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# Skaldsagas Text Vocation And Desire In The Icelan

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Old Norse-Icelandic Literature  
Narrating Law and Laws of Narration in Medieval Scandinavia  
Emotion in Old Norse Literature  
Animal-Human Relationships in Medieval Iceland  
Early Germanic Literature and Culture  
Skaldic Verse and the Poetics of Saga Narrative  
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Cor hominis  
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Scandinavica  
The Arthur of the North  
Approaches to the Medieval Self  
Odin's Ways  
JEGP, Journal of English and Germanic Philology  
Scripta Islandica  
Poetry in Sagas of Icelanders  
The Poetic Genesis of Old Icelandic Literature  
Viking Mediologies  
Historia

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## **BARRON HUERTA**

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Old Norse-Icelandic Literature Museum  
Tusculanum Press

Oddr Snorrason, a Benedictine monk in northern Iceland in the late twelfth century, composed a landmark Latin biography of the legendary Norwegian king Olaf Tryggvason (died 1000 C.E.). This biography was soon translated into Icelandic, and the translation (though not the Latin original) is preserved in two somewhat differing versions and a small fragment of a third. The Saga of Olaf Tryggvason is the first English translation of this text, augmented by an introduction and notes to guide the reader. There is a strong possibility that Oddr's biography was the first full-length saga of the Icelandic Middle Ages. It ushered in a century of saga writing that assured Iceland a unique place in medieval literature and in the history of prose writing. Aside from being a harbinger of the saga tradition, and indeed of the modern novel, The Saga of Olaf Tryggvason has its own literary merits, including an epic description of the great Battle of Svoldr, in which King Olaf succumbed. In significant ways the narrative of this battle anticipates the mature style of the classical sagas in the thirteenth century.

### **Narrating Law and Laws of Narration in Medieval Scandinavia**

University of Toronto Press

"Marianne Kalinke, who retired from the University of Illinois at Urbana-Champaign in May 2006, made profound contributions in Old Norse-Icelandic literature over her distinguished career of teaching and writing. She is perhaps best known for her Bridal-Quest

Romance in Medieval Iceland, also in the Islandica series. This volume in her honor features new essays by fourteen authors on the theme of Old Norse-Icelandic romance and love." "Several chapters examine love between a man and a woman with special focus on the ways in which the Sagas of Icelanders differ from courtly romances; tragic and comic elements of Icelandic tales of love; and the differing societal roles of women and men. Other chapters explore the intersection of folklore, mythology, and romance; the role of dwarfs in fourteenth-century Icelandic romances; and the characteristics that distinguish heroic epics from romances. Aspects of love as expressed through religion are highlighted in chapters on sacred and hagiographic texts." --Book Jacket.

### **Emotion in Old Norse Literature**

University of Wales Press

Sagas of Icelanders, also called family sagas, are the best known of the many literary genres that flourished in medieval Iceland, most of them achieving written form during the thirteenth and early fourteenth centuries. Modern readers and critics often praise their apparently realistic descriptions of the lives, loves and feuds of settler families of the first century and a half of Iceland's commonwealth period (c. AD 970-1030), but this ascription of realism fails to account for one of the most important components of these sagas, the abundance of skaldic poetry, mostly in dróttkvætt "court metre", which comes to saga heroes' lips at moments of crisis. These presumed voices from the past and their integration into the narrative present of the written sagas are the subject of this book. It investigates what motivated Icelandic writers to develop this particular mode, and what particular

literary effects they achieved by it. It also looks at the various paths saga writers took within the evolving prosimetrum (a mixed verse and prose form), and explores their likely reasons for using poetry in diverse ways. Consideration is also given to the evolution of the genre in the context of the growing popularity in Iceland of romantic and legendary sagas. A final chapter is devoted to understanding why a minority of sagas of Icelanders do not use poetry at all in their narratives.

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**Animal-Human Relationships in Medieval Iceland** Oxford University Press

List of members in v. 3, 5.

**Early Germanic Literature and Culture** D. S. Brewer

This book is concerned with the social and gendered meanings of love in medieval Norway and Iceland. In the Viking Age, to love would most often imply a submissive social position, while being loved by a woman could elevate a man above the status of her family. Women were supposed to love upwards in the social hierarchy, but could also use their desire to negotiate the social position of men. A close reading of the skaldic poetry shows the dilemma men faced when longing for women's love and approval. These ideas of love relations shaped Norse interpretations of courtly love and marriage formation by consent in the twelfth and thirteenth centuries. However, new ideas of sexuality, gender and aristocratic culture changed several aspects of love and marital affection in the later middle ages. Men became the loving subject, but in a way that did not challenge the social order. For women, ideal love was attached to humility and submission to parents and husband. But even though the new ideology of love and marriage to some extent neutralized the tensions between consent and parental control, the sources show that both men and women could use the new conceptions of love to serve their own marital and social strategies.

Skaldic Verse and the Poetics of Saga Narrative Boydell & Brewer

The last fifty years have seen a significant change in the focus of saga studies, from a preoccupation with origins and development to a renewed interest in other topics, such as the nature of the sagas and their value as sources to medieval ideologies and mentalities. The Routledge Research

Companion to the Medieval Icelandic Sagas presents a detailed interdisciplinary examination of saga scholarship over the last fifty years, sometimes juxtaposing it with earlier views and examining the sagas both as works of art and as source materials. This volume will be of interest to Old Norse and medieval Scandinavian scholars and accessible to medievalists in general.

**The Cambridge Introduction to the Old Norse-Icelandic Saga** Brepols Publishers

A journal devoted to the study of mediaeval civilization in Scandinavia and Iceland.

*Strategies of Passion* Taylor & Francis

This book is about the Old Norse god Odin. It includes references to all occurrences of Odin in the Old Norse/Icelandic texts, including Saxo's *Gesta Danorum*, the eddic poems, Snorri's *Edda*, and *Ynglinga saga* and analyses the high medieval reception and literary representations of Odin rather than the religious character of the god. This is the only existing study of Odin in all the Old Norse/Icelandic texts and applies a contextual method: the different guises of Odin are studied on the basis of the various textual contexts and on their background in the literary and Christian intellectual milieu of the time. Contrary to existing studies, this method is non-reductive in that it does not aim at providing a synthesis about Odin's original nature on the basis of the differing textual uses of Odin in the Middle Ages. The book argues that the perceived complexity of Odin, often highlighted in research, is first and foremost a function of the complex textual material spanning a wide variety of genres each with its particular literary conventions and of the reception of Odin

in early modern and modern mythological studies.

*Mediaeval Scandinavia* Walter de Gruyter

This book brings together Old Norse-Icelandic literature and critical strategies of memory, and argues that some of the particularities of this vernacular textual tradition are explained by the fact that this literature derives from, represents, and incorporates into its designs mnemonic devices of different kinds. Even if Old Norse-Icelandic manuscript culture is relatively silent about the mnemonic context of the literature, the texts themselves exhibit multiple reminiscences of memory. By showing that this literature reveals glimpses of mnemonic technologies at the same time as it testifies to a cultural memory, this study demonstrates how 'the past', and narrative traditions about the past, were constructed in a dynamic relationship with ideas that existed at the time the texts were written.

Moreover, the book deals with the function of memory in early book-culture, with metaphors of memory, and with mnemonic cues such as spatiality and visuality. With its new readings of canonical texts like the *Íslendingasögur*, the *Prose Edda* and selected eddic poems, as well as of less widely studied branches of Old Norse-Icelandic literature, such as the sagas of bishops and religious texts, this book will be of interest to Old Norse scholars and to scholars interested in medieval Scandinavia and memory studies.

*The Grail, the Quest and the World of Arthur* OUP Oxford

The book is a comprehensive survey of medieval and early modern Arthurian literature in the Scandinavian countries. The book analyses the transmission of a foreign courtly literature in the non-

courtly culture of Iceland The book surveys the acculturation of foreign narrative and style to indigenous literary forms in the North

*Arkiv för nordisk filologi* Boydell & Brewer

"Exploring French, Dutch, Norse, German and English texts, literary scholars and art historians discuss medieval quest themes, especially but not exclusively the quest for the Holy Grail. A number of the essays trace the relationship, often negative, between Arthurian chivalry and the Grail ethos. Whereas most of the contributors reflect on the popularity of the Grail quest, several examine the comparative rarity of the Grail in certain literatures and define the elaboration of quest motifs severed from the Grail material"--Publisher description.

*Egil, the Viking Poet* Nordic Academic Press

Skaldic Verse and the Poetics of Saga Narrative is a study of the varying relationships between verse and prose in a series of Old Norse-Icelandic saga narratives. It shows how the interplay of skaldic verse, with its metrical intricacy and cryptic diction, and saga prose, with its habitual spare clarity, can be used to achieve a wide variety of sophisticated stylistic and psychological effects. In sagas, there is a fundamental distinction between verses which are ostensibly quoted to corroborate what is stated in the narrative, and verses which are presented as the speech of characters in the saga. Corroborative verses are typical of—but not confined to—historical writings, the verses acting as a footnote to the narrative. Dialogue verses, with their illusion that saga characters break into verse at crucial points in the story, belong to the realm of fiction. This study, which focuses on historical writings such as *Ágrip* and *Heimskringla*, and three of

the major family sagas, *Eyrbyggja saga*, *Gisla saga* and *Grettis saga*, shows that a close reading of the prosimetrum in the narrative can be used to chart the complex and delicate boundaries between history and fiction in the sagas. When skaldic stanzas are presented as the dialogue of saga characters, the characteristic naturalism of these narratives is breached. But some saga authors, as this book shows, extend still further the expressiveness of saga narrative, presenting skaldic stanzas as the soliloquies of saga characters. This technique enables the direct articulation of emotion, and hence dramatic focalization of the narrative and the creation of psychological climaxes. As an epilogue, Heather O'Donoghue considers the absence of such effects in *Hrafnkels saga*—a highly literary narrative without verses.

**Becoming a Poet in Anglo-Saxon England** Boydell & Brewer

*Egil, the Viking Poet* focuses on one of the best-known Icelandic sagas, that of the extraordinary hero Egil Skallagrimsson. Descended from a lineage of trolls, shape-shifters, and warriors, Egil's transformation from a precocious and murderous child into a raider, mercenary, litigant, landholder, and poet epitomizes the many facets of Viking legend. The contributors to this collection of essays approach Egil's story from a variety of perspectives, including psychology, philology, network theory, social history, and literary theory. Strikingly original, their essays will appeal not only to dedicated students of Old Norse-Icelandic literature but also to those working in the fields of Viking studies, comparative ethnology, and folklore.

**Romance and Love in Late Medieval and Early Modern Iceland** Walter de

Gruyter GmbH & Co KG

The medieval Norse-Icelandic saga is one of the most important European vernacular literary genres of the Middle Ages. This Introduction to the saga genre outlines its origins and development, its literary character, its material existence in manuscripts and printed editions, and its changing reception from the Middle Ages to the present time. Its multiple sub-genres - including family sagas, mythical-heroic sagas and sagas of knights - are described and discussed in detail, and the world of medieval Icelanders is powerfully evoked. The first general study of the Old Norse-Icelandic saga to be written in English for some decades, the Introduction is based on up-to-date scholarship and engages with current debates in the field. With suggestions for further reading, detailed information about the Icelandic literary canon, and a map of medieval Iceland, this book is aimed at students of medieval literature and assumes no prior knowledge of Scandinavian languages. Dating the Sagas Cambridge University Press

*In Iceland's Relationship with Norway c.870 - c.1100: Memory, History and Identity*, Ann-Marie Long reassesses the development of early Icelandic society and how it was memorialised, with particular attention given to the place of Norway in Icelandic cultural memory. The Routledge Research Companion to the Medieval Icelandic Sagas University of Toronto Press

A groundbreaking study of pre-Conquest English poets that rethinks the social role of Anglo-Saxon verse.

*Iceland's Relationship with Norway c.870 - c.1100* Taylor & Francis

A collection of fresh essays examining the wide scope and significance of early Germanic culture and literature. The first

volume of this set views the development of writing in German with respect to broad aspects of the early Germanic past, drawing on a range of disciplines including archaeology, anthropology, and philology in addition to literary history. The first part considers the whole concept of Germanic antiquity and the way in which it has been approached, examines classical writings about Germanic origins and the earliest Germanic tribes, and looks at the two great influences on the early Germanic world: the confrontation with the Roman Empire and the displacement of Germanic religion by Christianity. A chapter on orality -- the earliest stage of all literature -- provides a bridge to the earliest Germanic writings. The second part of the book is devoted to written Germanic -- rather than German -- materials, with a series of chapters looking first at the Runic inscriptions, then at Gothic, the first Germanic language to find its way onto parchment (in Ulfilas's Bible translation). The topic turns finally to what we now understand as literature, with general surveys of the three great areas of early Germanic literature: Old Norse, Old English, and Old High and Low German. A final chapter is devoted to the Old Saxon *Heliand*. Contributors: T. M. Andersson, Heinrich Beck, Graeme Dunphy, Klaus Düwel, G. Ronald Murphy, Adrian Murdoch, Brian Murdoch, Rudolf Simek, Herwig Wolfram. Brian Murdoch and Malcolm Read both teach in the German Department of the University of Stirling in Scotland.

### **The Poetics of Commemoration**

Walter de Gruyter GmbH & Co KG  
Dragons, giants, and the monsters of learned discourse are rarely encountered in the Sagas of Icelanders, and therefore, the general teratological focus

on physical monstrosity yields only limited results when applied to them. This, however, does not equal an absence of monstrosity – it only means that monstrosity is conceived of differently. This book shifts the view of monstrosity from the physical to the social, accounting for the unique social circumstances presented in the *Íslendingasögur* and demonstrating how closely interwoven the social and the monstrous are in this genre. Employing literary and cultural theory as well as anthropological and historical approaches, it reads the monsters of the *Íslendingasögur* in their literary and socio-cultural context, demonstrating that they are not distractions from feud and conflict, but that they are in fact an intrinsic part of the genre's re-imagining of the past for the needs of the present.

*Cor hominis* Walter de Gruyter GmbH & Co KG

*Viking Mediologies* is a study of pre-modern multimedia rooted in the embodied poetic practice of Viking Age skalds. Prior study of the skaldic tradition has focused on authorship—distinctions of poetic style, historical contexts, and attention to the oeuvres of the skalds whose names are preserved in the written tradition. Kate Heslop reconsiders these not as texts but as pieces in a pre-modern media landscape, focusing on poetry's medial capacity to embody memory, visuality, and sound. Mobile, hybrid, diasporic social formations—bands of raiders and traders, petty kingdoms, colonial expeditions—achieved new prominence in the Viking Age. Skalds offered the leaders of these groups something uniquely valuable. With their complicated poetry, they claimed to be able to capture shared contingent meanings and re-mediate them in

named, memorable, reproducible works. The commemorative poetry in *kviðuháttur* remembers histories of ruin and loss. Skaldic ekphrasis discloses and reproduces the presence of the gods. *Dróttkvætt* encomium evokes for the leader's retinue the soundscape of battle. As writing arrived in Scandinavia in the wake of Christianization, the media landscape shifted. In the poetry of the twelfth and thirteenth centuries, skalds adjusted to the demands of a literate audience, while the historical and poetological texts of the Icelandic High Middle Ages opened a dialogue between Latin Christian ideas of mediation and local traditions. In the *Second Grammatical Treatise*, for example, the literate technology of the grid is used to analyze the complex resonances of *dróttkvætt* as the output of a syllable-spewing hurdy-gurdy—a poetry machine. Offering both new readings of both canonical works such as *Ynglingatal*, *Ragnarsdrápa*, and *Háttatal*, and examinations of lesser-known texts like *Glymdrápa*, *Líknarbraut*, and *Sturla Þórðarson's Hákonarkviða*, *Viking Mediologies* explores the powers and limits of poetic mediation.

*Eddic, Skaldic, and Beyond* Walter de Gruyter GmbH & Co KG

This book assesses the importance of poetry for the Old Icelandic literary flowering of c. 1150–1350. It addresses the apparent paradox that an extremely conservative form of literature, namely skaldic poetry, was at the core of the most innovative literary and intellectual experiments in the period. The book argues that this cannot simply be explained as a result of strong local traditions, as in most previous scholarship. Thus, for instance, the author demonstrates that the mix of prose and poetry found in kings' sagas

and sagas of Icelanders is roughly contemporary to the written sagas. Similarly, he argues that treatises on poetics and mythology, including Snorri's Edda, are new to the period, not only in their textual form, but also in their systematic mode of analysis. The book contends that what is truly new in these texts is the method of the authors,

derived from Latin learning, but applied to traditional forms and motifs as encapsulated in the skaldic tradition. In this way, Christian Latin learning allowed for its perceived opposite, vernacular oral literature of pagan extraction, to reach full fruition and to largely replace the very literature which had made this process possible in the first place.