi aff himnumm sent verid"--"and I don't know how wholesome the apple was which we ate

yesterday, but I don't think it was sent from heaven" (48,14-16). Also, when Dínus and his men wake up in the morning after their battle with the "black knights," the narrator notes, "lijst þeim herbergid helldur ræffur hätt yfer sier"--"the bedroom seems to have a rather high roof over them" (35,1), since they are looking at the clear sky. Anacorita's dwelling is described as "helldr dimt ok eigi uel þefat"--"rather dim and not good smelling" (40,13). During the third encounter, the narrator tells of the natural disaster which is taking place, and of poison-spewing dragons, and he notes, "ormar og pǫddu voru þar j nög"--"of serpents and toads there were enough" (66,2-3). The last example found in the first recension refers to Heremita when he returns for the last feast. His clothes were of fur and "eigi var gull sparit"--"gold was not spared" (89,4-5).

Four examples were found in the second recension. The first concerns the young Dínus when he learns knightly skills. He learns them "suo ad hann verdur ey midur fullnuma allra þeirra j þrötta"--"so that he becomes not mediocrely adept in all of these accomplishments" (99,25-26). Another occurs when Philotemia instructs her father to grant Dínus anything he wants when he rides into Bláschumia the first time. He replies, "eckj þike mier þad vera mikel varwd . . . ad geffa suo vpp yduarn heydur j valld okunnum monnum og vtlendum"--"it seems to me to be no great cautiousness . . . to surrender your honor to unknown and foreign men" (107,20-22). Another example occurs during the flood which takes place during the

third encounter. Elentarius, King Maximilianus's counselor and brother-in-law, sees "kongenn med sijnum monnum ey suo vel staddann sem hann villde"--"the king and his men not so well situated as he might wish" (135,7-8). The last example occurs when Heremita tells Dínus of the huge army waiting just across the river Nile. Dínus asks for some well-spoken counsel which might save life, limb, and kingdom for himself and his men. Heremita says, "ey veyt eg ad þad sie audfeinged"--"I don't know that that will be easy to come by" (141,10-11).

Other limiting features

In addition to litotes and understatement, both recensions use such words as nǫckut and heldr, and the negative prefix ó- to qualify what is being described. These do not occur frequently, though, but when they do the effect is usually one of irony, as in the case of litotes and understatement.

Superlatives and exaggeration

Most of the description in the story tends toward exaggeration rather than restraint. Superlatives occur often in both recensions, and much of the description which occurs is modified by such constructions as allra handa ("all kinds of"), margskyns ("many kinds of"), allskyns ("all kinds of"), margr ("many, much"), mjǫk ("much"), harðla ("very, greatly"), yfrinn ("over-abundant, great, large"), frábærr ("surpassing"), geysi ("exceedingly, greatly"), mikill ("great"), einkar- ("specially, greatly, very"), svá . . . sem ("as . . . as"), svá . . . at ("so . . . that"), and í allri veroldinni ("in all the world"). Also, the tendency toward exaggeration is

seen in the first recension when, just before the third encounter, Philotemia instructs her father to use three hundred knights to surprise Dínus and his men in her bedroom. In the second recension, her father has a thousand knights with him. The great host of warriors which Maximilianus gathers together in order to declare war on Dínus also shows the tendency toward exaggeration. This incident also provides another indication of the fact that the second recension tends toward wilder exaggeration than the first. In the first recension Maximilianus raises an army from all the other lands of Africa which consists of all of the most despicable people imaginable; but we are not given the number of participants. In the second recension he takes twelve months to raise the army (in this recension as in the first Dínus somehow does not learn of these goings on), which consists of a thousand thousand of the same despicable characters as before. In general, the second recension does make more use of exaggeration in order to create a more exciting story. This desire of the second recensor was noted before with respect to his use of ornate language, and it also holds true for his use of litotes and understatement.

5. Other points of style characteristic of Dínus saga

Temporal adverbs and other "literary" adverbial expressions

Temporal adverbs common in both recensions include síðan, nú, and þá. þegar and jafnskiótt also occur in both recensions, but are more common in the second. Also, four occurrences

each of *eptir þat* and *eptir þetta* were found in the first recension, and two of each in the second. Interestingly, no occurrences of *því næst* were found in the first recension, but no fewer than nineteen were discovered in the second.

The other temporal adverbial expressions used in the story seem more literary than the ones mentioned above. A couple of examples each of *þar eptir* and *her eptir* were found in each recension, and although no occurrences of *þar næst* were found in the second recension, eight were discovered in the first. Also, three examples of *þessu næst* were discovered in the first recension, and five in the second. Besides these "literary" temporal adverbial expressions we also find the frequent use of such pronominal substitute compounds as *þar með*, *her með*, *þar af*, and other *þar-* and *her-* constructions, which are probably due to Middle Low German or Middle High German influence. All of the constructions mentioned in this paragraph lend a more literary quality to the prose of the story and help to lead it away from the prose style of the *Íslendinga saga* which, as Springer points out, creates "the illusion of actual speech."[50]

Another device which lends a literary quality to the prose is the occasional use of the attributive adjective "aforementioned" (*fyrr nefndr*). This device is discussed below as an example of foreign influence.

Authorial intrusion

A device which parallels that of the attributive adjective "aforementioned" is the author's frequent interruption of the

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[50]Springer, p. 119.

narrative to say, "as was mentioned before," or some similar phrase. This is the most common type of authorial intrusion in both recensions.The examples of authorial intrusion found are given below.

First recension:

"suo finst j fornumm bökumm skriffad"--"Thus it is found written in ancient books of knowledge" (3,1).

"nu þann tijma sem fräsøgn þessi giordist, þä riede einn mektugur köngur firer Egiffta lande, og þad sama tignar naffn bar er aadur er fräsagt"--"now, in that time with which this narrative is concerned, there ruled a powerful king over Egypt, who bore the same title of honor as was told of earlier" (4,14-5,2).

"Fra þui er nu þessu næst ad segia . . ."--"Concerning this it is now to be said next . . ." (13,14).

"Gieffum nu gaum ad glede og gödre fräsøgn, þui eff vier hlijdumm, þä høffnumm vier illumm hugrenningumm og røngumm"--"Let us give heed to merriment and good narration, for if we listen, then we discard ill and wrong thoughts" (15,2-4).

"Enn nu er þar til ad wijkia . . ."--"And now it is to be mentioned concerning that . . ." (22,2).

"sem fir var sagt"--"as was said before" (22,14).

"[N]u er her fyrst fra at huerfa enn þar til uikia . . ."--"Now we will first turn from this and address that . . ." (37,24).

"So er sagt . . ."--"So it is said . . ." (48,8).

"þueimur døggumm sijdar enn nu var frä sagt"--"two days later than that which was just now narrated" (50,17).

"Hier skulum vær first frä huerffa enn þar til taka"--"Here we shall first turn from that and mention that" (53,11).

"er þad frä ad seigia, ad . . ."--"it is to be told that . . ." (54,9).

"er þad ad seigia ad . . ."--"it is to be said that . . ." (68,11).

"Frä þui verda nu þessu næst ad seigia, ad . . ."--"Concerning this it will now be said next that . . ." (72,9).

"er nu eigi fra þui sagt huerso . . ."--"it won't be told now about how . . ." (86,6-7).

"Nu kann vera at þetta skial ok langmêlgi geri þeim leidendi þeim er lesa ok eiki sidr þeim a heyra ok þui skal hedan af koma þersu mali til lykta ok sogunni koma a enda"--"Now it might be that this noise and long-winded talk is boring those who are reading and no less those who are listening, and thus this tale will come to a conclusion and the story to an end" (93,16-17).

"er þat trulikt at þeim hafi afspringis audit uordit þoat þat se eigi ut greint j þersari fra sogn er þat nu ender þersa mals at þeir hafi þock er til hlyddu ok sua sa er les odrum til SKEMTUNAR"--"It is true that heirs were granted to them, altough that will not be told about in this narrative; that is now the end of this tale, so that they should give thanks who listened and also he who reads it for the entertainment of others" (94,9-12).

Second recension:

"sem nu var greynt"--"as was just now told" (101,14; 101,16-17; 116,26; and 146,9-10).

"enn med þui ad bera verdur til huórrar sógu nockud so fleyra sie greynt aff hanz drambe og metnade þa skal þad fijrst vmmlijda, enn vykia sogunne j annan stad"--"and because all that has been told of his arrogance and fame has some bearing on our story, that must be narrated before the story turns to another place" (101,16-17).

"Suo seger meystare Galterjus"--"So master Galterius says" (101,22).

". . . seger þuj so margt aff landa skipan ad þad fegre einkum þessa fräsógu helldur til glede og skiemtunar þeim sem heyra og þessa hlute foruitnar ad ransaka"--". . . tells so much of the nature of lands that it greatly improves this narrative rather to the joy and entertainment of those who listen and that part (of those) curious to inquire" (102,8-11).

"hóffdu geted eyna dottur syn ä medal þa er miked kiemur vid þessa sógu"--"had become parents of a daughter who is very important to this story" (102,23-24).

"Nu med þui ad augu þeirra voru fieskialg sem fleyre annara"--"Now because their eyes were greedy after money, like those of many another"(105,16-17).

"er þad ad segia . . . ad . . ."--"it is to be told . . . that . . ." (106,11).

"Nu er þar til ad taka . . . ad . . ."--"Now it is to be said

about that . . . that . . ." (106,16; 118,27; 124,21; and 129,20).

"enn ey er hier greynt vmm þeirra nattstade j borgum edur bæum kostolum edur kauptunum"--"but it won't be reported here about their night-camps in towns or settlements, castles or market-towns" (107,1-3).

"matte suo ad kueda ad . . ."--"it might thus be said that . . ." (108,2).

"sem fijr var fräsagt"--"as was narrated before" (112,4).

"og er ey aff þeim sagt fijr enn . . ."--"and nothing more was said about them than . . ." (113,32).

"latum þa nu huylast og græda bak sitt epter hardar hwdstrokur enn vykjum nu fyrst þangad huad tytt er j Blaspua borg"--"let us let them rest now and heal their backs after the hard flogging, and let us turn now first to what happened im Blaspua town" (114,3-5).

"Er nu fra þui ad segia ad . . ."--"It is now to be said about that that . . ." (118,32-33).

"haffa nu þetta ad segia og semja . . ."--"this has now to be said and told . . ." (119,2-3).

"huad þarff hier margt vmm skriffa"--"what need is there for much to be written here about that?" (123,1-2).

"Fra þui er nu ad segia ⟨ad⟩ . . ."--"about that it is now to be said ⟨that⟩ . . ." (123,9).

"huad þarff hier nu vmm ad skriffa langortt"--"what need is there for many words (long words) to be written here about that?" (123,26-27).

"Latum þær nu huijlast i sijnum kräkuhómum, enn þa sijtia vnder sijnum hornum . . . vijkium nu sógunne j Bläland"--"Let us let them rest in their crow shapes and let the others sit under their horns . . . let us now turn the story to Ethiopia" (124,17-20).

"sem fijr var getid"--"as was mentioned before" (124,3031).

"Nu skal hier fyrst frä huerffa sem kongzd(otter) er heym komenn og aptur teked allann fijrre heydur, enn þar skal nu til taka sem Dynus og hanz menn liggia med synum hornum faande ongua böt sinna meyna og effuidiss"--"Now first we shall turn away from how the princess has come home and has been received by all the court, and mention how Dínus and his men lie around with their horns, getting no cure for their disease and trouble" (127,6-9).

"enn fra þui er ad segia ad . . ."--"and about that is to be said that . . ." (131,3).

"Nu aff þui ey mä allt senn segia þa skal þar til taka . . ."--"Now since not all can be said at once, the story shall now take up . . ." (133,19).

"So er sagt ad . . ."--"So it is said that . . ." (134,19-20).

"þad er nu þui næst ad segia ad . . ."--"it is now to be told next that . . ." (138,10).

"þar er nu til ad taka sem . . ."--"it is now to be told how . . ." (145,30).

Of the five uses of authorial intrusion discussed by Paul Schach in his article "Some Forms of Writer Intrusion in the Íslendingasögur," four are represented in the examples

given above. The first person is used four times, always in the plural. One value judgment occurs, which refers to greediness in men's eyes. Four source references occur; two of these consist of "so it is said" (without any further indication of a source), one appeals to ancient books of knowledge, and one appeals to master Galterius. Eleven textual cross references occur.

In addition, three other author intrusions occur which may be called apologies to the reader. The last two examples in the first recension are of this type, as is one example in the second (102,8-11). All three of these examples appeal to the idea of the entertainment of the reader or listener, an idea brought forth in the translated sagas produced at King Hákon's court. They also inform us that the saga was meant to be read or told to an audience.

By far the most frequent type of authorial intrusion, however, is the type in which the author informs his audience that something is about to be reported on; he usually says something similar to "it is now to be said." This type occurs twenty-four times in the two recensions; nineteen of these occur in the second recension. This type is similar in function to the use of the first person, in which the author also introduces a section of the story or makes some comment on the story (other than a cross reference); the only difference is that it uses an impersonal construction.

Direct discourse, verbs of discourse

Approximately 29 percent of each recension was found to consist of direct discourse. The only really long speech found in the first recension is Heremita's (Walterus's) last speech, in which he explains how he deceived Maximilianus when he appeared to him in the shape of a dragon and convinced him not to attack Dínus; this speech contains over three hundred words. Two long speeches were found in the second recension. The first occurs just before the third encounter, when Heremita explains to Dínus how he and his men might enjoy the favors of Philotemia and her maidservants without being disturbed by her father and his thousand knights; this speech lasts over three hundred words. The second long speech is Heremita's last speech, in which he tells his life-story and also tells how he tricked Maximilianus into surrendering to Dínus; this speech is approximately six hundred words long.

Direct discourse in the first recension was found to be introduced almost always by a verb of speaking, and often by a finite verb of discourse and a present participle as well, as was discussed above. This device of using a finite verb and a present participle to introduce a speech usually occurs only at the beginning of a dialogue or when a dialogue is continued after the author presents some description of the setting. Another very frequent occurrence associated with the first speech in a dialogue is the interruption of the speech after the first clause by segir hann (hon) "he (she) says"; then the speech continues. The effect which seems to be achieved by this is

that the author, in another subtle way, makes himself noticed and recognized as the teller of the tale, the reporter of the action. The other speeches in a dialogue are usually introduced by only a finite verb of discourse. And usually the various speeches in a dialogue are separated by hann (hon) segir "he (she) says," although occasionally the interruption comes after the first clause of the new speech; in this case, one speech follows directly upon another.

Direct discourse in the second recension was found to be handled much as in the first recension, but with a couple of important changes. The first speech in a dialogue is often introduced by a finite verb and a present participle, as in the first recension; and usually only the first speech in a dialogue is handled in this way. Also, as in the first recension, the first speech in a dialogue is often interrupted after the first clause by segir hann (hon). Further speeches in a dialogue follow directly upon one another (with the hann (hon) segir interruption coming after the first clause of the new speech) more frequently than in the first recension, and occasionally the speeches follow one another directly and without any other than contextual indication as to who the speaker is. This device makes a dialogue more dramatic and perhaps more exciting, and seems to be used by the second recensor to those ends, along with the other similar devices already discussed.

The usual verb of discourse in both recensions is segja. It appears approximately a hundred and twenty times in the first recension, and about a hundred and fifty times in the

second. Mæla also occurs more than twenty times in the first recension, and almost thirty times in the second. Kveða appears only once in the first recension, in its past participial form and used as an adjective, and only once in the second recension. In neither case does it introduce direct discourse, while segja and mæla introduce direct and indirect discourse, although mæla is used to introduce direct discourse more often than indirect, and segja is the verb commonly used in the authorial intrusions.

6. Traces of foreign influence

Lexical borrowings

Strong evidence of foreign influence on the style of Dínus saga can be found in the large number of lexical borrowings that occur in both recensions. Below are the borrowings and their derivatives that were found in the story. Prehistoric borrowings were not taken into consideration. On the other hand, constructions of native elements which were apparently formed after foreign models (loan translations) are taken into consideration. Proper names, however, are not considered, even if they are obviously borrowings.

The words are entered alphabetically. Each derivation is entered along with the appropriate borrowing; if more than one derivation of a borrowing occurs (e.g., dreki), these are entered in alphabetical order after the entry for the borrowing. If only a derivation occurs and not the borrowing itself (e.g., dans), then the borrowing is entered along with its etymology,

and the derivation follows. Each word is entered as it appears in de Vries, Altnordisches etymologisches Wörterbuch,[51] if it appears there; if it does not, it is given as it appears in one of the other dictionaries used, along with an indication as to which dictionary the entry is taken from. The other dictionaries used for entries are: Cleasby-Vigfusson, An Icelandic-English Dictionary,[52] Zoëga, A Concise Dictionary of Old Icelandic,[53] Blöndal, Islandzk-Dansk Ordbog,[54] and Böðvarsson, Íslenzk orðabók.[55]

Each gloss is given as it appears in C-V, if it appears there; if it does not, a gloss from another dictionary and an indication of that dictionary are given. For the Latin words which do not appear in any of the Icelandic dictionaries used, the gloss given is from Lewis-Short, A Latin Dictionary,[56] and indicated as such. Also, if the gloss in C-V does not fit the usage in the story, then a gloss from another dictionary is given along with an indication of that dictionary. If a word appears in the text in both adjectival and adverbial form,

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[51]Jan de Vries, Altnordisches etymologisches Wörterbuch, 2nd ed. (Leiden: E. J. Brill, 1962).

[52]See footnote 47.

[53]See footnote 48.

[54]Sigfús Blöndal, Islandzk-Dansk Ordbog (Copenhagen: Aschehoug and Co., 1920-24).

[55]Arni Böðvarsson, Íslenzk orðabók handa skólum og almenningi (Reykjavík: Bókaútgáfa Menningarsjóðs, 1963).

[56]Charlton T. Lewis and Charles Short, A Latin Dictionary (Oxford: Oxford University Press, 1879).

the occurrences of the adverb are noted only in the citations. But if there are no occurrences of the adjectival form in the text, the word is entered as an adverb. Several of the Latin borrowings appear in the text in their Latin forms. This is noted if an "Icelandicized" form of the word exists as well; each Latin form that appears is assigned its Latin gender.

Each occurrence of each borrowing in the story is cited. The words are given as they appear in the story, and they are arranged in order of occurrence. Each citation is given with pertinent grammatical information and with the page and line numbers of its occurrence. If a word appears more than once with the same spelling and associated with the same grammatical information, only the page and line numbers of the later occurrence(s) are given along with the information on the first occurrence. If a word appears with the same spelling and different grammatical information, separate entries are given; likewise, words with the same grammatical information but different spellings are given separate entries.

Each etymology is given along with the dictionary and page number where it was found. In most cases the etymology is given according to de Vries and/or Fischer, Die Lehnwörter des Altwestnordischen.[57] Where they agree, one etymology is given along with the appropriate page number in each book; where these two do not agree, however, some indication of the difference is given. Where a word does not appear in Fischer

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[57]Frank Fischer, Die Lehnwörter des Altwestnordischen (Berlin: Mayer and Müller, 1909).

or de Vries, this is noted. Other dictionaries that are cited for etymological information are: Lübben, Mittelniederdeutsches Handwörterbuch,[58] Lasch-Borchling, Mittelniederdeutsches Handwörterbuch,[59] Lewis-Short, A Latin Dictionary, Tobler-Lommatzsch, Altfranzösisches Wörterbuch,[60] Godefroy, Dictionnaire de L'Ancienne Langue Française,[61] Wartburg, Französisches etymologisches Wörterbuch,[62] Bloch-Wartburg, Dictionnaire Etymologique de la Langue Française,[63] Walde-Hofmann, Lateinisches etymologisches Wörterbuch,[64] Lexer, Mittelhochdeutsches Handwörterbuch,[65] Onions, The Oxford Dictionary of English

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[58]August Lübben (completed by Christoph Walter), Mittelniederdeutsches Handwörterbuch (Darmstadt: Wissenschaftliche Buchgesellschaft, 1965).

[59]Agathe Lasch and Conrad Borchling (continued by Gerhard Cordes), Mittelniederdeutsches Handwörterbuch, vol.I (Neumünster: Karl Wachholz, 1956).

[60]Adolf Tobler and Erhard Lommatzsch, Altfranzösisches Wörterbuch, 10 vols. (Wiesbaden: Franz Steiner, 1925-76).

[61]Frédéric Godefroy, Dictionnaire de L'Ancienne Langue Française et Tous ses Dialectes, 10 vols. (Paris: Librairie des Sciences et des Arts, 1937-38).

[62]Walther v. Wartburg, Französisches etymologisches Wörterbuch, vol. I (Bonn: Fritz Klopp, 1928), vol. II, pt. 1, vol. III (Leipzig: B. G. Teubner, 1940,1934), vol. II, pt. 2, vols. IV, V (Basel: Helbing and Lichtenhahn, 1946-50), vols. VI-XIV (Basel: Zbinden, 1955-69).

[63]Oscar Bloch and Walther v. Wartburg, Dictionnaire Etymologique de la Langue Française, 4th ed. (Paris: Presses Université de France, 1964).

[64]A. Walde and J. B. Hofmann, Lateinisches etymologisches Wörterbuch, 3rd ed., 2 vols. (Heidelberg: Carl Winter, 1938 and 1954).

[65]Matthias Lexer, Mittelhochdeutsches Handwörterbuch, 3 vols. (Leipzig: S. Hirzel, 1872-78).

Etymology,[66] and Kluge, Etymologisches Wörterbuch der deutschen Sprache.[67]

First recension:

ábóti, abbáti (m.)--"abbot"; áábötumm: dat. pl. (12,4), abota: acc. pl. (39,8), abotin: nom. sg. (39,24); de Vries 1: "auch abbati (die form ábóti ws. volksetym. umdeutung als 'sittenverbesserer') < ae. abbod, abbot<lat. acc. sg. abbatem"; Fischer 52 also remarks: "beeinflußt durch bōt."

allra handa--"all kinds of"; allra handa (8,2; 13,6; 25,17; 78,4; 87,9; 88,7; 88,14); Fischer 1: < MLG allerhande; not in de Vries.

arithmetica (f.)--"arithmetic"; Aritmeticam: acc. (7,2); in neither de Vries nor Fischer; <Lat. arithmetica (Lewis-Short 162).

astronomia (f.)--"astronomy"; Astronomiam: acc. (7,2); in neither de Vries nor Fischer; < Lat. astronomia (Lewis-Short 184).

bagall (m.)--"episcopal staff, crozier"; bagal: acc. sg. (39, 20); <OIr. bachall < Lat. baculus (de Vries 22; Fischer 18).

balsamum (n.)--"balsam"; basämum: nom. sg. (4,3), balsaamum: acc. sg. (15,6), balsamum: nom. sg. (92,24); ON balsamr < OE or MLG balsam < Lat. balsamum (de Vries 24; Fischer 68); balsamum not listed in any of the dictionaries used,

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[66] C. T. Onions, The Oxford Dictionary of English Etymology (Oxford: Oxford University Press, 1966).

[67] Friedrich Kluge (revised by Walther Mitzka), Etymologisches Wörterbuch der deutschen Sprache, 19th ed. (Berlin: Walter de Gruyter and Co., 1963).

but Böðvarsson 35 contains balsam (n.).

barûn, barûnn (m.)--"baron"; bärönar: nom. pl. (12,2); either < MHG barûn or ME barun, both < OF baroun, baron (de Vries 27; Fischer 77).

belti (n.)--"belt"; belltis: gen. sg. (61,4); probably < OE belt < Lat. balteus (de Vries 32; Fischer 47).

bik (n.)--"pitch"; byk: nom. sg. (32,2), bik: nom. sg. (33,10); < MLG pik (de Vries 35-36; Fischer 57).

bîstanda (v.) [C-V]--"to assist"; bistanda: inf. (44,19); in neither de Vries nor Fischer; probably < MLG bîstân (Lasch-Borchling 285).

brêf (n.)--"letter, written deed"; brieffumm: dat. pl. (56,18), briefumm: dat. pl. (57,11), brieff: acc. sg. (59,2); < MLG brêf (cf. OS, OFris. brêf, OHG briaf) < Lat. breve (de Vries 55; Fischer 57).

brôk (f.)--"breeches"; bröka: gen. pl. (61,4); Fischer 13: perhaps < Celtic brāca; de Vries 58 discusses it but draws no conclusion.

dans, danz (m.)--"dance"; < MLG dans < OF danse, but the Romance word is ultimately derived from Germanic; cf. OHG dansōn, "to pull, tug," beside dinsan, Got. þinsan, and ON tamsayati, "pulls back and forth, shakes" (de Vries 73; Fischer 83).

danza (v.)--"to dance"; danzar: 3rd sg. pres. (39,4), danza: 3rd pl. pres. (39,17); Fischer 83: < MLG danzen.

dansmynd (f.)--"type of dance" [not listed in any of the

dictionaries used]; dansmynd: acc.sg. (38,11); this is a compound of dans (m.) and mynd (f.).

dåra (v.)--"to mock, make sport of"; dåaradur: past part. (47, 5); < MLG (be)dôren, fr. MLG,MD door, dore, "fool" (de Vries 73 under dår; Fischer 28).

dåri (m.)--"fool, buffoon"; dåare: nom. sg. (36,11); back-formation < dåra (de Vries 73 under dår; Fischer 28).

dialectica (f.)--"dialectics, logic"; Dialecticam: acc. (7,2); in neither de Vries nor Fischer; Böðvarsson 87 gives dialektík; < Lat. dialectica (Lewis-Short 568).

diskr (m.)--"plate"; < OE disc < Lat. discus (de Vries 77; Fischer 47).

uppdiska (v.)--"to dish up, dish out" [Fischer 47; this verb is in none of the other ON dictionaries used]; vppdiskader: past part. (25,17).

djǫfull (m.)--"devil"; diøfflum: dat.pl. (32,4), diøfflinumm: dat. pl. (78,10); diøfflar: nom. pl. (79,11), diøflarner: nom. pl. (79,14), dioflana: acc. pl. (90,27), dioflar: nom. pl. (90,29); < OS diabol < Lat. diabolus (de Vries 78; Fischer 57).

djöfulligr (adj.) [C-V]--"devilish"; diôfuligum: m. dat. sg. (40,8).

dreki (m.)--"dragon"; dreke: nom. sg. (55,11; 76,13; 77,2; 77,10; 77,12; 80,5), dreka: acc. pl. (66,2), drekar: nom. pl. (67,2), drekanz: gen. sg. (77,1); drekann: acc. sg. (77,8), drekinn: nom. sg. (79,4; 80,8); either < OE draca

or < MLG drake, both < Lat. draco (de Vries 82; Fischer 47).

drekalíki (n.)--"the shape of a dragon"; drekalijke: dat. sg. (78,19; 81,15), dat. sg. (90,17; 90,31).

flugdreki (m.) [C-V]--"flying dragon"; flugdreka: acc. sg. (55,9; 76,11).

dúkr (m.)--"cloth"; duk: acc. sg. (41,10), dukin: acc. sg. (41,13); either < OFris. dōk or < MLG dūk, dōk (de Vries 86-87; Fischer 28).

Egipzker (m.) [C-V]--"Egyptian"; egiptsker: nom. pl. (15,5); in neither de Vries nor Fischer; probably < Lat. Aegyptius or Aegiptiacus, "Egyptian" (Lewis-Short 54) plus ON -iskr.

engill (m.)--"angel"; engla: gen. pl. (29,7; 80,15; 91,4), einglarner: nom. pl. (80,17); < OE engel < Lat. angelus (de Vries 102; Fischer 52).

erkibiskup (m.)--"archbishop"; erchebiskup: nom. sg. (12,3), erchebiskupumm: dat. pl. (25,11), erkibiskupinum: dat. sg. (39,7), erkibiskupinn: nom. sg. (39,23), erkibiskupi: dat. sg. (88,19); < OE ærcebiscop, arcebiscop, fr. ærce-, arce- (< Lat. archi-: de Vries 104; Fischer 52) plus biscop (< Lat. episcopus: de Vries 38; Fischer 52).

fals (n.)--"fraud, deceit, cheat, imposture"; fals: acc. sg. (43,19); < MLG, MD vals, valsch < Lat. falsus (de Vries 111; Fischer 58).

falsa (v.)--"to defraud, impose upon"; falsad: past part. (64,9).

falsari (m.)--"impostor, deceiver"; falsarar: nom. pl. (43,16).

fantr (m.)--"landloper, vagabond"; fanntur: nom. sg. (36,11); < MLG vant, of uncertain origin (de Vries 111; Fischer 83).

ferskr (adj.)--"fresh, pleasant, excellent" [Fischer]; feskann: m. acc. sg. (5,15), ferska: f. acc. sg. (8,16); < MLG versch (de Vries 118; Fischer 29).

fíll (m.)--"elephant"; fijlar: nom. pl. (71,16); ultimately < Turkish fil (de Vries 120; Fischer 44).

fitonsandi (m.)--"magic"; phitöns anda: dat. sg. (12,17), fitonsanda: dat.sg. (40,6), fitons anda: dat. sg. (40,9); < MLat. phiton (de Vries 122; Fischer 69).

flúr (n.)--"flower, blossom"; fluur: dat. sg. (89,6); fr. MLG, ME, or OF; MLG flûr, flôr and OE flour < OF flour (de Vries 134; Fischer 78).

fordjarfa (v.) [C-V]--"to disgrace, spoil, destroy"; mentioned in de Vries under fyrir- as a MLG imitation; Fischer 29: < MLG vorderven.

fordiörfun (f.) [C-V]--"destruction"; fordiørfun: acc. sg. (32,4).

forsmá (v.) [C-V]--"to despise"; forsmaade: 3rd sg. pres. (10, 9; 13,8); not in de Vries, but he gives fyrir- as a formation after a MLG model (p. 148); Fischer 2: < MLG vorsmân.

frú (f.)--"lady"; fruinn: nom. sg. (5,14), fru: nom. sg. (17, 9; 30,16), fru: dat. sg. (29,20), fruna: acc. sg. (88,4); < OS frūa (de Vries 144; Fischer 30).

frygð (f.)--"blossoming"; frigd: nom. sg. (3,5), frigd: acc.

sg. (12,7); < MLG vrôchde, MD vreuchde (de Vries 144; Fischer 30).

fullkominn (past part.) [C-V]--"perfect"; fullkomid: adv. (47, 30; not in de Vries; Fischer 5: possibly < MLG fulkomen.

gabb (n.)--"mocking, mockery"; gabb: acc. sg. (37,11); Fischer 88 assumes a Romance origin: < OF gap; de Vries 151, however, points to an ultimate Germanic origin.

gabba (v.)--"to mock, make game of one"; gabbad: past part. (64,9).

gâfa (f.)--"gift"; gâafum: dat. pl. (6,13-14), gâafur: acc. pl. (59,1); Fischer 30: < MLG gâve; de Vries 152 calls this questionable.

geometrica (f.)--"geometry"; Geometricam: acc. (7,1-2); in neither de Vries nor Fischer; < Lat. geometrica (Lewis-Short 811).

gimsteinn (m.)--"gem-stone, jewel"; gimmsteinumm: dat. pl. (8, 17; 14,9; 33,3; 59,5), gimsteina: acc. pl. (18,5; 42,28), gimmsteina: acc. pl. (19,10; 20,4; 22,4; 26,8), gimmsteinar: nom. pl. (22,10; 28,13), gimsteinum: dat. pl. (43,22; 92,15), gimmsteinum: dat. pl. (62,2); < OE gimstân, < gimm (< Lat. gemma: de Vries 167; Fischer 47) plus stân, "stone".

grammatica (f.)--"grammar"; Grammaticam: acc. (6,17-7,1); in neither de Vries nor Fischer; < Lat. grammatica (Lewis-Short 823).

guðvefr (m.)--"goodly or costly weaving, (possibly) velvet"; gudueffiumm: dat. sg. (14,8); < guð plus vefr, after OE

godwebb (de Vries 193-194; Fischer 5).

hátíð (f.) [C-V]--"feast"; hätijder: acc. pl. (14,15), haatid: nom. sg. (42,3); < hár plus tíð; not in de Vries; Fischer 7 says with considerable certainty that it is formed after OE héahtíd.

helviti (n.)--"hell, the abode of the damned"; helvijte: dat. sg. (78,10), helvijte: acc. sg. (79,15), heluiti: dat. sg. heluitis: gen. sg. (91,8); < hel plus viti; de Vries 222 merely notes cognates in OE, OS, and OHG; Fischer 7 gives it as fairly certain that it is formed after OE hellewíte.

herbergi (n.)--"closet, room"; herberge: acc. sg. (9,8; 13,18; 14,14; 30,10; 60,13), herbergis: gen. sg. (14,7; 38,1; 38,26; 39,16; 40,3; 41,9; 86,24), herbergiumm: dat. sg. (21,3), herbergissinz: gen. sg. (28,10), herberge: nom. sg. (28,10), herberged: acc. sg. (28,15; 46,7-8), herberginu: dat. sg. (28,10; 29,2; 29,13; 41,16; 42,1-2; 45,4; 45,12; 92,30), herberged: nom. sg. (31,14), herbergid: nom. sg. (35,1), herbergi: dat. sg. (37,15; 42,3; 86,22-23; 92,19-20), herbergi: acc. sg. (37,20; 40,16; 40,20; 42,13), herbergit: acc. sg. (38,27), herbergiumm: dat. pl. (54,17; 55,16-17); herberge: dat. sg. (55,5; 57, 4; 61,17), herbergi: nom. sg. (92,14); < MLG herberge (de Vries 223; Fischer 7).

herra (m.)--"lord, master"; herra: gen. sg. (3,7; 74,19), herra: nom. sg. (3,9; 75,4; 80,14), herra: gen. pl. (9,3), herra: acc. sg. (67,4), herra: acc. pl. (80,13); < OS hērro, comparative to OS, OHG hēr, "old, excellent"

(de Vries 225; Fischer 31).

hertogi, hertugi (m.)--"leader, commander, duke"; hertuga: gen. pl. (9,10; 88,13), hertugar: nom. pl. (12,2; 62,4; 84,2; 88,5), hertogar: nom. pl. (84,15), hertugum: dat. pl. (88,11; 92,28-29); < MLG hertoge, hertoch < OS heritog (de Vries 225; Fischer 7; also see Kluge 306).

hirð (f.)--"the king's men"; hird: dat. sg. (11,5; 87,14), hird: acc. sg. (38,25; 78,16), hirdinn: nom. sg. (83,10), hird: nom. sg. (83,19); < OE hīrēd < PG *hīw-ræd, "household, family" (de Vries 228-229; Fischer 21).

hirðsveit (f.) [C-V]--"the host of king's men"; hird-sueijter: gen. sg. (83,13-14), hyrd sueiter: acc. pl. (85,2).

hjartanligr (adj.) [C-V]--"hearty, heartfelt"; hiartanliga: adv. (7,14; 58,13-14; 60,4; 62,18), hiartanligum: m. dat. sg. (27,2), hiartaligt: n. nom. sg. (44,14), hiartanligt: n. nom. sg. (61,15); not in de Vries; Fischer 3 suggests that it may have been formed after MLG hertelik.

hof (n.)--"the court, the king's household"; höffumm: dat. pl. (53,5); de Vries 246: < MLG hof; Fischer 31: < MHG hof.

hringja (v.)--"to ring bells"; hringia: inf. (57,3), hringt: past part. (62,15), hrijngid: 2nd pl. imp. (63,7; 63,7), hrijngia: inf. (63,12), hrijngde: 3rd sg. pret. (65,3); < OE hringan (de Vries 256; Fischer 24).

hringing (f.) [C-V]--"bell-ringing"; hrijnging: nom. sg. (63,10).

hœverskr (adj.)--"well-mannered, polite"; < MLG hövesch

(de Vries 278; Fischer 31).

hæveska (f.) [C-V]--"courtesy, good manners"; hæversku: acc. sg. (19,14), hæverska: (31,1), hæversku: dat. sg. (75,6; 85,6).

hæveskligr (adj.) [C-V]--"well-mannered, polite"; hæverskliga: adv. (5,11; 9,5; 20,17), hæverskligur: m. nom. sg. (7,14), hêuerskliga: adv. (89,13), hêuerskligri: f. dat. sg. (92,13).

úhœverska (f.) [Zoëga]--"discourtesy" [Zoëga]; óhæversku: acc. sg. (74,21).

innsigli (n.)--"seal, seal-ring"; jnnsigle: acc. sg. (59,1); < MLG *insigile, beside MLG insegel, MHG insigele, OFris. insigel, all < Lat. sigillum, probably contaminated by insigne (de Vries 287: Fischer 59).

jungfrú (f.)--"princess"; jömfrur: acc. pl. (10,9; 16,9), jömfru: nom. sg. (12,13), jömfrum: dat. pl. (14,12), jomfru: acc. sg. (21,16), jömfrur: gen. sg. (23,4), jömfru: dat. sg. (23,9), jungfru: nom. sg. (26,2; 44,15; 61,10), jungfruinn: nom. sg. (30,1; 64,11), iungfruin: nom. sg. (38, 9), jömf(ruinn): nom. sg. (46,9); < MLG junkfrouwe (de Vries 294; Fischer 32).

jungfrúdómr (m.) [C-V]--"maidenhood"; jungfrurdöme: dat. sg. (64,5; 65,2).

jungherra (m.)--"young lord, prince"; jungkiærinn: nom. sg. (8,13), jungkiæranumm: dat. sg. (9,12), jungkiære: nom. sg. (22,13; 22,19), jungkiæra: dat. sg. (25,8), junkeri: nom. sg. (44,2-3), iunkeri: nom. sg. (45,10), junk(iære):

nom. sg. (46,12), jungk(iæra): gen. sg. (51,1), jungkiæri: nom. sg. (60,8; 62,3), j(ungkiære): nom. sg. (64,3); < MLG junkher (de Vries 294; Fischer 32).

jurt (f.)--"aromatic herb"; jurtumm: dat. pl. (14,10), iurtum: dat. pl. (43,7); according to de Vries 294 and Fischer 33, jurt < MLG wurt.

kastali (m.)--"castle, stronghold"; kastala: acc. sg. (8,15; 9,14; 10,6; 17,4; 25,6; 37,8; 50,3; 50,5; 55,18; 62,12), kastala: dat. sg. (22,14; 48,8; 54,10), kastalanz: gen. sg. (24,6; 62,17), kastala: gen. sg. (28,8; 37,14; 37,19; 38,26; 44,24; 51,1; 57,5; 57,14; 65,5; 68,13), kastalans: gen. sg. (41,7), kastalanumm: dat. sg. (45,16-17; 49,6), kastalann: acc. sg. (46,6), kastalannz: gen. sg. (60,10; 84,18), kastalanns: gen. sg. (62,15), kastal(ans): gen. sg. (65,8), kastalanum: dat. sg. (65,10), kastala: acc. pl. (71,17; 93,24); either < OE castel or < MLG, MD kastel, both < Lat. castellum (de Vries 303; Fischer 48).

keisari (m.)--"emperor"; keisara: gen. sg. (10,11), keisara: acc. pl. (80,19), keisari: nom. sg. (92,28); < MLG keiser < Lat. Caesar (de Vries 305; Fischer 59).

kirkja (f.)--"church"; kirkiu: gen. sg. (88,2; 88,18); < OE cirice, cyrice (de Vries 310; Fischer 52).

höfuðkirkja (f.) [C-V]--"high church, cathedral"; høfud-kirkiunnar: gen. sg. (25,11-12); not in de Vries; Fischer 52: cf. OE hēafodcirice.

klaga (v.) [C-V]--"to complain, accuse"; klaga: inf. (23,16); de Vries 313 mentions only -klagan in áklagan, "accusation"

< MLG klage; Fischer lists á-klagan (noun, p. 33) and áklaga (verb, p. 150), both < MLG klagen; C-V lists it as a modern word; it is also in Böðvarsson (p. 337); it is probably a late ON borrowing < MLG klagen (see also Lübben 174).

klaustr (n.)--"cloister"; klaustre: dat. sg. (8,9); < OE clauster < Lat. claustrum (de Vries 315; Fischer 53).

klénódía [Fischer 33 under klénn] (Fischer does not give the gender, but according to the text it is n.)--"gem" [Fischer 33]; klenodium: dat. pl. (14,10), clenodia: acc. pl. (43, 4); de Vries 316 mentions only klénn < MLG klên; Fischer 33 adds: klénódía < MLG klênode.

klerkr (m.)--"cleric, clerk, scholar"; < OE cler(i)c < Lat. clericus (de Vries 316; Fischer 53).

klerkdómr (m.) [C-V]--"learning"; klerkdom: acc. sg. (89, 24).

klokka (f.)--"bell"; klucku: dat. sg. (57,3), kluckan: nom. sg. (65,3); < MLG klocke < MLat. clocca < OIr. cloc (de Vries 318; Fischer 60).

klókr (adj.)--"clever"; klökare: acc. sg. (86,3); < MLG klôk (de Vries 318; Fischer 33).

knapi (m.)--"servant boy"; knappa: acc. sg. (49,14); < MLG knape, "servant" (de Vries 319-320; Fischer 33).

kólorr (m.)--"color"; cölör: acc. sg. (28,11); < Lat. color (de Vries 325; Fischer 70).

kompánn (m.)--"companion, fellow"; kompänar: nom. pl. (22,12), kompänumm: dat. pl. (25,9), cömpaana: gen. pl. (29,16),

compäna: gen. pl. (30,12; 48,5), compänar: nom. pl. (34, 4; 34,17; 49,12; 82,7), kompana: gen. pl. (37,17), kompanum: dat. pl. (42,19; 43,5; 44,12; 93,23), kompanar: nom. pl. (43,30; 44,24), compäna: acc. pl. (49,8), compänumm: dat. pl. (57,2), compänum: dat. pl. (57,17), kompan: acc. sg. (89,20); < MLG kumpân < OF compaign < MLat. companio (de Vries 325; Fischer 34).

konstr (n.)--"device"; konstur: acc. pl. (17,16), konstra: acc. pl. (79,12); < MLG kunst, konst (de Vries 362: Fischer 33).

korôna (f.)--"crown"; cörönu: acc. sg. (26,7), coronu: acc. sg. (38,6), coronu: acc. pl. (78,4); < Lat. corona (de Vries 326; Fischer 70).

krankr (adj.)--"ill, sick"; < MLG krank (de Vries; Fischer 34).

krankleikr (m.) [C-V]--"ailing, sickness"; krankleijka: acc. sg. (27,3).

kross (m.)--"cross"; kross: acc. sg. (39,12), krossum: dat. pl. (39,15); either < OIr. cross or < OE cross or < OFris. kross, all < Lat. crucem, acc. of crux (de Vries 331; Fischer 19; Onions 230; Kluge 403-404).

krûna (f.)--"crown"; krunu: acc. sg. (91,23); < MLG krûne < Lat. corōna (de Vries 332; Fischer 88).

krydd (n.)--"spice"; kriddumm: dat. pl. (14,9; 15,6), kridda: gen. pl. (29,11), kryddum: dat. pl. (43,4); < MLG krûde, krût (de Vries 332; Fischer 34).

kukl (n.)--"juggling, sorcery"; kukl: acc. sg. (7,6); < MLG kôkalen (de Vries 333; Fischer 61); kôkalen does not appear in Lübben, but kochelen does, as does kochalie

(Lübben 180); also, gokalen and gokeler appear along with gokel-, used in compounds (Lübben 127).

kurteisi (f.)--"courtesy, feat of chivalry, fine manners, grace"; kurteise: acc. sg. (12,6); < ME or OF; ME curteisie < OF corteisie, cortoisie (de Vries 335; Fischer 88).

kurteiss (adj.)--"courteous, gentle"; kurteijser: m. nom. pl. (12,1), kurteijsa: f. nom. sg. (58,9); < ME or OF; ME curteis < OF corteis, cortois (de Vries 335; Fischer 88).

kurteisliga (adv.) [C-V]--"courteously"; kurteijsliga: (26,14; 58,5), kurteisliga: (52,7).

kynstr (n.)--[given in C-V in its plural form] "strange, prodigious things, especially of witchcraft"; kinnstur: acc. pl. (13,4), kinnstre: dat. sg. (48,18); < MLG kunst (de Vries 340; Fischer 33 under konstr).

kyrie eleison [in none of the dictionaries used]--(Greek) "Lord have mercy"; kirie eleison: acc. (47,12); fr. the Lat. liturgy.

kærr (adj.)--"dear, beloved, intimate"; kiær: f. nom. sg. (5, 11), kiæri: m. nom. sg. (13,17), k(iære): m. nom. sg. (16,4), kiærrar: f. gen. sg. (58,9); < OF (Picardy) ker < Lat. carus (de Vries 341; Fischer 80).

kærleikr (m.) [C-V]--"love, charity, intimacy"; kêrleik: dat. sg. (86,13).

legill (m.)--"cask"; leigil: acc. sg. (42,16); de Vries 350: < MLG *lêgel < MLat. lagellum; Fischer 61: < MLG legel < MLat. lagellum; neither lêgel nor legel is attested in Lübben.

list (f.)--"art, craft, artifice"; lister: acc. pl. (5,10; 7,3;

7,13; 12,14), lista: gen. pl. (7,15; 8,2), list: acc. sg. (12,6; 15,13; 19,13; 44,17), list: dat. sg. (12,17; 13,5; 13,18; 25,1; 40,28; 42,7; 56,8; 71,4), listir: acc. pl. (41,25; 89,28); Fischer 35: probably < MLG list; de Vries 358 says that, although the consensus is < MLG, OS list, the word is probably indigenous, and goes back to the IE root *leis.

listugr (adj.) [C-V]--"skilled"; listuga: m. acc. pl. (9, 3), listuger: m. nom. pl. (9,11), listugastur: superlative adv. (16,10-11), listugr: m. nom. sg. (90,3), listugir: m. nom. pl. (93,9).

listuliga (adv.) [C-V]--"magnificently"; listuliga: (93,9).

ljóðbiskup (m.) [C-V]--"suffragan bishop"; lijdbiskupumm: dat. pl. (12,3; 25,11), lydbiskupum: dat. pl. (88,19); not in de Vries; Fischer 24: < OE léodbiscop.

lækna (v.)--"to cure, heal"; lækna: inf. (52,3); usually considered < OE -lācnian, læcnian, cf. Got. lēkinon, OS lāknon, OHG lāchinōn (de Vries 371; Fischer 22).

læra (v.)--"to learn, teach"; lærde: 3rd sg. pret. (7,4), læra: inf. (7,6); either < OE læran or < MLG lêren (de Vries 372; Fischer 24).

makt (f.)--"might, power"; magt: acc. sg. (9,13); < MLG macht (de Vries 376; Fischer 35).

máltíð (f.) [C-V]--"'meal-tide,' a meal"; måltijd: dat. sg. (17,12), maltid: dat. sg. (43,5); not in de Vries; Fischer 6: possibly a loan translation < MLG mâltît.

mátuligr (adj.) [C-V]--"meet, fitting"; måtuligt: adv. (6,7),

mätuliga: adv. (9,1), maatuligr: m. nom. sg. (30,16-31,1); de Vries 380 gives only mát < MLG mât; Fischer 36 also gives mátuligr < MLG mâtelik.

meistari (m.)--"master, lord"; meijstara⟨r⟩: nom. pl. (7,3), meijstara: acc. sg. (8,3), meijstarar: nom. pl. (9,8), meijstara: acc. pl. (15,14), meistarar: nom. pl. (43,7); de Vries 382: < MLG mêster < Lat. magister; Fischer 61 posits an OS form mēstar before the MLG form; also, possibly < MHG meister (Lexer, column 2085).

meistardómr (m.) [C-V]--"mastership, great skill"; meijstara dömm: dat. sg. (14,5).

mekt (f.)--"might"; meckt: acc. sg. (15,13), mektt: dat. sg. (30,13); < MLG mechte (de Vries 383; Fischer 35).

mektugr (adj.)--"mighty"; megtugur: m. nom. sg. (4,15; 8,7; 9,15; 11,15), megtuge: m. nom. sg. (24,16), megtugti: m. nom. sg. (44,7), mekttuge: m. nom. sg. (58,7); < MLG mechtich (de Vries 383; Fischer 35).

messa (f.)--"mass"; messa: nom. sg. (88,20); de Vries 385: < OS messa < Lat. missa; Fischer 53: < OE mæssa < Lat. missa.

mitr (n.), mitra (f.)--"mitre"; mitru: acc. sg. (39,20); < Lat. mitra (de Vries 389; Fischer 71).

munki, munkr (m.)--"monk, friar"; mukur: nom. sg. (8,9), munkunum: dat. pl. (39,24); < OE munuc < Lat. monacus (de Vries 396; Fischer 53).

múrr (m.)--"wall"; mwrarner: nom. pl. (33,8), murin: (39,2), murana: acc. pl. (39,4; 50,4), murarnir: nom. pl. (39,26),

mwrumm: dat. pl. (50,12), murunumm: dat. pl. (53,9-10), murunum: dat. pl. (55,17), murarner: nom. pl. (65,13); < OE mūr < Lat. mūrus (de Vries 396; Fischer 48).

steinmúrr (m.)--"stone-wall"; steinmur: dat. sg. (8,16).

música (f.)--"music"; Musicam: acc. (7,1); not in de Vries; < Lat. mūsica (Fischer 71; Lewis-Short 1179).

náð (f.)--"rest, peace, quietness, grace"; näder: acc. pl. (23, 17); either < OS (gi)nātha or < MLG (g)nâde (de Vries 403; Fischer 1).

náttúra (f.)--"nature, (supernatural) virtue, power"; nättura: nom. pl. (12,19), nätturur: gen. sg. (13,1), nätturu: gen. sg. (24,13; 59,5), nattura: nom. sg. (44,18), nätturu: acc. sg. (78,10); < Lat. natura (de Vries 405; Fischer 72).

náttúrliga (adv.)--"properly, naturally"; nätturlega: (28, 16); < MLG natûrlik (de Vries 405; Fischer 62).

organ (n.)--"organ"; organum: dat. pl. (92,10); < MLG organ < Lat. organum (de Vries 420; Fischer 62).

orleyfi, orlof (n.)--"leave"; ordlof: acc. sg. (10,7; 57,16), ordloff: acc. sg. (16,8; 17,3), ordlofs: gen. sg. (51,14), ord loff: acc. sg. (52,6), ordlof: nom. sg.(58,3), ord lof: acc. sg. (60,1), ordloffz: gen. sg. (84,6), orlof: acc. sg. (86,12); < MLG orlôf (de Vries 420; Fischer 36).

padda (f.)--"toad"; ꝑoddur: nom. pl. (66,3), poddur: nom. pl. (67,1); Fischer 36 says < MLG padde, but de Vries 422 denies this.

paradis, paradisi (f.)--"paradise"; Paradijsar: gen. sg.(4,1), päradijs: acc. sg. (29,17), Paradijs: dat. sg. (47,2-3);

< MLG paradîs < Lat. paradisus (de Vries 423; Fischer 62).

partr (m.)--"part, share"; parta: acc. pl. (3,2; 46,14), part: acc. sg. (21,5; 21,6), partinum: dat. sg. (46,14); < MLG part < OF part < Lat. partem (de Vries 423; Fischer 80).

parta, partera (v.)--"to part, divide"; partierast: refl. inf. (47,6).

pell (n.)--"costly stuff, velvet (?)"; de Vries 424: either < MLG pelle or < OE pell, both < Lat. pallium; Fischer 49 gives the OE form as pæll.

pellsklæði (n.) [Zoëga]--"garment, clothes of 'pell'" [Zoëga]; pellz klêdum: dat. pl. (89,4).

pengr, penningr (m.)--"penny"; either < OE penning or < MLG pening (de Vries 424; Fischer 49).

skotpenningr (m.) [C-V]--"pocket-money"; skotpeninga: acc. sg. (18,13).

penta (v.)--"to paint"; pentada: past part. (8,17), penntad: past part. (28,11), pentader: past part. (28,16), pentad: past part. (38,4), pentadar: past part. (92,16); < ME painten < OF peint, past part. of peindre < Lat. pingere (de Vries 424; Fischer 81; Onions 641).

pîlarr (m.)--"pillar"; pijlåårar: nom. pl. (28,15), pijlaarumm: dat. pl. (28,17), pijlărar: nom. pl. (29,4), pijlaarunum: dat. pl. (29,5), pilar: dat. sg. (38,3), pilarnum: dat. sg. (38,15; 41,12), pilarar: nom. pl. (92,19), pilarum: dat. pl. (92,22), pilara: gen. pl. (93,23); < MLG pîlar < MLat. pīlāre, pīlārium (de Vries 425; Fischer 63).

pîna (f.)--"torment, torture" [Zoëga]; pijnu: acc. sg. (3,8),

pinu: acc. sg. (42,1), pijnu: dat. sg. (52,2); de Vries 425: < OS pīna; Fischer 63: < MLG pîna < OS pīna < MLat. pēna Lat. pœna.

pína (v.)--"to torment, torture"; pindr: past part. (44, 21), piniz: refl. inf. (89,32); de Vries 425: either < OE pīnan or < MLG pînen; Fischer does not give a separate entry for this; Onions 682: related to OE *pīne, and a common Gmc. word (except for Goth.) which is < MLat. pēna < Lat. pœna.

pípa (f.)--"pipe"; pijpu: acc. pl. (28,18), pijpann: nom. sg. (29,1), pijpurnar: acc. pl. (29,12), pipum: dat. pl. (92, 19); either < OE or MLG pîpe, both < Lat. pipa (de Vries 425; Fischer 63).

plaga (v.)--"to entertain, to be used, wont, [refl. (also):] to be fashionable"; plagadiz: refl. 3rd sg. pret. (38,12), plaga: 3rd pl. pres. (53,9); de Vries 425: < MLG plâgen < MLG plâge < MLat. plāga; Fischer 37 gives the MLG form as plegen; Kluge 544 believes this is a native Gmc. word.

presenta (f.)--"present"; presentumm: dat. pl. (57,11); < F present < Lat. praesentia (de Vries 427; Fischer 64).

prestr (m.)--"priest"; prestumm: dat. pl. (12,4); < OE prēost < Lat. presbyter (de Vries 428; Fischer 54).

príss (m.)--"pomp, state, praise, honor, glory"; pris: dat. sg. (92,13); < MLG pris < OF pris, preis < Lat. pretium (de Vries 428; Fischer 81).

prócessia (f.)--"procession"; prösessiönem: dat. pl. (25,9-10). prosessionem: dat. pl. (61,8), processia: nom. sg. (88,1);

< MLat. processio (de Vries 428; Fischer 64).

prǿf (n.)--"ordeal, examination"; prouanar: gen. sg. (93,32); < MLG prôve < MLat. prōba (de Vries 428; Fischer 49).

prǿfa (v.)--"to try, put on trial"; prǿva: inf. (15,18), prǿua: inf. (16,7; 19,5), prouadir: 3rd sg. pret. (44,17), profa: inf. (89,28; 89,30); de Vries 428: < MLG prôven < Lat. prōbare; Fischer 49 suggests OE prōfīan instead of MLG prôven.

prúðr (adj.)--"fine magnificent, stately"; either < OE or OF; OE prūd < OF prud, beside prod < MLat. prōdus < Lat. prōvidus (de Vries 428; Fischer 50); Onions 718: OF prod < Rom. *prōdis (late Lat. prode-) < Lat. prōdesse; Wartburg 418-419: OF prod < Lat. prōde.

lundprúðr (adj.) [not in any of the dictionaries used]--"of a fine mind"; lundpruda: acc. pl. (9,4); this compound is formed from lund (f.) and prúðr (adj.).

prýði (f.)--"ornament, pomp"; prijde: acc. sg. (53,8); < OE prȳde (de Vries 428-429; Fischer 50).

prýða (v.)--"to adorn, ornament"; prijtt: past part. (62,3), prydir: 3rd sg. pres. (93,24).

prýðiligr (adj.) [C-V]--"fine, ornamental, noble, magnificent"; prijdeliga: adv. (8,16), Prydilig: f. nom. sg. (42,5), prijdeligann: m. acc. sg. (51,7).

púki (m.)--"devil, wee devil, imp"; pukin: nom. sg. (89,34); < OE pūca (de Vries 429; Fischer 23).

púsa (f.)--"spouse"; pusunnar: gen. sg. (88,20); < OF espouse (de Vries 429; Fischer 81).

pussera (v.) [not in any of the dictionaries used]--"to paint"; pussierad: past part. (28,11). The only related word found in any of the dictionaries used is in an entry in Tobler-Lommatzsch (vol. VII, column 1671): (OF) "pousserete--eine Art Pastelschrift"; the same word appears in Godefroy (vol. VI, 368b) with the definition: "pastel avec lequel on teint en écarlate"; but, strangely, no verb related to this noun is attested in any of the dictionaries used. A different manuscript of Dínus saga (A^2) gives the word as puterad.

pûta (f.)--"harlot"; putu: dat. sg. (67,12); < MLG pûte < OF pute < MLat. puta (de Vries 429; Fischer 81).

reika, in the expression vel til reika--"to be in a good condition" [Zoëga]; vel til reijka: (56,3; 68,12); < MLG wol tô reke (de Vries 438; Fischer 37).

réttr (m.)--"dish" [i.e., "type of food"--def. III]; riett: acc. sg. (10,14), riette: acc. pl. (11,2), riett: dat. sg. (17,12), rietter: nom. pl. (25,17), rett: dat. sg.(43,5), rettir: nom. pl. (88,14); [in this meaning:] after MLG richte (de Vries 442; Fischer 1).

rhetorica (f.)--"the art of oratory, rhetoric"; Rethoricam: acc. sg. (7,1); in neither de Vries nor Fischer; < Lat. rhetorica (Lewis-Short 1593).

riddari (m.)--"knight"; riddara: acc. pl. (31,18; 65,4; 83,14), riddarar: nom. pl. (33,9; 33,14; 33,18; 34,19; 65,7; 78, 5), riddara: gen. pl. (57,4; 70,15), riddare: nom. sg. (74,17; 75,2), riddaranumm: dat. sg. (75,10), riddarinn:

nom. sg. (75,10); < MLG riddere (de Vries 444; Fischer 37).

riddaraligr (adj.) [C-V]--"chivalrous"; riddaraligr: f. acc. pl. (7,12).

riddaraskapr (m.) [C-V]--"knighthood, chivalry"; riddaraskap: acc. sg. (7,7); after MLG riddereschap (?)(Lübben 301).

sapol (n.)--"jewelry for the head," (also:) sjappel--"wreath" [the whole entry from de Vries]; ziappel: acc. sg. (89,5); < MLG sappel, tsappel, "wreath" < OF chapel, "covering for the head" (de Vries 463; Fischer 85).

sendiboði (m.) [C-V]--"messenger"; sendebodarner: nom. pl. (21,4; 21,10), sendiboda: acc. sg. (28,5), sendiboda: gen. pl. (42,14), sendibodarnir: nom. pl. (43,26), sendeboda: acc. pl. (56,17; 70,13-14), sendebodar: nom. pl. (57,10; 57,15; 58,1; 58,4; 59,15), sendibodar: nom. pl. (89,18-19); not in de Vries; Fischer 6: possibly < MLG sendebode.

serkr (m.)--"sark, shirt"; serk: dat. sg. (44,30); < OE serc, syrc (m.), serce, sierce (f.), "undershirt" < MLat. sarcia < sercia, "satin garment" (de Vries 471; Fischer 50).

silki (n.)--"silk"; silki: gen. sg. (44,30); probably through Balto-Slavic, ultimately < Mongolian sirgek; cf. Lat. sēricum (de Vries 475; Fischer 45).

skari (m.)--"host, troop, procession"; skare: nom. sg. (12,3; 30,2), skara: dat. sg. (15,9; 62,17), skara: acc. sg. (26, 3; 39,7; 42,13; 87,26), skari: nom. sg. (44,25; 62, 8; 87,23; 88,18; 93,8); < MLG schare (de Vries 484; Fischer 38).

skê (v.) [C-V]--"to happen"; skie: inf. (32,5); not in de Vries; Fischer 38: < MLG schên.

skenkja (v.)--"to serve drink, fill one's cup"; vppskeinckt: past part. (26,1), skeinkia: inf. (44,31); < MLG schenken (de Vries 489; Fischer 38).

skôli (m.)--"school"; skôla: gen. sg. (8,2); either < OE scōl (f.) or < MLG school, schole (m. f. n.), both < Vulg. Lat. schōla (de Vries 497; Fischer 54).

skrifa (v.)--"to write"; skriffad: past part. (3,1), skrifat: past part. (38,4); [with this meaning:] < MLG schrîven < Lat. scribare (de Vries 503; Fischer 50).

skrîn (n.)--"shrine"; skrin: acc. pl. (39,15); < OE scrīn < Lat. scrīnium (de Vries 504; Fischer 55).

skylma (v.)--"to fence" [de Vries]; skylmaz: refl. 3rd pl. pres. (93,11); Fischer 39: < MLG schermen; de Vries 509 states this as a possibility.

soddan (adv.) [Fischer]--"such" [Fischer]; soddann: (48,19); not in de Vries; Fischer 40: < MLG sôdân.

spiz, spis (n.)--"spices" [also: "good food"--de Vries]; spizum: dat. pl. (43,4), fis: nom. sg. (46,19); < ME spice < OF espice < MLat. species (de Vries 536; Fischer 89).

spiza (v.)--"to furnish with provender"; < MLG spîsen, beside spîse < MLat. spesa < Lat. expensa (de Vries 536; Fischer 65).

yfirspizari (m.) [not in any of the dictionaries used]--"one who furnishes another with provender"; yferspissara: acc. pl. (10,16); note: these servants are also called

stewards (stijvardar--11,1), and they are to see that a new exotic food is served to Dínus each day; the word is probably a neologism related to the borrowing spiza, but it may have been formed after a foreign model.

stívarðr (m.)--"steward"; stijvardar: nom. pl. (11,1); < OE stīweard (de Vries 549; Fischer 23).

strax (adv.)--"at once"; strax: (18,19; 21,3); < MLG stracks (de Vries 552; Fischer 41).

stræti (n.)--"street"; stræte: acc. pl. (25,8). stretid: acc. sg. (65,8), strætinn: nom. pl. (65,13); either < OE stræt or through Old Danish < OF strēte < Lat. strāta (de Vries 555; Fischer 51).

tabulum (n.) [this Lat. form not listed in any of the ON dictionaries used]--[tabula:] "picture, altar-piece"; tabulum: nom. sg. (38,4; 38,15; 39,6; 41,12), tabulum: acc. sg. (38,10; 39,18), tabulo: dat. sg. (41,15); ON tabla, tabola, tabula < Lat. tabula (de Vries 579; Fischer 75).

teikn (n.)--"token"; teijkn: acc. pl. (3,9); Fischer 22: < MLG têken; de Vries 585 gives this as a possibility.

tóni, tónn (m.)--"tune"; tön: acc. sg. (47,12); < MLG tôn < Lat. tonus (de Vries 595; Fischer 65).

torg (n.)--"market, market-place"; torg: acc. sg. (21,2; 24,11); of Slavic origin, akin to Russian torgu (de Vries 595; Fischer 45).

traktera (v.)--"discuss, consider" [de Vries]; tractierande: pres. part. (57,9); < Lat. tractare (de Vries 596; Fischer 87).

trûlofa (v.) [C-V]--"to pledge one's faith"; truloffa: inf. (81,7), trulofar: 3rd sg. pret. (94,2); not in de Vries; Fischer 6: possibly < MLG trûwelovede (noun).

trûlofan (f.) [C-V]--"the pledging of one's faith"; truloffan: acc. sg. (81,14).

turniment (n.)--"tilt, tournament"; turniment: acc. sg. (93, 17); < OF tornoiement < MLat. tornimentum (de Vries 601; Fischer 82).

tæra (v.)--"to consume, spend"; tært: past part. (18,3); < MLG teren (de Vries 604: Fischer 42).

undirstanda (v.) [Zoëga]--"to understand, perceive" [Zoëga]; vnderstanda: 3rd pl. pres. (22,11), vnder standa: 3rd pl. pres. (35,8; 72,6), vnderstödu: 3rd pl. pret. (36,11), undir stendr: 1st sg. pres. (39,10); not in de Vries; Fischer 2: possibly < OE understandan.

æra (f.)--"honor"; æru: gen. sg. (27,12; 84,11); < MLG êre (de Vries 681; Fischer 43).

ærligr (adj.)--"honest"; ærlig: f. nom. sg. (12,8); < MLG êrlik (de Vries 681; Fischer 43).

ævintýr (n.)--"a tale" [def. II]; æffintijrumm: dat. pl. (15, 10); < MLG eventûre < F aventure < Lat. adventura (de Vries 682; Fischer 86).

ǫrk (f.)--"ark, chest"; ørk: dat. sg. (33,1); < Lat. arca (de Vries 688; Fischer 9).

Below are listed borrowings and their derivations which occur in the second recension and which are entered above. Other derivations of the borrowings listed above are also given

here. Words which are related to borrowings listed above but which are not derived from them (e.g., tafla as opposed to tabla), are given in a later section.

Only citations are given along with each entry word, unless the word is a derivation not listed above. In that case, the entry is given as those above are.

áböti--abota: acc. pl. (114,33), abötar: nom. pl. (115,7), abotar: nom. pl. (116,24).

abbadís (f.) [C-V]--"abbess"; abbadysar: nom. pl. (115,7).

allra handa--allra handa: (97,6; 109,14; 115,2; 129,14; 139,11; 146,7-8).

astronomia--Astronomjam: acc. sg. (102,30).

bagall--bagle: dat. sg. (115,6).

bik--bik: nom. sg. (111,9; 115,25; 140,2).

bréf--breffum: dat. sg. (129,29), breff: acc. sg. (129,33), breffed: acc. sg. (130,7), breffed: nom. sg. (130,22), breffid: acc. sg (130,24).

dans--dansenn: acc. sg. (114,21; 114,27; 114,30), danssinn: acc. sg. (115,9), danse: dat. sg. (115,9; 115,32), danss: acc. sg. (115,16), dansse: dat. sg. (116,13), danssenum: dat. sg. (124,30).

dansa--dansar: 3rd sg. pres. (114,13), dansa: 3rd pl. pres. (114,15; 114,31), danssar: 3rd sg. pres. (115,5), dönssudu: 3rd pl. pret. (115,11).

dára--därar: 3rd sg. pres. (128,25).

dáruskapr (m.) [C-V]--"mockery"; däruskap: acc. sg. (127, 34).

dialectica--Dialectica: nom. sg. (124,12).

djöfulligr--dioffuligra: n. acc. pl. comparative (140,3),

dreki--drekenn: nom. sg. (139,6), drekinn: nom. sg. (139,31-32), drekans: gen. sg. (140,24).

flugdreki--flugdreka: dat. sg. (139,3).

flugdrekalíki (n.) [not in any of the dictionaries used]--"the shape of a flying dragon"; flugdreka lyke: dat. sg. (144,16); this compound is formed from flugdreka (m. gen.) and líki (n.), apparently after the model drekalíki.

haldreki (m.) [in Blöndal only]--"scorpion"; halldrekar: nom. pl. (134,14; 135,16).

falsari--falsare: nom. sg. (140,18).

fantr--fantar: nom. pl. (111,20), fanta: acc. pl. (146,2).

ferskr--feskustu: f. acc. sg. superlative (7,16), ferska: f. acc. sg. (109,12), ferskasta: f. nom. sg. superlative (122,7), fersk: m. acc. sg. (122,23).

fílsbein (n.) [C-V]--"ivory"; fylzbeyne: dat. sg. (108,32).

frú--frwr: nom. pl. (114,31).

fullkominn--fullkomenn: m. nom. sg. (99,27), fullkominn: f. nom. sg. (102,28), fullkomid: adv. (111,21).

fullkomna (v.) [C-V]--"to fulfil, complete"; fullkomnad: past part. (117,31).

gimsteinn--gimsteijnum: dat. pl. (98,17), gijmsteijnum: dat. pl. (100,9), gimsteynum: dat. pl. (108,30), gimsteynanna: acc. pl. (109,30).

helviti--heluytis: gen. sg. (141,7).

herbergi--herberge: acc. sg. (100,1; 100,11-12; 108,28; 116,30;

123,28; 124,4; 131,25), herberge: nom. sg. (100,8; 124, 28; 126,1; 133,26), herbergis: gen. sg. (108,28; 126,34), herbergissens: gen. sg. (109,15), herbergez: gen. sg. (124,8), herberges: gen. sg. (131,23), herbergess: gen. sg. (134,35; 135,3).

herra--herra: nom. sg. (104,3; 108,13; 110,18; 119,22; 133,5; 141,3; 143,5), herra: acc. sg. (118,32).

hertogi--hertugum: dat. pl. (97,23), hertoga: gen. pl. (99,28; 99,31), hertugenn: nom. sg. (144,2; 147,16), hertuganum: dat. sg. (147,24).

hertogadǫ̈mr (m.) [C-V]--"a dukedom"; hertuga dom: acc. sg. (143,32).

hertoganafn (n.) [C-V]--"the title of a duke"; hertuga naffn: acc. sg. (147,7).

hirð--hyrd: dat. sg. (100,18; 103,10; 107,33; 128,3), hijrd: dat. sg. (103,25).

hirðmaðr (m.ǫ [C-V]--"a king's man"; hirdmonnum: dat. pl. (126,21).

hirðsiðir (m. pl.) [C-V]--"the customs of the king's men"; hird sider: nom. pl. (98,18).

hirðstefna (f.) [C-V]--"a meeting of the king's men"; hyrdsteffnu: gen. sg. (141,32-33).

hringja--hryngia: inf. (132,27; 132,32).

hringing--hrynging: nom. sg. (132,30-31), hrijnginu: dat. sg. (133,2).

hœverskr --hæuersker: m. nom. pl. (98,18; 108,3; 130,3), hæuersk: f. nom. sg. (102,27; 103,4), hæuerskar: f. nom.

pl. (109,25).

hæveska --hæuersku: acc. sg. (129,6), hæuersku: dat. sg. (146,23).

úhœverskr (adj.) [Zoëga]--"unmannerly" [Zoëga]; öhæuerskare: f. nom. sg. comparative (119,34).

jungfrú--jomfruenn: nom. sg. (103,31; 104,2; 111,6; 131,23), jomfrw: nom. sg. (104,5), jomfrwm: dat. sg. (106,25), jomfrur: nom. pl. (114,31), jomfrunnar: acc. pl. (119,19), jomfrunnar: gen. sg. (130,7), jonfru: nom. sg. (130,9), jomfrw: acc. sg. (132,27).

jungfrúdómr--jungfrudom: acc. sg. (110,8), jomfrwdom: acc. sg. (113,17).

jurt--jurta: gen. pl. (97,7), jurter: nom. pl. (109,14).

kastali--kostolum: dat. pl. (107,2), kóstulum: dat. pl. (123, 29), kastala: acc. pl. (147,8).

keisari--keysara: acc. sg. (102,4).

klerkdómr--klerkdomsenz: gen. sg. (98,32), klerkdomz: gen. sg. (99,6; 99,9), klerkdom: acc. sg. (99,19; 109,23; 143,17), klerkdome: dat. sg. (130,11).

klokka--klucka: nom. sg. (131,16), klucku: dat. sg. (131,21), kluckunne: dat. sg. (132,7).

klukkastrengr (m.) [C-V]--"bell-rope"; kluckustreyngenn: acc. sg. (132,28-29).

klókr--klökur: nom. pl. (136,28).

klókskapr (m.) [C-V]--"archness, wiliness"; klokskap: acc. sg. (109,28).

kompánn--kompan: acc. sg. (106,18; 131,4; 143,6), kompana:

acc. pl. (113,18), kompän: acc. sg. (119,1), kompäna: gen. pl. (123,19), kompan: nom. sg. (138,17), kompanum: dat. pl. (147,6).

korǿna--koronu: dat. sg. (109,30), köröna: nom. sg. (121,16).

krankleikr--krankleyk: acc. sg. (123,15).

kross--krossum: dat. pl. (115,1).

krydd--krydd: acc. sg. (97,15), kridd: acc. sg. (105,31), krydde: dat. sg. (122,10).

kukl--kukle: dat. sg. (131,11).

kurteisi--kurteijse: acc. sg. (105,8), kurteyse: acc. sg. (110, 7; 117,29), kurteyse: dat. sg. (146,23).

kurteiss--kurteys: f. nom. sg. (98,20).

kynstr--kynstra: gen. pl. (114,23).

kærr --kiærer: m. nom. pl. (97,24; 103,16), kiær: m. nom. sg. (102,19), kiæraste: m. nom. sg. superlative (130,10).

list--lijsta: gen. pl. (98,16; 99,4; 107,5), lijst: dat. sg. 99,1; 110,14), lyster: acc. pl. (99,25; 143,17), lijst: (100,31; 103,15; 105,8; 113,26; 116,3), lystum: dat. pl. (101,8), lysta: gen. pl. (103,23), lyst: acc. sg. (110,7), lyst: dat. sg. (119,11; 124,12; 146,23), list: acc. sg. (129,5), lijstum: dat. pl. (130,11), listum: dat. pl. (144,29).

listugr--lystug: f. nom. sg. (102,27), lijstugustu: n. acc. sg. superlative (109,5), lystuger: m. nom. pl. (146,7).

listuligr--lysteligum: m. dat. sg. (109,11).

mátuligr--mätuliga: adv. (97,11; 97,15).

meistari--meystare: nom. sg. (99,1; 99,11; 101,22), meystara: acc. sg. (99,3), meystara: acc. pl. (102,29).

meistardǿmr--meystara dom: dat. sg. (109,6-7).

mekt--megt: dat. sg. (146,9).

mektugr--mektugur: m. nom. sg. (98,14; 99,5), mektuga: f. acc. sg. (100,4).

mitr--mytre: dat. sg. (115,6).

munki--munka: acc. pl. (114,34), munkar: nom. pl. (115,7; 116, 24).

mǘrr--murenn: acc. sg. (109,21), mwrar: nom. pl. (112,2; 112, 10), murnum: dat. sg. (114,9), mwrnum: dat. sg. (115,10), mwrenn: acc. sg. (115,11; 131,19), mwrenn: nom. sg. (115, 14), mura: acc. pl. (126,3), mwrum: dat. sg. (134,2).

steinmǘrr--steijnmwra: acc. pl. (111,10).

nǽð--nadum: dat. pl. (132,24), nǽdu: dat. sg. (134,32).

nǽða (v.)--"to give peace and rest, pardon"; nǽda: inf. (131,13); not in Fischer; de Vries 403: < OS (gi)nāthon, "to be merciful."

nǽðuliga (adv.) [C-V]--"quietly"; nadugliga: (100,2).

nǽttǘra--nǽtturu: acc. sg. (101,6; 111,9), nǽtturu: dat. sg. (110,16; 118,17).

orleyfi--ordloffz: gen. sg. (130,32), ordloff: acc. sg. (141, 14).

padda--pǿddur: acc. pl. (134,5).

panzari (m.)--"armor"; pansere: nom. sg. (121,6); < MLG pantzer, panser < MLat. pancerea (de Vries 423; Fischer 62).

paradis--Paradysum: acc. sg. (109,13), Paradyso: dat. sg. (122, 14).

partr--parta: acc. pl. (105,28; 126,32), part: acc. sg. (122, 4), partt: acc. sg. (122,9; 123,2), partenn: acc. sg. (122,9), part: dat. sg. (147,29).

parta--partast: refl. inf. (122,19).

pell--pell: acc. sg. (100,16).

pengr--peninga: acc. pl. (116,31).

skotpenningr--skotpenninga: acc. sg. (100,20).

penta--pentad: past part. (112,25), pentudum: past part. (142, 33).

pílarr--pylarar: acc. pl. (108,31), pylarum: dat. pl. (109,2; 109,8).

pína (noun)--pijnu: acc. sg. (124,10), pijnu: dat. sg. (126,28).

pípa--pijpur: acc. pl. (109,4).

söngpípa (f.) [in Böðvarsson only (but with the def.: "great singer, male or female")]--(according to the text:) "song pipe, singing pipe"; songpijpum: dat. pl. (109,12). This compound is formed from söng (n.) and pípa (f.), and does not yet have the transferred meaning that it apparently has in modern Icelandic.

plaga--plagge: 3rd sg. pres. subj. (114,13).

príss--prys: acc. sg. (100,12; 101,17).

prófa--proua: inf. (103,24), proffade: 3rd sg. pret. (122,22), profade: 1st sg. pret. (130,13).

sannprófa (v.) [C-V]--"to prove for certain"; sannproffa: inf. (138,34-139,1).

prúðr--prwdar: f. acc. pl. (112,25).

prýði--pryde: dat. sg. (98,15).

prýða--pryddu: 3rd pl. pret. (98,17), pryddar: past part. (108,31), prydder: past part. (109,2).

réttr--riett: acc. sg. (101,12).

riddari--riddara: gen. pl. (98,18; 147,12), riddarar: nom. pl. (101,2; 112,3; 112,16; 112,32; 129,31), riddara: acc. pl. (111,7; 133,20), riddurum: dat. pl. (111,21; 131,15; 141, 15; 145,9; 145,22; 147,18).

riddaraligr--riddarligar: f. acc. pl. (99,24).

sendiboði--sendeboda: gen. pl. (104,4), sendebodar: nom. pl. (130,4), sendebodana: acc. pl. (130,31).

serkr--serk: dat. sg. (119,32).

silki--sylcke: dat. sg. (100,29; 119,32).

skari--skara: acc. sg. (107,1; 119,20; 146,3).

skóli--skola: gen. sg. (99,7), skola: acc. sg. (97,23; 143,25), skǒla: dat. sg. (143,22).

skrifa--skriffa: inf. (123,2; 123,27).

skylmari (m.) [in Blöndal only]--"fencer"; skilmara: gen. pl. (99,23).

soddan--soddan: (105,2), soddann: (123,16).

strax--strax: (122,31; 139,3).

stræti --strætunum: dat. pl. (101,2), stræte: acc. pl. (107,9; 126,3), stræte: acc. sg. (127,11), strætenu: dat. sg. (131,17), stræte: nom. pl. (146,11).

tabulum--tabulum: nom. sg. (114,9; 114,25), tabula: dat. sg. (114,14), tabulum: acc. sg. (116,11).

torg--torg: acc. sg. (105,21; 106,3; 117,20), torgid: acc. sg. (105,33; 117,22).

ævintýr --æuentyrum: dat. pl. (142,25).

Below are listed borrowings and their derivations which occur in the second recension but not in the first. The entries are arranged as the ones in the list of borrowings from the first recension are.

akkorda (v.) [C-V]--"to accord"; accorderud‹u›: 3rd pl. pret. (109,11); not in de Vries; Fischer 67: < Lat. accordare.

asni (m.)--"ass"; < OF asne < Lat. asinus (de Vries 16; Fischer 77).

asna (f.)--"she-ass"; asna: nom. pl. (144,19; 147,1).

bífala (v.) [C-V]--"to recommend, command"; byfallar: 3rd sg. pres. (106,33), byfalad: past part. (142,7); not in de Vries; Fischer 27: < MLG bevalen.

biskup (m.)--"bishop"; biskupenn: nom. sg. (114,32; 115,4), biskup: nom. sg. (116,24); < OE biscop < Lat. episcopus (de Vries 38; Fischer 52).

drómedar (m.) [in Blöndal and Böðvarsson only; Böðvarsson gives the form as drómedari]--"dromedary"; drómedary: nom. sg. (104,13); < OF or Lat.; OF dromedaire < Lat. dromedarius (Wartburg III, 163).

dust (n.)--"a tilt"; dust: dat. sg. (99,23); < MLG dust, diost < OF joste, juste "battle-game" < Lat. juxta "near" (de Vries 88; Fischer 83; Wartburg IV, 96-97).

fasta (v.)--"to fast"; fasta: inf. (101,13); either < OE fæstan or < MLG vasten (de Vries 113; Fischer 24).

fjandi (m.)--"fiend, devil" [Zöega, 2nd def.]; fiondum: dat. pl. (112,4), fianda: acc. sg. (126,11); [with this meaning:] < OE fēond (de Vries 123; Fischer 1).

fól (m.)--"fool"; fool: nom. pl. (111,19); < ME fōl < OF fol < Lat. follis (de Vries 136-137; Fischer 88).

fordrífa (v.) [C-V]--"to drive away"; fordrifenn: past part. (130,13), fordriffed: past part. (130,16); in neither de Vries nor Fischer; probably < MLG vordrîven (Lasch-Borchling 804).

forstanda (v.) [C-V]--"to understand"; forstöd: 3rd sg. pret. (115,17); not in de Vries; Fischer 2: after MLG vorstân.

fríherra (m.) [in Blöndal and Böðvarsson only]--"baron"; fryherra: acc. pl. (147,9), fryherrum: dat. pl. (147,18); in neither de Vries nor Fischer; probably < MLG vrîhêrre (Lasch-Borchling 1000).

greifi (m.)--"earl, count"; greyffa: acc. pl. (147,9), greyffum: (147,18); Fischer 30: < MLG grêve; de Vries 186: either < OE (ge)rēfa,"public servant," or < MLG grêve, "count" (but the meaning makes MLG more likely).

harneskja (f.)--"harness, armor"; harneskia: nom. sg. (111,9), harneskiu: acc. sg. (140,2), harneskjum: dat. pl. (141,1); either < MLG harnisch < OF harnais or < ONF harneskier (de Vries 212; Fischer 84).

hebreska (f.) [in Blöndal and Böðvarsson only]--"the Hebrew language"; ebresku: dat. (114,10); in neither de Vries nor Fischer; < Lat. Hebraica (Lewis-Short 844) plus ON -iskr.

heremiti (m.) [C-V]--"hermit"; heremijtenn: nom. sg. (128,3;

128,11; 130,27; 131,19; 132,14; 133,17; 141,10), heremijtann: acc. sg. (130,25; 131,4), heremijtans: (140,31); not in de Vries; Fischer 78: < OF heremite < Lat. eremita.

hvarmr (m.)--"eyelid"; huarmana: acc. pl. (101,29); not in Fischer; de Vries 269: no other Gmc. equivalents--probably akin to Lat. parma, "small, round shield"; see also Walde-Hofmann II, 256.

kaðall (m.)--"cable"; kadla: acc. pl. (134,17); Fischer 69: perhaps < MLat. capulum; de Vries 296: perhaps < MLG kardêl, kordêl < OF cordel, or perhaps < OIr. cadla (which itself is maintained by some to come from Scandinavian).

kannukr, kanóki (m.)--"canon (of a church)"; kanuka: acc. pl. (114,34), kanikur: nom. pl. (115,7); < OE canonic < Lat. canonicus (de Vries 300; Fischer 52).

kápa (f.)--"cowled cloak, cloak with a hood"; kapur: acc. pl. (130,2), kápu: acc. sg. (138,19); < OE *cāpe (cf. ME cope, "head covering, vestment") < MLat. cāpa, cappa (de Vries 300; Fischer 47).

kerti (n.)--"wax candle, taper"; kiertum: dat. pl. (115,2); < MLG kerte < MLat. *chartea, charta (de Vries 307; Fischer 59).

konsúll (m.) [in Blöndal and Böðvarsson only]--"consul"; consules: nom. pl. (101,27), consul: nom. sg. (102,3); in neither de Vries nor Fischer; < Lat. consul (Lewis-Short 441).

krystall (m.)--"crystal"; christallo: dat. sg. (109,33); in none of the ON dictionaries used; Blöndal and Böðvarsson

give krystall, kristall (m.), which is probably < OF cristal < Lat. crystallum (Onions 232).

kurt (n.)--"courtesy, chivalry, good manners"; kurt: dat. sg. (110,8); < OF court, cort < MLat. curtis (de Vries 335; Fischer 79-80).

kyrtill (m.)--"kirtle, tunic, gown"; kyrtlunum: dat. pl. (110, 22-23), kyrtla: acc. pl. (120,24); < OE cyrtel, which Fischer says is presumably < Lat. curtus (de Vries 341; Fischer 48; Onions 506).

lēo(n) (m.)--"lion"; ljonum: dat. pl. (134,5), lieon: nom. pl. (134,13; 135,16), ljeon: nom. pl. (147,1); according to de Vries 352 and Fischer 48: < OE lēo, which Fischer says is < Lat. leo-nem; but it could also be < OF leon (see Wartburg VI, 255-256).

letr (n.)--"letter"; letur: acc. pl. (114,15), letur: nom. pl. (115,11); < OF lettre < Lat. littera (de Vries 353; Fischer 80).

letrligr (adj.) [Zoëga]--"literal" [Zoëga]; leturligra: gen. pl. (99,4).

Liberales Artes [not in any of the dictionaries used]--"the liberal arts"; Liberales Artes: (102,29); < MLat. Liberales Artes.

liljum (n.)--"lily"; liljum: nom. sg. (109,29); de Vries 356: ON lilja either < OE lilie or < MLG lilie, both < Lat. lilia, pl. of lilium; Fischer 71: ON lilja < Lat. lilia; the Lat. form which appears in the text is not given in any of the dictionaries used.

marmari (m.)--"marble"; marmara: dat. sg. (100,5); < Lat. marmor (de Vries 379; Fischer 71).

opinberr (adj.)--"manifest, open"; < MLG openbar (de Vries 419; Fischer 8).

opinberliga (adv.) [C-V]--"openly, in public"; openberliga: (129,19; 135,31).

perla (f.) [C-V]--"pearl"; perle: acc. pl. (146,11); not in de Vries; Fischer 85: < MLG perle < OF perle < Lat. *pernula or *pirula (see also Bloch-Wartburg 477).

persóna (f.), persóni (m.)--"person"; persóna < Lat. persona; persóni has the same source, but was borrowed through MLG persône (de Vries 424; Fischer 72).

persónalegr (adj.) [C-V]--"personal"; personnlig: f. nom. sg. (110,13).

pík (f.)--"piked staff' [Zoëga]; < OF pique < Lat. pīcus (de Vries 424; Fischer 81).

píkstafur (m.) [in Blöndal only]--"piked staff"; pijkstaff: acc. sg. (127,14).

piktera (v.) [not in any of the dictionaries used]--"to paint, picture"; picterad: past part. (108,29). There is no attested verb from which this word may be derived; however, it may have been borrowed as a past part. related to Lat. picturatus (adj.), "painted, pictured," (Lewis-Short 1374) and pictura (f.), "painting, the art of painting" (Lewis-Short 1374).

piktuðr (past part. which functions as an adj.) [not in any of the dictionaries used]--"painted, pictured"; pictudum:

n. dat. sg. (142,33). The word appears in the text paired with the word pentadum, "painted." Perhaps it is < Lat. pictus--"part. and p. a. from pingere (Lewis-Short 1374); pingere--"to represent pictorially, to paint, embroider" (Lewis-Short 1378).

planta (v.)--"to plant"; plantande: pres. part. (97,13); < MLG planten < Lat. plantare (de Vries 426; Fischer 63).

port (n.)--"gate"; port: nom. pl. (108,27), port: acc. pl. (121,13; 130,18), port: acc. sg. (121,24), porte: dat. sg. (131,17); < OE port < Lat. porta (de Vries 427; Fischer 49).

prím (n.)--"prime, six o'clock a. m." [Zoëga, 2nd def.]; either < OE prīm or < MLG prime, both < Lat. prima (de Vries 428; Fischer 73).

prímamál (n.) [C-V]--"the prime hour" (i.e., six o'clock a. m.); prijma male: dat. sg. (125,23).

priór (m.) [C-V]--"prior"; prjora: acc. pl. (114,34); not in de Vries; Fischer 73: < Lat. prior.

pund (n.)--"pound"; pund: acc. pl. (105,9); either < OE pund or < OS pund, both < Lat. pondō (de Vries 429; Fischer 50).

punktr (m.)--"point"; punct: acc. sg. (117,21); either < OE punct or < MLG punkt, both < Lat. punctus (de Vries 429; Fischer 73).

purpura, purpuri (m.)--"purple," "costly stuff"; purpura: acc. sg. (146,11); < Lat. purpura (de Vries 429; Fischer 73).

regla (f.)--"rule of a religious order" [Zoëga, 2nd def.]; reglu: gen. sg. (114,34); < MLG regele < Lat. regula

(de Vries 437; Fischer 73).

rôsa (f.)--"rose"; rösa: nom. sg. (109,29); ON rôs either < OE rōse or < MLG rôse, both < MLat. *rōsa < Lat. rosa (de Vries 451; Fischer 64); the Lat. form which appears in the text is given in C-V and Böðvarsson only.

signum (n.)--"mark, token, sign, indication" [Lewis-Short]; signum: acc. sg. (131,20); in neither de Vries nor Fischer; < Lat. signum (Lewis-Short 1697).

skarlat (n.)--"scarlet"; skarlatz: gen. sg. (104,31), skarlote: dat. sg. (130,2); either < ME scarlat or < MLG scharlât, both < OF escarlate < MLat. scarlatum < Persian saḳirlat (de Vries 485; Fischer 89; Bloch-Wartburg 208).

spazera (v.)--"to walk"; spăcera: inf. (101,1); < MLG spatzêren < Lat. spatiari (de Vries 555; Fischer 87).

studera (v.)--"to study"; studera: inf. (124,12); < MLG studêren < MLat. studiare; cf. Lat. studēre, "to put forth effort" (de Vries 555; Fischer 87; Wartburg XII, 310-311).

tafla (f.)--"a tablet, any square-formed board, an altar-piece"; tŏfflu: acc. sg. (115,5); de Vries 579 and Fischer 51 give tafla beside tafl, which is either < MLG taffel or < OE tæfl (n.), beside tæfla (f.), which (along with the MLG form) is < Lat. tabula.

tempra (v.)--"to temper, blend" [def. 2]; temprad: past part. (109,28); < MLG temperen < Lat. temperare (de Vries 586; Fischer 65).

tigl (n.)--"a tile, brick"; tiglum: dat. pl. (120,25); either < OE tigol, tigele or < MLG tichel, tegel, both < Lat.

tegula (de Vries 587; Fischer 51).

tortis (f.)--"candle" [de Vries]; tortysum: dat. pl. (115,2); < MLG tortîse < MLat. tortīcius (de Vries 596; Fischer 66).

turn (m.)--"tower"; turnar: nom. pl. (110,34; 146,8), turne: dat. sg. (115,22; 124,8), turn: acc. sg. (123,33), turnenn: acc. sg. (139,16); < OS turn < OF turn < OF *torn < Lat. turrem (de Vries 601; Fischer 86).

turnera (v.)--"to ride a tilt, tourney"; < MLG tornêren (de Vries 601; Fischer 87).

turneran (f.) [not in any of the dictionaries used]--"tilting"; turneran: dat. sg. (99,23). This word is either formed by turnera plus the feminine -an suffix, or is a corruption of turniment.

visundr (m.)--"bison-ox"; vysundar: gen. sg. (117,12); Fischer 42: < MLG wisent; de Vries 669: of disputed origin.

The borrowings from both recensions are listed below according to their etymologies. Only words for which etymologies were given appear below, so some words which appear in the text may not be given here, while others which do not appear in the text are listed here. If more than one etymology was given for a word, that word appears in parentheses under all of the headings associated with the etymology. For example, dūkr appears under < MLG and under < OFris., each time inside parentheses. No distinction is made between Lat. and MLat., or between OF and F.

< Lat.

akkorda, arithmetica, asni, astronomia, balsamum, dialectica, (drómedar), fitonsandi, geometrica, grammatica, hebreska, kólorr, konsúll, koróna, Liberales Artes, liljum, marmari, mitr, música, náttúra, persóna, piktera, piktuðr, priór, prócessia, purpura, rhetorica, signum, tabla, traktera, ǫrk;

< Lat. (via other languages)

(< MLG)

bréf, (dreki), fals, innsigli, (kastali), keisari, kerti, krúna, legill, meistari, organ, paradis, (pell), (pílarr), (pípa), plaga, planta, (prím), próf, (prófa), (punktr), (regla), (skóli), skrifa, spazera, studera, tempra, tigl, tóni, tortis;

(< MLG < OS)

(pína);

(< MLG < OF)

dust, kompánn, partr, perla, príss, púta;

(< OS)

djǫfull, (messa);

(< OS < OF)

turn;

(< OE)

ábóti, belti, biskup, diskr, (dreki), engill, erkibiskup, gimsteinn, kannakr, kápa, (kastali), klaustr, klerkr, léo(n), (messa), munki, múrr, (pell), (pípa), prestr, (prím), (prófa), (pund), (punktr), serkr, (skóli), skrin, (stræti), tafl, (tigl);

(< OE < OF)

(prúðr);

(< ME < OF)

fól, spiz;

(< OF)

(drómedar), heremita, krystall, kurt, kærr, letr, presenta,

(prúðr), (stræti), turniment, ævintýr;

(< OIr.)

bagall, bók;

< MLG < Lat. < OIr.

klokka;

< OIr.

(kaðall), (kross);

< ME < OF < Lat. < Persian

(skarlat);

< MLG < OF < Lat. < Persian

(skarlat);

< MLG

allra handa, bífala, bik, bístanda, dára, (dúkr), fantr, (fasta), ferskr, fordjarfa, fordrífa, forsmá, forstanda, fríherra, frygð, fullkominn, gafa, (greifi), herbergi, hertogi, hjartanligr, (hof), hœverskr, jungfrú, jungherra, jurt, klaga, klénódía, klókr, knapi, konstr, krankr, krydd, kukl, kynstr, (list), (læra), makt, máltíð, mátuligr, mekt, mektugr, (náð), náttúrligr, opinberr, orleyfi, padda, pengr, (pína), vel til reika, réttr, riddari, riddaraskapr, sendiboði, skari, ské, skenkja, skylma, soddan, spiza, strax, teikn, trúlofa, turnera, tæra, æra, ærligr;

< MLG < OF

dans, (flúr), harneskja, (kaðall), pansari, sapol;

< OS

frú, herra, (náð);

< MHG

(hof), (list), visundr;

< MHG < OF

(barún);

< OFris.

(dúkr), (kross);

< ME < OF

(barún), (kurteisi), (kurteiss), penta;

< OE

(fasta), fjandi, (greifi), guðvefr, hátíð, helviti, hirð, kirkja, höfuðkirkja, (kross), kyrtill, ljóðbiskup, lækna, (læra), (pengr), (pína), port, prýði, púki, stívarðr, undirstanda;

< OE < OF

(flúr);

< OF

gabb, (kurteisi), (kurteiss), pík, púsa;

< Slavic

torg;

< Mongolian

silki;

< Turkish

fíll;

< Greek (through the Lat. liturgy)

kyrie eleison.

Approximately two hundred borrowings and their derivations occur in the first recension, about a hundred and twenty of which also appear in the second recension. About another sixty appear in the second recension which do not appear in the first. As far as the number of occurrences of the borrowings and their derivations are concerned, the first recension has about thirty-three per thousand words, while the second has about twenty-six per thousand words.

The attributive adjective "aforenamed" (fyrr nefndr)

The attributive adjective "aforenamed" and its variants were mentioned above in conjunction with Otto Springer's essay "The Style of the Old Icelandic Family Sagas," as a "bookish" element found in Clári saga which is at odds with the lightness and grace of saga style. This type of construction appears five times in the first recension: (1) just after Dínus's father has agreed to have a castle built for him: "Eru nu tilkallader, høfudsmider og hagleikz meijstarar ad smijda søgd herberge"--"The chief builder and the masters skilled in handicrafts are now called upon to build the said lodgings" (9,7-8); (2) when Dasius and Dacianus return to Nicius and Nicianus after giving Dínus and his men the first magic apple: "þar næst ganga sendebodarner wt firer sagdann stad"--"Next the messengers go out to the said place" (21,10-11); (3) when Philotemia decides to send Dasius and Dacianus to Dínus with a second magic apple: She "kallar til sin fyrr sagda brêdr"--"calls for her aforementioned brothers" (42,14); (4) the second time Dínus and his men ride away from Philotemia's castle, this time with horns on their heads: They

ride away "þar til ad þeir qoma til fir søgdumm dal"--"until they come to the aforementioned dale" (46,1-2); and (5) after the third encounter, where Blåschumia is beset by a flood, a dragon, toads, and other creatures, and where Philotemia loses her virginity and her father almost drowns: Maximilianus calls together all of his wise men and counsellors, "millum huorra er var fir neffndur Dacius"--"among whom was the aforenamed Dacius" (69,15).

The construction appears three times in the second recension: (1) when Philotemia prepares to send her two brothers to Dînus with the first magic apple: "þegar litlu sydar kallar jomfruenn til sijn fijrneffnda tuo brædur" --"A little later the princess calls for her aforenamed two brothers" (104,1-2); (2) in Philotemia's wondrous bedroom the first time Dînus and his men are entertained there: "Blasande belgium geymdust vnder nidri j vndenne og epter fijrrne(fndum) pylarum"--"Blowing bellows were kept underneath and behind the aforenamed pillars" (109,7-8); and (3) in the same description of the wonders of Philotemia's bedroom: Before the pillars sit "jaffnmargar dwffar snjonum huytare, huorjar med sijnum lysteligum sõng accorderud‹u› fagurliga fijrr sõgdum þiotande songpijpum"--"just as many doves, whiter than snow, which in their skillful song accorded fairly with the said whistling pipes" (109,10-11).

The two past participles used in the construction are <u>sagðr</u> and <u>nefndr</u>. In the first recension the <u>sagðr</u> construction occurs four times, three times with the adverbial particle <u>fyrr</u>; <u>fyrr nefndr</u> occurs once. In the second recension two of the three examples use <u>fyrr nefndr</u>, while one uses <u>sagðr</u>.

Setting and characters

A basic foreign element in Dínus saga is the setting. The story is set in Egypt and Ethiopia, countries apparently familiar to neither recensor. This is seen in the first recension when the author claims that Egypt is in Asia, and when he ascribes to Ethiopia boiling hot springs, a natural feature characteristic of Iceland; furthermore, he says that these springs become so hot because of the sun's heat. The second recensor correctly assigns Egypt to Africa, but he mentions Ethiopia as being black and singed from the sun's heat, and as uninhabitable. Both recensors appeal to authorities for these claims: the first to ancient books of knowledge, and the second to "master Galterius," who is probably the author of the French work which was translated into Norse as Alexanders saga (Schlauch, p. 49).

Besides these descriptions, there is little natural description in either recension. In the second recension Egypt and Ethiopia are said to lie very far apart, and after each of the first two encounters (in both recensions), Dínus leaves his men in a valley, which is described no further, while he returns to Philotemia's castle. The account of the flood which occurs during the third encounter contains a little more description, but this description is quite sensational. The account of Heremita's deception of Maximilianus and Heremita's subsequent explanation also contain little realistic natural description.

The animals which appear are also presented to further

the foreign and sensational quality of the story. Horses, dogs, and livestock appear, but such animals as elephants, camels (and in the second recension winged camels), dragons, snakes, toads, and maggots also appear in order to give the setting a fairy-tale and sometimes grotesque quality rather than a natural one.

The food and drink which are mentioned at the various feasts are also not described very exactly. Wine is the only drink mentioned, and the rare foods which Dínus requires are called merely "dainties" (krásir) and "spices" (spíz). The magic apples used are said to have a sweet and pleasant fragrance, but this is the extent of the description of food in the story.

The only one of the castles or bedrooms which is described in much detail is Philotemia's bedroom. The description, however, is very sensational, with all the magic pipes that sing and seem to smile and emit a pleasant fragrance. In the second recension the luxury of Dínus's bedroom is also described, but in not so much detail. Also, in the first recension the room where Dínus and Philotemia are to spend their wedding night is described very lavishly, and before that Maximilianus's tent is described as burning with gold. But such description is in all cases extravagant and artificial, and works to create a fairy-tale mood rather than a natural setting.

Aspects of chivalry also appear in the story which demonatrate the fact of foreign influence on the style of the story. When characters in the saga meet, they frequently "greet each

other courteously" (kurteisliga kveðjast), and when Heremita offers the Ethiopian soldier a gold ring for leading him to Maximilianus's tent (in the first recension), the soldier says very chivalrously, "vil eg giarnann þig aptur leida til landtialldzins, þó ad þu gieffer mier ei þitt gull"--"I will gladly lead you to the tent, even if you don't give me your gold" (75,11-13). The importance of birth is shown at some of the feasts, where the guests are seated according to rank. Also, in the first recension Grammaton is said to have the most power beside Dínus over all of Dínus's men. And when in the first recension Dínus and all of his men prepare to go to bed with Philotemia and all of her maidservants, partners are chosen according to rank. Finally, tournaments and jousting appear in the story. In the first recension, after the horns fall off of the heads of Dínus and his men, they amuse themselves by jousting, and a tournament is part of the final feast. In the second recension part of Dínus's education is in jousting; in the first recension he also becomes as able in knightly skills as in scholarly skills and sorcery.

CHAPTER IV

CONCLUSION

In general, the style of Dínus saga is much closer to the "romance style" described in Chapter II than to the saga style described in Chapter I. The style is an ornate rather than a stark, conversational, or dramatic one, in its exaggerated expressions which show few traces of the restrained style of the Íslendinga sǫgur; in elements of a literary style which combine with the ornate expression to remove from the style of the saga the dramatic quality of classic saga style; and in traces of foreign influence.

Alliteration plays a large role in the poetic style of Dínus saga. This was also found by Cederschiöld to be true for the Fornsögur Suðrlanda and for Clári saga, by Meissner for the strengleikar, by Sveinsson for Viktors saga, and by Schach for Tristrams saga. (Kratz, however, found such not to be true for Parcevals saga.) Synonyms appear frequently in both recensions of Dínus saga; also, antonyms appear frequently in the second recension. Other parallel constructions occur, although they are more common in the second recension. All of these devices are used by the author in his striving after parallelism. This desire for parallelism was also noted by Schach in Tristrams saga and by Sveinsson in Viktors saga. Out of the desire for parallelism and repetition arise stock phrases, which are more numerous in the second recension. There do not seem to be as many of these in Dínus saga as Cederschiöld found

in the Fornsögur Suðrlanda, but his conclusion that stock phrases are cultivated more by later recensors was shown to be true for Dínus saga. Schach also found stock phrases to be less important to Tristrams saga than Cederschiöld found them to be to the Fornsögur Suðrlanda.

Figurative language plays as noticeable a role in the poetic style of Dínus saga as parallelism does. Whereas Schach found only few similes in the Íslendinga sǫgur, they abound in both recensions of Dínus saga; the first recensor seems preoccupied with fire imagery, while the second recensor uses color similes most often. The first recensor's preoccupation with fire imagery also shows itself in other figurative and descriptive phrases in that recension, especially in the depiction of emotions. And in general, the first recensor seems to use an ornate style throughout the story, whereas the second recensor tries to create a more exciting story by refusing to impede the plot's progress by calling attention away from the action and to the language; he then adorns pauses in the action with ornate language.

Ellipsis also occurs throughout both recensions, but in manners characteristic for each recension. Rhyme plays a small role in both recensions; Schach also found this to be true for Tristrams saga, Cederschiöld for the Fornsögur Suðrlanda, Meissner for the strengleikar, and Kratz for Parcevals saga, where rhyme usually occurs at the end of chapters. The present participle was found to be used in much the same way in Dínus saga as Schach found it used in Tristrams saga, but it is much

more common in Dínus saga than in Tristrams saga. The present and preterite tenses are used much as they are in the Íslendinga sǫgur; in particular, as Kalinke notes with regard to Erex saga, the preterite is usually used for description and background action, and the present tense is usually used for the most important action, although this does not always hold true.

Litotes and other forms of understatement are seldom used in Dínus saga, and the restrained style of the Íslendinga sǫgur, marked by understatement and other limiting and negative devices, is foreign to this saga. (Schach also found this to be true for Tristrams saga.) Instead, hyperbole and exaggeration are lavished in an expressiveness not found in the Íslendinga sǫgur.

Temporal and other adverbial expressions combine with the attributive adjective "aforenamed" (fyrr nefndr) and its variants to lend a "literary" style to the prose of the story, and this literary style works along with the ornate elements of poetic expression discussed above to remove the style of the story far away from classic saga style. Authorial intrusion occurs frequently, and more frequently in the second recension; as Kratz points out with regard to Parcevals saga, most of the author's intrusions are cross references. Approximately twenty-nine percent of each recension consists of direct discourse, which is not excessive, according to Irmgard Netter's work Die direkte Rede in der Isländersaga. The most common verbs of discourse in both recensions are segja and mæla, and direct

discourse is introduced in such a way as to confirm the conclusion above that the second recensor is more interested than the first in creating an exciting story.

Finally, foreign elements in Dínus saga corroborate all of the other stylistic features which constitute the characteristic romance style of the story. The many lexical borrowings give ample evidence of foreign influence, as does the Latinized attributive adjective "aforenamed" and its variants, which was noted by Springer with regard to the riddara sǫgur in general, and by Sveinsson with regard to Viktors saga in particular. Also, the setting and the characters show the importance of foreign ideas and ideals to the story, although the lack of natural description maintains a Scandinavian prose tradition common to the Íslendinga sǫgur and the riddara sǫgur. However, all of the stylistic traits discussed in this study reveal that the style of Dínus saga is much closer to the new and, to a great extent, foreign romance style than to the older and established saga style.

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APPENDICES

APPENDIX 1

The words listed here were not found in any of the ON dictionaries used (C-V, Zoëga, de Vries, Fischer), but were found in at least one of the modern Icelandic dictionaries used (Blöndal, Böðvarsson). The entries are arranged as those for borrowings and their derivations are above, except that etymologies are not given. (As might be expected, more of these words appear in the second recension.) For borrowings and their derivations, the reader is referred to the appropriate page(s) above, and no further information is given than the appropriate page number(s) in Blöndal and/or Böðvarsson. Latin forms which have ON equivalents are not considered, and no distinction is made between Latin forms and their modern Icelandic equivalents, either; dialectica is actually the only word to be affected by this.

First recension:

afmors (m.) [archaic--now felt to be vulgar]--"sexual intercourse"; afmörs: gen. sg. (65,1); Blöndal 18.

dialectica [see pp. 88, 111 above]; Böðvarsson 87.

hæruskotinn (adj.)--"grizzled"; heruskotin: m. acc. sg. (42, 24); Blöndal 380; Böðvarsson 297.

undandragast (v.)--"to be delayed, put off"; vndandragast: inf. (64,11); Blöndal 884; Böðvarsson 749.

útleika (v.)--"to maltreat, handle roughly"; vtliek: past part. (13,9), vtleijka: inf. (15,19), vtleikinn: past part. (47, 4); Blöndal 901; Böðvarsson 761.

þytur (m.)--"whistling, singing, rushing, roar"; þitur: nom. sg. (55,3), þiturinn: nom. sg. (55,15); Blöndal 974; Böðvarsson 839.

Second recension:

býsna (adv.)--"very, exceedingly, extremely, highly"; bysna: (115,3); Blöndal 78; Böðvarsson 78.

drómedar [see p. 118 above]; Blöndal 143; Böðvarsson 94.

fríherra [see p. 119 above]; Blöndal 222; Böðvarsson 157.

haldreki [archaic; see p. 111 above]; Blöndal 292.

hebreska [see p. 119 above]; Blöndal 306; Böðvarsson 230.

höfuðgull (n.) [archaic]--"diadem, crown"; hoffudgullenu: acc. sg. (114,2); Blöndal 382.

konsúll [see p. 120 above]; Blöndal 446; Böðvarsson 348.

krystall [see p. 120 above]; Blöndal 452; Böðvarsson 353.

lysting (f.)--"joy, delight, pleasure, rapture"; lysting: acc. sg. (113,2); Blöndal 501; Böðvarsson 411.

mjóleitur (adj.)--"with a slender face"; mjoleyter: m. nom. pl. (120,18); Blöndal 522.

píkstafur [archaic; see p. 122 above]; Blöndal 611.

skinntík [archaic--term of abuse]--"wretched bitch, bitch"; skinntyk: acc. sg. (133,10); Blöndal 727.

skodda (f.)--"fog, mist"; skodda: nom. sg. (135,4); Blöndal 734; Böðvarsson 596.

skylmari [see p. 117 above]; Blöndal 724.

útleika [see under first recension]; vtleykner: past part. (135,15).

APPENDIX 2

The words listed here were found in none of the ON and modern Icelandic dictionaries used. The entries are not arranged according to recension, but they are otherwise arranged as those in Appendix 1 are; each word is given with its presumed normalized spelling, according to standard modern Icelandic orthography.

arithmetica [see p. 86 above].

astronomia [see pp. 86, 110 above].

dansmynd [see pp. 87-87 above].

flugdrekalíki [see p. 111 above].

geometrica [see p. 91 above].

grammatica [see p. 91 above].

herklæði (n.)--"suit of armor, (pl.) armor"; the word is attested in the dictionaries used only in its plural form. It appears in the singular in the phrase "ein göd herklæde" -- "a good suit of armor" (33,2).

himnaraufar (f. pl.)--"the sluices of heaven"; himnaruffurnar: nom. pl. (140,32); note: another manuscript gives himnaraufarnar. This compound is formed from himna (m. gen.) and the plural of rauf (f.). The normal word for this concept is himinraufar (C-V 262); raufar himins is also attested (C-V 484).

járnböllr (m.)--"iron ball"; jarnbőll: acc. sg. (142,34); this compound is formed from járn (n.) and böllr (m.).

klaga [see pp. 95-96 above].

kvenfýsi (f.)--"desire for a woman"; kuennfijse: nom. sg. (106, 20). This compound is formed from kven- (< kvenn-, kona) and fýsi (f.).

kyrie eleison [see p. 98 above].

Liberales Artes [see p. 121 above].

línslyppa (f.)--"a wide linen cloak"; lijnslippu: dat. sg. (51,2; 77,9), lijn slippu: dat. sg. (52,13), lijnslippu: gen. sg. (53,6; 79,6; 84,9; 84,13), lijn slippu: acc. sg. (74,10), linslyppuna: acc. sg. (90,19), lynslippu: dat. sg. (127,14; 138,23; 139,7), lynslippu: gen. sg. (132,32). This compound is formed from lín (n.), "linen," and slyppa, "(wide) cloak." A word similar to línslyppa is línslöppa, "linen surplice," and Leach (p. 282) posits this meaning for línslyppa.

mannfýsi (f.)--"desire for a man"; mannfyse: nom. sg. (123,16). This compound is formed from mann- (< maðr) and fýsi (f.).

óbyggjandi (pres. part. used as adj.)--"uninhabitable"; obiggianda: n. nom. sg. (102,8). Blöndal 587 cites related forms: óbygð--"uninhabited"; óbygður--"uninhabited"; óbyggilegur--"uninhabitable"; and óbyggileikur--"uninhabitability."

piktera [see p. 122 above].

piktuðr [see pp. 122-123 above].

pussera [see p. 105 above].

reipagangr (m.)--"tight-rope walking" (?); reipagøngu: acc. sg. (7,7). This compound is formed from reipa (gen. of reipi (n.)) and gangr (m.).

rhetorica [see p. 105 above].

signum [see p. 124 above].

sundbragð (n.)--"feat of swimming" (?); sundbragda: gen pl. (134,11). This compound is formed from sund (n.) and bragð (n.). C-V (p. 75, under bragð, def. IV. 2.) says that compounds with -bragð are found only in modern writers.

söngpípa [see p. 116 above].

turneran [see p. 125 above].

sig upprétta (v.)--"to right oneself, sit up"; sig vpprietta: inf. (120,210. This verb is apparently formed in association with the adj. uppréttr, "upright" (C-V 656), perhaps after a foreign model (?).

veröldligr (adj.)--"worldly"; veralldligra: f. gen. pl. (7,15). This adjective is formed by veröld (f.) plus the adjective suffix -ligr, perhaps after MLG werltlik (Lübben 576).

yfirspizari [see pp. 107-108 above].

þversyning (f.)--"(magical) ocular deception"; þuersyning: dat. sg. (42,29). This compound appears to be formed from þver- (< þverr (adj.)) and syning (f.). Blöndal 993 gives þversynja with the meaning "to repulse decidedly"; however, this does not seem to be related to þversyning, as syning is derived from sjá and not synja.

VITA

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He entered the Graduate School of the University of Tennessee at Knoxville in the summer of 1976 and received the M.A. with a major in German in August of 1977. For the 1976-77 academic year he was awarded the Gerti Wunderlich Award by the German Department and a Non-Service Fellowship by the University of Tennessee National Alumni Association. For the 1977-78 academic year he was awarded a Non-Service Fellowship by the University of Tennessee Graduate School as well as a Fulbright Grant to study in Germany for a year. He accepted the Fulbright Grant, and will study during the 1977-78 academic year at the University of Hamburg.

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