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“Ór franzeisu í norrænu”

**The Transmission of Chrétien de Troyes’ Arthurian
Romances to Old Norse Literature**

by Christine Lorenz

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Thesis submitted for the degree of PhD

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Abstract

The present dissertation examines the riddarasögur based on the Arthurian romances by Chrétien de Troyes: Ívens saga, Erex saga, Parcevals saga and Valvens þátr. An overview of the preserved manuscripts of these texts is given, followed by an analysis of the main Norse versions to reconstruct as close as possible the original translations to form the foundation for comparison with the French sources. Holm 46 fol. (version B) emerges as best basis for the examination of Erex saga, and AM 489 4to (version B) for that of Ívens saga.

The Norse translations are analysed individually in relation to their respective French counterparts. In each chapter of the dissertation, the examination comprises the unity of the narrative, alterations of characters, modifications aiming to move the texts closer to the saga genre, and the translators’ personal and cultural input. The discussion of Ívens saga is placed first, since it gives proof of the least pronounced revision. The saga follows the text of Le Chevalier au Lion comparatively closely, and mainly stands out with the number of mistakes and minor details adapted from the translator’s background. Erex saga includes less personal input by the translator, but the greatest adaptation in length and structure. The saga furthermore presents an interest in ideals of Christianity and rulership. Parcevals saga and Valvens þátr give evidence of both individual preferences and alteration of the overall emphasis of Le Conte du Graal. In contrast to the romance, the Norse texts focus on the presentation of secular knighthood while sidelining the spiritual aspects of Chrétien’s text.

On the whole, the examination points out that the transmission of each Arthurian romance by Chrétien de Troyes to Old Norse literature yields an individual result. It is not

possible to generalise concerning the sagas' treatment of their sources, or their didactic aims in King Hákon Hákonarson's programme of bringing European literature to the North.

**Für meine Eltern
und meine Schwester**

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Kiel, September 2007

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A. Introduction

Among the riddarasögur translated in Norway during the reign of Hákon Hákonarson (1217-1263) there are probably three sagas and one pátttr based on the works of Chrétien de Troyes. Chrétien's earliest romance, Erec et Enide, is rendered as Erex saga Artúskappa; Le Chevalier au Lion (Yvain) as Ívens saga. The unfinished grail romance Le Conte du Graal (Perceval) is translated as Parcevals saga and Valvens pátttr. No Scandinavian versions of Le Chevalier de la Charrette (Lancelot) and Cligès are known. Riddarasögur scholarship has generally been concerned with the genre as a whole, most prominently in Marianne E. Kalinke's work,¹ and in the examination of single sagas. In her dissertation, Hanna Steinunn Þorleifsdóttir regrets that she cannot incorporate a comparative study of Ívens saga with the other adaptations of Chrétien's works in her study.² The present thesis aims to establish the texts of the sagas and the pátttr translated from the romances of Chrétien de Troyes as far as possible, and to determine the method of adaptation of each, and the differences between the individual works.

1. History of Research

Despite being almost completely neglected by several critics in their survey of medieval Scandinavian literature,³ the genre of riddarasögur has over time found its way into the

¹ Marianne E. Kalinke, King Arthur, North-by-Northwest: the matière de Bretagne in Old Norse-Icelandic romances, Bibliotheca Arnemagnæana 37 (Copenhagen: Reitzel, 1981).

² Hanna Steinunn Þorleifsdóttir, "La traduction norroise du Chevalier au Lion (Yvain) de Chrétien de Troyes et ses copies islandaises", Diss. U de Paris à la Sorbonne, 1996.

³ See e.g. Sigurður Nordal, "Sagalitteraturen", Litteraturhistorie B: Norge og Island, ed. Sigurður Nordal, Nordisk kultur 8B (Stockholm: Bonnier, 1953) 180-288; Jón Helgason, Norrøn litteraturhistorie (Copenhagen: Levin, 1934) 3-179; cf. Marianne E. Kalinke, "Norse Romance (Riddarasögur)", Old Norse-



accepted corpus of saga writing.⁴ First to take an Arthurian as opposed to a Scandinavian perspective was P. M. Mitchell's chapter on "Scandinavian Literature" in Arthurian Literature in the Middle Ages, edited by R. S. Loomis.⁵ The riddarasögur appear in the context of Romance literature in a chapter by Knud Togeby.⁶ He underlines the fact that neither Old Norse nor Romance scholarship has explored in any detail the translations he refers to as "résumés en prose" of the French verse romances (333-34). Togeby lists the sagas based on the works of Chrétien de Troyes under the heading "Style courtois" (350-53).

By the time that Marianne Kalinke wrote "Norse Romance (Riddarasögur)", the genre was treated on an equal footing with Kings' Sagas (Konungasögur),⁷ Icelandic Family Sagas (Íslendingasögur),⁸ as well as other types of Scandinavian literature. Kalinke gives a

Icelandic Literature: A Critical Guide, ed. Carol J. Clover and John Lindow, 1985, Medieval Academy Reprints for Teaching (Toronto: U of Toronto P, 2005) 341.

⁴ Cf. for instance Eugen Mogk, Geschichte der Norwegisch-Isländischen Literatur, 2nd ed. (Strassburg: Trübner, 1904); Henry Goddard Leach, Angevin Britain and Scandinavia, Harvard Studies in Comparative Literature 6 (Cambridge: Harvard UP, 1921); Finnur Jónsson, Den oldnorske og oldislandske litteraturs historie, vol. 2, 2nd ed. (København: Gad, 1923); Fredrik Paasche, Norges og Islands litteratur inntil utgangen av middelalderen, 1924, rev. ed. Anne Holtsmark, Norsk litteratur historie, vol. 1 (Oslo: Aschehoug, 1957); Margaret Schlauch, Romance in Iceland (London: Allen, 1934); E. F. Halvorsen, The Norse Version of the Chanson de Roland, Bibliotheca Arnemagnæana 19 (København: Munksgaard, 1959); Kurt Schier, Sagaliteratur, Realienbücher für Germanisten Abt. D: Literaturgeschichte, Sammlung Metzler 78 (Stuttgart: Metzler, 1970); Régis Boyer, Les sagas islandaises, Bibliothèque historique (Paris: Payot, 1978).

⁵ P. M. Mitchell, "Scandinavian Literature", Arthurian Literature in the Middle Ages, ed. R. S. Loomis (Oxford: Clarendon, 1959) 462-71.

⁶ Knud Togeby, "L'influence de la littérature française sur les littératures scandinaves au moyen âge", Généralités, ed. Hans Ulrich Gumbrecht, Grundriss der romanischen Literaturen des Mittelalters 1 (Heidelberg: Winter, 1972) 333-95.

⁷ Theodore M. Andersson, "Kings' Sagas (Konungasögur)", Old Norse-Icelandic Literature 197-238.

⁸ Carol J. Clover, "Icelandic Family Sagas (Íslendingasögur)", Old Norse-Icelandic Literature 239-315.

comprehensive survey of research on riddarasögur up to that point and discusses the problems of transmission, terminology and classification of the genre. She defines the process of transmission of the translated romances in four stages: Norwegian translation, Norwegian or Icelandic copy, Norwegian or Icelandic revision, and Icelandic adaptation. The genre of riddarasögur has since been included alongside the other types of sagas in various studies of medieval Scandinavian literature,⁹ as well as in anthologies of Arthurian and Romance literature.¹⁰

A number of dissertations have also treated the genre of the knights' sagas.¹¹ The most comprehensive study, however, is that of Marianne Kalinke. In King Arthur, North-by-Northwest, she investigates the matière de Bretagne concerning not only the translated

⁹ Cf. e.g. Jónas Kristjánsson, Eddas and Sagas: Iceland's Medieval Literature, trans. Peter Foote (Reykjavík: Hið íslenska bókmenntafélag, 1988); Geraldine Barnes, "Romance in Iceland", Old Icelandic Literature and Society, ed. Margaret Clunies Ross, Cambridge Studies in Medieval Literature 42 (Cambridge: Cambridge UP, 2000) 266-86; Heiko Uecker, Geschichte der altnordischen Literatur (Stuttgart: Reclam, 2004).

¹⁰ Cf. e.g. Marianne E. Kalinke, "Arthurian Literature in Scandinavia", King Arthur through the Ages, ed. Valerie M. Lagorio and Mildred Leake Day, vol. 1, Garland Reference Library of the Humanities 1269 (New York: Garland, 1990) 127-51, "Scandinavia", Medieval Arthurian Literature: A Guide to Recent Research, ed. Norris J. Lacy, Garland Reference Library of the Humanities 1955 (New York: Garland, 1996) 83-119; Geraldine Barnes, "Arthurian Chivalry in Old Norse", Arthurian literature VII, ed. Richard Barber (Cambridge: Brewer, 1987) 50-102.

¹¹ Klaus Rossenbeck, "Die Stellung der Riddarasögur in der altnordischen Prosaliteratur: eine Untersuchung an Hand des Erzählstils", Diss. U Frankfurt am Main, 1970; Geraldine Robyn Barnes, "The Riddarasögur: a Literary and Social Analysis", Diss. U of London, 1974; A. J. Godefroit, "The Genesis of four Riddarasögur: a Source Study of Flóres saga ok Blankiflúr, Ivens saga, Otvels báttir and Partalopa saga, with Reference to French, English, Swedish and Danish Originals and Analogues", Diss. U of London, 1979; Karen Attar, "Treachery and Christianity: two Themes in the Riddarasögur", Diss. U of Cambridge, 1993; Catherine Ward Quinn, "The Old Norse Erex saga and Ívens saga: Observations on their Adaptation from the Old French of Chrétien de Troyes", Diss. (M.A.) Ohio State U, 1983.

romances, but also the indigenous knights' sagas. A general introduction to the historical background of the riddarasögur as well as to different texts and manuscripts is followed by an analysis of the purpose of the translations made at King Hákon's court. Kalinke concludes that the sagas were intended as entertainment rather than as a "Kings' mirror" to educate the noblemen. After establishing manuscript stemmata for the most prominent translated riddarasögur, including Ívens saga, Parcevals saga, Valvens þáttur, and Erex saga, the thematic and structural modifications and the stylistic characteristics of the sagas are examined. A separate chapter is dedicated to the revisions carried out by Icelandic scribes, which give the Norse texts a radically new shape. The study is concluded by a section on indigenous riddarasögur.

Bernd Kretschmer uses the example of the Norse sagas based on the works of Chrétien de Troyes to illustrate the methods of translation in the Middle Ages.¹² He examines the differences between romances and sagas in terms of differing socio-political and economical conditions in France and Scandinavia, and offers a literary analysis of the transformation of courtly texts into the format of Old West Norse storytelling. His study also addresses the question of authorship and narrator, concluding that the translator was a member of the clergy. On the whole, Kretschmer views the riddarasögur based on Chrétien's romances as successful examples of medieval translated literature, which negotiate the task of retaining the material of the French originals while at the same time adapting the texts to a different social and literary background.

¹² Bernd Kretschmer, Höfische und altwestnordische Erzähltradition in den Riddarasögur: Studien zur Rezeption der altfranzösischen Artusepik am Beispiel der Erex saga, Ívens saga und Parcevals saga,

Various journal articles have been published on the genre of knights' sagas in general, starting with Eugen Kölbing's work.¹³ Peter Hallberg and Foster W. Blaisdell discuss the existence of a so-called "Tristram-group" among the translated riddarasögur.¹⁴ Marianne E. Kalinke analyses the method of the adaptation of French romances to saga literature on the basis of Erex saga and Ívens saga, focusing on narrative technique, structure, characterisation, and the question of genre.¹⁵ In another article, she highlights the difficulties of scholarly work on the riddarasögur because of the unreliability of Icelandic scribes, the lack of scholarly editions, and critics' reliance on extant editions of the texts. At the same time, she criticises Geraldine Barnes' assumption that the differences between the French original versions and the Norse sagas can be indiscriminately attributed to the translator. She cautions critics against assuming that Norwegian manuscripts always contain the better version of a text than later Icelandic copies.¹⁶ Geraldine Barnes has examined the genre in the context of other medieval translated literature, as well as the similarities between the riddarasögur and some Western European literary genres, namely, fifteenth century English and French prose romances, Middle English metrical romances, and saints' legends and most prominently the *Mirror of Princes*. She emphasises the function of the translations to educate, and not only

¹³ Eugen Kölbing, "Ein Beitrag zur Kritik der Romantischen Sagas", *PMLA* 13.4 (1898): 543-59.

¹⁴ Peter Hallberg, "Norröna riddarsagor: Några språkdrag", *Arkiv för Nordisk Filologi* 86 (1971): 114-

38, "Is there a 'Tristram-Group' of the Riddarasögur?", *Scandinavian Studies* 47 (1975): 1-17; Foster W.

Blaisdell, "The So-called 'Tristram-group' of the Riddarasögur", *Scandinavian Studies* 46 (1974): 134-39.

¹⁵ Marianne E. Kalinke, "Characterization in Erex saga and Ívens saga", *Modern Language Studies* 5.1 (1975): 11-19, "Erex saga and Ívens saga: Medieval Approaches to Translation", *Arkiv för Nordisk Filologi* 92.6 (1977): 125-44, "Riddarasögur, fornaldarsögur, and the Problem of Genre", *Les Sagas de chevaliers (Riddarasögur)*: Actes de la V^e Conférence Internationale sur les Sagas (Toulon. Juillet 1982), ed. Régis Boyer, *Civilisations* 10 (Paris: PU de Paris-Sorbonne, 1985) 77-91.

¹⁶ Marianne E. Kalinke, "Scribes, Editors, and the riddarasögur", *Arkiv för Nordisk Filologi* 97.7 (1982): 36-51.

entertain.¹⁷ Various issues of the translated romances have also been discussed at a conference on the literary relations between France and Scandinavia,¹⁸ and the fifth international Saga Conference.¹⁹

The first individual study of Ívens saga appears in the introduction to Eugen Kölbing's 1872 edition Riddarasögur.²⁰ Kölbing gives a short description of Holm 6 and AM 489, classifies Holm 46 as worthless in regard to Ívens saga, and chooses Holm 6 as the general basis for his edition of the text. In 1898 Kölbing published Ívens saga as a separate edition, and had in the meantime changed his mind regarding the manuscripts of the saga. He now chose AM 489 as main basis for his text, but still considered Holm 46 irrelevant.²¹

¹⁷ Geraldine Barnes, "The Riddarasögur: a Medieval Exercise in Translation", Saga-Book 19 (1974-77): 403-41, "The Riddarasögur and Mediaeval European Literature", Mediaeval Scandinavia 8 (1975): 140-58, "Some Current Issues in Riddarasögur - Research", Arkiv för Nordisk Filologi 104.1 (1989): 73-88, "The 'Discourse of Counsel' and the 'Translated' Riddarasögur", Learning and Understanding in the Old Norse World: Essays in Honour of Margaret Clunies Ross, ed. Judy Quinn, Kate Heslop and Tarrin Wills, Medieval Texts and Cultures of Northern Europe 18 (Turnhout: Brepols, 2007) 375-97.

¹⁸ Georges Zink, "Le roman arthurien dans les pays scandinaves", Les relations littéraires franco-scandinaves au moyen age: actes du colloque de Liège (avril 1972), Bibliothèque de la Faculté en Philosophie et Lettres de l'Université de Liège 208 (Paris: Les Belles Lettres, 1975) 77-95; Knud Togeby, "La chronologie des versions scandinaves des anciens textes français", Les relations littéraires 183-91; E. F. Halvorsen, "Problème de la traduction scandinave des textes français du moyen âge", Les relations littéraires 247-74.

¹⁹ Jürg Glauser, "Erzähler – Ritter – Zuhörer : das Beispiel der Riddarasögur. Erzählkommunikation und Hörergemeinschaft im mittelalterlichen Island", Sagas de chevaliers 93-119.

²⁰ Eugen Kölbing, Einleitung, Riddarasögur: Parcevals saga, Valvens þáttur, Ívents saga, Mírmans saga, ed. Eugen Kölbing (Straßburg: Trübner, 1872) i-iv.

²¹ Eugen Kölbing, Einleitung, Ívens saga, ed. Eugen Kölbing, Altnordische Saga-Bibliothek 7 (Halle a. S.: Niemeyer, 1898) i-xxvii.

The saga is examined by Donald Robert Sunnen in his dissertation on the context of medieval principles of translation and rhetoric.²² An overview of the evolution of translation from antiquity to the Middle Ages and the importance of rhetoric in medieval literature is followed by a discussion of each of the translations based on Le Chevalier au Lion. The focus of the chapter “Ívens Saga and the Translator’s Debt to Indigenous Scandinavian Literary Forms” (122-43) is on the translator’s adherence to the context of his source, by contrast to his freedom concerning the form.

Hanna Steinunn Þorleifsdóttir’s dissertation mentioned above is a complete and detailed comparison of Chrétien’s original version and the Norse translation represented by the three main manuscripts Holm 6, AM 489 and Holm 46, with references to the Swedish version. Her aim is to grasp the Icelandic text as a whole, exploring it through the question of fidelity to the source. The study analyses the relationship between the different versions chapter by chapter (based on the division in the Scandinavian manuscripts), and concludes with an overview of the text in the Icelandic manuscripts, the treatment of dialogue and characters in the translation, and the differences between Le Chevalier au Lion and Ívens saga. Hanna Steinunn concludes that only a small number of changes result from intentional revision, and that the preservation of Chrétien’s structure demonstrates that the Norse version is far from being an adaptation.

A number of articles discuss various aspects of Ívens saga. Foster W. Blaisdell has explored the issue of editing, linguistic questions such as the forms of names in different versions of the saga, the present participle in the main manuscripts, and Jón Vigfússon’s

²² Donald Robert Sunnen, “Medieval Translation as certamen: the Germanic Versions of Yvain, Le Chevalier au Lion”, Diss. U of Illinois, 1990.

approach to copying in Holm 46.²³ Marianne E. Kalinke has contributed to linguistic and stylistic discussions with an analysis of the use of alliteration at crucial moments of the plot in Ívens saga.²⁴ Annette Patron-Godefroit examines the place of the saga's unknown source manuscript within the manuscript family of Le Chevalier au Lion,²⁵ while Rémy Schosmann uses the translation to demonstrate aspects of the adaptation of French romance to Norse saga.²⁶ Edith Marold examines the reception of the saga on the basis of a sample passage.²⁷ Geraldine Barnes' contribution in Die Romane von dem Ritter mit dem Löwen explores the motif of the lion knight in Old Norse literature, from its prominence in Ívens saga to its less distinguished role in later Icelandic romances.²⁸

The most comprehensive analysis of Erex saga is found in Marianne E. Kalinke's dissertation, which examines the relationship between the saga and its source, considering

²³ Foster W. Blaisdell, "The Value of the Valueless: A Problem in Editing Medieval Texts", Scandinavian Studies 39 (1967): 40-46, "Ívens saga: Names", Scandinavian Studies 41 (1969): 30-40, "The Present Participle in Ívens saga", Studies for Einar Haugen. Presented by Friends and Colleagues, ed. Evelyn Scherabon Firchow, et al., Janua Linguarum Series Maior 59 (The Hague: Mouton, 1972) 86-95, "Jón Vigfússon as Copyist: The Conclusion of Ívens saga", Acta Philologica Scandinavica 32 (1979): 232-38.

²⁴ Marianne E. Kalinke, "Alliteration in Ívens saga", Modern Language Review 74 (1979): 871-83.

²⁵ Annette Patron-Godefroit, "La transmission Scandinave d'Yvain", An Arthurian Tapestry: Essays in Memory of Lewis Thorpe, ed. Kenneth Varty (Glasgow: French Dept. of the Univ. of Glasgow for the British Branch of the International Arthurian Society, 1981) 203-13.

²⁶ Rémy Schosmann, "De la France à l'Islande: La métamorphose des chevaliers", Etudes Germaniques 38.4 [151] (1983): 454-462, "Yvain – Ivens saga: Translation or Travesty?", Sagas de chevaliers 193-203.

²⁷ Edith Marold, "Von Chrestiens Yvain zur Ivenssaga. Die Ivenssaga als rezeptionsgeschichtliches Zeugnis", Sagas de chevaliers 157-92.

²⁸ Geraldine Barnes, "The Lion-Knight Legend in Old Norse Romance", Die Romane von dem Ritter mit dem Löwen, ed. Xenja von Ertzdorff and Rudolf Schulz, Chloe: Beihefte zum Daphnis 20 (Amsterdam: Rodopi, 1994) 383-99.

single details as well as the overall structure.²⁹ Kalinke discusses manuscript variants to conclude that the Norse versions A and B are not copies of the same manuscripts. Her analysis of omissions, reductions and additions shows that the redactor of the saga freely manipulates the text of his source. Kalinke furthermore examines modifications such as the adaptation of Erec et Enide to Northern customs, changes pertaining to the characters, and differences in motivation for the narrative and its individual episodes. In a comparison of Chrétien's text and the saga as a whole, Kalinke discusses various possible criteria for the different structure of the rearranged episodes, and specifies honour as the main motivation of the Norse narrative. The dissertation concludes that the redactor of Erex saga was anxious to interpret his source instead of rendering it word for word, while adjusting it to the style of Icelandic family sagas and thus produced an adaptation of the romance rather than a mere translation.

Kalinke revisits the last two chapters of her study in two articles, one dealing with the question of structure, the other with the motivation of the narrative in Erex saga.³⁰ Blaisdell had earlier discussed the parallelism between the new material and the rest of the saga.³¹ He concludes that the chapter not found in Chrétien's work forms a unit in itself, and is at the same time well integrated into the content and style of the translation. A conference paper by Olivier Gauchet presents instances of the saga's faithfulness to its source on the one hand and

²⁹ Marianne E. Kalinke, "The Erex saga and its relation to Chrétien de Troyes' Erec et Enide", Diss. Indiana U, 1969.

³⁰ Marianne E. Kalinke, "The Structure of the Erex saga", Scandinavian Studies 42 (1970): 343-55, "Honor: The Motivating Principle of the Erex Saga", Scandinavian Studies 45 (1973): 135-43.

³¹ Foster W. Blaisdell, "The Composition of the Interpolated Chapter in Erex Saga", Scandinavian Studies 36 (1964): 118-126.

modifications on the other.³² In my M.A. dissertation, I examined Erex saga as an adaptation of Chrétien de Troyes' romance.³³ My work demonstrates that Erec et Enide is the source for the translation rather than Hartmann von Aue's Erec, considers the two versions of the Norse text to determine which is closer to the assumed original translation, and analyses the modifications of the narrative, characters, themes and structure of the saga. On the whole, Erex saga has received less attention than Ívens saga.³⁴

Parcevals saga and Valvens þáttur have raised more scholarly interest. Eugen Kölbing considers the transmission, source, date, and author of the texts.³⁵ A full analysis of the translation of Chrétien's Conte du Graal is found in Ann Broady Gardiner's dissertation.³⁶ She discusses the translator's stylistic traits and narrative technique, illustrating his inconsistency, freedom, and aspiration to amend through a comparative study of selected passages. Gardiner examines the narrative strategies of the translation, concluding that the saga is more focused on conveying the plot and lacks the diversity, depth and presentation of

³² Olivier Gouchet, "Die altisländische Bearbeitung von Chrétiens Erec et Enide", Sagas de chevaliers 145-55.

³³ Christine Lorenz, "Erex saga Artúskappa: a Norse Adaptation of an Arthurian Romance by Chrétien de Troyes", Diss. (M.A.) U of Durham, 2002.

³⁴ Older studies concerning the source of Erex saga are described in Kalinke's dissertation (3-8): Eugen Kölbing, "Die nordische Erexsaga und ihre Quelle", Germania 16 (1871): 381-414; P. Jakob Reimer, Die Abhängigkeitsverhältnisse des "Erec", Programm des Gymnasiums Seitenstetten (Linz: n.p., 1909); Siegfried Gutenbrunner, "Über die Quellen der Erexsaga", Archiv für das Studium der Neueren Sprachen und Literaturen 190 (1954): 1-20.

³⁵ Eugen Kölbing, Die nordische Parzivalsaga und ihre Quelle, Germania 2 (Wien: Gerold's Sohn, 1869).

³⁶ Ann Broady Gardiner, "Narrative technique and verbal style in Parcevals saga ok Valvers þáttur: a comparative study of the Old Norse version of Chrétien de Troyes' Perceval", Diss. U of Pennsylvania, 1977 (Ann Arbor: UMI, 1980).

the romance; she furthermore determines that Chrétien's subtle and plausible characterisation is replaced with a more idealised and redeemed picture of the protagonists. This dissertation also explores the voice of the narrator, arguing that Chrétien's self-conscious and intimate presentation is replaced by a more impersonal and objective narrator, who only intervenes in the narrative to clarify and interpret. Analysis of direct and indirect speech suggests that the romance comes close to realistic human dialogue, whereas the translation adapts the manner of discourse to the importance of the information conveyed. Gardiner also discusses syntax and style in the saga and the þáttir. The study depicts Parcevals saga and Valvens þáttir as inconsistent adaptations, which forfeit the depth of their source, but nevertheless manage to convert Chrétien's work into readable texts.

The Norse translation of Le Conte du Graal has been analysed in various shorter studies. Henry Kratz distinguishes between the differences of the French and the Scandinavian version based on mistakes or ignorance and the differences arising from deliberate revisions, arguing that Parcevals saga constitutes an adaptation of Chrétien's romance rather than a translation.³⁷ F. Regina Psaki reads the Norse translation as sceptical towards knighthood and its masculine traits of behaviour, and identifies a "feminised" chivalric ideal in the saga.³⁸ Geraldine Barnes, Álfrún Gunnlaugsdóttir and Susanne Kramarz-Bein focus on the purpose of the riddarasögur, discussing and exemplifying the aims of instruction and entertainment in the saga.³⁹ The obscure depiction of the grail in Parcevals saga has also repeatedly been addressed.⁴⁰

³⁷ Henry Kratz, "The Parcevals saga and Li contes del Graal", Scandinavian Studies 49 (1977): 13-47.

³⁸ F. Regina Psaki, "Women's Counsel in the Riddarasögur: The Case of Parcevals saga", Cold Counsel: Women in Old Norse Literature and Mythology. A Collection of Essays, ed. Sarah M. Anderson and Karen Swenson (New York: Routledge, 2002) 201-24.

³⁹ Geraldine Barnes, "Parcevals saga: Riddara skuggsjá?", Arkiv for Nordisk Filologi 99.1 (1984): 49-62; Álfrún Gunnlaugsdóttir, "Quelques aspects de Parcevals saga", Sagas de chevaliers 217-33; Susanne

2. Historical Background

The beginning of Tristrams saga ok Ísöndar refers to its origin: “Var þá liðit frá hingatburði Christi 1226 ár, er þessi saga var á norrænu skrifuð eptir befalningu ok skipan virðuligs herra Hákonar kóngs” (1226 years had passed since the birth of Christ, when this saga was translated into the Norse tongue at the behest and decree of the gracious lord King Hákon).⁴¹

It is generally believed that this was the first of the riddarasögur translated at the court of King Hákon Hákonarson.⁴² Ívens saga also refers to its patron at the end of the text: “Ok lykr her sögu herra Ivent. er Hakon kongr gamlí lett snua or franzeisu J norenu” (147.19-20: Here ends the saga of Sir Iven which King Hakon the Old had translated from French into Norse).⁴³ Hákon was referred to as “gamli” to distinguish him from his son Hákon ungi, “who was officially made king with his father in 1240, but it would not be necessary to distinguish between father and son by the epithets like ‘Old’ and ‘Young’ until about 1250” (Halvorsen Roland 19; cf. also Togeby “Chronologie” 183). The dedication furthermore

Kramarz-Bein, “Höfische Unterhaltung und ideologisches Ziel: Das Beispiel der altnorwegischen Parcevals saga”, Die Aktualität der Saga: Festschrift für Hans Schottmann, ed. Stig Toftgaard Andersen, Ergänzungsbände zum Reallexikon der Germanischen Altertumskunde 21 (Berlin: de Gruyter, 1999) 63-84, “Die altnorwegische Parcevals saga im Spannungsfeld ihrer Quelle und der mittelhochdeutschen und mittelenglischen Parzival-Überlieferung”, Arthurian Literature XXIV: The European Dimensions of Arthurian Literature, ed. Bart Besamusca and Frank Brandsma (Cambridge: Brewer, 2007) 135-56.

⁴⁰ P. M. Mitchell, “The Grail in the Parcevals Saga”, Modern Language Notes 73.8 (1958): 591-94; R. S. Loomis, “The Grail in the Parcevals saga”, The Germanic Review 39 (1964): 97-100; Henry Kratz, “Textus, Braull and Gangandi Greiði”, Saga-Book 19 (1974-77): 371-82.

⁴¹ Tristrams saga ok Ísöndar, ed. and trans. Peter Jorgensen, Norse Romance I: The Tristan Legend, ed. Marianne E. Kalinke, Arthurian Archives III (Cambridge: Brewer, 1999) 28.

⁴² Cf. Kalinke North-by-Northwest 3; Schier 93.

⁴³ Ívens saga, ed. Foster W. Blaisdell, Editiones Arnemagnæanæ B 18 (Copenhagen: Reitzel, 1979).

Translations of primary texts are listed in the bibliography.

suggests that the translation was written before the death of Hákon ungi in 1257 (Kalinke “Arthurian Literature” 130). It may be assumed that Parcevals saga, Valvens þáttur and Erex saga were also translated during the reign of King Hákon, possibly under his patronage, although no reference to this is found in the respective manuscripts (Kalinke North-by-Northwest 5, 8).

Hákon Hákonarson, who became King of Norway in 1217, showed great interest in the political and cultural aspects of other European countries. He sought connections to various foreign kingdoms to end the isolation of Norway,⁴⁴ and fostered relations between Norway and England, which was ruled by Henry III (Jónas Kristjánsson 315). Through these connections, the King “voulait faire de la Norvège un Etat européen moderne” (Togeby “Influence” 337). The influence of foreign courtly culture also had an impact on the literary landscape in Scandinavia, as

[t]he new court life demanded its own literature. [...] During Hákon’s reign, from the 1220’s and onwards, fashionable works of romance and pseudo-history were translated into the Norse tongue with great rapidity.⁴⁵

The purpose of the translations of courtly literature, the “fashionable literature of cultivated circles in Europe” (Jónas Kristjánsson 328), was certainly in part to entertain. According to Marianne E. Kalinke, this was the main function of the riddarasögur; she refers to the texts as “literature of fantasy and escape intended to amuse and distract” (North-by-Northwest 45).

⁴⁴ Arthur Erwin Imhof, Grundzüge der nordischen Geschichte, Grundzüge 19 (Darmstadt:

Wissenschaftliche Buchgesellschaft, 1970) 55.

⁴⁵ Knut Helle, “Anglo-Norwegian Relations in the Reign of Håkon Håkonsson (1217-63)”, Mediaeval Scandinavia 1 (1968): 108; cf. also E. F. Halvorsen, Roland 6-7, and “Norwegian Court Literature in the Middle Ages”, King Håkon Commemorative Number, Orkney Miscellany 5 (Kirkwall: Orkney County Library, 1973)

However, another objective in translating the romans courtois was that of educating (e.g. Barnes “European Literature”). The sagas transmitted rules and ideals of knighthood to members of King Hákon’s court, and thus corresponded with the King’s greater programme of introducing courtly practices:

[The ideals of knighthood] lay behind his interest in fortification and military matters, and they were the cause of the courtly customs and feudal titles he ordained for his retinue – his followers were no longer “landed men” and “servitors” but barons and knights, who were addressed as herra, “lord” (Jónas Kristjánsson 315).

King Hákon’s “programme” of translation of courtly literature also served to uphold his ambitions with regard to his sovereignty over Norway and its noblemen (Jónas Kristjánsson 81; Helle 108). The didactic nature of the riddarasögur echoes aspects of the Konungs Skuggsjá, the King’s Mirror, intended to encourage courtly manners (Barnes “European Literature” 143). The depiction of King Arthur and his knights in their chivalric world is ideally suited to the ideological intentions of the King of Norway: “Die übersetzten Riddarasögur leisten in fiktionaler Form ihren Beitrag zur Formulierung und Festigung der feudal-aristokratischen Königs-idee unter Hákon IV. Hákonarson” (Kramarz-Bein “Unterhaltung” 82).

These intentions may be the reason why there was most likely no translation of Le Chevalier de la Charrette with its delicate storyline centring on adultery committed against the King. One of the most prominent texts in the genre, Tristrams saga ok Ísöndar, treats the same theme. However, Tristrams saga depicts a King with very negative features as the cuckolded husband, whereas the tale of Lancelot portrays the betrayal of King Arthur

himself, which would certainly not have suited the aims of King Hákon Hákonarson in introducing courtly romance to Norway.⁴⁶

3. Genre

The Arthurian works of Chrétien de Troyes are at once the starting point and the highlight of the medieval romance genre:

Premier romancier important du Moyen Âge, Chrétien de Troyes en est donc aussi le plus grand, comme si le roman medieval avait d'emblée atteint son apogée, comme si au Moyen Âge l'œuvre première était nécessairement la plus réussie.⁴⁷

His romances explore the matière de Bretagne, tales of King Arthur and the knights of the Round Table, and transform this matter into “une mout bele conjointure” (14: a highly beautiful composition).⁴⁸ The term conjointure suggests the formulation of the Arthurian matter into the sophisticated genre of verse romance. A central theme is refined love, the fin'amor that compels knights to submit themselves to the ladies they love, as Lancelot does to the Queen in Le Chevalier de la Charrette (Fritz Romans 29-30). The protagonist of the romance genre becomes a multi-faceted character, who strives to achieve knightly perfection as well as fulfilment of love. Unlike the warrior heroes of the chansons de geste, the

⁴⁶ For a discussion of knowledge of Lancelot in Scandinavia cf. Rudolf Simek, “Lancelot in Iceland”, Sagas de chevaliers 205-16.

⁴⁷ Jean-Marie Fritz, Introduction, Chrétien de Troyes, Romans suivis des Chansons, avec, en appendice, Philomena, ed. Jean-Marie Fritz, et al., Classiques Modernes (Paris: La Pochothèque-Le Livre de Poche, 1994)

⁴⁸ Chrétien de Troyes, Erec et Enide, ed. and trans. Jean-Marie Fritz, Romans suivis des Chansons 55-283.

characters of romance “are also celebrated for their courtesy, munificence and magnanimity” (Jónas Kristjánsson 317).

The genre is further characterised by the narrator’s evident voice: Chrétien’s narrator establishes a link to the readers by various means (Fritz Romans 36), and thus “maintains an atmosphere of close communication with his audience.”⁴⁹ He comments on the action and the characters, often in an ironic tone (Duggan 278-84). Chrétien is interested in exploring human psychology, the “delicate and elaborate analysis of human feelings” (Jónas Kristjánsson 317), and the narrator describes the thoughts and emotions of the characters, often in the form of “interior monologues”. He inserts passages of reflection on various themes, such as for example cowardice and love. The narrator is highly self-conscious, referring to himself in the first person and playing on the fact that he is narrating a tale. Another feature of the genre is the inclusion of the merveilleux, or supernatural (Fritz Romans 30-33). Elements of the supernatural include giants and dwarves, and marvellous objects such as Excalibur or the magic ring of invisibility given to Yvain in Le Chevalier au Lion (1024-37).⁵⁰

The saga genre, on the other hand, displays a different set of characteristics. It is, however, misleading to generalise, since diverse saga forms exhibit diverse traits. The genre comprises Icelandic family sagas, saints’ lives, clerical biographies, kings’ sagas, fornaldarsögur, and riddarasögur.⁵¹ The two groups related to the riddarasögur are the fornaldarsögur and the Íslendingasögur. The fornaldarsögur tell tales set in ancient times, “with locations not only all over Scandinavia, but also throughout a legendary Europe”

⁴⁹ Joseph J. Duggan, The Romances of Chrétien de Troyes (New Haven: Yale UP, 2001) 278.

⁵⁰ Chrétien de Troyes, Le Chevalier au Lion (Yvain), ed. and trans. David F. Hult, Romans suivis des Chansons 705-936.

⁵¹ Heather O’Donoghue, Old Norse-Icelandic Literature: a Short Introduction, Blackwell Introductions to Literature (Malden: Blackwell, 2004) 22-23.

(O'Donoghue 100). Because of their explicitly fictional nature, they are referred to as “lying sagas” in Porgils saga ok Hafliða: “En þessari sögu var skemmt Sverri konungi, ok kallaði hann slíkar lygisögur skemmtiligstar” (And this story was a favourite of King Sverrir, and he said that such lying sagas were the most entertaining).⁵² These sagas are marked by the use of supernatural elements that are “frequently recognizable as the familiar magic of the folktale – arrows which return to their shooter, inviolable armour, giants and monsters” (O'Donoghue 100), as in Hervarar saga ok Heiðreks or Örvar-Odds saga.⁵³ These traits link the fornaldarsögur to the riddarasögur (O'Donoghue 101; Kalinke “Norse Romance” 326-27). However, “the fornaldarsögur depict neither a courtly nor a Christian milieu [...] In terms of genre, the fornaldarsaga moves between courtly romance, fairytale, folktale and heroic legend” (O'Donoghue 101).

Critics have generally placed most value on the Íslendingasögur, Icelandic family sagas. Unlike the fornaldarsögur, these purport to relate historical accounts of the Icelandic settlers from the ninth and tenth centuries, in an objective and unobtrusive narratorial style. It is difficult to determine how accurately the sagas reflect the actual society of the time (Clover 254). They look back to pagan times, including supernatural features such as magic and prophetic dreams, but are presented in a more “naturalistic” way than the fornaldarsögur. Examples may be found in the best known of the Íslendingasögur, Laxdæla saga and Brennu-

⁵² Porgils saga ok Hafliða ch. 10, Sturlunga saga, ed. Jón Jóhannesson, Magnús Finnbogason and Kristján Eldjárn, vol. 1 (Reykjavík: Sturlunguútgáfan, 1946) 12-50.

⁵³ Hervarar saga ok Heiðreks, ed. G. Turville-Petre and Christopher Tolkien, Viking Society for Northern Research Text Series 2, 1956 (London: Viking Soc. for Northern Research, 1976); Örvar-Odds saga, Fornaldar sögur Norðurlanda, ed. Guðni Jónsson, vol. 2 (Reykjavík: Íslendingaútgáfan, 1950) 199-363.

Njáls saga.⁵⁴ The overall impression of historical truth is reinforced by the impersonal narration of the sagas: “In saga narrative, focalization [...] is typically wholly external, that is, events are seen from the perspective of a narrator who stands outside the world of the narrative” (O’Donoghue 35). The narrator is self-effacing, which “can create the impression that the story is relating itself.”⁵⁵ He does not interfere in the plot except in a highly formulaic manner (Clover 287) and he gives hardly any value judgement concerning the action or the characters. The characters too are depicted almost entirely from the outside; no direct insight into their thoughts and feelings is given (Hallberg Saga 76). As a result, “there is little sense that characters are built on and developed in any systematic psychological way which would invite moral assessment” (O’Donoghue 35-36). The saga audience has to discern the characters’ mind and motivation through dialogue and actions.

The genre of saga and romance exhibit characteristics that seem diametrically opposed to each other. The psychological insight that is one of the hallmarks of the works of Chrétien de Troyes is difficult to reconcile with the external view of characters in medieval Scandinavian literature. Moreover, “the self-conscious author such as Chrétien, subtly commenting on and sometimes undermining his own narrative, is a figure quite foreign to Old-Icelandic tradition” (O’Donoghue 103). The translators of the riddarasögur are concerned with transforming texts belonging to the romance genre to fit the requirements of the saga form. The manner and the results of this transformation is one of the issues discussed in the present study.

⁵⁴ Laxdæla saga, Laxdæla saga. Halldórs þættir Snorrasonar. Stúfs þattr, ed. Einar Ól. Sveinsson, Íslensk Fornrit 5 (Reykjavík: Hið Íslenska Fornritafélag, 1934) 1-248; Brennu-Njáls saga, ed. Einar Ól. Sveinsson, Íslensk Fornrit 12 (Reykjavík: Hið Íslenska Fornritafélag, 1954).

⁵⁵ Peter Hallberg, The Icelandic Saga, trans. Paul Schach (Lincoln: U of Nebraska P, 1962) 71.

4. Aims and Method

The analysis of Ívens saga, Erex saga, Parcevals saga and Valvens þátr is complicated by the existence of different versions of the texts, especially in the case of the first two sagas. In order to undertake a comparison between the Norse translations and their sources, I shall seek to reconstruct more exactly than has been done before versions which are as close as possible to the original translations of Chrétien's romances with the help of Foster W. Blaisdell's parallel editions of the two main manuscripts of Erex saga⁵⁶ and the three main manuscripts of Ívens saga. The results of the analysis will be used for the examination of the three sagas and the þátr in relation to their French antecedents. Parcevals saga and Valvens þátr are discussed first since they comprise only one complete version and one fragment; the edition used is that by Kirsten Wolf, which fills the lacuna in the main manuscript Holm 6 with the fragment Nks. 1794b.⁵⁷ Erex saga with its two versions is placed second, while the comparison of the three main manuscripts of Ívens saga concludes the first part of the study.

Once the text produced by the translations has been established as closely as possible, the examination of the differences between Chrétien's romances and their Scandinavian counterparts is undertaken according to the same broad categories for each translation: narrative unity, treatment of the characters, adaptation of romance to saga genre, and the translator's intellectual and cultural background. This will allow comparisons to be made between the translations of each saga, as

the Arthurian sagas are comparatively speaking not all cut of one cloth. There are differences in the style of the translation as well as varying degrees of

⁵⁶ Erex saga Artuskappa, ed. Foster W. Blaisdell, Editiones Arnemagnæanæ B 19 (Copenhagen: Munksgaard, 1965).

⁵⁷ Parcevals saga with Valvens þátr, ed. Kirsten Wolf, trans. Helen Maclean, Norse Romance II: The Knights of the Round Table, ed. Marianne E. Kalinke, Arthurian Archives 4 (Cambridge: Brewer, 1999) 103-216.

consonance between the plot and structure of the sagas and the extant French narratives (Kalinke “Scandinavia” 94).

It is the aim of this study to systematically elaborate the similarities and differences between Chrétien’s romances and their Norse translations, based on the categories mentioned. The order of the texts in this comparison will be inverted vis-à-vis the examination of the manuscripts and versions. Ívens saga is discussed first, since the changes in the text are fewer than in the other translations. As George Zink states, “l’Ívens saga [...] pose moins de problème que les deux autres” (“Roman aarthurien” 78). Parcevals saga and Valvens þáttur are considered last because of the large and conspicuous differences between Le Conte du Graal and its Norse translations.

Even after the various versions of the translated sagas have been analysed, it is sometimes hard to distinguish changes carried out by the translator of each text from those that may have been introduced by later revisers. To avoid unnecessary complication, I shall refer to “the translator” when discussing changes in the Norse versions as compared with Chrétien’s texts, except when there is evidence that a later scribe may have been responsible for them. When referring exclusively to Chrétien’s text, I employ French forms of characters’ names; in all other instances, Norse forms are preferred. The Scandinavian version of the name Gauvain is rendered by some critics as Valven, by others as Valver; I have chosen to use the form “Valven” throughout the study. Wherever numerous examples of a particular deviation between the Norse manuscripts or between Chrétien’s texts and the translations are found, a selection is given in the body of the study, while the rest is placed in the respective appendix. This measure prevents the presentation of long lists of similar material in the text.

All quotations of primary sources in this dissertation are followed by a translation. In the case of Ívens saga and Erex saga, I use Foster W. Blaisdell’s very literal translations in his respective editions, amended only in a few places. The translations of Parcevals saga and

Valvens þáttir are partly my own, partly taken from Helen Maclean's translation published alongside Kirsten Wolf's edition of the texts in Norse Romance II. The material by Maclean, used where I did not see any reason to translate differently, is always referenced. Concerning the other Old Norse texts quoted, I also aim to stay as close as possible to the original wording. Wherever pre-existing translations used, a reference is included as well. All the translations from Old French are my own.

B. Manuscripts and Versions

I. The Manuscripts of Ívens saga, Erex saga, Parcevals saga and Valvens þátr

Before detailed discussion of the different versions of each of the sagas and the þátr, a brief overview of the manuscripts of Ívens saga, Erex saga, Parcevals saga and Valvens þátr will be given. Since most manuscripts containing the four translations based on the romances by Chrétien de Troyes comprise more than one of the texts, they are not listed by saga, but by the overall textual relevance. In some cases, a single manuscript includes prominent versions of several translations. The secondary manuscripts, which are mostly copies either of a main manuscript or another secondary manuscript, are also briefly described, as are abbreviated versions of the texts. A handful of fragments, moreover, form an interesting group, as they are older than the complete versions of their respective texts. An extensive analysis of all the manuscripts containing Ívens saga and Erex saga can be found in the excellent Introductions to Foster W. Blaisdell's editions of the two sagas.⁵⁸

1. The Main Manuscripts

The vellum manuscript Holm 6 4to, which dates from around 1400, contains among other riddarasögur consecutively version A of Ívens saga and the oldest complete version of both Parcevals saga and Valvens þátr. It consists of 137 leaves, written by several scribes. The manuscript has been damaged over time and presents several lacunae. It contains various sagas and other texts; Ívens saga comprises ff. 24-39r, Parcevals saga ff. 39v-56r, and

⁵⁸ Foster W. Blaisdell, Introduction, Ívens saga xi-clv, Introduction, Erex saga Artuskappa xi-lvii.

Valvens þáttur ff. 56v-61. The text of Ívens saga has a lacuna after f. 26, and another one after f. 35, each comprising one leaf. After f. 45 one leaf of Parcevals saga is missing.⁵⁹

Version B of Ívens saga is taken from the manuscript AM 489 4to. It consists of 58 vellum leaves, two of which are double (ff. 31 and 40). Ff. 1-26 containing Bárðar saga Snæfellsáss and Kirjalax saga belong to the same codex as AM 471 4to. The rest of the manuscript includes the end of Hrings ok Tryggva saga (27r), Saga af Flóres ok Blankiflúr (27v-36r), Saga af Tristram ok Ísodd (36v-46r), and Ívens saga (46v-56). The text breaks off before the end of Ívens saga.⁶⁰ The manuscript dates from the fifteenth century; Foster W. Blaisdell believes that it dates more precisely from around 1450 (Íven I). The chapter titles are written in red, and the initials are coloured. AM 489 is badly damaged in places; the text of Ívens saga has suffered particularly on ff. 49-54. In a note attached to the MS and a similar one in AM 435a 4to Árni Magnússon states that he obtained the manuscript from sýslumaður Magnús Magnússon at Eyri in Seyðisfjörður (1630-1704).⁶¹

Holm 46 fol. contains version C of Ívens saga and version B of Erex saga, among some other sagas (Gödel 156-58). The manuscript consists of 456 leaves and was written by Jón Vigfússon in 1690, “one of the Icelanders who was working in Stockholm towards the end of the 17th century copying Icelandic manuscripts” (Blaisdell “Jón Vigfússon” 232; cf. Íslenzkar æviskrár 3: 301); the name is given at the end of each saga, and an exact date appears in some (e.g. “July 23, 1690” at the end of Elis saga). The name “Stockholm” is mentioned as well. The text is written in one column, a parallel column intended for a

⁵⁹ Katalog öfver Kongl. Bibliotekets Fornisländska och Fornnorska Handskrifter, ed. Vilhelm Gödel, 4 vols., Kongl. Bibliotekets handlingar 19-22 (Stockholm: Norstedt, 1897-1900) 40-44.

⁶⁰ Katalog over den Arnamagnæanske Håndskriftsamling, ed. Kristian Kålund, Kommissionen for det Arnamagnæanske Legat, 2 vols. (Copenhagen: Jørgensen, 1889) 662-63.

⁶¹ Íslenzkar æviskrár frá landnámstímum til ársloka 1940, Páll Eggert Ólason, vol. 3 (Reykjavík: Hið Íslenska Bókmenntafélag, 1950) 443.

translation is left blank. Ívens saga appears on ff. 1-40 (1-76 in the pagination of the manuscript), with ff. 1v and 40r-v left blank. Erex saga Artúskappa comprises ff. 41-80 (1-77 in the pagination of the manuscript). Holm 46 is most likely a copy of the lost Ormsbók, dating from the 14th century (Blaisdell Íven lxxxviii-xcvii, Erex xxiv-xxxv).

Version A of Erex saga is found in AM 181b fol. (Kålund 150-51). It used to be part of a larger manuscript dating from around 1650, forming ff. 532-48, until the 17 leaves were split off by Árni Magnússon. The text is written in two columns, and spaces are left for initials. Erex saga is found on ff. 1-6v. The manuscript also contains Samsonar saga fagra and Möttuls saga. It is believed that almost all sections of AM 181a-l formed part of a codex in the possession of the priest Þorsteinn Björnsson of Útskálar, later belonging to the lawman Sigurður Björnsson.⁶²

2. The Secondary Manuscripts

AM 179 fol. (Kålund 145-46) contains a version of Ívens saga derived from Holm 6 4to, as well as the version of Parcevals saga and Valvens þátr that Eugen Kölbing refers to as a (also derived from Holm 6 4to). The manuscript consists of 222 paper leaves, mostly written by Jón Erlendsson, a priest at Villingaholt (Íslenzkar æviskrár 3: 105-06) “der für den Bischof Brynjúlfr Sveinsson⁶³ Handschriften copirte” (Kölbing Riddarasögur iii) and dates from the 17th century. Parts of the manuscript are severely damaged. Ívens saga (64v-90v), Parcevals saga (91r-117v) and Valvens þátr (118r-125r) appear among other riddarasögur. The text of Ívens saga has a lacuna on f. 69v, and another one on f. 83v. Ff. 84r and 84v are completely

⁶² Þorsteinn Björnsson (1612-75), Íslenzkar æviskrár 5: 196-97; Sigurður Björnsson (1 February 1643 – 3 September 1723), Íslenzkar æviskrár 4: 212-13.

⁶³ Bishop of Skálholt (1639-75), he gave the Codex Regius to the King. Cf. Íslenzkar æviskrár 1: 286-87.

blank; the lower part of that sheet is cut away. Otherwise the manuscript is a rather precise copy of Holm 6 4to, “there is also some evidence that it is a direct copy” (Blaisdell Íven cv).

Another version of Ívens saga based on A appears in AM 181a fol., as well as the so-called version b of Parcevals saga (Kålund 150). The 20 leaves used to be part of the same codex as AM 181b fol. that was divided by Árni Magnússon, and originally formed ff. 513-31. The first page written by Þórður Þórðarson was added later. The manuscript contains Ívens saga (1r-9r), Parcevals saga (9r-18r), and Valvens þátr (18r-20v). Ff. 12v and 18v have left room for a lacuna at the top. The versions presented in the manuscript are based on Holm 6 4to.

Brit. Mus. Add. 4859 contains a version of Ívens saga derived from Holm 6, as well as a version of Erex saga derived from AM 181b and Kölbing’s version c of Parcevals saga and Valvens þátr.⁶⁴ Eugen Kölbing refers to this manuscript as Sloane Ms. 4857. It is part of the Banks Collection, brought to the British Museum by Sir Joseph Banks between 1772 and 1781. The manuscript was written by Jón Þórðarson⁶⁵ in 1693-97 and contains 370 paper leaves. Brit. Mus. Add. 4859 includes numerous riddarasögur. Ívens saga comprises ff. 32r-45v, Parcevals saga is found on ff. 46r-60v, Valvens þátr on ff. 61r-65v, and Erex saga on ff. 66r-74v. In his introduction to Parcevals saga Kölbing does not compare this manuscript with the others, and simply states: “Diese Handschrift ist höchst wahrscheinlich eine werthlose Abschrift der Membrane” (Kölbing Riddarasögur iv).

Another version of Ívens saga based on Holm 6 4to can be found in AM 395 fol., as well as a version of Parcevals saga without Valvens þátr (Kålund 304-06). It was written by

⁶⁴ The British Library. Catalogue of Additions to the Manuscripts 1756-1782. Additional Manuscripts 4101-5017 (London: British Museum Publications, 1977) 237-41.

⁶⁵ This is a very common name; cf. Íslenzkar æviskrár 3: 306-07 for four possible candidates, all priests.

various scribes in the 18th century (1760-66?), and consists of 465 paper leaves. It is bound in brown leather with the owner's name and the title (Saugur af Liosvetningum Svarfdælum Floamennum Vopnfyrðingum etc. etc. etc.) printed on it. The manuscript is printed throughout with lines, and several sides are left blank. The penultimate text in AM 395 is Parcevals saga (909-42 / 433r-449v), Ívens saga (945-72 / 451r-465v) is the last. The manuscript came from the Royal Nordic Society for Ancient Writings in 1883. On the front is printed "JOH. ARNÆus. 1766", and on the continuation sheet fol.1 is written "Kiöbt paa Sysselmand Jon Arnesens⁶⁶ Auction d. 4. Janv. 1779 cst. 3 Rd." (Bought from county sherref Jón Árnason's auction 4 January 1779, cost 3 Rigsdollars). With pencil is written "e libris Birgeri Thorlacii" (i.e. Birgir Þorláksson).

Nks. 1691 4to moreover contains versions of Ívens saga, Parcevals saga and Valvens þátr.⁶⁷ The 284 paper leaves present the three texts under the title of Artus-kappa-Sogur. The manuscript was copied by Teitur Jónsson (ca. 1742-1815), a student in Copenhagen from 1766 to approximately 1779 (Íslenzkar æviskrár 5: 7-8), from AM 181a fol. in the second half of the eighteenth century, as stated by a note written by P. F. Suhm.

Nks. 3310 4to contains copies of Ívens saga, Parcevals saga and Valvens þátr. The manuscript dates from the nineteenth century, and is written in the hand of Prof. Konráð Gíslason.⁶⁸ According to a note on f. 1r the three texts are based on AM 179 fol. Ívens saga comprises ff. 1r-50v.

⁶⁶ Jón Árnason (1727-77) was sýslumaður for Snæfellsniessýsla, cf. Íslenzkar æviskrár 3: 46-47.

⁶⁷ Katalog over de Oldnorsk-Islandske Håndskrifter, vol. 1, Det store Kongelige Bibliotek (Copenhagen: Jørgensen, 1900) 203.

⁶⁸ Konráð Gíslason became a student in Copenhagen in 1831, assistant at the Arnamagnæanske Håndskriftsamling in 1839, and professor in 1853, cf. Íslenzkar æviskrár 3: 369-70.

Dublin Trin. L.2.30 8vo includes a version of Ívens saga based on AM 181a fol., as well as Parcevals saga and Valvens þáttur.⁶⁹ The manuscript which dates from the second half of the eighteenth century consists of 892 pages; Ívens saga comprises pp. 1-330. Every other page is left blank, and spaces are left for the lacunae in Holm 6 4to.

AM 588a 4to only contains Ívens saga on 22 leaves, in a version descended from Holm 6 4to (Kålund 750). It was written by Magnús Ólafsson from Brúarland (ca. 1680-1707), who left Iceland in 1703 and was a student in Copenhagen from 1704 to 1705 (Íslenzkar æviskrár 3: 447-48). It appears likely that he copied the manuscript in Iceland from a descendant of Holm 6, probably between 1695 and 1703, since a note by Árni Magnússon states that he received it in 1703. The lower part of f. 17v and f. 18 are left blank to indicate a lacuna. Árni Magnússon provides the information that AM 588a is copied from an exemplar belonging to Ragnheiður Jónsdóttir from Gröf, which Magnús Magnússon claims that he commissioned following a folio from Viðivellir in Skagafjörður. According to Magnús only the sense and content were kept, while style and language were simplified. Árni received the manuscript from him in 1703.

Brit. Mus. Add. 4857 is the only manuscript that contains a version of Ívens saga derived from AM 489 4to (British Library 235-37). Like 4859, it belongs to the Banks Collection, and was made for Magnús Jónsson í Vígur (Íslenzkar æviskrár 3: 433-34; Íven cxliii) between 1669 and 1690. The manuscript comprises 143 leaves, and Ívens saga is found on ff. 113v-133v. The greater part of the manuscript was written by Þórður Jónsson, the

⁶⁹ Catalogue of the Manuscripts in the Library of Trinity College, Dublin, ed. T. K. Abbott (Dublin:

Hoges, 1900) 174. The MS is listed as 1015.

second by Jón Björnsson.⁷⁰ Blaisdell identifies two more hands in the Ívens saga (113v-133v), that of a Jón Þórðarson, and possibly Magnús Jónsson himself.

Kall 246 fol. is a copy of AM 181b fol. and contains Erex saga together with Samsonar saga fagra and Möttuls saga, under the title of “Artus kappi sögur” (Oldnorsk-Islandske Håndskrifter 374). The manuscript consists of 113 leaves. The scribe is Teitur Ólafsson (“T. Olavius”, ca. 1744-1821), who was in Copenhagen and Norway between December 1769 and 1796 (Íslenzkar æviskrár 5: 8). The manuscript must therefore date from that time.

Nks. 1708 4to is also a copy of AM 181b fol. that contains a version of Erex saga (Oldnorsk-Islandske Håndskrifter 209). It was copied by Teitur Jónsson (Titius Joensen, 1742-1815), a student in Copenhagen from December 1766 until July 1770, and another scribe working for P. F. Suhm. He took up a living in Iceland in 1779 (Íslenzkar æviskrár 5: 7-8), the manuscript was consequently written between 1767 and 1779.

Lbs. 3127 4to contains a version of Erex saga that is based on Brit. Mus. Add. 4859.⁷¹ The manuscript comprises 180 leaves. The catalogue claims that the manuscript dates from the nineteenth century, but Blaisdell surmises that it must have been copied from Brit. Mus. Add. 4859 before 1770 since that was the date of Banks’ visit to Iceland (Blaisdell Erex li).

Nks. 1794a 4to contains only Parcevals saga, copied from AM 179 fol. (Kålund 229). The manuscript was written by Teitur Ólafsson in the second half of the eighteenth century, and consists of 115 pages / leaves.

⁷⁰ Possibly Þórður Jónsson (1672-1720), priest and prófastr of Snæfellsnes, cf. Íslenzkar æviskrár 5: 103-04, and Jón Björnsson (ca. 1666-1726), priest at Setberg, cf. Íslenzkar æviskrár 3: 74-75.

⁷¹ Handritasafn Landsbókasafns, ed. Lárus H. Blöndal, 2nd ed., vol. 2 (Reykjavík: Félagsprentsmiðjunni, 1959) 46.

3. Abbreviated Versions

Abbreviated versions of both Ívens saga and Erex saga are found in Nks. 1144 fol. under the heading of “Excerpta úr Saugum” (Oldnorsk-Islandske Håndskrifter 120). The manuscript was written by Þorlákur Ísfjörð (Th. M. Isfjord, 1748-81), student in Copenhagen from 1771 to 1776, as a copy of AM 576a-c 4to, which was written by Árni Magnússon. The manuscript must date from these years, since he received a post in Iceland immediately after his studies (Íslenzkar æviskrár 5: 160). The passages of AM 576 containing the two sagas are lost; Blaisdell assumes that the text was based on AM 181 (Erex lv, Íven cliv). In Nks. 1144 fol. Ívens saga appears on pp. 183-85, and Erex saga on pp. 188-89.

Brit. Mus. Add. 11.158 includes abbreviated versions of Ívens saga and Erex saga, as well as Parcevals saga and Valvens þátr.⁷² The manuscript consists of 320 leaves, forming eleven parts produced by different scribes. The four summaries appear in part 7 (ff. 169-200), written by H. E. Wium (1776-?). The texts of Ívens saga and Erex saga are almost completely identical to those in Nks. 1144 fol.; Brit. Mus. Add. 11.158 is therefore most likely also based on the notes of Árni Magnússon.

Lbs. 3128 4to contains summaries of Ívens saga and Erex saga (Blöndal 46-47). The manuscript was written in the nineteenth and twentieth century, for the most part by Jónas Jónsson (1850-1917, Íslenzkar æviskrár 3: 339). The two texts appear along with other sagas in the third section under the title “Ágrip af Riddara sögum og Æfintýrum”. Erex saga comprises pp. 3-12 and contains a reference to AM 181b fol., as well as the date “23. dec. 1884”. Ívens saga appears on pp. 13-23, dated “25. dec. 1884” and refers to AM 181a fol., AM 179 fol., as well as AM 489 4to.

⁷² Additions to the Manuscripts in the British Museum in the years 1836-1840 (London: Trustees of the BM, 1964) 37.

4. Fragments

Lbs. 1230 III 8vo consists of two fragments dating from around 1500. Besides a part of Mírmans saga it contains a small part of Erex saga (3 lines + 6 lines).⁷³ The text is difficult to read since the fragments are damaged strips cut out of a manuscript. The contents roughly correspond to the first sentence of the saga, 3.3-4 of version A and 3.10-11 of version B in Blaisdell's edition, as well as 4.14-5.5 (A) and 4.30-5.22 (B). The text is printed in the introduction of that edition (xl-xli).

An old fragment of Parcevals saga also exists, namely Nks. 1794b 4to, dating from the fourteenth century (Oldnorsk-Islandske Håndskrifter 229-30); Rudolf Simek dates it more precisely in the latter half of the fourteenth century.⁷⁴ It consists of only one leaf, corresponding to the text on pp. 134-38 in Kirsten Wolf's edition. On the first page is written in Jon Erichsen's writing: "Fragment af Parcevals Saga. Bekommet af Mr. Weinwich fra Bergen 1775." The first 11 lines of Nks. 1794b cover the last part of a lacuna between leaves 45 and 46 in Holm 6 4to (Simek "Fragment" 58-59); they are used in Wolf's edition to fill a part of the gap (134-136).

An old fragment of Valvens þátr also exists, on the last leaf of AM 573c 4to. This manuscript dates from the first quarter of the fourteenth century (Kålund 735-36). Its 63 leaves contain Trójumanna saga and Breta sögur, and the beginning of Valvens þátr appears on the last leaf.

⁷³ Skrá um Handritasöfn Landsbókasafns, Páll Eggert Ólason, 2nd ed. (Reykjavík: Prentsmiðjun Gutenberg, 1927) 238.

⁷⁴ Rudolf Simek, "Ein Fragment der Parcevals Saga", Codices manuscripti 8 (1982): 58.

5. The Manuscripts of Chrétien's Romances

In her article “La transmission scandinave d'Yvain”, Annette Patron-Godefroit discusses the place of the source manuscript of Ívens saga in the stemma of Le Chevalier au Lion (240-42). After demonstrating that the text of the saga is closest to the manuscripts of the so-called α -group consisting of P (Paris B.N. 1433), H (Paris B.N. 794) and the Annonay fragment, she presents one instance in which the only reading that agrees with the saga is found in P: the “bas mur” (low wall) surrounding the garden in which Calogrenant meets a girl during his journey is transformed into “balsamum” (balsam) in the saga, which is close to the misspelling “basme” in P. The translation of Le Chevalier au Lion is thus likely to be based on a manuscript close to B.N. 1433. The edition of Chrétien's text used in my examination is that of David F. Hult, in Chrétien de Troyes' Romans suivis des Chansons, avec, en appendice, Philomena, which takes P as basis, giving alternative readings from other manuscripts in the annotations.

Marianne E. Kalinke analyses the relationship between Erex saga and the manuscripts of its French source in her dissertation “The Erex saga and its relation to Chrétien de Troyes' Erec et Enide” (13-24). By comparing the texts in various instances, she concludes that the translation of Erec et Enide is based on a manuscript close to V (Paris B.N. 24403) or B (Paris B.N. 1376). For the examination of Erex saga and Chrétien's romance, I refer to Jean-Marie Fritz's edition of Erec et Enide, also in Romans. It takes B as basis, also giving variations from the other manuscripts in the annotations.

The situation of the manuscripts of Le Conte du Graal is more complicated than that of Le Chevalier au Lion and Erec et Enide. Not only are the manuscripts much more numerous than those of the other two romances; it is not possible to identify a single manuscript or group as source of Parcevals saga and Valvens þátrr. Ann Broady Gardiner discusses the problem in her dissertation (16-21) with reference to Alfons Hilka's edition of

Chrétien's work, demonstrating with the help of sample passages from various manuscripts that the Norse translation shares specific deviations with a great number of different versions of the romance. It is necessary to keep this status of the text in mind when examining the relationship between the saga and the romance. The edition used in my analysis is by Charles Méla in Romans, based on manuscript B (Berne, Bibl. de la Ville, 354), referring to variations in the annotations.⁷⁵

⁷⁵ Chrétien de Troyes, Le Conte du Graal ou Le Roman de Perceval, ed. and trans. Charles Méla,

Romans suivis des Chansons 937-1211.

II. The Main Manuscripts of Parcevals saga and Valvens þáttur

The most complete version of Parcevals saga and Valvens þáttur is that found in Holm 6 4to (Kölbing's A), of which the manuscripts AM 179 fol. (a) and AM 181a fol. (b) are descendants. The only manuscript presenting a different version is the fragment Nks. 1794b 4to, which shares a common antecedent with Holm 6 (Simek "Fragment" 58; Kalinke North-by-Northwest 68-71). My comparison between the two manuscripts is based on Rudolf Simek's presentation of the texts in his article, in which he points out a number of variant readings in the two versions. Page numbers of Kirsten Wolf's edition of Parcevals saga with Valvens þáttur are also included.

1. Holm 6 4to

In the passages extant in both Holm 6 4to and Nks. 1794b 4to, Holm 6 omits some details present in Le Conte du Graal. "Keus li senechaus", who is "kaei Rædissmadr" in Nks. 1794b (Graal 2258; Simek "Fragment" 59: Keu / Kæi the steward), is simply "Kaei" (Simek "Fragment" 59; Wolf 136). In the attack on Blanchefleur's castle, Clamadiieu says he has many men "ellites" (2370: elite), which Nks. 1794b translates as "id fridazsta", while Holm 6 leaves it out (Simek "Fragment" 60: the finest; Wolf 138). During the siege of the castle, Clamadiieu's men "font trez et paveillons tandre" (2452: they set up tents and pavilions). Holm 6 only mentions "landtjöld sín" (Simek "Fragment" 61: their tents; Wolf 138), while Nks. 1794b has "landtiolld sin ok herbudir" (Simek "Fragment" 61: their tents and camp).

In two instances, the text of Holm 6 adds aspects that are absent in the French version and Nks. 1794b. When planning to attack the castle, Clamadiieu explains that Blanchefleur's men are "foible" (2362: weak) because they have no supplies left, which Nks. 1794b reproduces as "hungrsolltnir" (Simek "Fragment" 60: starving). Holm 6 expands the description to "solltnir ok huglausir" (Simek "Fragment" 60: starving and disheartened). The

same applies to his advisor's statement that good and evil can befall everyone, to which only Holm 6 adds "í þessum heimi" (Simek "Fragment" 61: in this world; Wolf 138).

Occasionally Holm 6 inserts a name where none is given in Le Conte du Graal. When Aguingueron is talking to Perceval, Chrétien writes "cil respond" (2264: he answers), which appears as "hann sagdizst" in Nks. 1794b (Simek "Fragment" 59: he said). Holm 6 specifies this as "Gingvarus sagðist" (Simek "Fragment" 59: Gingvarus said; Wolf 136). Similarly, some lines further down the hero's speech is introduced with "il lor respont" in the French text (2283: he answers them), and "hann svaradi" in Nks. 1794b (Simek "Fragment" 59: he answered). Holm 6 again replaces the expression with "þá svarar Parceval" (Simek "Fragment" 59: then Parceval answered; Wolf 136).

In one instance, the text of Holm 6 is less specific than the other versions. When Clamadiieu replies to his advisor, Chrétien states "fait Clamadés" (2369: Clamadiieu says), which becomes "þa svarar klamadis" in Nks. 1794b (Simek "Fragment" 60: then Klamadius answers). Holm 6 has "þá svarar konungr" instead (Simek "Fragment" 60: then the king answers; Wolf 138).

2. Nks. 1794b 4to

Like Holm 6 4to, the version of Parcevals saga in Nks. 1794b 4to omits certain details. When Blanchefleur's retainers ask Perceval why he did not kill Aguingueron, their question is introduced with "et dient" (2280: and said). The expression is "þeir spurðu" in Holm 6, but is absent in Nks. 1794b (Simek "Fragment" 59: they asked; Wolf 136). In Chrétien's version, when Clamadiieu's men attack the castle,

Si s'en vienent devant la porte

Tuit desrée, tuit desrangié,

Et cil se tinrent tuit rangié

An la porte sarreement

(2404-07: they come before the gate in disorder and scattered ranks, while the others held themselves in ordered ranks in front of the gate)

Holm 6 translates the passage as follows: “ok fóru þeir þá at borginni með lausu liði ok fylktu ekki, en hinri riðu þá inn með fylktu liði” (Simek “Fragment” 60: they advanced on the stronghold with a scattered troop, and without drawing up ranks; but then the others rode in among them in battle formation; Wolf 138). This passage does not appear in Nks. 1794b.

In one case, Nks. 1794b makes an expression more specific. The French text refers to Clamadiieu’s advisor as “ses mestres qui lo consoille” (2431: his master who advises him). In Holm 6, he is “ráðgjafi hans” (Simek “Fragment” 61: his counsellor; Wolf 138), while Nks. 1794b has “radgiafi konungs” (Simek “Fragment” 61: the king’s counsellor).

Nks. 1794b also inserts some small details that are absent from both Le Conte du Graal and Holm 6. Chrétien and the Stockholm manuscript depict the attackers seeing their own forces destroyed (Graal 2402; Simek “Fragment” 60; Wolf 138), to which Nks. 1794b adds “þegar” (Simek “Fragment” 60: at once). The people of the stronghold defend themselves “ardiemant” (2408: boldly), translated as “vaskliga” in Holm 6 (Simek “Fragment” 60: valiantly; Wolf 138); Nks. 1794b has “vaskliga ok dreingiliga” (Simek “Fragment” 60: valiantly and bravely). When the defenders are especially hard pressed, only Nks. 1794b states that they can withstand the attackers “ei leingi” (Simek “Fragment” 60: no longer; Wolf 138).

The comparison between Holm 6 4to and the fragment Nks. 1794b 4to shows that neither version is particularly closer than the other to the French original, since both exhibit approximately the same number of changes of a similar nature. When examining the relation of the part of Parcevals saga comprised by the two manuscripts to Chrétien’s work, it is

necessary to consider both versions, since at times one offers a better reading where the other may be corrupted.

III. The Main Manuscripts of Erex saga

The main manuscripts of Erex saga are AM 181b fol. and Holm 46 fol. Foster W. Blaisdell follows Gustav Cederschiöld in referring to the two versions as A and B respectively (xi-xii). For the sake of clarity, I will do the same. Blaisdell specifically states that by designating the manuscripts thus he does “not intend to imply that A takes precedence over B” (xii). The following examination will determine whether one of the two versions is closer to the original translation, and should thus present the starting point for a comparison between the saga and Erec et Enide. A short analysis of the problem was carried out in my M.A. dissertation; a fuller examination is set out in the present work. The first manuscript to be considered with regard to deviations from the presumed original translation is AM 181b. The differences between that version and Holm 46 are compared with Chrétien’s text, thus illuminating ways in which A deviates from both B and Erec et Enide. The discrepancies between A and the other texts are listed based on mistakes, omission of material, additions, and changes of the text. The same analysis will be conducted concerning Holm 46, separating out the deviations of the manuscript vis-à-vis A and the romance. Since enumerating every divergence would be too long and rather repetitive, a selection of striking examples is presented for each kind of disagreement. The references for the remaining differences are given in Appendix A.

1. AM 181b fol. (A)

1.1 Mistakes in A

A couple of discrepancies between A on the one hand and B plus Chrétien’s text on the other hand are based on scribal mistakes. The adventure of the “Joie de la Cort” (5457: Joy of the Court) at the end of the tale is translated correctly as “Hyrdar fagnadur” in B (62.13: Joy of the Court), while A names it “Hardur Fagnadur” (62.1: Stern Joy). The imaginary place “Roais” in Erec et Enide (6406) is given as “Räis borgar” in B (67.25). A confuses the place

with Artus's other residence, "Kardigan" (67.12). This variation is likely to arise from a scribal mistake rather than from deliberate revision. The small number of scribal errors in A suggests careful work by the copyist. The mistakes only appear in names, and have no influence on the narrative.⁷⁶

1.2 Omissions in A

Some aspects of Chrétien's text that are present in version B are omitted in A, at other times passages are shortened or left out completely. A group of omissions comprises adjectives and adverbs. For instance, when the dwarf has hit the girl, she turns back "plorant" in Erec et Enide and "grätande" in B (Erec 189; B 7.26: weeping), which is absent in A (7.10). After Erec's victory over Ydier he tells the knight to go to King Arthur's court "sanz nul respit" and "tot droit" (1039-30: immediately, without delay). The idea is present in B with "i dag" (18.15: today), but not in A (18.1). In the adventure of the Joie de la Cour Erec's opponent is described as "granz a merveilles" (5892: miraculously big). In Erex saga only B mentions that he is "mīkill" (65.18: big), which A leaves out (65.3).⁷⁷

In other instances small elements of the narrative are affected by omissions. In the list of the guests appearing at Erex and Evida's marriage, for example, the King of the dwarves is specified more clearly only in B: "hann var ok siälfvur dvergur" (26.16: he was also himself a dwarf; A 26.3). This refers to the sentence "cil rois, donc je vos di, fu nains" (1991: that King of whom I tell you was a dwarf). After the marriage to Evida, Erex is accused of "höfliji" / "høglifvi" (A 31.2; B 31.16: living an easy life). This notion is included in his wife's lament in B, but not in A (A 31.6-7; B 31.20-22). Chrétien's Enide expresses the same notion in her

⁷⁶ Cf. Christine Lorenz, "Erex saga Artúskappa: a Norse Adaptation of an Arthurian Romance by Chrétien de Troyes", Diss. (M.A.) U of Durham, 2002, 8-9.

⁷⁷ For further instances cf. Appendix A I.1.a.

speech, bemoaning the fact that the best knight has given up his chivalric life for her (2492-2502) (cf. Lorenz 7-8). After Erec's fight with Guivret, he specifies that "rois est mes peres d'Estre Gales" (3877: my father is the King of West Wales). B at least has Erex referring to his father's "rīki" (42.28: kingdom), while A leaves out the idea completely (42.13).⁷⁸

Some details are simplified in version A of the saga. In the description of the ugly dwarf, Chrétien mentions that he holds a whip "en sa main" (147: in his hand). B reproduces this as "i hendi" (6.26: in his hand), whereas A omits the expression (6.12). When Erec prepares for his duel with Ydier, he gets up "tost" in the morning (698: early). B adopts the idea with "snemma" (14.26: early), but A does not mention it (14.12). Upon his arrival at court, Ydier "descendi de son cheval" (1176: dismounted from his horse). B translates this as "stígur þar af baki sínum hesti" (18.24-25: dismounts there from his horse), whereas version A reduces it to "stíjgur af baki" (18.9: dismounts).

Various longer passages are shortened in version A. In the description of the hunt at the beginning of Erex saga A only mentions shouting and the urging on of dogs (5.15-16), whereas B preserves more details of Chrétien's text with the sound of the horn and the noise caused by the dogs and horses: "sumir æptu, sumir bliesu i lüdra, ok vard þar þä ok glamm mikit af hestagneggíumm, ok hundageye" (5.31-33: some shouted, some blew on trumpets, and there was there then also a great din from horses' neighing and dogs' barking; Erec 119-21). When the King decides to bestow upon Evida the kiss earned for killing the stag, he asks for permission in B only: "nü unnit henne sannmælis um þetta mäl enn dæmit mier þennann koss" (23.27-28: now grant her a true pronouncement in this matter and adjudge me this kiss; A 23.13). The same notion appears in a longer passage in Erec et Enide (1776-1816). When Evida makes Jarl Milon believe that she accepts his offer of taking her away from Erex, she specifies in B only that he should pretend to take her by force: "enn at morgni lät mik brott

⁷⁸ Cf. Appendix A I.1.b.

taka frá hönnum” (38.15-16: but in the morning have me taken away from him). The corresponding idea is present in Chrétien’s text: “Si me faites a force prendre” (3385: Then have me taken by force); A leaves this aspect out (38.3) (cf. Lorenz 7-8).

Some omissions in A appear to arise from intentional revision. For example, that Erex hears the mass of the Holy Spirit (700-02) is only specified in B (A 14.13-14; B 14.27). The name was possibly edited out in A because this mass was unknown in Iceland. However, since both manuscripts were written after the Reformation in Iceland, the omission of the name in A may also be motivated by religious objections. When Erex and Evida encounter the first robbers in the forest, the hero takes “vopn þeirra og klæde” in A only (35.8: their weapons and clothes), while he takes “vopn þeirra ok hesta” in B (35.23: their weapons and horses). In Erec et Enide he only takes their horses (2904, 3072); the weapons were probably added by the translator since it would be expected that Erex would take them. The difference between the Norse versions is significant because the idea that Enide is forced to look after the horses by Erec plays an important part in defining the couple’s relationship in Chrétien; A has completely omitted this aspect of their rapport. During Milon jarl’s attempt to seduce Evida later in the tale, marriage is only suggested in version B of the saga: “ok ek skal þín fä” (37.22-23: and I shall marry you). The earl in Erec et Enide also offers marriage (3320-29). The text of A omits this detail (37.8), possibly to vilify the jarl’s character by implying that he wants an extra-marital relationship, and so justifying the protagonists’ treatment of him more strongly (cf. Lorenz 7-8).

Numerous aspects of Chrétien’s text are altogether omitted or reduced in version A of Erex saga. Some appear to arise from certain motivations; others, however, are most likely the result of reduction of detail and general shortening of the text.

1.3 Additions in A

Apart from the frequent omissions, some elements that are absent in both Erec et Enide and B have been added to version A of Erex saga. When Erex and the Queen meet the knight during the hunt, for instance, version A specifies that he comes “framm ur skoginum” (6.10: out of the forest). This sentence does not appear in the French original or in B (Erec 149; B 6.24). As the tale returns to Erex after an account of King Arthur and his knights, only A refers to his pursuit of the knight as “sem fyrr var sagt” (10.5: as was said before; Erec 342; B 10.22). Enide’s father tells Erec that he has been “en guerre” for too long, which is echoed by B’s “i öfridi” (Erec 515; B 12.29; “at war”). A expands the expression to “j hernade [...] og ofryde” (12.13: on raids and at war). When Erex hears mass before his fight against Malpirant (Erec 700; B 14.27), version A adds the fact that Evida accompanies him (14.14). Upon Erec’s return to the King’s court, Keu is referred to as “li seneschauz” (1091: the steward). Version B has the same (18.25-26), while A expands the expression to “rædizmadur Artus kongz” (18.10: the councillor of King Arthur). On the whole, the additions in version A are not great in number. They are generally short, and have no major impact on the story.

1.4 Changes in A

Some elements that have been taken over by B from Chrétien’s Erec et Enide are altered in version A of Erex saga. At the very beginning of the saga, A declares that King Arthur’s knights “dagliga ridu vt med honum” (4.4: daily rode out with him). In B they sit at the Round Table instead (4.19-20), and thus the hunt becomes a unique event, as in Erec et Enide (35-38) (cf. Lorenz 7). This passage also survives in the fragment Lbs. 1230: “Ok fra env kringlotta bordi hans” (Blaisdell Erex xl: and of his Round Table), which appears to confirm that B is the version closer to the original in this case. Alfred Jakobsen disagrees, arguing the fact that the knights are said to hunt the hart “margan dag” in Lbs. 1230 (Blaisdell Erex xli:

many days) suggests that the original translation included a sentence that combined the readings of A and B.⁷⁹ In this case, both versions would be corrupt at this point. This idea, however, is based on conjecture.

After Erex has been humiliated by the dwarf, he decides to pursue the knight. In Chrétien and B he says he will follow “le” / “hønumm” (Erec 255; B 9.18: him), which is changed to “þeim” in A (9.2: them). The same applies to Maheloas of the “Ile de Voirre” (1943: Isle of Glass): “Vera” in B (26.24) bears a greater similarity to “Voirre” than “Wisio” in A (26.9), which has again been the subject of more radical revision (cf. Lorenz 10). The change to “Wisio” may have been influenced by the island “Visio” in Nitida saga.⁸⁰ After his wedding, Erec wishes to return home; the King “congié li done” (2280: gives him leave). In version B both the King and Queen “gefa þetta ordlof” (30.20: give this leave), which A changes to “veita honum þetta” (30.6: grant him this). The guests for Erec’s coronation arrive at Nantes “la veille de Nativité” in the French text (6575: on Christmas Eve). B repeats this as “jola aptann” (69.31: on Christmas Eve), while A has “joladaginn hin fyrsta” (69.15: the first day of Christmas). In the list of guests at the protagonists’ wedding, the names of the King of the dwarves, “Belins”, and his brother “Brien” (1990, 1992) are changed more radically in A. B’s “Erbilis” and “Brattur” (26.15, 17) appear slightly closer to the original forms than A’s “Herculus” and “Barit” (26.3-4) (cf. Lorenz 10).

The modifications of the material of Erec et Enide that occur in version A of Erex saga are altogether not very significant. As is the case with the additions, only small details differ from the other texts.

⁷⁹ Alfred Jakobsen, “Et misforstått tekststed i Erex saga”, Maal og Minne 3-4 (1988): 186.

⁸⁰ Nitida saga ch. 1, Late Medieval Icelandic Romances V, ed. Agnethe Loth, Editiones

Arnarnagnæanæ B 24 (Copenhagen: Munksgaard, 1965) 1-37.

2. Holm 46 fol. (B)

2.1 Mistakes in B

A number of differences between B and the other versions of the story arise from scribal mistakes resulting from misreading of a Norse source. For example, when Evida's father explains the custom of the sparrowhawk to Erex, he mentions that the event will be "demain", which is "j myrgin" in A (Erec 563; A 13.11: tomorrow). B mistakenly replaces the word with "minniligur" (13.26: memorable). Evida's father refers to a tournament and the duel against Malpirant as two separate fights in B: "pä skal hann rida i turniment, ok sīdann beriaſt vidur Mälpriant" (14.20-21: then he shall ride in tournament, and afterward fight with Malpirant). In A the "turniment" means the fight with Malpirant (14.5-6), which concurs with Erec et Enide (852-53) (cf. Lorenz 5-6). The separation between the duel against Malpirant and a tournament in B is more likely to be a mistake than a conscious change. During the fight against Malpirant Erex is said to cut off a piece of his skull in Chrétien and A (Erec 980; A 17.1). Through a scribal error A's "af hausinum" becomes "af hosunne" in B (17.13: off the hose). Another change in B that appears to result from a mistake occurs at Erex's wedding, when the King is said to dub 100 knights in Erec et Enide (2012-13). A is still closer to the original with "dubbar hann margann ungann mann til riddara" (28.3: he dubs many a young man knight), while B strangely reduces the number: "tvo ünga menn" (28.18: two young men). In the French original, Canterbury is referred to as "Cantorbere" (2028). The name "Cantuaria" as given in A (28.8) is certainly closer to Chrétien than B's scribal corruption "Camana" (28.24) (cf. Lorenz 9). A furthermore suggests knowledge of the Latin name of Canterbury, and consequently a clerical origin. In the episode in which Erex meets the distressed wife of the knight who has been taken prisoner by giants, he asks "huad hun grætur" in A (44.3: what she is weeping about). B mistakenly states "huat hon giqir" (44.20: what she is doing), which again is likely to be a scribal error. Chrétien asks "por qoi si

forment brait et crie” (4332: why she cries and weeps so violently), thus agreeing with A (cf. Lorenz 6).

Overall, the errors present in version B of Erex saga consist only of single words that slightly alter or damage the sense of the passages. The mistakes point to a copyist who was not careful enough or alternatively to a long transmission of the text.

2.2 Omissions in B

Some elements in Erec et Enide and A have been omitted in version B of the Norse text.

When Erex attempts to speak to the knight he meets in the forest during the hunt, the French text contains a longer exchange between him and the dwarf (212-16) which is present in

version A (8.1-4), albeit in a different state. B omits this particular passage (8.15). When

Enide is presented to the Round Table in the French text, “la face l’en devint vermeille”

(1752: her face became red). A has “var hennar andlitz litur sem hin rauda rosa” (23.2: the

colour of her face was like the red rose). B reduces this to “var hennar litur sem hin rauda

rösa” (23.15-16: her color was like the red rose), thus omitting the mention of Evida’s face.

In the description of the woman Erec meets in the forest whose husband was captured by

giants, Chrétien writes that she was “dessirant / ses dras, et ses crins detirant” (4327-28:

tearing her clothes, and pulling out her hair). A translates this as “hun reif af sier klædinn, og

þreif j sitt här” (44.2-3: she was tearing off her clothes and pulling at her hair). B drops one of

the verbs, thus simplifying the passage to “hon reif af sier här ok klædi” (44.19: she was

tearing off her hair and clothes).⁸¹ On the whole, the aspects that have been omitted in version

B are only small words or expressions; the scribe appears to be keen generally to preserve the

text he is copying from.

⁸¹ Cf. Appendix A I.2.a.

2.3 Additions in B

A number of elements have been added to the text of version B that are neither present in A, nor in the French original.⁸² During Erec's confrontation with the knight who humiliated him, he says: "je sui / cil qui en la forest ier fui" (1013-14: I am the one who was in the forest yesterday). A translates this as "eg er sa riddari sem til ydar kom" (17.8: I am that knight who came to you). B expands the passage to "ek er sä riddari er þü säst i riödrinu, ok villdir þü æigi hegna honum fyrir sīna dirfd" (17.20-21: I am that knight whom you saw in the clearing, and you did not wish to punish him for his boldness).

Only a small number of additions appear to be intended to influence aspects of the narrative. In Erec et Enide and version A, earl Placidus who intends to marry Evida is simply referred to as "un conte" / "eirn jarl" (Erec 4671; A 55.8: an earl). B adds the fact that he is "eirn jarl rīkur" (55.24: a powerful earl), which slightly heightens the danger for the protagonists in this episode. When Erex and Evida first meet (Erec 449; A 11.5), only B states "ok þegar felldi hann allann sinn elsku hug til hennar" (11.20-21: and immediately he turned all his love to her). Not only is the character of the hero altered, since he reacts more emotionally to meeting Evida, but also their relationship begins on a more equal level, since in both versions "felldi hon alla ast til hanns" (B 11.22: she turned all her love to him; A 11.5-6).

The additions in version B are altogether not very numerous; the interpolations that do occur remain rather small. They mostly tend to make elements more specific that are already present in the text.

⁸² Cf. Appendix A I.2.b.

2.4 Changes in B

Some elements present in both Erec et Enide and A have been changed in version B of Erex saga. For instance, when the hero and heroine depart to claim the sparrowhawk, Enide is referred to as “la pucele” in Chrétien (709, 721, 740: the girl). A translates this as “miöu” (15.2: girl), whereas B has “unnustu” (15.16: sweetheart). The names of the hero and heroine are further removed from Chrétien in B: “Erec” (19) becomes “Erex” in A (3.2) and “Erix” in B (3.6), while “Enide” (2027) is turned into “Evida” in A (28.6) and “Ovide” in B (28.22). These differences are most likely the result of misreading by a copyist, the form “Ovide” in B probably being a rationalisation influenced by the name of Ovid (cf. Lorenz 9).

A couple of changes in version B of the saga have a greater impact on the text. After Erec has defeated Ydier in Chrétien’s version, the latter begs for his life (994). Malpirant acts differently in B: “enn giör vid mik sem þü villt” (B 17.22-23: but do with me as you wish). However, the accord between A (17.9-10) and the romance is not exact either. In Erec et Enide Malpirant begs for his life before he is made aware of his crime; in A he appears to fear death as retribution. The change in B makes Malpirant a more attractive character: he is not so cowardly that he begs for his life, and is willing to make amends for his crime. When Oringle wants to marry Enide, he attempts to calm her through pleading and menacing (4776-78). In A he softens her (56.11), which is closer to Chrétien than B’s “hann [...] gefvur henni ok unnustu atvik” (56.25-26: he pays her the little attentions of a sweetheart). The threat present in the French source is absent in both Old Norse versions, but the change is greater in B, which conveys a strange image of a man and his sweetheart in this instance (cf. Lorenz 6-7).

On the whole, few changes are found in version B of the saga. However, most of the new elements that can be identified appear to be present for specific reasons, suggesting the scribe is not mindlessly copying the material.

The differences between AM 181b and Holm 46 do not appear very significant at a cursory glance, since there are numerous discrepancies in both manuscripts from Chrétien's Erec et Enide. Moreover, the versions A and B exhibit a similar extent and quality of revision as far as additions and changes to the text are concerned. The mistakes, however, are more numerous in B, although they only concern small details. Yet errors in that version affect the sense of the text, by contrast to those in A. The most striking disparity between the two manuscripts pertains to the omissions. Version A offers numerous instances of reduction of the text of Erec et Enide, sometimes by cutting out words or passages, at other times by shortening the material of the romance. Thus, as far as the completeness of the text is concerned, B is the better alternative of the two versions of Erex saga, even though it is partly impaired by scribal carelessness. The text of B also retains longer sentences and expressions than does the terse language of A, which again places B closer to the style of Chrétien's work.

At the same time, one has to bear in mind that neither version accurately reflects the original translation of Erec et Enide. The fragment of Lbs. 1230 III contains one specific detail that is absent in both A and B. The romance repeatedly refers to the custom of the "blanc cerf" (37, 44, 45, 64, 281, 1775, 1815, 1839: white stag), which is only "eirn hiortur" and "eirn sä hiortur" in A and B respectively (5.2, 19: a stag). Lbs. 1230 III retains the unusual colour from the French version: "Hann er huitur" (Blaisdell Erex xli: it is white) (cf. Lorenz 11). On the whole, neither A nor B constitute a faithful rendering of the translator's work. Since Holm 46 (B) is still closer to the original Norse version, it will be used as basis for the comparison between Erex saga and its French source. However, AM 181b (A) will be referred to where it presents the better reading.

IV. The Main Manuscripts of Ívens saga

The manuscript situation of Ívens saga is complicated compared to that of Erex saga. Two different versions of approximately the same length appear in Holm 6 4to and AM 489 4to, while a third shorter variant is included in Holm 46 fol. alongside version B of Erex saga. Foster W. Blaisdell follows Eugen Kölbing in designating Holm 6 as A and AM 489 as B, but deviates from Kölbing by designating Holm 46 rather than AM 588 as C, which has no independent value, since it is derived from Holm 6 (Blaisdell Íven xii). I will adhere to Blaisdell's nomenclature in this work. Since the two vellum manuscripts Holm 6 and AM 489 are closer to each other in age and content their relation to each other will be examined first. The nature of the differences between the versions is identical to that of the two main manuscripts of Erex saga; they comprise mistakes, omissions, additional material, and changes of the text. Since Holm 46 is shorter than both Holm 6 and AM 489, while at the same time containing material that is absent from those versions, it is first analysed in comparison with A and B. If only one of the two versions is used as reference, the other has a lacuna at the relevant point. After this I address the question of whether C is closer to either one of Holm 6 and AM 489 individually, whether through joint accordance with Le Chevalier au Lion, or through common divergence from the French version. To avoid repetition, the differences between A and B that are relevant for the examination of Holm 46 are omitted in the comparison between the two vellum manuscripts.

1. Holm 6 4to (A)

1.1 Mistakes in A

A number of variations in A appear to arise from scribal mistakes. The varying forms of corruption are likely to be the result of misunderstandings of a Norse source text. In the description of the tempest that Calogrenant causes, Chrétien mentions "pluië" (442: rain). B's

“míog rígná” (14.15: it rains much) is misread as “miok rífna” in A (14.5: they are torn much); this scribal error is then applied to the trees. When Lunete advises her lady, she reminds her: “De vostre honnor vous resouviengne, / Et de vostre grant genillesce” (1672-73: remember your honour and great nobility; B 44.12: íhuga sæmd ... ok eíginliga kuensku / consider your honour and particular womanhood). A distorts the passage to say that she should not torment “hugar angrí ok einkanligha kuensku” (44.2: with your heart’s grief also your extraordinary womanhood). The scribe of A may have been attempting to amend a corrupt passage from his source. When the lady announces her intention of marriage to her advisors, she addresses them as “godir riddarar” in B (67.12-13: good knights; Lion 2115: Segnieur / my lords). A confuses this with the description that follows, and replaces the expression with “godr riddari” (67.5: the good knight) which here applies to Iven. At a later point in the saga, the protagonist is told that the giant Harpin de la Montagne “a trestuit le bour plané” (3891: has destroyed the entire town). B translates the “bour” as “allt landít um kringís” (111.23-112.13: all the land round about), which mistakenly becomes “allt kongs land” in A (112.1: all the land of the King). Similarly, in the description of the giant’s mistreatment of his prisoners, they are depicted as not wearing any clothes (Lion 4089; B 115.11-12). In A it appears that they receive a beating “þui ath” (115.1: because) they were without clothes. This either implies that the giant is able to beat them because they are naked and defenceless, or constitutes a misunderstanding.⁸³

The scribal errors in version A are very small in number, which points to careful copying. The mistakes are based on misunderstanding or misreading of a Norse version, and were thus probably caused by the scribe of A or his source.

⁸³ Cf. Appendix A II.1.a.

1.2 Omissions in A

A great number of expressions and passages have been omitted from A or have been abbreviated. Most of these omissions reduce details in certain scenes, often by leaving out adjectives or adverbs. For instance, when the host welcomes Kalebrant in his castle, B states that he “laust þrysuar a bordit” (8.16-17: struck three times on the table; Lion 219: trois caux / three strokes, 217: table / board); in A he simply “laust áá bordítt” (8.3: struck on the table). The hideous man tells Kalebrant in B how he catches his bulls “med digrum hnefum mínum ok hǫrdum” (12.21-22: with my thick and hard fists; Lion 346: ad poins que j’ai durs et fors / with my fists which are hard and strong), A condenses this to “med mínum hnefum” (12.7-8: with my fists). Later in the story, the imprisoned Luneta tells Iven that “þeir eru íí einir riddarar” who would dare to defend her (B 106.13: they are only two knights; Lion 3610: il ne sont el monde que dui / there are only two in the world). A simplifies this to “þeir eru íí riddarar” (106.2-3: they are two knights).⁸⁴

Various omissions in A comprise sentences or parts of sentences that can be dropped without distorting the narrative. For instance, parts of sentences in dialogue are repeatedly cut out. When the lady of the fountain expresses the wish to die, she says only in Chrétien and version B of the saga that she would like to follow her husband (Lion 1604; B 40.14; A 40.5). In both the French text and B, Luneta then tells her lady to stop crying, (Lion 1625; B 41.12), but not in A (41.4). In his conversation with the lady, Iven tells her: “skal ek giarna gera ok eigi ottumzt” (B 58.11-12: I shall do gladly, and I am not afraid; Lion 1992: rienz nulle a fere ne redout / I am not afraid to do anything); A omits the idea (58.1). During Yvain’s request to be given leave to participate in tournaments, he says that it would be “pour vostre honor et pour la moie” (Lion 2553: for your honour and for mine). Contrary to B (79.10-11), A does not repeat this (79.1).

⁸⁴ Cf. Appendix A II.1.b.

On some occasions, small parts of the narrative are omitted. During Yvain's combat with the lord of the fountain, for example, the latter's mailcoat is stained "du chervel at du sanc" (867: with brains and blood). B also has "afbloginu ok heilanum" (28.17: with blood and brains); A does not mention this (28.7). The scribe of A possibly intended to create a more realistic scenario through this omission. As the lady's messenger arrives at King Arthur's tent to accuse Iven, she "kastadí af sier [sijnu yffer] klædi" (B 83.15: threw off [her over]cloak; Lion 2712: *laissa jus son matel cheoir* / let her coat drop), a detail missing in A (83.5). Only the French text and version B explain that the lady who finds Iven in the forest entrusts the box of ointment to her maid: "tok fruin þa budkin at j uoru smyslín ok feck meynf" (91.13-14: the lady then took the box which the ointment was in and gave it to the girl; Lion 2965-66; A 91.2). When the hero takes his leave in B, the lady is sad "þui at hann uildi þar eigi leingr dueliast" (100.12-13: because he did not want to remain there longer; Lion 3329: *quant il ne veut plus demourer* / because he does not want to stay longer), a detail that is again omitted in A (100.2).⁸⁵

In some cases, complete sentences are omitted in A. In his tale *Kalebrant* mentions that the girl sat down before him (Lion 254-55; B 9.24-25), which is left out in version A (9.9). The stone pillar next to the fountain is depicted with four red rubies shining like the rising sun in Chrétien and B (Lion 424-27; B 15.12-14). This element is absent in A (15.4). After Iven is healed, the romance and version B mention that the girl who has helped him tells him that they are going to her lady's castle, and that he gets on the horse (Lion 3085-87; B 93.19-21), whereas A omits this sentence (93.9). In *Le Chevalier au Lion* and version B, the lady is said to have wanted to make Iven lord of her possessions (Lion 3331-32; B 100.13-15), which is not mentioned in A (100.2).

⁸⁵ Cf. Appendix A II.1.c.

Moreover, version A repeatedly condenses sentences by omitting words or expressions. When Iven intends to ride to the spring in secret, he commands his squire in A “fáá ser sín vopn” (24.2: to get his weapons). This scene is more elaborate in both Chrétien (725-29) and B: “ok bad sin skialld suein taka bædí sín hest ok uopn” (24.14-15: and asked his squire to take both his horse and weapons). As the storm caused by Iven ends, B states “gud let lygna stormin” (25.12: God caused the storm to become calm; Lion 805: et quant Dix redonna le bel / and when God brought back the good weather); in A, however, there is no mention of God: “lygndí eptir stormín” (25.3: it became calm after the storm). When the women find Iven in his madness, the one who examines him is described returning to her lady: “steíg upp asínn hest ok reid til sinar fru” (B 89.13-14: she got up on her horse and rode to her lady; Lion 2915-16: et prent son cheval, si remonte, et vient ad autres / She takes her horse and mounts it, and returns to the others). A reduces the passage to “hittí sína fru” (89.4: she went to see her lady).⁸⁶

A small group of omissions concern elements that are cut out to avoid repetition as they have already been mentioned in the text. When Kalebrant tells of his conversation with his hostess, he says in the romance and version B that nobody remained with them (B 8.24-25; Lion 235-36). This is absent in A (8.11). The scribe possibly considered the sentence to be a superfluous repetition after “þa geingo aller menn brott fra okkur” (A 8.10-11: then all the people went away from us; B 8.24). Upon the appearance of the birds after the tempest, the French text and B stress the fact that not one of them sings the same as the others (B 17.14-15; Lion 466-67). A leaves this sentence out, probably because “ok sǫng þo huer þeirra sín sǫng” already expresses the notion clearly enough (17.2: and yet each of them sang his own song). When Luneta leads Iven to her lady, the texts of B and Chrétien say that he was afraid of being deceived or unwelcome (B 55.12-13; Lion 1948), which is absent from A

⁸⁶ Cf. Appendix A II.1.d.

(55.2). The reason for this omission is most likely economy, since the next sentence expresses the same idea (Lion 1949; A 55.2-4, B 55.13-14).

It appears that a great many of the omissions in version A are deliberate. Although some may be based on simple errors, many cut out details which might be seen as irrelevant. Overall, these reductions and those avoiding repetitions do not interfere with the narrative of the text.

1.3 Additions in A

In some passages, various expressions have been added to the text of A which are not found in the French version or in B. They mostly consist of single adjectives or adverbs that do not change the meaning of the respective passages but heighten or describe it more closely. In the descriptions of the thunderstorm, Chrétien and B list among other effects “toner” / “reidar þrumr” (Lion 401: thunder; B 14.14: thunder claps); A expands this to “reidar þrumur þóta” (14.4: thunder claps resound). During Luneta’s talk with her lady, the latter says: “alldri laugtu slíka lygí” (B 40.18: never have you told such a lie; Lion 1608: ains tel menchongne ne deís / you have never told such a lie); in A, the passage reads “aldri laugt þu fyr slíka lygí” (40.9: never before have you told such a lie). In their conversation, the lady asks Iven in B “misgerdir þu þa eigi uid mig” when he killed her husband (58.16: did you not then wrong me; Lion 1999: ce vous de riens me meffeístez / if you have committed any wrong towards me). In A the passage becomes “misgiordir þu þa eigi miok vid mik” (58.5-6: did you not then wrong me much). After the woman has cured Iven, they ride together “au chastel” / “til kastalans” (Lion 3105; B 93.21: to the castle); A specifies that they ride “heím til kastalans” (93.10: home to the castle).⁸⁷

⁸⁷ Cf. Appendix A II.1.e.

The additions are all quite small and none encompass whole passages. In most cases they merely render elements that are of a more general nature in Le Chevalier au Lion and version B of Ívens saga more specific.

1.4 Changes in A

A number of aspects have been changed in version A of Ívens saga.⁸⁸ Some merely constitute a single word or expression, whereas others comprise whole sentences or small passages. In various instances in A a single word is replaced with a less specific one. During their fight, Iven and the lord of the fountain are referred to as “.ii. chevaliers” / “ij riddara” in Chrétien and B (Lion 836; B 27.10: two knights); similarly, when giving Iven the magic ring, the lady says that she has never wanted to give it to any “chevalier” / “riddara” before (Lion 2611; B 81.12: knight). A simplifies in both cases: “tvo menn” (26.12: two men), “manni” (81.4: man). However, in the second passage A takes over the direct speech from the French text, whereas B moves it into indirect speech. Iven later provides the helpful hermit with animals he hunts: both the French text and version B use the word “aportast” / “færdi” (Lion 2871; B 88.15: brought). A, on the other hand, simply reads “gaf” (88.4: gave).

At other times, expressions or sentences are simplified. When Yvain and the lord of the fountain arrive at the castle, the hero comes so near to his opponent “qu’a l’arçon deriere se tint” (Lion 935: that he takes hold of the saddle bow from behind). B’s version reads “at hann matti na hendi sinne a saudulboga hans” (30.12-13: that he could reach his saddle bow with his hand), which A simplifies as “hann matti náá hendi til hans” (30.6: he could reach him with his hand). In her speech to King Arthur and his knights, the messenger who denounces Yvain says that he “se faisoit le vrai amerres” (Lion 2723: passed himself off as a true lover). B correctly states that “hann kuezst uera oruggr í astar truleik” (83.20: he said he

⁸⁸ For small alterations in A cf. Appendix A II.1.f.

was unwavering in love's fidelity); A mistakenly omits the element of pretence: "hann værf orugr Iastar tryggd" (83.10-84.1: he was unwavering in love's faith).⁸⁹

Contrary to the simplifications just mentioned, the text of A also repeatedly aims to make certain aspects of Chrétien's version and B more specific. Some of these instances again consist of single words. For example, Kalebrant relates that after taking leave from his host, "m'en parti" / "ek for þa" (Lion 275: I went away; B 10.15: I went then), whereas A specifies "reíd ek brott" (10.3: I rode away). Calogrenant's host explains that no knight has yet escaped the adventure without having been "prins et retenus" (Lion 574: captured and imprisoned), which B reproduces as "tekínn uerit eda í jarnum halldínn" (20.15-16: captured or kept in chains). A changes this to "drepín eda hafdr j iarnum" (20.3-4: slain or kept in chains), possibly to amend the fact that "tekínn" and "í jarnum halldínn" are excluded from each other by "eda" despite their similar sense (unless "eda" could still be understood in the sense of "and"). When Iven follows the knight of the fountain to the castle, he is compared to a falcon which pursues a crane in Chrétien and B (Lion 880; B 29.16); A replaces this with "gravalr er trönu tekr" (29.3: a gray falcon which catches a crane). Later in the text, B follows Chrétien's "li leons" in referring to Iven's new companion as "leonit" (Lion 3412; B 102.16: the lion); only A has "leo hans" (102.6: his lion).

Other instances where A is more precise concern expressions or sentences. For instance, when Luneta assures her lady that she will obtain a better husband than the former one Iven is not mentioned in Le Chevalier au Lion and in B (Lion 1610-11; B 41.8-9). In A, on the other hand, Luneta says at this point: "Ivent [...] er myklu gildar" (41.1-2: Iven [...] is much more worthy), thus making the lady aware of whom Luneta wants her to marry at an earlier stage. When the lady does not accept this idea, her servant asks her who will defend

⁸⁹ Cf. Appendix A II.1.g.

her kingdom (Lion 1615; B 41.10). In A, however, she asks: “huer skal vera riddari yduar” (41.3-4: who shall be your knight), which gives the discussion a more personal tone.⁹⁰

Some changes in version A appear to be made for a reason, suggesting a clear intention on the part of the redactor. On Iven’s way to the lady, for example, both Le Chevalier au Lion and version B state that he is afraid (Lion 1949; B 55.14); A changes this to “Jhugadfi” (55.3: he was thoughtful). This alteration is possibly made because the hero should not be seen as fearful. During Iven’s fight with Aleus, the women of the castle admire his might “as armes” / “íuopnum” in the romance and the B version (Lion 3245; B 97.12: in weapons); A replaces this with “Jvopna skiptfi” (97.3: in the exchange of blows). This change may be due to the fact that the latter expression makes more sense in Old Norse than simply “íuopnum”. The women furthermore praise him as better than other knights “sem uax kerti yfir flot kyndla” in the B version (B 97.14: as a wax candle over tallow candles; Lion 3247: si com chierges entre chandoiles / as a wax candle among tallow candles). In A, however, the image is changed to that of “rautt gull firir eirfi” (97.5: red gold before brass), which appears to be better suited as comparison with a noble knight. It is furthermore reminiscent of Guðrún’s praise of Sigurðr as “gull glóðrautt af grá silfri” (red-glowing gold next to dull silver).⁹¹ This manner of comparison appears to be conventional in Old Norse.

Many of these changes appear to be negligible. Among the more relevant ones, several amend apparent mistakes or clarify elements which seem to lack a certain logic in the source. The most obvious changes affect the characterisation, mainly making Iven a more manly and fearless hero.

⁹⁰ Cf. Appendix A II.1.h.

⁹¹ Guðrúnarkviða önnor 2. All quotations of eddic poetry are taken from Edda. Die Lieder des Codex Regius nebst verwandten Denkmälern, ed. Gustav Neckel and Hans Kuhn, vol. 1, Germanische Bibliothek 4 (Heidelberg: Winter, 1962). The translations of eddic poetry are taken from The Poetic Edda, trans. Carolyne Larrington (Oxford: Oxford UP, 1996).

By contrast to AM 489 4to, Holm 6 4to shortens the text of Ívens saga and tends to reduce elements that are considered unnecessary rather than add details. The scribe appears to have been a careful copyist, since most of the errors and minor changes are insignificant. The lost intermediary before A must have been copied by a careful scribe as well. Only a small number of changes suggest an intention to alter the given material, and none interfere with the narrative of the story itself. The small number of errors and mistakes furthermore points at a short period of transmission of the text from the original translation to A.

2. AM 489 4to (B)

2.1 Mistakes in B

In version B of Ívens saga a number of differences from A and Le Chevalier au Lion arise from mistakes. Some of them are due to scribal misreading and misunderstanding of a Norse source, and thus the result of hasty copying. During Kalebrant's adventure the text of B mentions “eínn lítinn hellís skuta” (7.19: a small cave formed by rocks), which is absent from the other versions (Lion 190; A 7.8). This addition is probably due to the miscopying of “heslis skogg” (7.8: hazel forest), which is then simply added after the mention of the cave. In Chrétien, Calogrenant says that after the tempest, “joie, s'onques le connui, / Fait tost oublier grant anui” (455-56: joy, if I know it at all, causes great torment to be forgotten). A translates as “gleymir gledí skíott huggsott” (16.10-11: joy quickly forgets care), but B reads “gleymir skíott hugskot harmí ok huggar hug” (16.23: the mind quickly forgets sorrow and comforts the heart). Because of the similarity between the words “huggsott” (care) and “hugskot” (mind), a scribal misreading can be assumed. In A, Iven is described as “hinn hraustazstí ok hinn kurteisazstí riddari ok son Vrient kongs” (47.5-7: the most valiant and the most courteous knight and son of King Urien; Lion 1818: filz le roy Urien / the son of King Urien); this sentence becomes confused in B: “hínn hraustaztí riddari ok hinn mestí ok hínn

kurteisaztí son Uríens kongs” (47.13-14: the most valiant knight and the greatest and most courteous son of King Urien). Either a comma must be assumed before “son”, or Iven becomes one of several sons of King Urien. When Iven tells his future wife about his love, he says that “ath ɔngum kostí maa meírf” (A 60.5: by no means can it be greater; Lion 2027). B, on the other hand, tells that “at éingum kosti ma meta” (60.13-14: by no means can one measure it). The scribe possibly misread what he was copying, and created a new meaning out of this misunderstanding.

Another error occurs in B concerning the time given to Iven by his lady. In Chrétien he is granted

A tout le mains jusqu’a .i. an,

.Viii. jours après le Saint Jehan :

Hui en chest jour sont les octaves.

(2573-74: at the latest one year from now, eight days after St. John, which was eight days ago today)

A simply states one year (79.9), whereas B mistakenly adds “siau nattum” (79.17: seven nights). This error is probably due to a misunderstanding of “eight days ago” or a similar phrase in a different Norse version. Before the hero’s fight with the giant, people are sure he will succeed in helping them because of his valour (Lion 4004; A 114.6). In B, however, this seems to be the case because of “þeirra uasleiks” (114.18-19: their valour), which does not make much sense.⁹²

As is the case with A, the misunderstandings are based on a Norse version of the saga. Altogether, the errors in version B are more numerous than in A. Either the copyist of the manuscript was less careful when copying from his source, or the transmission period of the text was longer in the case of B.

⁹² Cf. Appendix A II.2.a.

2.2 Omissions in B

Some words and passages from Le Chevalier au Lion present in version A are omitted in version B of the saga. Some omissions reduce details that the scribe probably considered superfluous. For example, when the women find Yvain in the forest, they conclude that he has lost his mind:

Que ja voir ne li avenist

Que si vilment se contenist

Së il n'eüst le sens perdu.

(2931-33: because he would never behave in such an undignified manner, if he had not lost his mind)

The text of A contains the same idea: “þui ath eigi mundí hann ella halda sik suo ef hann værí Jfullu vití sínu” (89.9-90.2: because he would not otherwise behave thus, if he were in his full reason). This sentence is absent from B, however (90.15). The women then hope that Iven will help them, since their lady is under attack from Jarl Aleus, as is explained in Yvain and A (Lion 2938-39; A 90.4-6); this sentence is again omitted from B (90.17).⁹³

A number of omissions do not cut out complete expressions or ideas, but rather condense them. For instance, when Iven travels in Kalebrant's footsteps, the hideous man “visadí honum enn veg til keldunnar” (A 24.10-11: further showed him the way to the spring; Lion 793: qui la voie li enseigna / who showed him the way), whereas B only reads “uisadi hann honum til kelldunnar” (24.22-23: he showed him to the spring). After Aleus has been defeated, in A “leiddí sira Ivent eptir ser Jarllinn hertekín” (98.9-10: Sir Iven led the earl captive behind him; Lion 3295: en maine le conte pris / leads the earl captive); B simplifies this to “leiddi herra Iuen hann eftir sier” (98.24-25: Sir Iven led him behind him).⁹⁴

⁹³ Cf. Appendix A II.2.b.

⁹⁴ Cf. Appendix A II.2.c.

Another group of omissions in A aims at avoiding the repetition of elements already mentioned in the text. During his tale Calogrenant comments:

Que je quidai bien estre mors
Des fourdres qu’entor moi caoient,
Et des arbres qui depechoient.

(444-46: I thought well that I would die because of the lightning which fell around me and the trees which were breaking)

In A the passage remains almost the same (16.2-3). B does not omit this description entirely, but reduces it: “kom mer í hug at ek munda deyía” (16.15-16: it entered my mind that I would die). This reduction is most likely due to the fact that the images of lightning and storm already appear some lines above (A 15.7-16.1; B 15.16-16.15). When Luneta is imprisoned towards the end of the story for having given wrong advice to her lady, she tells Iven in Chrétien and in version A of the saga that she is accused of “trayson” / “suikrædi” (Lion 3600; A 105.8: treachery), which is not mentioned in B (105.19). The scribe probably omitted the word because the woman then mentions being accused of “suik” (A 106.5; B 106.16: betrayal).

The omissions in version B of Ívens saga are less numerous than those in version A. B thus reflects a greater willingness to adopt the material of its source, or a more mechanical manner of copying, and accordingly contains more elements that must have been present in the original translation.

2.3 Additions in B

Various details appear in version B of Ívens saga that are not found in A or in the French original. Some of the additional elements are rather negligible, constituting, for example, the

expansion of common terms or of insignificant aspects.⁹⁵ A number of expressions in A are embellished with fitting additions in version B. In Kalebrant's description of his host's castle, he mentions a "fossé" / "dík" in Chrétien and A (Lion 195; A 7.9: moat), which B transforms into "eítt díupt dík" (7.21: a deep moat). In her discussion with the lady, Luneta asks in the French original and in version A if she believes that all "proesce" / "vaskleikr" is dead with her husband (Lion 1674; A 44.3: valour), which B expands to "riddara uasleikr" (44.13: valour of knights). Luneta later praises Iven as the most valiant knight (Lion 1812-13; A 47.2), to which B adds "er j er heimenum" (47.9-10: who is in the world). When Iven hears the noise of the fight between the lion and the serpent, "hann stefndí þegar þangat" (A 100.5: he headed immediately that way; Lion 3345: s'adreacha leus vers le cri / he headed immediately towards the cry), while B expands "stefndi þangat þegar hestí sínum" (100.17-18: he headed his horse immediately that way).⁹⁶

In some instances the text of B specifies various details through small additions,⁹⁷ while a number of specifications deal with longer expressions and sentences.⁹⁸ Some of the specifications suggest purposeful redaction. When Kalebrant's host speaks of knights who seek adventures, only B adds the minor phrase "ok sigradizt" (9.27-28: and gained victory; Lion 260; A 9.11). The phrase foreshadows the difficulty of the following adventure. In Iven's fight with the lord of the fountain, B explains that their helmets split "firir höggum" (27.13: at the blows). This expression, which rationalises the breaking of the helmets, is again not present in the other texts (Lion 840; A 27.3). Later in the text Luneta pretends that her messenger has arrived. Chrétien uses the expression "a sa dame conseillié" (1896: she let her

⁹⁵ Cf. Appendix A II.2.d.

⁹⁶ Cf. Appendix A II.2.e.

⁹⁷ Cf. Appendix A II.2.f.

⁹⁸ Cf. Appendix A II.2.g.

lady know), and A states “sagdi henni” (52.4: told her). B adds to this “sagdi henne jeínmæli” (52.12: she told her in private), emphasising the secrecy of Luneta’s strategem. After the hero’s victory over Jarl Aleus, he takes his leave from his hostess directly, “þuiat með eingum kosti uildi hann þar leingr uera” (B 99.17-18: because by no means did he want to stay there any longer). This expression, which underlines Iven’s need to continue searching for adventures and fame, is absent from both Chrétien’s romance and version A (Lion 3316; A 99.7).

A number of these changes in B seem rather insignificant, and others reflect fixed idioms in Old Norse. Some alterations, however, appear to be deliberate attempts to make more specific, and perhaps improve, the text of the original. They have been added either by the redactor of B, or at an earlier point in a different manuscript that has not influenced A.

2.4 Changes in B

A number of details and passages are changed in version B of Ívens saga. As with the alterations in A, some are insignificant⁹⁹ whereas others imply a purpose. A couple of changes in B for example simplify the text. In the description of the hideous man, Le Chevalier au Lion explains that he has a club in his hand (291). Version A also states that he has a sledgehammer “jhendí” (10.7: in his hand), while B omits this detail: “hann hafði ok eína jarnsleggju” (10.18-19: he also had an iron sledgehammer). In the description of the castle to which Iven pursues the lord of the fountain, both Chrétien and A mention a “porte a coulant” / “fellí hurd” (Lion 921; A 30.1: portcullis); B simply calls it “hurd” (30.8: door). The French text describes that the portcullis falls down on Yvain’s saddle and horse, “et trenche tout par mi” (945: cutting everything in half). In A the passage reads “hío j svndr hest hans” (30.7: cut his horse in two), while B only puts “hío hestin undir honum” (30.14: cut the

⁹⁹ Cf. Appendix A II.2.h.

horse under him). In Le Chevalier au Lion, when the women find the mad Yvain in the forest, they wonder why “est au franc homme mescheü” (2925: misery has befallen this noble man). A adopts the same idea: “er suo þungligha fallit duganda manni” (89.7-8: things have so grievously befallen a stout fellow). In B, it is simply stated that “hann er þungliga halldínn” (89.16-17: he is ill).

Contrary to these simplifications, two changes in version B aim at being more specific. In his declaration concerning Yvain’s marriage, the lady’s adviser states that King Arthur is on his way “pour venir nos terres gaster” (2086: to come to destroy our lands). B changes the lands to “borgir uorar” (65.14: our strongholds), while A’s “eígn vora” (65.4: our property) stays closer to the original. After the marriage, the lady’s former husband is referred to as “þeim er daudr var” (A 69.7-8: the one who was dead; Lion 2167: li morz / the dead), while B changes it to “þeim at graffinn uar” (69.15: the one who was buried).

In Chrétien as well as A, Luneta tells her lady that she wishes God to give her a good husband (Lion 1605-06; A 40.6). In version B, however, she says: “helldr skal ek fa þer iafn godan bonda” (40.15-16: rather I shall get you an equally good husband). This change puts Luneta in the foreground as matchmaker. When the lady takes Yvain to her advisers, she explains that they have recommended she take a new husband (Lion 2044). A states the same, “er mer redu” (61.7-8: who advised me), whereas B reads “er ek til reidu” (61.18: I am ready). The similarity of the words “redu” and “reidu” suggests that this difference between A and B may be based on scribal miscopying. On the other hand, it may also indicate a purposeful change, as the lady’s will to marry Iven is emphasised in B’s reading. Upon King Arthur’s arrival at the fountain, he himself pours water over the stone in the French text and in A (Lion 2220-22; A 71.8-9). In B, however, it is Kæi (71.17-18), which might be a deliberate change to further vilify his character, because it is a foolish act to provoke a storm in this way. When Iven is in the forest as a madman, he hunts “bestes” / “dyr” in Le

Chevalier au Lion and A (Lion 2824; A 87.4: animals), whereas he shoots “fugla” in B (87.15: birds). This alteration may not be an error, but a deliberate change to adapt the scene to an Icelandic setting where mammals are much rarer than birds. Since the original translation was probably made in Norway, this must have come about in later Icelandic transmission of the text.

Most of these changes in B are insignificant. However, a small number demonstrate a deliberate attempt to alter the characterisation of different protagonists. It is also remarkable that one change shows an adaptation to Icelandic surroundings.

Comparison of versions A and B of Ívens saga shows that AM 489 (B) contains a greater number of scribal mistakes and mechanical additions. The omissions and changes, on the other hand, are more numerous in the text of Holm 6 (A). Version A thus demonstrates a greater readiness to interfere with the material of the original translation, mainly shortening and tightening the story. The larger number of errors in B might suggest at first glance that it has less value as a version of the saga, but A exhibits more significant and deliberate alterations. The Norse versions generally reduce the material present in Chrétien, whether this had already been done in the original translation or not. The text of B is closer to the French original in pure number of words. My conclusion is that the two manuscripts share a similar relationship to that between versions A and B of Erex saga: one text is superior on a technical level, while the other represents the text of the presumed original translation more faithfully.

3. Holm 46 (C)

3.1 Omissions in C

Throughout Ívens saga, a great number of elements that versions A and B have taken over from Le Chevalier au Lion are left out in C. The omissions range from small details to large passages. In a number of cases, sentences or paragraphs are not completely omitted, but

merely shortened. A great proportion of the omissions appears to aim at the reduction of descriptive detail, and others at severe shortening of the text. However, some elements are probably left out to avoid the repetition of elements already mentioned in the story.

A number of details referring to action and narrative are omitted in version C of Ívens saga. For instance, at the beginning of the tale, the French text mentions that King Arthur “tint court” (4: held his court). The longer versions of the Norse text state that he invites his friends (A 4.5-6; B 4.14-15); C leaves this part of the sentence out (4.22). Before Iven rides against Aleus, he takes the weapons he wants and the best horse (Lion 3139-41; A 94.7-9; B 94.21-23), but not in C (94.31). During the fight against Aleus and his men, Iven pierces the first knight he meets with a spear and “kastadí honum daudum a jord” (B 95.15: threw him dead onto the ground; Lion 3157-58; A 95.4-5); this is left out in C (95.26). When the knight of the lion comes to the fountain, “var þa buít at hon mundí vera kaustud aa balít” (A 118.15-16: preparations had been made for her [Luneta] to be thrown on the pyre; Lion 4321). This sentence is omitted in version C (118.27).¹⁰⁰

In numerous instances, pieces of dialogue are omitted in version C. In the hideous man’s explanation of the adventure of the fountain, he mentions that all the animals of the forest will flee from the storm (Lion 396-98). Versions A and B of Ívens saga mention this as well: “oll dyr ok fuglar munu j brott fliuga þau sem j nand eru” (B 14.12-13: all the animals and birds will fly away, those which are in the vicinity; A 14.2-3). The sentence is left out in C (14.22). During the first discussion between Luneta and her lady, the girl points out that none of the lady’s knights would stand a chance against those of King Arthur (Lion 1628-32; A 41.5-42.1; B 41.13-42.9); this sentence is absent in version C (41.26). In Iven’s conversation with Luneta, she explains why her defender would have to face three opponents (Lion 3613-15; A 106.4-5; B 106.15-16); C leaves out both his question and her answer

¹⁰⁰ Cf. Appendix A II.3.a.

(106.25). After Iven has defeated the giant, he refuses to stay at the castle and tells the host that he has to go somewhere else before midday (Lion 4292-97; A 118.5-9); this does not appear in C (118.21). When Iven introduces himself to his lady as the knight of the lion, she says: “Vær hofum eigi fyr sed ydr. ne heyrt yduar getit” (A 124.7-8: We have not seen you before nor heard you mentioned; Lion 4610-12). This sentence is omitted in version C (124.25).¹⁰¹

A number of small omissions affect descriptive scenes. After Iven’s capture, for example, the hall in which he is imprisoned is described in Le Chevalier au Lion (961-64), and also in B as “hallar veggir uoru allir steindir med barotum steínum huerskonar lítum ok brendu gulli lagt” (31.6-7: The walls of the hall were all set with wavy stones of every kind of color and laid with pure gold. The corresponding passage in A is lost), but not in C (31.22). When the hero and the lady are finally married, the French original and versions A and B of Ívens saga describe how the people of the castle honour Iven and forget their previous lord (Lion 2166-67; A 69.6-8; B 69.14-15); this is omitted in C (69.20). In Chrétien and versions A and B, Iven’s lady is described as preparing for King Arthur’s arrival (Lion 2322-58; A 76.3-6; B 76.13-17); the scene is not mentioned in C (76.23). The castle that is called “Pesme Aventure” in the French text is referred to as “Finnandí Attburdr” in A (Lion 5105: Worst Adventure; A 125.22-126.1: Adventure to be found), but in C it remains nameless (126.14). When the two giants arrive at the castle, Chrétien and version A describe their weapons and the lion’s reaction to their appearance (Lion 5510-31; A 128.2-6); this passage is absent from C (128.20).

Another group of omissions in C deals with different characters. In several instances, occurrences of minor characters are reduced,¹⁰² while some scenes concern the central roles

¹⁰¹ Cf. Appendix A II.3.b.

¹⁰² Cf. Appendix A II.3.c.

and even the lion.¹⁰³ For example, before depicting his fight with the lord of the fountain, Calogrenant finds excuses for his defeat (Lion 518-23). In the Norse version, Kalebrant says: “hann uar hofdi ok halsi hærrí enn ek miklu sterkarí en ek ok suo hans hestur ok þui uar mer ecki fallit uid hann at eiga” (B 18.26-28: he was a head and neck taller than I and much stronger than I, as was his horse, therefore I was not suited to fight against him; A 18.13-15). C omits this excuse completely (19.24). After the fight, Chrétien describes Calogrenant pondering his defeat (544-54); the translation presents the scene in a slightly shorter form: “ek sat eptir skemdr ok suiuidr ok uissa ek eigi huat ek skyllda rads taka hugsada ek þa at ganga aptur til mins husbonda” (B 19.18-20: I remained behind sitting, ashamed and disgraced, and I did not know what I should do. I thought then to walk back to my host; A 19.7-10). This is again left out in C (19.32). After Iven’s victory over Kæi, it is stated that he “vildí ekkí giora honum meira” (A 73.7: he did not wish to do more to him; Lion 2260-61; the text is damaged in B, cf. 73.14-15.), which is omitted from version C (73.21). Chrétien and the texts of A and B later explain that Iven refuses consolation and comfort (Lion 2791-2801; A 86.2-6; B 86.10-14); C leaves this passage out (86.22).

The text of C repeatedly shortens sentences and small passages rather than omitting them completely. The condensed scenes often reduce the action of the narrative. In Chrétien and versions A and B of the saga, for example, the arrival of the defender of the fountain is depicted in detail, e.g.: “þa sa hann rida eínn riddara med uellandí reidí med suo miklum gny sem hann rækí híord med hundum af skogum” (B 25.14-17: then he saw a knight riding with boiling anger with such a great din as if he were driving a herd from the forest with dogs; Lion 809-12; A 25.5-7). In C the sentence becomes: “Þa kom þar rídandi eirn riddari medur miklum gny” (25.23-24: then a knight came riding there with a great din). On several instances, depictions of battles are abridged. During the duel between Iven and the lord of the

¹⁰³ Cf. Appendix A II.3.d.

fountain, the elaborate passage describing the fight with lances (Lion 816-21; A 25.9-26.3; B 25.19-26.14) is reduced to a short sentence in C: “lögdu sva fast til at huoru tveggja þeirra spiötsköpt brotnudu” (26.25-26: they thrust so hard that the spearshafts of both broke). Later in the story, when Iven kills the giant, the French text and versions A and B say that he strikes two blows, one cutting off the giant’s hand and the second his head (Lion 4230-37; A 116.9-117.1; B 116.19-117.13). C condenses this into one, omitting the severed hand (116.30-117.20). During Iven’s fight against the two giants to free the captured women, the description of the beginning of the battle (Lion 5566-90; A 128.18-129.5) is reduced in C (128.27-129.21).¹⁰⁴

The reductions in C also concern dialogue. King Arthur’s oath to go to the fountain (Lion 660-68; A 23.3-5; B 23.10-13) is condensed, leaving out the mention of St. John’s mass: “sör hann at jnnann hálfs mänadar skyldi hann medur alla sína hyrd vera kominn til kelldunnar” (C 23.18-20: he swore that within a half month he would have come with all his court to the spring). Iven’s reply after Kalebrant finishes his story is slightly shorter in versions A and B than in the French text (Lion 579-87; A 20.9-12; B 20.20-23); C reduces it even more (20.25-26). Before Iven defends Luneta against her three accusers, he explains in a dramatic way that he does not intend to flee (Lion 4418-25; A 119.13-15). In C he simply states: “ek skal huorgi undann ydur flýa” (119.31-120.20: I shall by no means flee from you).

A number of reductions occur in dialogues between women. In the conversations with her lady, for example, Luneta’s reproach that she cannot get her husband back through grief (Lion 1600-1; A 40.2-4; B 40.11-13) is slightly shortened in C: “hyggi þier medur grāti aptur at kalla ydvarn herra af dauda” (40.21-22: do you think with weeping to call your lord back from death). When the lady agrees to meet Iven, she is so eager to see him that she keeps asking Luneta how soon he can come (Lion 1820-23; A 47.7-48.2; B 47.14-48.8). C

¹⁰⁴ Cf. Appendix A II.3.e.

condenses the questions and answers: “Edur nær mä ek siä hann a morginn” (48.23: But when can I see him – tomorrow?). When Luneta makes the lady believe that her messenger has returned, a short exchange about Iven’s whereabouts follows (Lion 1899-1901; A 52.6-53.2; B 52.14-53.11). Version C converts this into indirect speech and condenses it: “ok Ivent var þä i hennar geimslu” (53.20: and Iven was then in her care). Luneta’s account of the reason for Valven’s absence from King Arthur’s court (Lion 3702-11; A 108.8-109.1; B 108.18-109.8) is reduced to “herra Valvin var æigi heima” in C (109.15: Sir Valven was not at home).¹⁰⁵

Descriptive passages are also condensed in version C of Ívens saga. The description of the calm weather in Kalebrant’s account, for instance, which goes over several lines in Chrétien, A and B (Lion 449-53; A 16.6-9; B 16.19-21), is reduced to a short sentence in C: “enn síðann kom logn ok blídt vedur” (15.23-16.27: afterward there came calm and mild weather). It is notable that the mention of God is left out. After Iven has caused the storm, the depiction of the calm weather and the birds (Lion 805-8; A 25.2-4; B 25.12-14) is simplified in version C, too: “ok þar næst logn ok blídt vedur ok fuglar singiandi i limumm vīnvidarins” (25.22-23: and next calm and pleasant weather and birds singing in the branches of the vine-tree). When Iven is locked inside the hall, the depiction of Luneta and the manner of her arrival (Lion 969-75; B 31.10-13) becomes less detailed in C (31.22-24). The entrance and greetings of the girl who accuses Iven in front of King Arthur and his knights are described in detail in Chrétien and versions A and B (Lion 2708-18; A 83.4-8; B 83.14-18); the passage is shortened in C (83.23-24).

Some reductions of detail in version C appear to follow a clear motivation. Upon the arrival of King Arthur and his men at the spring, for example, the last sentence of Kæi’s contemptuous speech about Iven’s absence in which he says Iven was foolish to praise

¹⁰⁵ Cf. Appendix A II.3.f.

himself in lies (Lion 2188-2208; A 71.3-4; B 71.12-13) is left out in version C (71.21). This part of the slander may have been left out because the scribe did not want the hero to be accused of lying. When Valven asks Iven to come with him, he agrees to do so “suo framt sem hann fengí leyfi af fru sinni” (A 78.6-7: as soon as he got leave from his lady; Lion 2543; B 78.15-16). This sentence does not appear in C (78.22), perhaps because it seemed undignified in the eyes of Icelanders to obtain permission from a woman. Iven’s first reaction to the girl’s accusations, which is described in Chrétien and versions A and B (Lion 2774-75; A 85.3-5; B 85.11-13), is absent in C (85.17), perhaps because the hero appeared too fearful. We are told that the hermit whom Iven visits “bad þess gud at hann leti hann þar allðri koma optar” (B 87.21-22: asked God for that, that He let him never again come there; Lion 2862-64; A 87.9-10). This is omitted in C (88.23), as is the description of Iven eating the hermit’s bread (Lion 2842-58; A 87.10-88.2; B 87.22-88.12; C 88.23). This omission may be due to the fact that the hermit might be considered as uncharitable and Iven as ungrateful.

The text of C is by far the shortest of the main versions of Ívens saga, and it is therefore not surprising that various longer passages have been omitted or shortened. Several passages of dialogue for example have been edited out. When the Queen asks to hear Kalebrant’s tale, he begins with a speech reminding his audience to listen carefully (Lion 143-174; A 5.11-6.14; B 5.22-6.27); C leaves out the whole passage (5.29). After Iven and the lady are reconciled, she tells him about the council with her men and that she is following their advice in accepting him (Lion 2040-54; A 61.4-62.3; B 61.14-62.10); this passage is also not found in C (61.25).¹⁰⁶

The omissions also apply to longer descriptive passages. When Kalebrant’s tale reaches the storm and its consequences, for instance, his fear of dying and the joy he feels when the weather has calmed (Lion 443-56; A 16.1-11; B 16.15-24) are both edited out of the

¹⁰⁶ Cf. Appendix A II.3.g.

text of C (16.27). The procession of the knight's body through the hall and his lady's lamentations, a prominent passage in Le Chevalier au Lion, are already reduced in B (Lion 1144-1257; B 35.15-36.17). C leaves out the entire passage (36.20). Before Iven is publicly accused of betraying his lady, the French text and versions A and B describe him and Valven as joining the King at a feast (Lion 2679-2703; A 82.2-12; B 82.14-23); C does not mention this scene (82.26).¹⁰⁷

A number of longer passages are not omitted completely, but rather shortened. Among the passages which are greatly reduced in version C is Kalebrant's stay at the castle before going to the fountain. Chrétien and the other Norse versions describe the knight's interaction with the lord of the castle and his daughter (Lion 197-275; A 7.9-10.3; B 7.21-10.15); C simply states "at kvöldi kom ek í eirn kastala ok fíeck ek þar göðar nädur af herra kastalans ok at morni tök ek ordlof af hönnum til brott reidar" (7.25-9.32: at evening I came to a castle. I received good rest there from the lord of the castle. In the morning I took leave of him to ride away). The scene in which the lord of the fountain approaches Kalebrant (Lion 476-88; A 17.9-18.3; B 17.22-18.16) is also shortened in version C: "þui næst sä ek rida eirn riddara alvopnadann ä gödumm hesti ok þegar er hann sä mik kalladi hann til min grimmlegri röddu" (17.28-18.30: next I saw a knight riding, fully armed, on a good horse. As soon as he saw me he called to me with a fierce voice).

At a later point the whole council about Iven's marriage to the lady, which is depicted in great detail in the French original and versions A and B (Lion 2062-2149; A 63.2-68.6; B 63.11-68.13), is condensed into two sentences without direct speech in C:

früinn leide hann til häsætis ok seigir nü sinum mönnum at þar var nü sä kominn sem at hana skyldi püssa, ok þar med vera hennar riddari, enn allir

¹⁰⁷ Cf. Appendix A II.3.h.

menn jätudu þui giarnsamliga ok lofvudu allir Gud er hann gaf henni þui
līkann mann

(64.21-67.18: The lady led him to the throne and now told her men, that there had
now come that one who should marry her and at the same time be her knight. All men
agreed to that willingly, and all praised God, since he gave her such a man)

After Iven has saved Luneta their parting is described in detail in the French text and version
A (Lion 4629-46; A 124.20-125.4), which is also greatly condensed in C: “leiddi hann ä
veggh, ok skilddi vidur hann grätandi” (125.25: she led him away and parted from him
weeping).¹⁰⁸

The text of C also shortens the depiction of the action during and around various
battles. The description of the swordfight between Iven and the lord of the fountain, for
example, (Lion 822-59; A 26.3-28.1; B 26.15-28.12) is condensed into one sentence in C
(26.26-28.22): the most prominent element is the fact that the knights avoid hitting the horses
(Lion 853-56; A 27.7-9; B 27.18-20; C 27.21-22). During Iven’s fight with Aleus, Chrétien
and versions A and B describe at length what the lady and her people see when they watch
the confrontation (Lion 3186-3242; A 95.10-97.1; B 95.21-97.10). C reduces this to “sier
huorsu at Ivent geingur i giegunnum fylkingar jarlsins, ok vinnur margtt hreystiverk ok ecki
stöð vidur hönnum” (95.30-97.18: [she] saw how Iven was going through the host of the earl
and doing many a deed of valour and nothing stood against him). The account of the earl’s
capture after the battle and the agreement between him and the lady (Lion 3257-3313; A
97.8-99.5; B 97.16-99.14) is also shortened in version C (98.30-99.22), which transforms the
compensation the earl has to pay in A and B into a permanent tax. When Iven defends
Luneta, the end of the fight, in which the lion interferes (Lion 4532-49; A 122.4-14), is

¹⁰⁸ Cf. Appendix A II.3.i.

compressed in version C, which omits, for instance, the fact that Iven attempts to stop the lion from attacking his opponents (122.26-32).¹⁰⁹

Passages of dialogue are also condensed in version C of *Ívens saga*. The hideous man's account of how he controls his bulls, for example (*Lion* 341-55; *A* 12.3-14; *B* 12.17-27), is reduced to "þegar at ek beinir mine raust hlaupa þau öll samann sva hrædd, at þau falla til föta miera" in C (12.31-32: as soon as I raise my voice, they all rush together, so frightened that they fall at my feet). When Kæi mocks Iven after Kalebrant finishes his tale, the Queen scolds him severely (*Lion* 610-27; *A* 21.9-22.5; *B* 21.18-22.14). C simplifies her speech: "Þin tunga sie þólvud Kœ sagde drottningh, þú at þú spottar jafnann þær betri menn" (22.19-20: "May your tongue be cursed, Kæi," the Queen said, 'because you always mock men better than you'). A large part of the repeated conversations between Luneta and her lady (*Lion* 1683-1814; *A* 42.2-47.3; *B* 42.9-47.11) is condensed into short exchanges in C (42.16-47.15). Luneta's question of whether the lady believes that all knightly valour is dead with her husband (*Lion* 1674-75; *A* 44.3-4; *B* 44.13-14) and her inquiry about who is a better knight, the winner of a fight or the one who is defeated (*Lion* 1693-99; *A* 45.1-5; *B* 45.11-15), are both taken from the passage that has been eliminated and are placed at an earlier stage in C (41.18-22).

Some of the protagonist's dialogue is also reduced in version C. The conversation between Iven and his host concerning help from King Arthur's court (*Lion* 3901-35; *A* 112.5-113.2; *B* 112.17-113.12) is condensed in C, omitting, for example, the fact that Kæi has failed the King and Queen (112.25-30). The discussion between Iven and Luneta after he has defeated her enemies (*Lion* 4587-4609; *A* 123.12-124.5) is reduced to the following in C: "Mærinna mælte sva: Alldreigi er sú frú kurteys er byrgir garðz hlid sinnar blíðu fyrir þær, nema þú hafvir vidur hana of mikít misgiört" (123.28-30: The girl spoke thus: "Never is that

¹⁰⁹ Cf. Appendix A II.3.j.

lady courteous who shuts the gate of her friendship on you, unless you transgressed too much against her"). Strangely, the literal gate from A (123.15) is transformed into a metaphorical one in C (123.29).¹¹⁰

Various descriptive scenes are reduced in length in version C of the saga. For instance, the detailed depiction of the spring and its surroundings found in Le Chevalier au Lion and A and B (Lion 410-29; A 14.8-15.4; B 14.18-15.14) is much shorter in version C: "ok þá fann ek allt það sem at hann hafde sagt hon vall sem huer ok var kōlld sem eytur" (14.28-15.20: then I found all that which he had said. It was boiling like a hot spring and was cold as poison). However, a typically Icelandic feature is added in the comparison with a hot spring. The passage describing the clothes Luneta gives to Iven in Chrétien, A, and B (Lion 1883-94; A 51.5-52.4; B 51.11-52.11) is pushed back in C, and highly condensed: "fieck hon hōnumm göd klæde" (51.26: she got him good clothes). The concluding passage of the story, which depicts the happiness of Iven and his lady (Lion 6789-6803; A 147.12-19), is reduced to the following in version C of Ívens saga: "ok hefvur nü Ivent feingit sīna list ok fagnad ok untust þau vel þaðann af allt til dauda dags" (147.21-23: Now Iven had received his desire and joy, and they loved each other from then on all the way to their dying day).¹¹¹

A handful of reductions in version C slightly change the substance of the text. When Luneta leads Iven to her lady, Chrétien, A, and B contain a passage concerning his "love-captivity" and fears (Lion 1930-49; A 54.8-55.4; B 54.20-55.14). It does not appear in version C (55.21), perhaps in order to defend the hero's dignity by letting him appear more composed. The passage depicting Iven asking permission to accompany Valven to tournaments and the lady granting it (Lion 2552-94; A 79.1-80.7; B 78.17-80.16) is also reduced in C (79.18-80.24), probably to skip as fast as possible over the apparent humiliation

¹¹⁰ Cf. Appendix A II.3.k.

¹¹¹ Cf. Appendix A II.3.l.

of Iven obtaining leave from a woman. At the end of the story, Chrétien and A recount a long conversation between Luneta, Iven and the lady (Lion 6722-89; A 146.5-147.30). This passage does not appear in version C of Ívens saga (146.30), as the scribe is mainly interested in narrative as opposed to discussion. During their conversation, Iven and the lady discuss the fact that he killed her husband (Lion 1994-2009; A 58.1-59.3; B 58.12-59.14). This is also omitted from C (57.22), possibly because this version places less emphasis on moral debate or psychological considerations.

A number of reductions in version C cut out repetitive scenes. When the knights sit outside King Arthur's chamber, for instance, A and B follow Le Chevalier au Lion in specifying that Kalebrant "hof þar upp eína sögu þa er helldr uar honum til uanuirdu en til sæmdar" (B 5.19-20: began there a story which was rather to his disgrace than to his honour; A 5.8-9; Lion 59-60). This sentence is omitted in C (5.28), most likely because it appears superfluous after "þeir lutudu huor þeirra seigia skyllði æfinntyr ok hlaut Kalabrandi" (5.26-27: they drew lots about which one of them should tell an adventure, and Kalebrant drew the lot; A 5.7-8; B 5.18-19. This sentence does not appear in Chrétien, cf. 57-60.). In the description of the fight between the lion and the serpent, the French text and versions A and B specify that the lion's loins are being burned by the serpent's poison (Lion 3350-51; A 100.8-9; B 100.20-21). This detail does not appear in C (100.29), since it repeats some elements: "brendi hann af eytre ok elldi er hann blies ä hann" (100.28-29: [the serpent] burned it with poison and fire which breathed blew on it; A 100.7-8; B 100.19-20). When the giant leads the host's sons to the castle, "hann bardi þa sem hann matti" (B 115.11: he was beating them as hard as he could; Lion 4088; A 114.11-115.1). This detail is left out in C (115.22), probably because beating has been mentioned before: "ok bardi þä med svipunnj" (115.24: and beat them with the whip; A 115.3; B 115.13-14).

A couple of repetitive passages are not completely edited out in C, but rather condensed. In the romance and versions A and B, Kalebrant recounts a second stay at his host's castle on the way home after his defeat (Lion 555-76; A 19.10-20.4; B 19.20-20.16). C reduces the journey to one sentence: “enn ek gieck aptur sama veg uns ek kom heim” (19.32: I went back the same way until I came home), thus avoiding an allusion to an earlier episode which is barely mentioned in this version (7.25-9.32). Iven's complicated preparations for his departure and his journey as depicted by Chrétien are already shortened in A and B (Lion 721-99; A 24.1-11; B 24.13-23). C condenses the passage even more, leaving out the stay at the castle and the hideous man: “þui vopnar hann sik ok ridur nü leyniliga af borginnj allan þann veg sem Kalebrand hafdi fyrri ridit til keldunnar” (23.26-24.26: therefore he arms himself and now rides secretly from the city, and the whole way to the spring which Kalebrant had ridden before). This omission probably occurs to avoid a repetition of Kalebrant's adventures.

It seems clear that the reviser of Holm 46 was striving to shorten the text wherever he could. For the most part, the omissions do not interfere with the general structure of the narrative, but reduce descriptive detail and unnecessary repetition. However, a number of omissions or severe reductions cut out whole portions of the story. Some elements may have been changed to render a different image, as for example Iven's submission to his lady, but altogether the text shows more interest in the overall tale than in description, conversation or characterisation.

3.2 Additions in C

Although version C of Ívens saga is much shorter than either version A or B, some material that is not found in the French source has been added to the text. A number of these details appear to be negligible; they merely denote a difference of expression or the use of tag

phrases.¹¹² Some additions in C appear to be logical expansions of expressions. When the hideous man describes the spring to Kalebrant, he explains that the basin is used to pour water over the stone (Lion 393; A 13.12-14.1; B 13.23-14.11); C adds that the water is “ör þessari kelldu” (14.21: from this spring). In Chrétien and A, when Kalebrant has finished his tale, Kæi refers to the fact that Iven is full from dinner (Lion 588; A 21.1). In C he adds “ok druckinn” (21.22: and drunk), which might just be filling out a colloquial phrase, or add an extra piece of abuse. In the same speech, he refers to a saying about many words in a pot of wine, which varies slightly between the French version and Ívens saga. However, C is the only text to specify that the words are “öerligh” (21.22-23: dishonest).

In various scenes, the text of C makes certain aspects more specific. When the hideous man tells Kalebrant about the fountain, he mentions the basin on a chain (Lion 384-85; A 13.9-10; B 13.21). In C he explains furthermore that it is “ein munnlaug gulli lik ok fest meður reckendum af silfri” (13.27-28: a basin, like gold, and fastened with chains of silver). When it becomes clear that the lady’s people are unable to discover Iven in the hall (Lion 1186; B 36.6), C inserts the fact that they are unsuccessful “þö at þeir hielldu ä klædumm hanns” (36.19: even though they held on to his clothes). During Iven’s time at tournaments, he is said to be honoured by everyone (Lion 2678; A 82.1; B 82.13), and only C mentions here that “hann gäir æigi um sîn heit vidur sîna frû” (82.24-25: he did not pay heed to his vow to his lady). When Iven and Valven are led to their duel by their respective women, C adds a reminder of what the fight is about: “sem at fyrir huorju þeirra fyrir sik skylldi ut rida, ok gotzit for svara” (134.21-23: who for each of them should ride out for himself and defend the property; Lion 5989; A 134.8).¹¹³

¹¹² Cf. Appendix A II.3.m.

¹¹³ Cf. Appendix A II.3.n.

A number of additions in version C seem to be more significant, revealing for instance the reviser's interest in the story. During Iven's fight against Luneta's accusers (Lion 4521-25; A 122.2-4), for example, C adds more details to the description of the lion ripping one of his master's opponents apart (122.21-26). The violent imagery might suggest pure bloodthirstiness. When Iven sees his lady for the first time (Lion 1287; B 37.4), C adds a detailed description of her (37.14-23). It appears that a Norse redactor felt that an account of the lady's beauty was missing from the text; the scribe of C probably liked the description and decided to copy it although he usually shows little patience with descriptive detail. In the description of the storm caused by Kalebrant, when clouds appear in the sky (Lion 438; A 15.6; B 15.16), C is the only version to insert "störir landskiälftar" (15.22: great earthquakes), most likely a local Icelandic detail. Before Iven strikes the fatal blow in his fight with the lord of the fountain (Lion 859; A 28.1; B 28.12), only C states that the two knights were "mödir ok särir" (28.22: tired and wounded). This insertion enhances the realism of the scene.

Some additions in C serve to show the characters, mainly the protagonist, in a better light. When Luneta finishes her description of Iven, the lady wishes to see him as soon as possible (Lion 1843; A 48.6; B 48.12). C adds a sentence showing her begging for Luneta's advice: "þat veit Gud seigir frúinn at giarnann vil ek nü sem giörst hafa þin räd" (48.27-49.12: "God knows," the lady said, "that I wish very much now to have your advice as clearly as possible.>"). The lady's character thus appears slightly less fickle than in the other texts. When Luneta first meets Iven in the hall (Lion 975; B 31.13), only C states that they greet each other in a friendly way: "helsar hönnum fyrri meður nafni blidlega, hann kvaddi hana i möti kurteysliga" (31.24-25: she greeted him first by name and in a friendly manner, he greeted her in return courteously). The change might aim to show the characters in an especially favourable light in this scene. When Iven and the lady are reconciled (Lion 2039; A 61.4; B 61.14), C inserts a passage of physical intimacy: "lagdi sínar hendur blidlega umm

hanns hálss ok mællti: Gefur ek þier siälfva mik i valld ok allt mitt ríke, ok kysti Ivent meir enn hundrad sinnum medur sætligu fadmlagie ok huort þeirra annat” (61.25-62.16: [She] laid her hands gently around his neck and spoke: “I give myself and all my kingdom into your power,” and kissed Iven more than a hundred times with sweet embrace – and each of them the other). This scene of formal submission is most likely added to enhance Iven’s dignity, as he is subservient to the lady in various passages of the text. During the battle against the earl, C adds the fact that Iven cuts down Aleus’ standard: “Ivent ridur sier nü gøtu framm at merkismanni jarlssins ok höggur hann ok merkis staungina sundur i midiu” (97.27-98.30: Iven now cleared a path for himself forward to the standard bearer of the earl and cut him and the standard staff in two in the middle; Lion 3257; A 97.8; B 97.16). The addition is probably meant to increase Iven’s valour. After Iven has freed Luneta, only C mentions that she thanks him: “Nü eptir þennann sigur gieck Līmeta at Ivent þackandi honum fyrir sitt frelse” (123.22-23: Now after this victory Luneta went to Iven, thanking him for her freedom; Lion 5693; A 123.7). This sentence emphasises the protagonist’s heroism in rescuing the girl.

A number of textual additions in C further the narrative logic and unity of the tale. For instance, to the description of the power of the ring that Luneta gives to Iven (Lion 1024-37; B 33.7-9), C adds the fact that other people cannot “medal handa kenna þö at þeir þreifve ä edur umm hann” (33.18-34.13: feel him between their hands, even though they feel on or about him). The tension of the scene is thus heightened, as well as the plausibility of the retainers’ unsuccessful search for Iven. During Luneta’s description of Iven in Chrétien, A, and B, the lady only asks for his name (Lion 1815; A 47.3; B 47.11). C inserts some questions, absent from the other versions, concerning where he is and what valiant deeds he has done (47.15-17). This addition augments the realism of the scene, as it would be less credible for the lady to wish only to know the knight’s name. When Luneta finishes explaining that plan (Lion 1870; A 50.1; B 50.7), only C has her say: “enn ek mun freista at

nä herra Ivent” (50.14-15: and I shall try to reach Sir Iven). The logic of the scene is thus enhanced. After the conversation between Luneta and her lady ends (Lion 1880; A 50.6; B 50.12), C adds a small description of what the lady does afterwards: “giꝛdi nü früinn allt sem mærinna baud henne ok jatudu allir hennar vilia ok slitur nü medur þui þinginu” (50.16-18: The lady now did everything which the girl told her to. All agreed to her wish, and the meeting now ends with that). This change may have been motivated by a sense of narrative unity, as it ties up the scene of the meeting. Before Luneta leads Iven to her lady (Lion 1912; A 53.6; B 53.16), C adds a speech in which she warns him of the anger of the lady and her men, and offers him a possibility of escape if his business is unsuccessful (53.24-55.20). The additional material appears to serve narrative logic, as Luneta’s warning and plan seem quite sensible. As the hero approaches the spring to confront King Arthur and his knights (Lion 2228; A 72.4; B 72.11), C adds: “kendi hann einginn madur” (72.18-19: no person recognized him). The addition is reasonable, since the other texts only imply that Iven is not recognised by the other knights. After the girl has taken the ring from Iven (Lion 2780; A 85.8; B 85.15), C adds: “gieck síðann brott ok fann drottningu sína ok seigir henne sitt erinde” (85.20-21: then she went away and found her Queen and told her the results of her errand). The sentence enhances the completeness of the story.

Two additions in version C based on miscopying point to a source of the version other than A and B. After the hero has defeated the giant and taken farewell of his host (Lion 4306; A 118.9), C inserts: “Eptir þat ríður hann brott ok bad vel fyrir kastala mǫnnum, enn þeir voru hryggir eptir” (118.21-23: After that he rode away and prayed well for the people of the castle. They remained behind, sad). It is to be assumed that “bad vel fyrir” is miscopied from “bad vel fara” (bade farewell), which implies that C is based on a version other than A and B which includes the same sentence. When everybody is thanking Iven for his victory over the two giants, C inserts a sentence that does not make sense: “Ef þú mátt lifva sagði hon sem ok

allt annat fólk þá hialpa oss” (130.30-31: “If you can live,” she said, like all the other people, “then help us”; Lion 5693; A 130.20). This is probably a fragment of a longer sentence from C’s source, which has lost its meaning through miscopying.

Although most of the additions are rather small and insignificant, a number of them suggest an intention to change the text. It is particularly striking that even though version C generally shortens the tale and omits much material, it also adds a number of significant elements, most of them aiming to portray Iven as commanding his lady.

3.3 Changes in C

Besides the various omissions and additions in version C of Ívens saga, there are a number of changes, both large and small, in comparison to the vellum manuscripts and the French original. A number of these appear to be insignificant, as do some of the additions.¹¹⁴ A number of changes in C are based on miscopying. Some of these scribal errors only concern single words or expressions. After Kalebrant has been defeated, for example, he is sitting on the ground “suiuirdur ok yfir stíginn” (B 19.16: disgraced and overcome; A 19.5; Lion 540). C states instead “svímadur ok yfvirkomin” (19.30: giddy and overcome), which is probably due to miscopying of “suiuirdur”. The woman trying to steal her sister’s inheritance is said to be “male” / “ilgiornn” in the romance and version A (Lion 6188; A 136.4: malicious). C has “ägiörn” (136.19: greedy), which appears to be a miscopying of “ilgiornn”, albeit a mistake that makes sense. When the hero goes back to the fountain and unleashes another tempest, the people in the castle “ottuduzst” (A 142.14-15: were afraid; Lion 6530); C changes this to “undrudust” (142.31: were astonished). The people then say that their castle is a place to “hata” (A 143.7: hate; Lion 6543), which is replaced with “hafna” in C (143.23: abandon). Luneta tells her lady that nobody can be found to help them, “nema fiarrí se leítat” (A 143.11:

¹¹⁴ Cf. Appendix A II.3.o.

unless one searches far away; Lion 6550). In C this is changed to “nema framm sie leitat” (143.27: unless one went off searching).

Some longer sentences have also fallen victim to scribal miscopying. When Kæi is scolded for his mockeries of Iven, he replies: “Eigí mán ek nefnna hann Jdægí ef þer mislikar” (A 71.7-8: I will not name him today, if it displeases you; Lion 2219; the text is slightly damaged in B 71.16). C changes this to “ek mun æigi nefna hann i dag ef þier þýkir verr” (71.23-24: I will not name him today, if it seems the worse to you). When the women discover the mad Iven in the forest, the lady tells one of her girls about the ointment that can restore his sanity; the girl then goes to the castle to get what she needs (Lion 2951-85; A 90.11-91.8; B 90.22-91.20). This passage does not appear in C, but is replaced by a sentence that does not make much sense in the overall context (91.23-25). The ointment is substituted with “eirn dük” (a cloth), which suggests a kind of magical napkin. However, the expression “ok fä mier þat sem at af geingur” (and bring me that which is left) appears to refer to an ointment again, which is mentioned in the following line (91.26). Furthermore, the scribe miscopies “hals” (91.4, 16: neck), rather unfortunately as “hala” (91.23: tail). After Iven has rescued Luneta, the end of the conversation taking place between him and his lady in Chrétien and A and between him and Luneta in C is shortened and changed (Lion 4613-28; A 124.8-17; C 124.27-125.24). In A Iven says: “ath þui megí þer vita ath ek er eigi frægr madr” (124.8: from that you can know that I am not a famous man). The alteration in C is probably due to miscopying: “Af þui at þat vite frægir menn at ek em frægur madur” (124.27-28: for that reason famous men may know that I am famous).

When Iven is asked to stay after his victory in Chrétien and A, he refuses partly “sakis meýíar þeirrar er mer fylgir” (A 131.7-8: because of that girl who is accompanying me; Lion 5728-29). In C he talks about several girls (131.21), who have not been mentioned before. It is not possible to determine whether the girl has been introduced in A because of an earlier

lacuna (125.19) corresponding to the explanation of the sisters' quarrel, which later causes the duel between Yvain and Gauvain, and the helpful girl's search for Yvain in Le Chevalier au Lion (4697-5110). It is to be assumed that the episode was present in A in some form, but has been cut out in C. After Iven has defeated the two giants, the people "bad hann miskunnar firir þau heímslíg ord er þeir hofdu til hans talatt" (A 132.3-5: begged him for mercy because of those foolish words which they had spoken to him; Lion 5780-81). C mistakenly states: "Allt stadar folkid bad nü Ivent Gudss hylle ok myskunar fyrir þau hæversklíg ord er hann hefvur" (132.18-20: All the people of the place prayed now for God's grace and mercy for Iven because of those courtly words which he had). During the dispute between the two sisters about their inheritance, the younger declares that rather than helping her sister "skal ek brend J eldf" (A 134.6: shall I be burned in a fire; Lion 5974). C changes this to: "fyrri skal ek allt gotzit nü brenna i elldi" (134.18: sooner shall I burn all the property now in a fire).

Sometimes the text of C simplifies aspects of the other versions. During Kalebrant's fight with the other knight, for instance, their spears are described as breaking into little pieces (Lion 530; A 19.2-3; B 19.13-14). The wording is different in C: "skaptid brotnadi" (19.28: the shaft broke). Before the portcullis rushes down on Iven, it is stated that he is so close to his opponent that he can touch him (Lion 930-35; A 30.4-6; B 30.11-13). C is less specific: "Herra Ivent ellte nü hertugann at kastalanumm ok jnn umm portit" (30.21-22: Sir Iven now pursued the duke toward the castle and in through the gate). Luneta's request that Iven sit down next to her lady and be reconciled with her (Lion 1966-73; A 56.2-5; B 56.9-13) is shortened and changed in C, for example omitting the name of the lady's husband: "nü gäck til minnar frü, ok öttast ecki at hon läti drepa þik" (56.17-18: Now go to my lady and do not fear that she will have you killed).

Contrary to the changes that simplify the text, C also contains some alterations that make various aspects of the tale more specific. In the description of the castle's door,

Chrétien, A, and B simply state what happens if the mechanism is set off (Lion 923-26; A 30.3-4; B 30.10-11). C alters the sentence a little: “hon hliöp ofann ä huorn þann mann er þeir villdu feigann ok umm portit reid” (30.20-21: it rushed down on any man whom they wanted dead and who rode through the gate). During her discussions with the lady, Luneta asks her who will defend her land when King Arthur comes (Lion 1614-18; A 41.3-4; B 41.10-11). In C, this question is changed: “fä þier þann unnusta er þori at veria ríki þitt fyrir Artus kongi þui ek hefver spurt at hann kemur hier i annari viku til kelldunar ok steinstölpans” (41.23-26: get yourself that sweetheart who dares to defend your kingdom against King Arthur, because I have heard that he is coming here to the spring and the stone pillar next week). The description of Iven’s engagement with the lady and their wedding (Lion 2150-73; A 68.6-69.6; B 68.13-69.14) is different in version C, leaving out the mention of the dignitaries invited to the ceremony and adding more specific features of the celebration (67.18-69.20). After Iven is cured of his madness, it is said that “sem hann uar klæddr ok skyldí ganga þa uar hann ordínn suo mattlitill at hann gat eigi geingit” (B 92.17-93.13: when he was dressed and was going to go, he had become so weak that he could not walk; Lion 3036-37; A 93.1-2). C alters it thus: “hann var sva mættlavs at hann gat huorgi geingit, ok varla stadi” (93.23-24: he was so weak that he could not walk at all, and scarcely stand).

Two alterations of version C appear strange, as they go against usual saga conventions. In Chrétien and versions A and B, Kalebrant addresses the man in direct speech (Lion 326-27; A 11.9-10; B 11.19). C transforms this into indirect speech: “ok spurdi ek huort hann væri madur edur ønnur vettur” (11.29-30: and I asked whether he was a human being or some other creature). The same change applies to the beginning of the man’s description of the adventure (Lion 360-79; A 13.2-9; B 13.14-20; C 13.24-27). This technique appears to be a common form of abbreviation in C.

However, some of the changes denote the redactor's intentions concerning narrative and style. When Iven prepares to confront the two giants, for example, their abuse is introduced thus: “þa mæltu þeir til síra Ivent” (A 128.7: then they spoke to sir Iven; Lion 5532). In C this is changed to: “Þessir kalla ögurlidgri röddu ä Ivent” (C 128.22-23: these shouted in a terrible voice to Iven). The scribe probably considered the expression to be more fitting for these monsters; the sense of danger is also heightened. The passage concerning the lion's interference in Iven's battle with the two giants (Lion 5590-5689; A 129.5-130.15) is slightly condensed in version C, and altered considerably (129.21-130.24). The lion's escape is described differently, as is its part in the battle: in A the lion slips out through a crack under the door (129.9-10), in C “hleypur nü ä mürinn ok ridur hönum meður sinum klöm sundur sem blautri molldu enn slær halanumm sva ä järn hurdina, at hon brast sundur I marga lute” (129.23-26: it rushed now at the wall and thrashed it to pieces with its claws, like soft earth, and beat on the iron door with its tail so that it burst apart in many pieces). A's “j þessu kom leo áá vígvöllinn” (129.15-16: at this moment the lion came onto the battlefield) is replaced with “ok er hann kom üt ok sä þeirra leik knýtist hann allur samann sem eigull væri, greniandi ögurliga” in C (129.26-28: when it got out and saw their game, it knotted itself all together, as if it were a sea urchin, roaring terribly). The battle introduces a new element in C: “ok slær hanns briöst sundur með klönumm sva at hann skipti büknumm i sundur i midiu ofann eptir sva at sier lä hour luturinn” (129.31-130.21: and [the lion] smashed his chest to pieces with its claws, so that it parted the body asunder in the middle downward, so that each part lay by itself). These changes appear to aim at making the scenes that highlight the lion more spectacular and violent.

Upon his appearance at the fountain, Iven is described as “ridandí Jmorkína vel herklædr áá godum vopn hestí ok sterkum ok velhugudum” (A 72.2-4: riding into the forest, well armoured on a good, strong, and bold charger; Lion 2225-29; B 72.9-11). C replaces this

with “herklæddur, ok girdtur sterkum vopnum ok ä gödum hesti” (72.17-18: armed and girded with strong weapons and on a good horse). The alteration may suggest that the Icelandic redactor did not know the difference between a war-horse and other horses. When Iven unleashes the tempest, this is described as storm and rain in the French text and versions A and B (Lion 803-4; A 25.1-2; B 25.10-12). The depiction is different in C: “ok þegar komu elldingar ok jardskiälfte, ok sidann ein stör hagl hríd” (25.20-22: immediately there came lightning flashes and an earthquake and after that a great hail storm). The imagery may be influenced by Icelandic surroundings.

Some changes in C aim to heighten the realism of the text. After Iven escapes the cutting edge of the first door, he is captured as a second door closes behind the other knight (Lion 956-59; B 31.1-4). In C this happens differently: “menn hertugans töku hann ok bundu ok læstu hann i einrj höll” (30.25-31.17: the duke’s men seized and bound him and locked him in a hall). It is possible that the scenario as described in the other versions seemed too unrealistic to the scribe. The hero asks the girl who healed him in the forest to lend or sell him the spare horse she is leading (Lion 3071-73; A 93.7-8; B 93.17-18). In C he is less specific in his demand: “liä mer hest at ríða” (93.28: lend me a horse to ride). C might be striving for realism here, as it is highly unlikely that Iven would have any money on him with which to buy a horse. After Iven has won the battle against the giant, the people of the castle are described as running towards him and offering themselves under his power (Lion 4244-52; A 117.3-5; B 117.15-17). In version C it is the duke himself who does so (117.22-24). This alteration was probably made because it would not be realistic for the duke’s people to give themselves into a knight’s power without their lord’s permission.

In two instances, the text of C is altered to accommodate previous changes. In Iven’s lament to Luneta that he is unable to see the lady of the castle (Lion 1272; B 36.18-37.1), C adds: “Ängrar mik at ek em i fiötrumm læstur” (36.22-23: it distresses me that I am set in

bonds). This new element is a logical consequence of the hero being bound in C. After his request (Lion 1282; B 37.2), C also expands Luneta's reaction: "þetta fær ek skiött bætt sagdi mærin ok tók sinni hendi umm fiqturinn ok dattu þau af hǫnumm jafnn skiött" (36.24-37.12: "This I am able to fix quickly," the girl said and took hold of the fetters with her hand. They dropped from him at once). This is again the result of the earlier change. Luneta's ability to make the fetters drop off Iven may have been influenced by a spell mentioned in Hávamál 149:

Þat kann ec it fiórða, ef mér fyrðar bera
 bond at boglimom:
 svá ec gel, at ec ganga má,
 sprettr mér af fótom fiqturr,
 enn af hǫndom hapt.

(I know a fourth one if men put chains upon my limbs; I can chant so that I can walk away, fetters spring from my feet, and bonds from my hands).

A number of alterations impact upon the narrative structure of version C. At the end of the account of the hideous man, C adds a sentence about the tree and the rubies on the stone (14.23-25). Those two aspects are mentioned later in Chrétien (411-13, 424-27); the rubies also appear at a later stage in version B (15.12-14). C alters the position of these descriptions in the tale. When the Queen reprimands Kæi, Iven tells her not to talk to him because he always mocks others, even his comrades (Lion 628-46; A 22.5-8; B 22.14-17). This speech is changed in C: "skiptit ecki ordumm vidur hann, ek skal lüka hǫnumm sitt gabb" (22.21-22: do not exchange words with him, I shall pay him for his mocking). This change enhances the structure of the tale, as it prepares for the later duel between Iven and Kæi. The praise of Iven's abilities as a knight during his fight with Jarl Aleus (Lion 3243-54; A 97.1-8; B 97.10-16) is changed as well. C stresses his future fame (97.18-27). This

alteration corresponds to the structure of the tale, in which Iven becomes more and more famous as the knight with the lion. C also replaces the account of Iven's welcome at a different castle (Lion 4647-96; A 125.5-19) with the mention of a short stay at a familiar place: "for Ivent i þann kastala sem hann hafde unnit jötuninn ok græddi sik þar ok dýr sitt" (125.26-27: Iven went into that castle where he had defeated the giant and healed himself and his animal there).

Various aspects of characters are altered in version C of Ívens saga. When Kalebrant sees the lord of the fountain approaching, for example, he immediately mounts his horse in Chrétien, A and B (Lion 482-83; A 17.11-18.1; B 17.25-26). In version C he only does so after the lord's challenge (19.26), which allows him to appear more controlled. While Iven is fighting against Aleus, the people talk about his virtues in the French text and the longer versions of the saga (Lion 3243; A 97.1; B 97.10). In C, on the other hand, it is the lady who speaks to herself (97.18). This change stresses the lady's admiration of the hero, making her wish to have him stay more plausible.

The majority of the character-related changes refer to the protagonist. The conversation between Luneta and Iven after she has become aware of his love for her lady (Lion 1567-88; A 38.10-39.5; B 38.23-39.14) is changed in version C, for instance, to include another mention of Iven's feelings and statement that he is happy when Luneta is taking care of him (39.18-26). Before Luneta leads Iven to her lady, he expresses the wish to be captured by her in Chrétien, A, and B (Lion 1927-29; A 54.5-7; B 54.18-20). C replaces this with: "Ecki öttunst ek dauda minn seigir Ivent ok vil ek nü víst finna frúna ok fari sem mä" (55.20-21: "I do not fear my death," Iven said, "and now I certainly wish to meet the lady, and let it go as it may."). The hero thus appears more dignified, and less subservient to a woman. When Iven kneels down before the lady, the French original and versions A and B describe him holding his hands together (Lion 1974-75; A 56.6; B 56.13-14). C replaces this with a

different image: “Ivent tók nú af sier hiälminn” (56.18: Iven now took his helmet off). This change again makes Iven appear manlier, as holding the hands together is a gesture of submission, and would allow them to be bound. When Iven’s identity is revealed, Valven is said to be the happiest because he loves Iven above everyone else (Lion 2288-92; A 75.4-6; B 75.14-15). In version C this sentence appears at a later stage and is slightly altered: “Herra Valvín vard nú feiginn Ivent því at elskulegt var med þeim” (75.23-24: Sir Valven was now delighted with Iven, because they had affection for each other). Iven’s love for his friend is thus stressed. The girl who accuses the hero of betraying his lady arrives “sem hann sat med harmí slikt í hugandi” (B 83.13: as he was sitting with sorrow thinking over such things; Lion 2702-04; A 83.3). C, on the other hand, describes Iven: “sem at hann sat sem glástur meður kóppum Artus kóngss í hans holl” (82.26-83.22: as he was sitting very happy with the champions of King Arthur in his hall). This change emphasises Iven’s joy at being among his fellow knights, in contrast to his submission to his lady. The hero’s departure after the battle with Aleus (Lion 3314-40; A 99.5-100.2; B 99.14-100.15) is told differently in version C, which inserts the lady’s offer to give herself into his power (99.22-100.24). Iven’s attractiveness is thus highlighted.

A number of these alterations, like some of the additions, appear to be insignificant. However, some of them suggest the redactor’s intentions concerning narrative and characterisation. A few alterations aim at clarifying the structure, while others result from the Icelandic surroundings of the redactor. The greatest number of changes, however, demonstrates an intention to amend unrealistic and illogical elements, and a wish to make Iven appear manlier and less subservient to his lady.

3.4 Changes in A and B

Not all differences between C and versions A and B of Ívens saga show C as further removed from the original translation of Le Chevalier au Lion. A number of details present in A and B cannot be found in Chrétien's text or C. However, since C is greatly shortened overall, it is highly likely that the manuscript cut out additions made by the translator. These differences therefore do not denote a relationship between C and the French source.¹¹⁵

Some aspects are only changed in versions A and B of the saga. In Yvain's declaration of love to the lady, for instance, he states. "pour vous, a delivre, / veil, c'il vous plaist, mourir ou vivre" (Lion 2033-34: for you, I would without hesitation live or die according to your wish). Both A and B corrupt the passage: "med þer likar mer ath lifa ok deyia" (A 60.8: it pleases me to live and die with you) / "mer likar med þer at uera bædi lifa ok deyía" (B 60.16-17: it pleases me both to be to be with you in both life and death). The text of C is not an exact reproduction of Chrétien's version, but it is still closer in sense: "fyrir ydur vil ek lifva og deya" (60. 22-23: for you I am willing to live and die). Upon Iven's arrival at the spring to defend Luneta, "gafst ok hönnum þegar göd gata þängat sem þessi hin göda mær var" (C 118.28-119.18: immediately a good path was opened for him to there where the good girl was; Lion 4336-37). In A this is changed to: "gafst honum þegar rum" (A 119.1: immediately space was opened for him). When the fight between Iven and Luneta's accusers begins, the hero "reid tömliga i möti þeim" (C 121.20: rode leisurely to meet them; Lion 4473). A replaces this with "hann sneríz Jmoti þeim ok vildí eigi J fyrstu akafligha taka Jmotí þeim" (121.1-2: he turned to meet them and did not wish at first to encounter them impetuously).¹¹⁶

¹¹⁵ Cf. Appendix A II.3.p.

¹¹⁶ Cf. Appendix A II.3.q.

It is especially significant that version C of Ívens saga contains material from Le Chevalier au Lion that is absent in both A and B. The occurrences are also discussed by Marianne Kalinke (North-by-Northwest 64-68). When the hideous man describes the fountain to Calogrenant, he mentions “une chapele / petite, mais ele est mout bele” (Lion 391-92: a small chapel, but it is very beautiful). Versions A and B omit the fact that it is small: “eínn kapella fǫgur” / “ein kapella faugur” (A 13.12; B 13.23: a beautiful chapel). C does not mention that the chapel is beautiful, but retains the other adjective: “ein litil kapella” (13.29-30: a small chapel). In the romance, the girl who cures Yvain “derrier un grant chaisne s’arreste” (Lion 3016: stops behind a big oak tree). A and B simply state “nam hon stadar” / “nam hun stad” (A 92.3; B 92.12: she stopped), whereas C retains a tree: “nam stadar ä einumm velli undir einu tre” (92.19-20: [she] stopped on some level ground under a tree). When the hero sees the 300 women at the Pire Aventure castle, several aspects of the description are omitted in version A: the fact that they are sewing with golden and silken threads, and their sorrow and crying (Lion 5191-93, 5203-07; A 126.4). A shorter version survives in C: “Sumar slögu gudvef, enn sumar vöfðu klæde, sumar spunnu gull edur silki, allar voru þær grätandi ok sorgfullar” (126.17-19: Some were weaving costly material, and some were weaving clothes, some were spinning gold or silk. They all were weeping and sorrowful). The women’s long tale of how they ended up at the castle (Lion 5243-5342) is also left out in A (126.4). Version C, on the other hand, contains a condensed version of the passage (126.19-127.22), replacing the “rois de l’Ile as Pucheles” (5253: the King of the Island of Maidens) with “köngur Reinion [...], af ríke Üngaria” (126.28-29: King Reinion, of the kingdom of Hungary). This group of material missing in A and B proves that C is not derived from either of these versions.

Most of these differences are additions to A and B, which were probably made in a common ancestor of these two versions. The changes in the two texts are rather insignificant,

especially since half of them occur after B breaks off. The evidence is not strong enough to determine whether C derives from a source which contained the additions as well and cut them out again, or whether it is based on a branch which did not include these differences.

Altogether, however, Holm 46 is quite removed from versions A and B of Ívens saga. A great amount of material is omitted, and a number of significant changes have been made in C as well. The material collected is not sufficient to prove whether version C is based on either A or B or on an earlier source such as Ormsbók.

4. The Relationship between A, B and C

4.1 Deviations in A

On various occasions, B and C align with Chrétien against the text of A. In these cases, the latter presents a deviation from the original translation of Le Chevalier au Lion. The text of A omits several elements present in the other versions: the depiction of the rubies on the pillar next to the fountain (Lion 424-27; B 15.12-14; C 14.24-25) is for instance left out in A (15.4). The fact that the mailcoat of the lord of the fountain is stained with brains and blood (Lion 867; B 28.17) is only omitted in A (28.7), but not in C: “blödit meður heilanum lä ä sverdinu” (28.23-24: blood along with brains lay on the sword). Luneta informs her lady in Chrétien, B, and C that King Arthur is coming “au perron et a la fontaine” / “til kelldunnar ok steinstolpans” (Lion 1618; B 41.11-12: to the spring and the stone pillar; C 41.25-26). This expression is absent in A (41.4). The French text and versions B and C of Ívens saga specify that Iven is running mad “el bosque” / “um morkina” before meeting the hermit (Lion 2827; B 87.16: through the forest; C 87.27), which is not mentioned in A at this point (87.5). The details of the girl who helps Iven in the forest informing him that they are going to her lady’s castle and the hero mounting the horse (Lion 3085-87; B 93.19-21) are omitted in A (93.9), as mentioned above, but are present in C (93.29-30). In Le Chevalier au Lion, Yvain departs

to fight the giant “quant bien et bel atourné l’eurent” (4158: when they had armed him well and suitably). B and C reduce the phrase to “herklæddr” (B 115.17; C 115.28: armoured), whereas A leaves it out completely (115.6).

In several instances, version A simplifies certain aspects of the text. In the description of the hideous man, the French text mentions that he wears “deux cuirs de nouvel escorchies, / De .ii. toriaus ou de .ii. bués” (310: two new-flayed hides of two bulls or two oxen). B and C adopt the “nyflegnar” (B 11.15: new-flayed; C 11.25-26), whereas A cuts it down to “tuær gridunga hudir” (11.5: two bull’s hides). Yvain’s host, who is threatened by Harpin de la Montagne, explains that the giant will kill his sons unless he gives him “ma fille” (3867: my daughter). B and C also have “dottr mina” / “döttur mina” (B 111.23; C 112.25: my daughter), while A only reads “meyna” (111.12: the girl). The dwarf leading the giant’s prisoners is described more closely in Chrétien and B, as he is in C: “eirn dvergur digur ok þrütinn” (C 115.22-23: a fat and swollen dwarf; Lion 4097; B 115.12-13). A simply states “eínn duergr” (115.2: a dwarf).

Some aspects of Le Chevalier au Lion are changed in A, but not in B and C. The lord of the fountain is said to be approaching with great “opf” in A (25.6: shouting). In Chrétien and the other two versions, however, the word used is “bruit” / “gny” (Lion 811; B 25.16: din; C 25.24). When the women find the hero sleeping in the forest, one of them “mout le regarda” before she recognises him (2894: looked at him for a long time). B and C translate this passage as “hugdí míok leingí at honum” (B 88.22-89.10: considered him for a very long time; C 88.28). A omits the aspect of looking at the knight, stating “hugsadí miok leingí vm” (89.1: thought about it for a very long time). When A refers to “leonit” (B 102.16: the lion; Lion 3412) as “leo hans” (102.6: his lion), C follows the romance and version B with “leönit” (C 102.27: the lion). In A Luneta tells Iven that she will be condemned by her accusers “nema ek verí mik firir þeim” (105.9: unless I defend myself against them). The text of C

gives the same sense as the French original and B with “nema ek finni ein huorn þann mann, er mik dregur or þessumm þinum” (C 105.28-29: unless I find some such man who will get me out of these torments; B 105.19-20; Lion 3601).

4.2 Deviations in B

The text of B also exhibits various differences from Chrétien’s romance that set it apart from A and C. For example, some details are cut out in version B of Ívens saga, but not in the other two versions. As already mentioned with regard to changes in version B compared to the text of A, B leaves out the detail that the hideous man holds a sledgehammer “jhendi” (A 10.7: in his hand; Lion 291; B 10.19). C’s “i hendi sier” is in line with the romance and A (10.26-27: in his hand). The same applies to the description of the portcullis cutting Iven’s horse in half in Chrétien and A discussed above (Lion 945; A 30.7). B simplifies the passage as “hio hestin undir honum” (30.14: cut the horse under him), whereas C is closer to the other two versions with “ok tök sundur hest Iventz” (30.23: cut Iven’s horse in two). Later in the text, Luneta is referred to as the lady’s “maistre et sa garde” in the French version (1593: governess and confidante), and as “hennar meistari ok radgiafi” in A (39.9-40.1: her teacher and counsellor). B omits this completely (40.10), while C keeps the expression “rädgiafvi” (40.20: counsellor). The giant remains nameless in B (111.20), although he is called “Arpin de la Montagne” in the romance (3853), and “Fjallzharfir” in A (111.9). In C he has a name as well, “Fiall Tarpur” (111.27).

The text of B also contains some alterations compared to the French source and the other versions of the saga. When Luneta states in version B that she will get a good husband for her lady (40.15-16), instead of wishing that God give her one (Lion 1605-06; A 40.6), C again agrees with Chrétien and A: “helldur gefi [Gud] þier jafngöðann bönda ok jafnnvarskann” (40.25-26: but rather may [God] give you an equally good and equally brave

husband). As mentioned earlier, version B changes the animals Iven hunts in the forest (Lion 2824; A 87.4) into “fugla” (87.15: birds). C stays true to the French source and A with “dyr” (C 87.26: animals). The host of the castle says that his daughter is more beautiful than “toutes les pucheles du monde” (Lion 3851: all the girls in the world). A and C translate this as “allra meyía” (A 111.8: of all girls; C 111.26-27), while B has “allra kuenna” (111.19-20: of all women).

A few differences between B and the other versions appear to be due to scribal miscopying. The expression that Iven is “uel metr” in A (21.1: quite full), which reflects Chrétien’s “il est après mengier” (588: it is after dinner), is turned into “uel mentur” in B (21.11: well-educated). C supports the original wording with “vel mettur” (21.21-22). The lady asks Lunete to lead Yvain to her, “dementiers que lez moy n’est nuz” (1903: while no one is near me). A translates correctly “medann eingi madr er nær oss” (53.3: while no one is near us), while B has “medan ecki er í nand” (53.12: while nothing is near). C is closer to the sense of A and the French text with “sva at einginn madur sie nær” (53.22: so that no person is near).

4.3 Common Traits of A and C

In a number of cases, the text of version C shows characteristics which can be found in A but not in Le Chevalier au Lion and B. After the hero’s victory over Alier, the women in the castle envy the woman “cui il aroit s’amour donnee” (3244: to whom he would have given his love). While B translates it as “er suo dyrligur riddari hefdí gefit ast sína” (97.11: to whom such a magnificent knight had given his love), A turns the idea around: “er suo dyrligum riddara hefdí feíngít sína ast” (97.2: who to such a magnificent knight had given her love). The same happens in C: “er slíkum riddara hafvur nü gefvit sik ok allt sitt ríki” (97.19-20: who has now given herself and all her kingdom to such a knight).

In several cases, versions A and C exhibit the same simplifications of Chrétien's text.

During the fight with the lord of the fountain, for example, Calogrenant is thrust from his horse "par mi la crupe" (538: over the croup). In B the passage becomes "hann skaut mer aftur af mínum hesti" (19.14: he thrust me back off my horse), whereas A simply states "hann skautt mer af mínum hesti" (19.3: he thrust me off my horse). C's "hann skaut mier af minum heste" (19.29: he thrust me off my horse) is the exact simplification given in A. When Iven fights against that opponent, Chrétien and B depict the rings flying from the knights' mailcoats (Lion 841; B 27.13-14). A and C simply state "bryníur slíttnuðu" (A 27.3: the coats of mail broke; C 27.21). It is possible that a redactor envisaged interlocking mailcoats, from which the rings could not fall or fly off. After the King arrives at the spring with his knights, Gauvain reproaches Keu for mocking Yvain; Keu replies that he will stop, "des que je voi qu'il vous annuie" (2219: because I see that it displeases you). B translates "er ek se at ydr mislikar" (71.16: since I see that it displeases you), whereas A simplifies the passage to "ef þer mislikar" (71.7-8: if it displeases you) and C has "ef þier þýkir verr" (71.23-24: if it seems the worse to you). A and C moreover change the address to use the singular pronoun, probably either because Valven has used the singular before (A 71.5-6; C 71.15), or to present Kæi as less respectful than in the other versions. In one instance, A and C make a detail of the original version more specific. Once Iven's lady, simply referred to as "la dame" / "fruin" in Chrétien and B (Lion 1951; B 55.15: the lady), is changed to "su hinn frida fru" in A and C (A 55.4-5: that lovely lady; C 55.22). Version C thus shows the same specific addition as A. The kind of simplification and specification common to A and C suggests itself, and may have been carried out in the two versions independently.

4.4 Common Traits of B and C

As with version A, the text of B shares some features with C which are not in Le Chevalier au

Lion and A. The two versions exhibit various modifications of Chrétien's text absent in A.

When Keu mocks Yvain's promise to avenge Calogrenant, he says: "Faites le nous savoir,

beau sire, / Quant vous irés a chest martire" (601-02: Let us know, beautiful lord, when you

will go to that torment). A uses the plural as well: "gioríth suo vel herra segíth oss" (21.5-6:

be so good, sir, and tell us). In B and C, however, he says "segit mer" / "seig mier" (B 21.15-

16; C 21.24: tell me). As mentioned above, King Arthur pours the water over the stone in

Chrétien and A, whereas it is Kæi who does so in B (Lion 2220-22; A 71.8-9; B 71.17-18). C

agrees with B in replacing Arthur with Kæi (71.24-26). The mistaken addition in B of seven

nights to the time limit the lady gives to Iven is discussed above (Lion 2573-74; A 79.9; B

79.17). C includes the same error with "sið nætur" (C 80.19: seven nights), which indicates

that B and C cannot be dependant on A. The castle at which Iven fights against the giant is

referred to as "un fort chastel" in Chrétien and "einn kastala mikínn ok sterklígan" in A

respectively (Lion 3769: a strong castle; A 109.7-110.1: a large and strong castle). Both B

and C change the description to "einn kastala mikínn ok rikuligan" (B 109.14-110.10: a large

and magnificent castle; C 109.25).

B and C also contain several additional details not present in either the French text or

A. When Iven meets the lady in Chrétien and A, he "c'est a genoulz mis" / "settizst áá kne"

before the lady (Lion 1975; A 56.6-7: knelt). B specifies "settízt akne firir hana" (56.14-15:

knelt before her), which is even expanded in C: "fiell ä knie fyrir frunnj" (56.19: fell on his

knee before the lady). B and C also specify that the water is taken "or kelldunní" (B 71.18:

from the spring; C 71.25), which is not mentioned in Chrétien and A (Lion 2221; A 71.9).

Before Yvain's fight with the giant, Chrétien writes "li gaians vint" (4084: the giant came),

which A translates as "Jotunnín for" (114.9: the giant was coming). B and C expand this to

“jotunin for til kastalans” (B 114.21: the giant was coming to the castle; C 114.28-29), thus enhancing a vague scene.

Contrary to the negligible deviations common to A and C, the similarities between versions B and C of Ívens saga are more substantial. They not only comprise modifications of the text, but also additional material. It can be assumed that the alterations are the work of the translator, as it is improbable that they were carried out independently in the two manuscripts. It is rather conceivable that A removed these modifications, and thus appears to be closer to Chrétien’s text.

Considering the evidence, it appears that the version of Ívens saga in Holm 46 does not derive directly from either Holm 6 or AM 489, as both contain different deviations from the former and Le Chevalier au Lion. Holm 46 is probably based on a common ancestor of the other two manuscripts, as it exhibits features of both. Interestingly, C as a whole shares a greater number of similarities with B, and might therefore derive from a more direct source of that text. On the whole, where one version disagrees with the French text as well as the other two manuscripts, it represents a deviation from the original translation. If only two versions cut out material from the romance, the omissions are not due to the translator, but to a later redactor. If two manuscripts contain changes or additional material, it is assumed that the modifications were carried out by the translator, and removed again in the third version.

Of all three versions of Ívens saga, B is overall closest to the presumed original translation, although it is inferior to the other versions in terms of mistakes and illegibility. In the examination of the Norse translation of Le Chevalier au Lion, AM 489 will therefore generally be used as reference for Ívens saga. Holm 6 will be referred to in regard to the passages that are missing or damaged in version B. This also applies to points of comparison with Chrétien where Holm 6 offers a better reading than AM 489.

C. Differences between Chrétien's Romances and the Norse Texts

V. The Differences between Le Chevalier au Lion and Ívens saga

The relationship of Ívens saga to Le Chevalier au Lion will be discussed first, as it is on the whole the closest to its French source out of the group of sagas based on the works of Chrétien de Troyes. As stated above (I.4.2), the text used for the comparison is AM 489 4to (B), except where the other versions offer a better reading of the text or preserves details from Chrétien that were not in B. The differences between the original romance and its Norse translation are divided into four categories. First the saga's narrative unity is discussed, focusing on the more concise nature of the text compared to its French counterpart, as well as its stronger inclination towards logic. The second part deals with changes to the characters, while the third is concerned with the literary adaptation of the text of Le Chevalier au Lion. This adaptation is achieved by cutting out elements typical of the romance genre, as well as transforming part of the material to adhere to typical traits of saga conventions. The last section deals with changes reflecting the translator's personal methods and attitude as well as his social and cultural background.

1. Narrative Unity

Although the translator of Ívens saga keeps quite faithfully to his source, he nevertheless adapts Chrétien's text to his own ideas of narrative unity. He leaves out passages he considers superfluous for the story or too repetitive, abbreviates lengthy descriptions, and clarifies various aspects of the text.

1.1 Omission

A number of passages are left out because they are too descriptive, or deviate too far from the main storyline of the adventure. Ívens saga concentrates on the tale of the hero, and thus omits many aspects that are marginal to the story. The saga writer also appears to be impatient with descriptive details, and instead focuses on the action. Some details present in the French original are omitted in the saga to avoid the unnecessary repetitions which occur quite frequently in Chrétien's text.

The translation leaves out descriptive details from the text of Le Chevalier au Lion. Upon Calogrenant's arrival at his host's castle, he first sees a wooden fortification at some distance in the French text, and then rides closer (191-94), before actually seeing the whole castle. This short passage does not appear in Ívens saga (7.20). However, the idea of a wooden fortification is taken up in the same line with the word "trekastala" (wooden castle). Another descriptive detail that does not contribute to the action of the story is absent in the Norse version when Iven pursues the Lord of the Fountain. In the romance the comparison of the hero and his opponent to a falcon pursuing a crane is slightly longer, adding the aspect of the hero's frustration at being unable to reach his target (Lion 881-87; Íven 29.16). Later in Chrétien's text, a passage is inserted concerning the sister whose heritage Yvain is supposed to defend. Her desperation is described, as well as her joy at the arrival of her servant and Yvain (5812-37). The saga omits this marginal detail (132.5).

In some cases, parts of direct speeches and dialogue are omitted. When Calogrenant intends to relate his adventure, for example, he explains in Le Chevalier au Lion that the ears are the way of the voice to the heart (165-68). This is absent in the saga as it does not further the action (6.24). The Norse translation also edits out some details of the steward's speech in which he asks the barons to allow the lady to take a new husband (Lion 2084-2106; Íven 65.12-66.10). The second mention of the fact that the lady's lands will be destroyed (2087-

89) is left out, as well as the thought that the lord who used to rule over the land now lies under it (2094-97). The parts that are cut from the speech do not further the argument or the story.

Some depictions of action are omitted as well. When Yvain has walked away from King Arthur's court after the tournaments, Le Chevalier au Lion describes the other knights looking for him (2808-13). Ívens saga leaves this out (87.12) as it has nothing to do directly with the hero's fate. When Yvain kills the serpent to rescue the lion, the romance explains that he also has to cut off a piece of the lion's tail that the serpent had swallowed (3382-87). The saga omits this detail that might be considered superfluous (101.20).¹¹⁷

A number of details present in the French original are left out in the translation to avoid repetitions. Some cases are repetitive in themselves. After Yvain has been able to see the lady, Chrétien's version continues with a long speech in which Lunete advises Yvain in many words to sit tight (1309-42). Ívens saga replaces this passage with a conversation between the two characters in which the hero explains that he would rather die than leave since he loves the lady (38.15-39.14). Luneta's speech may have been discarded because it was too repetitive. At the same time, the Norse conversation serves to reveal Iven's feelings in the direct way that is typical of the saga style. When the lady later expresses the wish to see Iven, she complains several times that Luneta cannot arrange a meeting soon enough. The longest of these complaints, in which the lady wishes that Yvain speed his journey and that the moon turn the night into another day (1832-43), as well as one of Lunete's reassurances that she will present the knight after a certain time (1844-46), are absent in the translation (48.12).

Ívens saga often edits out passages of the romance that repeat something already treated at an earlier point in the narrative. During Calogrenant's account of his adventure, the

¹¹⁷ For further actions omitted cf. Appendix B I.1.a.



character addresses the audience to remind them that he is not lying, and that he repents (428-36). These comments are omitted in the saga (15.14), because Kalebrant has already assured his listeners before he began his story that he does not intend to lie (Lion 171-74; Íven 6.25-27), and mentions how foolish he feels at the end of his account (Lion 575-78; Íven 20.16-17). In the dialogue between Iven and Luneta about the fact that she is accused of treason, she tells him in both versions that he is one of the knights who would be able to rescue her (Lion 3622; Íven 106.18). The French text adds the following lines, which were probably deemed unnecessary and repetitive by the translator:

– Pour qui? fait il. Qu'avés vous dit?

– Sire, se Damadex m'aït,

Pour le fil le roy Urien.

(3625-27: – Because of whom? he said. What did you say? – My lord, may God help me, because of the son of King Urien)

After the giant Harpin de la Montagne asks the host with whom Iven later stays for his daughter, Chrétien describes the host's dejected reaction and Yvain's assurance that he will help him and fight against the giant at once (4119-51). The saga leaves this out completely, since it returns to what has happened between the hero and his host the evening before (114.20).¹¹⁸

In two cases, the Norse version omits aspects of Chrétien's text that are repeated further on in the text. In the hideous man's description of the fountain and its surroundings, Le Chevalier au Lion includes the most beautiful tree in the world (380-83). It is not mentioned at this point in the saga (13.20), probably because it will be described at a later point (Lion 411-16; Íven 14.18-20). This aspect may be a revision of the already translated text. However, if it is not, the adaptation suggests that the translator studied the text as a

¹¹⁸ Cf. Appendix B I.1.b.

whole before translating it, thus being able to adapt the structure as he went along. When Yvain witnesses the fight between the lion and the serpent, Chrétien writes that he decides to help the lion and to kill the snake before he takes his weapons and advances (3356-63). This passage does not appear in Ívens saga (101.14), as the fact that the hero intends to come to the lion's aid is mentioned again later (Lion 3372; Íven 101.18). If it was indeed the translator who omitted these two passages, which is likely since all three versions of the saga lack them, he proves to be a very careful redactor who either considered the whole text before translating it, or who edited it afterwards.

On the whole, the omissions in Ívens saga have no great impact on the overall story. The details, speech and dialogue, and actions that are left out are not essential to the plot; their absence does not influence the unity of the text. A major portion of the omissions is tautological sections and repetitions. The saga consequently tightens the narrative without cutting out these aspects completely.

1.2 Abbreviation

A number of passages from Le Chevalier au Lion are not edited out completely, but rather compressed to contain necessary information. As in the case of some of the omissions mentioned above, the reductions are sometimes due to repetitions. As the people of the knight of the fountain come to the hall in which Iven is imprisoned, for example, the French original states “et vinrent du cheval trenchié / Devant la porte la moitié” (1093-94: and they saw in front of the door one half of the horse that had been cut in half). The translation simplifies this to “puíat þeir sa hestín daudan uid gardhlid” (35.2-3: because they saw the horse dead at the fortress gate), as it was probably deemed unnecessary, and maybe even distasteful, to repeat the fact that the horse was cut in half. When the hero follows in his cousin's footsteps, his journey repeats passages of Kalebrant's adventure. Iven's journey to the host's castle

(758-74) is shortened to the following in Ívens saga: “steig sidan upp a hest sín ok reid éinn saman allt þar at hann kom nu til kastalans” (24.18-19: after that he got up on his horse and he rode alone all the way until he now came to the castle). The passage can be considered as superfluous since the difficulties of the journey have already been described in Kalebrant’s tale (Lion 175-89; Íven 7.14-18). Iven’s reception and stay at the host’s castle, which is depicted at some length in Le Chevalier au Lion (775-90), is also considerably reduced in the Norse translation: “ok hafði þa enn blidarí uidrtaukur enn Kalebrant af herra kastalans ok jungfrúinne” (24.19-21: he received then an even pleasanter reception than Kalebrant from the lord of the castle and the young lady). A lengthy description would be redundant, because again the scene picks up elements of Kalebrant’s account (Lion 200-67; Íven 7.22-9.31).

A couple of scenes are compressed because of their repetitive structure. When the hero meets the hermit, Chrétien’s text explains thoroughly how the hermit cares for Yvain by preparing the meat the knight brings him, buying bread, and giving him water (2873-86). This passage is reduced in the Norse translation: “sa hinn godí madr gerdí honum þat til matar ok gaf honum þar med uatn at drecka” (88.16-17: that good man made it into food for him and gave him in addition water to drink). When the girl who finds Yvain in his madness heals him with the ointment her lady has given her, Chrétien’s version describes at length and with many repetitions that she rubs too much on his body (2991-3009). The saga leaves out the greater part of this scene: “ok smurdí hann med smyslum þar til sem allt uar or budkínum [...] ok þornudu suo smyslin a honum at hann la ísolarhitanum” (91.21-92.10: and she rubbed him with the ointment until it was completely gone from the box [...] the ointment thus dried on him because he was lying in the heat of the sun. C has some details which are omitted in A and B, cf. 91.25-92.18).

In some places, Ívens saga reduces scenes that are rather lengthy and descriptive, as well as lengthy dialogue. When the King decides to leave the castle of the hero’s lady,

Valven and the other knights attempt to persuade Iven to accompany them. The romance includes a long speech by Gauvain, which warns the hero against losing his reputation because of love (2479-2538). The Norse version cuts the passage down to: “þa taladí herra Valven við herra Iven ath hann skyldí fylgia brott konginum ok þar eigi leíngí vera Jþeim kastala ok forðiarfa suo sín riddara skapp. ok att giorff” (the text of B is damaged, A is used here; 78.2-5: Sir Valven put it to Sir Iven, that he should follow the King away and not stay there longer in that castle and destroy thus his knighthood and accomplishments). Chrétien’s text also includes a long scene in which the people watching Yvain admire his valour (3196-3242). The scene is probably too long and descriptive for the saga genre. The translation cuts it down to: “se kuodo þeir er jkastalanum uoru huersu þessí riddari rausklíga reynízt eín firir alla eda huersu hans herklædí eru oll litud í blodí þeirra er hann hefir drepit eda ridur jgegnum lid þeirra” (95.21-24: “See,” they said who were in the castle, “how this knight proves himself bravely – alone before all – and how his armour is all stained in the blood of those whom he has killed, and rides through their host.”).¹¹⁹

A number of passages are greatly reduced in Ívens saga because they only play a marginal role in the tale. Some of these scenes include the main character, but have no great impact on the overall story. After the hero has put on the clothes the girl helping him in the forest has laid out for him, Le Chevalier au Lion includes a long scene depicting Yvain calling to the girl for help, and her riding around as if she did not see him at first (3043-66). The translation reduces the unnecessarily extended passage to: “hann sa huar mærin satt a einum gangara ok hafdí annan í togi mærin reid at honum ok lezt eigi kenna hann ok spurdí huat manna hann uæri” (93.13-16: he saw where the girl was sitting on a palfrey and had another on a lead. The girl rode to him and behaved as if she did not recognise him and asked what sort of a man he was). Le Chevalier au Lion depicts in a long passage the bond that later

¹¹⁹ Cf. Appendix B I.1.c.

forms between Yvain and the lion (3412-85), devoting particular attention to an extensive scene of the lion hunting animals. The saga adopts the same ideas, but since they are of marginal interest to the story it is shortened radically: “enn leonit rann firir honum þeir uoru þa halfan manad inní a skogum ok ueiddí leonit þeim dyr til matar” (102.16-18: and the lion ran before him. They were then half a month in the forest, and the lion hunted animals for food for them).¹²⁰

In other cases, Ívens saga compresses passages that diverge from a straightforward narrative because they do not concern the protagonist. This applies for example to the meeting between Valven and Luneta. Le Chevalier au Lion compares them at length to the sun and the moon, explains how and why they already know each other, and has Lunete retell in detail how she saved Yvain (2395-2441). The translation omits the comparison as well as the fact that the two know each other, and reduces Luneta's tale (77.10-15). The relationship between Valven and Luneta is marginalised, as it does not have much to do with Iven's tale. When Lunete tells Yvain that she found nobody at King Arthur's court to help her, the French text recounts in detail how Gauvain has followed the knight who has abducted the Queen, and emphasises his knightly qualities (3694-3711). Since the focus is not on the hero of the story, the passage is greatly reduced in the Norse version: “eínn riddari hafði tekið í brott drottningina ok reid herra Ualuen eptir honum” (108.18-109.8: a knight had taken away the Queen, and Sir Valven was riding after him).¹²¹

As with the omissions discussed above, the reductions in Ívens saga do not greatly encroach on the narrative. Although the content of the tale is repeatedly diminished, the main points of the plot stay intact. In fact, the narrative becomes more straightforward, as it deviates less from the central characters and strands of plot than Le Chevalier au Lion does.

¹²⁰ Cf. Appendix B I.1.d.

¹²¹ Cf. Appendix B I.1.e.

1.3 Rationalisation

Some of the changes made to Chrétien's version in Ívens saga appear to be motivated by the translator's appreciation of realism and clarity. The Norse text repeatedly strives for greater sense of logic than its French source. At the start of the fight between Calogrenant and the lord of the fountain, for example, Chrétien mentions "les escus enbrachiés tenimes, / Si se couvri chascuns du sien" (516-17: we held our shields attached to our arms, and each one covered himself with his). The translation omits the sentence (18.26), probably because the notion that the knights protect themselves with their shields is taken for granted. In Le Chevalier au Lion Lunete tells Yvain that when she was accused of treason, it was her idea that she should be defended by one knight against three (3676-87). The saga changes this aspect into a more logical scenario: Luneta's enemies decide that she needs to find a champion to defend her against the steward and his two accomplices (108.13-17). When Valven arrives at the court to fight for the girl who intends to steal the heritage from her sister, he is wearing different weapons so that nobody recognises him (Lion 5876-79; Íven 132.13-14). As a way of explaining this, the Norse translation adds: "enn adr mattí hann Jafnann þekía ath vopnum" (132.14-133.1: but previously one could always recognise him by his weapons).

The Norse translation of Yvain also reflects interest in the arrangement and logic of narrative structure. In the French text, for example, Calogrenant agrees to give his account "comment que la chose me griet" (148: whatever pain it causes me). The Norse version transforms this into "ef þer gerít sem ek segi" (6.17: if you do as I say), which probably refers to Kalebrant's explanation of how to listen attentively (6.17-25). The translator sometimes even adds little details that are absent in Le Chevalier au Lion wherever he feels that a scene needs clarification. When Iven and the lord of the fountain start attacking each other with swords, the saga states "enn hlifduzt med skiolldunum" (26.16-17: but they protected

themselves with their shields). This expression does not appear in Chrétien's text (823). It is also absent in C (26.27), which contains the rest of the scene, and may therefore have been added in the Norse text at a later stage. It is possible that it was added as an introduction to the destruction of the shields in the following lines (Íven 26.18-20; Lion 825-29). During the flight of the lord of the fountain, the Norse text adds: "ok þeir er j kastalanum uoru sa flotta hans" (Íven 28.21-29.13: and those who were in the castle saw his flight). This detail, which is absent from the French original, explains why the gate of the castle is immediately opened for the knight (Íven 29.13-14; Lion 876-77). After Iven has been captured in the hall (Lion 960-61; Íven 31.3-5), only Ívens saga states that he is in a room "er alla uega uar læst um hann" (Íven 31.5: which was locked in all directions about him). It is possible that this sentence was added to make clear the fact that our hero is locked in, which is obscured in the Norse version as a result of various omissions in the preceding description of the gate (Lion 911-58; Íven 30.8-31.3).

On several occasions, the translator alters details or passages of his source resulting in a keener sense of realism. During Kalebrant's adventure, the hideous man then tells him what he does to his bulls "quant j'en puis l'une tenir" (344: when I can get hold of one), which the Norse text transforms into "ef éitt eda fleiri uill j brott hlaupa" (12.20: if one or more want to run away). The notion of punishing the animals if they attempt to flee appears more realistic than what is said in the romance. Moreover, the thought of a man unable to catch his animals is rather strange, and might suggest incompetence to a Scandinavian audience. In chapter 3 of Hrafnkels saga Freysgoða, for example, Einarr fails to catch a horse, which leads to his unfortunate riding of Freyfaxi and consequent death: "Ok er hann kom til hrossana, þá elti hann þau, ok váru þau nú skjörr, er aldri váru von at ganga undan manni" (And when he came to the horses, he chased them, and those were now shy which had never used to run away

from people).¹²² In chapter 11 of Víga-Glúms saga Arnórr makes a fool of himself by leaving behind his packhorses when fleeing from Þorgrímr. The incident leads to a fight and to the insult from one of his enemies “at ekki myndi bætr fyrir þat koma, þó at Arnórr hleypði frá maltklyfjum sínum” (that no compensation would be paid for that although Arnorr had run away from his malt packs).¹²³

When the lady presents Iven to her barons, her steward stands up to give a speech. Only the saga states: “ok mæltí hann suo hæt ath allir innan hallar heyrdur hans ord” (the text of B is defective, version A is used here; 64.6-8: and he spoke so loudly that all within the hall heard his words; Lion 2082). This insertion adds a certain realism to the scene. Ívens saga also inserts a small detail to the scene of the fight between the lion and the serpent. When the hero decides to help the lion, “hann steig af hestí sinum ok batt hann at eigi skyldi ormurín granda honum” (101.12-14: he got off his horse and tied it, so that the serpent would not harm it). Although this idea is logical and fits very well into the scene, it is absent in the French original (3355) and was inserted by the translator.

These adjustments rationalise the content of Ívens saga compared to Chrétien’s version. The translator demonstrates not only an interest in logic concerning particulars of the tale, but also in the coherence of the overall narrative. Moreover, a concern with realistic details sometimes emerges in the saga.

On the whole, the omissions, abbreviations and rationalisation carried out in Ívens saga have little or no impact on the story as it is presented in Le Chevalier au Lion; the overall plot of the romance is rendered faithfully in the translation. The translator rather

¹²² Hrafnkels saga Freysgoða, Austfirðinga sögur, ed. Jón Jóhannesson, Íslensk Fornrit 11 (Reykjavík: Hið Íslenska Fornritafélag, 1950) 95-133.

¹²³ Víga-Glúms saga, Eyfirðinga sögur, ed. Jónas Kristjánsson, Íslensk Fornrit 9 (Reykjavík: Hið Íslenska Fornritafélag, 1956) 1-98.

changes small details, mostly in aspects of Chrétien's work that lack logic or realism. The unity of the tale remains intact. In fact, the translator appears to show concern for the overall unity of the text: through the omission and abbreviation of lengthy and verbose passages, which are not unusual in the romance genre, the narrative becomes tighter, more straightforward, and coherent.

2. Characters

A number of characters are presented differently in the translation of Le Chevalier au Lion. First I will consider the figures that are affected by only a few changes, the minor characters of the hideous man and Kæi, and the more important ones of Luneta and the lady. Particular attention will then be given to the discernible and extensive modifications of the characters of Kalebrant and Iven.

2.1 Minor Characters

In various places Ívens saga alters the portrayal of minor characters. In the case of the hideous man the Norse text puts more emphasis on his frightening nature. The French version describes him as having “iols de çüette et nes de chat, / Bouche fendue comme lous” (300-01: eyes like an owl and a nose like a cat, and a mouth split like that of a wolf). In the saga the passage reads “augu kolsuört ok krokott nef suo uidan munn sem aleone” (10.22-23: coal black eyes and a crooked nose, a mouth as wide as on a lion).¹²⁴ It is possible that the animals the man is compared to in the French version were not sufficiently frightening to convey the man's nature in the translator's opinion. It is also possible that the depiction in the saga was

¹²⁴ C contains a different version of the passage: “munnur hanns var sem hamragiä, enn augu hvít, ok bogit nef sem rützhorn” (10.27-28: his mouth was like a chasm in crags, and his eyes white, and his nose bent like a ram's horn).

influenced by descriptions of trolls in Norse literature, as for example in chapter 12 of Orvar-Odds saga:

[...] nef hans var mikit ok krókr á, sá er beygðiz alt niðr fyrir munninn; varrar hans váru sem léturfur ok hekk en neðri ofan á bringuna, en en efri flettiz upp undir nefit; hár hans stórt sem tálknfanar ok hekk ofan of alla hans bringu (his nose was large and crooked, so that it reached down to his mouth; his lips were like bales of peat, and the lower one hung down to his chest, but the upper one was bent up under the nose; his hair was as thick as fish-bones and hung down over his whole chest)¹²⁵

In the translation the hideous man “hlíop upp a einn stofn atta alna hafan” when he sees Kalebrant (11.16: he leaped up onto a tree stump eight ells high). In the French text “em piés sali li vilains lués” (312: the rustic immediately jumped to his feet), the tree stump is mentioned later (319-20). This demonstration of strength and power may again be intended to make the character appear more impressive and frightening.

One omission in Ívens saga alters an aspect of Luneta’s character. While she is attempting to convince her lady to consider marrying a better knight than her husband, she assures the latter that she will not stop talking since she knows that nobody is listening to their discussion (Lion 1690-93; omitted from Íven 45.11). Perhaps Luneta’s suggestion that they might discuss the lady’s possible disloyalty in secret as opposed to openly has been cut out since it makes her appear too conspiratorial.

The character of the lady is also slightly changed. After she has married Yvain and her former husband is forgotten, the French text states: “Cil qui l’ocist est mariés / En sa fame, et ensamble gisent” (2168-69: the one who has killed him has married his wife, and they share

¹²⁵ Orvar-Odds saga, ed. R. C. Boer, Altnordische Saga-Bibliothek 2 (Halle a. S.: Niemeyer, 1892). The description is less detailed in chapter 6 of Guðni Jónsson’s edition.

one bed). The saga leaves out this sentence repeating what is said before (69.15), so that no more attention than necessary is drawn to the idea that the lady may be fickle. The Norse version moreover omits the description given by the lady's messenger to Iven of the lady counting the days until his return, and the fact that she blames Luneta for her betrayal of her first husband (Lion 2754-66; Íven 85.9). The omission of this passage makes the lady appear less irrational and unsympathetic.

The character of Keu is clearly not a role model in Le Chevalier au Lion, and the same is true for his Norse counterpart. However, the saga writer clearly does not wish to bestow too much attention on this negative example of a knight. Before Calogrenant tells his story, the French text contains a scene describing Keu's mockeries and his discussion with the Queen (69-141). This passage does not appear in the Norse version (5.22). The translator probably felt that the scenes between Kæi, the Queen and Iven after the story are sufficient to illustrate the character of the steward (Lion 579-645; Íven 20.20.-22.17), who is not suitable as a role model anyway. After Keu's mockeries, the Queen delivers a speech concerning his wicked tongue in the French version (612-24). This speech is shorter in the saga (21.19-22.13), which might imply that the Norse writer avoided giving prominence to a knight who does not represent the positive aspects of chivalry. The saga appears to place greater emphasis on positive role models than the French romance.

One change alters the view of knights in general. When Calogrenant begins his tale, the French version states that he left "querant aventures" (177: looking for adventures); the translation, on the other hand, replaces this expression with "mart j hugandi" (7.15: pondering much). A knight simply looking for adventures without reason perhaps appeared too superficial to the translator.

2.2 Calogrenant / Kalebrant

The character of Kalebrant is clearly changed in the Norse translation to make the knight appear more heroic. Several passages of his adventure in which he appears fearful are omitted. In Le Chevalier au Lion, the knight relates his reaction to the bulls in the forest:

Se je le voir dire vos vueil,
Que de paour me trais arriere,
Que nule beste n'est plus fiere
Ne plus orgueilleuse de tor.

(282-85: if I wish to tell you the truth, I drew back for fear, because no beast is more ferocious nor more proud than the bull)

This behaviour is not mentioned in the translation (10.17), perhaps in an attempt to make the knight appear less cowardly. When Calogrenant meets the lord of the fountain in the French version, he describes in detail how his opponent is larger and better equipped than himself (518-23). The Scandinavian text slightly shortens this passage (18.26-28) to avoid the impression of the original that Kalebrant is making excuses for himself.¹²⁶

A number of passages that the translator sees as unsuitable are not left out completely, but rather altered to improve the character of Kalebrant. The knight explains that after the tempest had stopped “je me dui pour fol tenir. / Tant y fui qu j’oï venir / Chevaliers” (475-77: I thought that I had become crazy. I stayed there so long that I heard a knight coming). The Norse text changes this passage to “ek fann sidan at ek uar af þui ofheimskur þuiat ek duauldumzt þar suo leingi at ek heyrda komanda riddara” (17.20-22: I discovered after that that I was therefore very foolish, because I stayed there so long that I heard a knight coming). This passage has most likely been changed to let Kalebrant appear in a better light, as the notion that he is crazed after the experience of the tempest is edited out, and he is depicted as

¹²⁶ Cf. Appendix B I.2.a.

taking responsibility for his actions instead of making excuses for himself. Before describing the duel Calogrenant states that “par mi le voir, che saichiés bien, / M’en vois pour ma honte couvrir” (524-25: know that well, I go by the way of the truth to compensate for my disgrace). The idea is different in the translation: “en þo ek feinga þar suiurding þa skal þo eigi afleggia at segia sem sannazt” (18.28-19.12: although I may get disgrace there, I shall nevertheless not give up speaking as truly as possible). This change possibly occurred because the French version implies that the truth is used for redemption, whereas in the Norse version Kalebrant appears to be more heroic in simply admitting the truth for its own sake. At the end of his tale Calogrenant moreover says: “Si vous ai conté comme fox / Çou c’onques mai conter ne vox” (577-78: and it is like a fool that I have told you what I never wanted to tell). In Ívens saga the sentence is different: “Nu hefi ek ydr sagt huersu heimslíga ek for eda huersu mikla suiurding ek feck” (20.16-17: now I have told you how foolishly I acted, and what great disgrace I got). The change in the expression again makes Kalebrant more straightforward and decisive.

On the whole, the omissions and changes concerning the character of Kalebrant transform him into a more heroic figure than his counterpart Calogrenant. During his adventure he turns out to be less cowardly, and he is therefore treated less shamefully in the saga. As a further improvement, Kalebrant does not make excuses for his failures to the same extent as in Le Chevalier au Lion when he tells the other knights of his journey. On the contrary, he takes responsibility for his actions, and thus appears less laughable in the Norse text.

2.3 Yvain / Iven

The greatest change of characterisation is to the hero. Numerous alterations make him appear more heroic in the saga, thus underlining his status as a role model of ideal knighthood. Some

of these alterations occur in passages depicting how others perceive him. When the lady presents Yvain to her barons, they are very impressed by him: “Et mesire Yvains fu ci genz / Qu’a merveilles tout l’esgarderent” (2058-59: and Sir Iven was of such noble appearance that all looked at him with admiration). The Norse text expands this passage: “herra Ivent var hinn fridazstí riddari. suo ath aller þeir er firir satu vndruduzst vænleik hans ok voxt ok tigulikt yfir bragd” (the text is more complete in A; 62.6-63.1: Sir Iven was an extremely handsome knight, so that all those who sat there marvelled at his handsomeness and stature and noble appearance). The translation appears intent on making the hero more physically impressive and presenting him as an ideal image of a knight. Yvain then intends to sit down at his lady’s feet, “quant elle l’en leva amont” (2077: but she made him stand up). Ívens saga changes the scene: “enn hon tok J hægri hǫnd hans ok skipaðí honum hitt næsta ser j jth hæsta sæti” (error in version B, the text of A is used here; 64.2-4: but she took his right hand and placed him next to herself in the highest seat). The saga places Iven on the same level as the lady and in a seat of honour, as it would be considered unsuitable for a woman to be elevated over the hero. This aspect is further emphasised by the expression “hæsta sæti” (highest seat) instead of the usual “hásæti” (high seat). When Iven has later defeated the two giants, the lord of the castle tries to persuade him to marry his daughter. In the French version the two men start an argument, and the lord insults Yvain and attempts to vilify him (5692-5766). In the saga the lord’s only reaction is: “herran baud honum þa suo mikit gull sem hann vildí sialfr hafa” (131.10-11: the lord offered him then as much gold as he himself wished to have). The saga usually presents Iven in a positive light, and the idea of the hero being treated with contempt by a character who is generally not evil is not in line with this.

A number of passages depicting Iven through his own words and actions are omitted completely if they contradict the translator’s idea of the hero. In Le Chevalier au Lion, for instance, Yvain apologises for having called Calogrenant a fool (584-85). The translation

omits this sentence (20.22), perhaps to avoid a loss of face on Iven's part. The long paragraph in Chrétien's text depicting how Yvain sneaks away from the court and gets his arms and horse (721-57) is greatly reduced in length in the Norse text (24.13-18), most likely because the result of his actions is more important to the narrative than the detailed description. The translation may moreover wish to divert attention from Iven's secrecy, which might be considered disgraceful. However, Hrólfs saga kraka contains a similar scene in chapter 35: "Bød(uar) leinist j burt vmm nöttina" (Bødvar stole away in the night),¹²⁷ although the King has forbidden it explicitly.¹²⁸

On various occasions the translator chooses to change the hero's words and actions to his liking rather than omitting them completely. In the French original Yvain's reply to the Queen concerning Keu's mockeries is rather long and full of irony (628-46): he explains that Keu is so capable and knowing that he can always reply with wisdom and courtesy, that he himself does not wish to start a quarrel with the steward since the one taking revenge for the first blow is culpable, and that he does not wish to appear like a guard dog growling back when challenged. The translation only keeps one aspect of the passage, which completely alters the tone: "Bien tencheroit a un estrange / Qui ramposne son compaigon" (642-43: who makes fun of a companion would willingly seek a quarrel with a stranger). The sentence is furthermore slightly modified in the Norse version: "þu fru segir I(uen) skiptit ecki ordum uid hann þuiat þat megu menn sia at giarna spottar hann okunna menn er hann hropar sína hirdbrædr ok felaga" (22.14-17: "You, lady," Iven said, "do not exchange words with him, because men can see, that he will be eager to mock unknown men when he slanders his brothers in arms and comrades"). A part of the speech is highly reminiscent of a proverb

¹²⁷ Hrólfs saga kraka, ed. Desmond Slay, Editiones Arnarnagnæanæ B 1 (Copenhagen: Munksgaard, 1960); The Saga of King Hrolf Kraki, trans. Jesse L. Byock (London: Penguin, 1998) 50.

¹²⁸ Cf. Appendix B I.2.b.

mentioned in chapter 3 of Víga-Glúms saga: “Óvitrligt bragð at spotta ókunna menn” (It is an unwise step to mock unknown people). Stanza 132 of Hávamál similarly gives the advice “at háði né hlátri hafðu aldregi / gest né ganganda” (never hold up to scorn or mockery a guest or a wanderer). With these proverbs in mind, the audience would understand that Iven implies that Kæi is foolish. This change makes Iven appear more direct and straightforward than his French counterpart.

At the beginning of the duel between Yvain and the lord of the fountain, the opponents are described as charging against each other “qu’ils s’entrehaïssent de mort” (815: as if they hated each other to the death). The Norse text adds “sem huor ætti odrum dauda sauk at gefa” (25.18-19: as if each had a mortal charge to lay against the other). The idea of a mortal charge seems to refer to a legal duel rather than to simple hate, which is a more positive connotation for the hero. After Yvain has asked Lunete whether he may see the procession of his opponent’s dead body, Chrétien’s version describes the hero’s thoughts, which reveal that he does not care about the procession, but only wants to look at the lady (1275-81). The translator replaces it by direct speech: “hann fagnadí henní ok mælti uilldir þu suo uel gera at ek mætta sia [þä fru e]r geck ígegnum hollina” (36.17-37.2: he welcomed her and spoke: “Would you be so kind that I might see that lady who was going through the hall”). This alteration makes Iven appear more frank and honest, as he does not hide his true intention.

When the castle Yvain is staying at after his recovery from madness is attacked by earl Alier, the French text depicts the people of the castle arming themselves and ambushing the earl’s men (3146-51). The fact that Yvain participates in their venture is only mentioned after that passage (3152). In the translation, on the other hand, it is Iven who asks the lady to send out her army and to give him weapons, and moreover he leads the army in the attack (94.19-24). Iven’s heroism is thus stressed in the saga, as it is he who takes the initiative in

the attack. Yvain later pursues and captures Comte Alier, which happens thus in Le Chevalier au Lion:

Et la fu retenue li cuens,
 C'onques nus ne li pot aidier.
 Et sans trop longuement plaidier,
 En prinst la foi Mesire Yvains

(3278-81: And there the earl was captured, because nobody could help him. And without long pleading Sir Iven received his oath)

The scene is different in the saga: “ok tok herra Iuen hann ok reiddí at honum suerdit at drepa hann en hann bad sier grida ok gaf síg upp í ualld herra Iuenz” (98.20-23: Sir Iven took him and swung his sword at him to kill him, but he asked for quarter and gave himself up into Sir Iven’s power). The Scandinavian text places greater emphasis on the hero in this passage by portraying him in a warrior-like manner, and by making the earl appear more submissive and fearful.

The translator sometimes even adds words and actions that are absent in the portrayal of the hero in the romance to improve the character of the hero. In the translation, for example, one of Iven’s worries about going to the fountain with the King is “þa mundi Kæi enn gabba hann” (23.14-15: then Kæi would again mock him). The idea is not expressed in the French version (677). The Norse Iven is characterised as more averse to mockery than his French counterpart. In Le Chevalier au Lion Yvain claims regarding the followers of the knight of the fountain: “Ne ja par eus pris ne serai” (993: and I will never be taken prisoner by them). The Scandinavian translation inserts a small detail: “alldri skulu þeir þui hrosa at þeir takí mig hondum” (32.7-8: they shall never boast about that, that they seize me). The hero thus appears to have greater concern for his reputation in the translation. After Iven has watched the lady, the Norse version inserts a scene in which Luneta offers him the means to

escape: “enn ístad ma ek þer í brott koma ef þu uillt brott fara” (38.23-39.10: but I can get you away at once, if you wish to go away). Iven replies: “fyrr skal ek deyía enn í þessum sið nöttum brott fara” (39.10-11: sooner shall I die than go away during these seven days). This scene is absent in the romance (1342); its interpolation makes the protagonist appear more heroic and decisive, and less dependant on female advice. When Yvain and Gauvain participate in tournaments, Chrétien describes the hero’s exploits as follows:

Sel fist si bien Mesire Yvains

Tout l’an que Mesire Gavains

Se penoit de lui honnerer

(2673-75: Sir Yvain did so well the whole year that Sir Gauvain took great care to honour him)

The saga is more explicit: “ok var eíngi sáá er Jmotí mættí standa herra Ivent” (A more complete; 81.8-9: there was not a single one who could stand against Sir Iven). The military prowess of the character is thus emphasised.

Throughout Ívens saga, the character of the titular hero is altered on various levels. Not only is he treated with more respect by the narrator and other characters, but also he is characterised with more positive traits than Chrétien’s Yvain. He appears less fearful and more decisive, as well as more straightforward. The translator also tones down his submission to the female characters. The most prominent modifications concern the hero’s knightly abilities. He is described as physically impressive and more warrior-like, and his heroism and prowess are highlighted. The protagonist is on the whole changed for the better in the Norse translation.

3. Saga Genre

This section comprises the elements that have been changed in the Norse translation of Le Chevalier au Lion to adapt the romance to the saga genre. The differences regarding the characters are not listed under this heading since they are often rather specific about single characters, and do not always apply to the general notion of genre. This section, on the other hand, examines the adaptation of the translation to universal rules and traits of saga literature. Specific allusions to and influences of various existing sagas and other Scandinavian literature will be discussed at a later stage, in the section “The Translator and his Context”. The most obvious of the differences between Chrétien’s text and the translation is the fact that Ívens saga is written in prose, while the French version is a verse romance. The same not only applies to the the remaining Arthurian romances, but also to the Strengleikar, the translation of the Lais of Marie de France.¹²⁹ At first sight most of the following changes between the two versions simply shorten the text. However, many omissions concern passages and details that would appear unusual to the audience of a saga. When referring to the saga genre, one needs to keep in mind the distinction between different kinds of sagas, as defined in the introduction. Those striving most for realism and the appearance of a historical account are the Kings’ sagas and the family sagas. Some of the fornaldarsögur, on the other hand, contain romance elements themselves.

3.1 Gender Issues

A number of the changes in Ívens saga result from adaptation of the characters to Scandinavian ideas of the difference in the roles of men and women. The French original

¹²⁹ Strengleikar: An Old Norse Translation of Twenty-one Old French Lais. Edited from the Manuscript

Uppsala De La Gardie 4-7 – AM 666b, 4°, ed. Robert Cook and Mattias Tveitane, *Norrøne Tekster 3* (Oslo: Kjeldeskriftfondet, 1979).

emphasises the fact that women have the power to tell men what to do, which would appear strange in the eyes of a Norse audience. The saga thus alters a number of scenes to make the male characters appear in command, and the female characters more submissive. The scene in which the King falls asleep, for example, differs in the two versions of the story. In the French original the King is held back in his chamber by the Queen and falls asleep by accident (42-52). In the Norse translation, on the other hand, he goes to sleep on purpose because he feels tired, and the Queen happens to be with him (4.18-5.15). This change aims at depriving women of their seductive power over men. In Chrétien's version the hero meets Lunete "cou qu'il estoit en chel destroit" (970: while he was in such distress). The Scandinavian text does not mention this expression (31.10), as it implies the knight's dependence on a woman to help him.

At the beginning of Le Chevalier au Lion, Chrétien depicts the celebration at Arthur's court:

Aprés mengier, par mi les sales,

Li chevalier s'atropelerent

La ou dames les apelerent

Ou damoiseles ou pucheles.

(8-11: after dinner, across the halls, the knights gathered where the ladies, the young ladies and the young girls called them)

The saga, on the other hand, reads: "ok suo sem kongr sat í hasæti sínu ok folkít uar sem gladazt" (4.17-18: as the King was sitting on his throne, and the people were as happy as possible). Perhaps the idea of the women telling the knights what to do would give them too much power in the eyes of a Norse audience. The scene in the French version is also reminiscent of the practice of "tvímenningr", which pairs a man and a woman to share the same drinking horn. The custom, which may suggest sexual looseness, is referred to in

chapters 7 and 48 of Egils saga: “Þar var hlutaðr tvímenningr á ǫptnum, sem siðvenja var til” (Lots were drawn there to determine how they should pair off for drinking, in accordance with the custom of the time); “en áðr borð skyldi upp fara, þá sagði jarl, at þar skyldi sæti hluta, skyldi drekka saman karlmaðr ok kona, svá sem til ynnisk, en þeir sér, er fleiri væri” (before the time came to put away the tables, the earl said that they should cast lots to pair off the men and women who would drink together, as far as their number allowed, and the remainder would drink by themselves).¹³⁰ The custom also appears in Ynglinga saga (ch. 37):

Ok um kveldit, er full skyldi drekka, þá var þat siðvenja konunga, þeira er at lǫndum sátu eða veizlum, er þeir létu gera, at drekka skyldi á kveldum tvímenning, hvárr sér, karlmaðr ok kona, svá sem ynnisk, en þeir sér, er fleiri væri saman

(And in the evening, when the horns were to be drunk, as was the custom of kings who were at home or at the feasts they ordered to be held, that they should drink in pairs in the evenings, a man and woman with each other, as far as the number allowed, and the remainder drank all together)¹³¹

Throughout Le Chevalier au Lion, both Lunete and her lady are presented as very calculating. The saga tones down some of these instances. When the lady informs Yvain that she will marry him, as her barons have advised her to take a husband because she needs to defend her kingdom, she states in the French text: “et jel feray por lor besoing” (2047: and I will do it in response to their need). The translation alters the line to: “ok suo uil ek sem þeir redu mer” (61.19: thus I am willing to do as they advised me). The expression used in the

¹³⁰ Egils saga Skalla-Grímssonar, ed. Sigurður Nordal, Íslenzk Fornrit 2 (Reykjavík: Hið Íslenzka Fornritafélag, 1933); Egil's saga, trans. Bernard Scudder, The Complete Sagas of Icelanders. Including 49 Tales, ed. Viðar Hreinsson, et. al., vol. 1 (Reykjavík: Eiríksson, 1997) 38, 88.

¹³¹ Ynglinga saga, Heimskringla I, ed. Bjarni Aðalbarnarson, Íslenzk Fornrit 26 (Reykjavík: Hið Íslenzka Fornritafélag, 1941) 9-83.

original version probably objectifies the hero too much for the taste of a Scandinavian audience, and puts him even more at a woman's disposal. At the same time, the lady's advisors appear more interested in the general good, while they only think of their own need in Chrétien's version. The importance of good counsellors is stressed in the Konungs skuggská (Barnes "Discourse" 378), and appears in chapter 54 of Hákonar saga Hákonarsonar, when the King's counsellors advise him to marry the daughter of Skúli jarl.¹³² Various other Kings' sagas also contain instances of counsellors giving advice for the benefit of their lord. In Magnúss saga blinda, for example, Sigurðr Sigurðsson keeps advising King Magnús, whose repeated disregard of the advice leads to his downfall. In chapter 3 Sigurðr tells Magnús to retain his army while waiting for his opponent Haraldr. When Haraldr does arrive (ch. 5), Sigurðr not only reminds Magnús of his earlier counsel, he also advises him to force the vassals to follow him by threatening to have them killed. In the end Sigurðr leaves because the King does not understand that the advice is intended to benefit him.¹³³ The notion of noblemen advising the King for the benefit of the country is also put down in the laws of the Gulathing, for instance in the oath of dukes, earls and barons: "Styrkía skal ek hann ok hans ríke meðr helium raðum ok ollum styrk mínum" (I shall strengthen him and his kingdom with wise counsel and all my strength).¹³⁴

¹³² Hákonar saga Hákonarsonar etter Sth. 8 fol, AM 325 VIII,4° og AM 304,4°, ed. Marina Mundt,

Norrøne Tekster 2 (Oslo: Norsk Historisk Kjeldeskrift-Institutt, 1977); cf. Sverre Bagge, From Gang Leader to the Lord's Anointed: Kingship in Sverris saga and Hákonar saga Hákonarsonar, The Viking collection 8 ([Odense]: Odense UP, 1996) 108.

¹³³ Magnúss saga blinda ok Haralds gilla, Heimskringla III, ed. Bjarni Aðalbarnarson, Íslensk Fornrit 28 (Reykjavík: Hið Íslenska Fornritafélag, 1951) 278-302.

¹³⁴ The Old Norwegian General Law of the Gulathing according to Codex Gl.k.S. 1154 folio, ed.

George T. Flom, *Illinois Studies in Language and Literature* 20, 3-4 (Urbana: U of Illinois P, 1937) 89-90.

After the lady has presented Iven to her barons she is asked again to marry, and pretends to be reluctant at first. The translation adds a passage about the fickle nature of women (A is more complete than B here; 66.9-67.4) that is not found in the original version (2114). The lady is thus presented as less calculating, and more as behaving as a woman is supposed to do. When Lunete and Yvain meet again at the fountain, she tells him in the French version that she only arranged his marriage because she thought it was best for her lady, and not for his sake (3651-56). Ívens saga leaves this aspect out, probably because it makes the hero appear to be in the power of a manipulative woman (107.15).

The relationship between Yvain and his lady shows the knight as being very submissive towards his lady in Chrétien's romance. The saga establishes the hero as more dominant and less subservient. When the lady informs the barons that Yvain has asked for her hand in marriage, she says in the French text: "en m'onnor et en mon service / Se veut metre, et je l'en merci" (2118-19: he wants to take care of my honour and place himself in my service, and I thank him for that). This idea of submission to the woman is dropped in the saga (67.14). During the scene of the marriage, the French text says: "prise a la dame de Landuc" (2153: he took as wife the lady of Landuc). The translation transforms this sentence to make Iven appear more dominant: "ok gaf hon sik honum Jvald ok allt sítt hertuga dæmi" (B is damaged, version A is used here; 68.7-8: and she gave herself into his power and all her duchy). In the lady's reply to Iven's request that he be allowed to leave with Valven and the other knights, the Norse text adds to her reply that she will allow him to do anything "þuiat þu ert mín herra" (A is more complete; 79.3-4: because you are my lord; Lion 2557). This expression emphasises the fact that the lady submits herself to Iven.

Ívens saga alters the perspective of gender on two levels. One concerns general observations regarding men and women. Several modifications present women as more subservient to men, who on the other hand are more in command than in the romance. The

other level affects particular characters. Luneta and her lady are depicted as less calculating in their arrangements of Iven's marriage, which in turn lessens the hero's dependence on women's schemes. At the same time, Iven is repeatedly depicted as less submissive to female characters than his counterpart Yvain.

3.2 Direct Speech

Ívens saga also demonstrates that the saga genre places greater emphasis on conveying information in direct speech than through descriptions. It is thus not the narrator, generally confined to the background in saga literature, who instructs the reader about certain facts and circumstances, but the characters themselves. For instance, the curse Gunnhildr places on Hrútr in chapter 6 of Brennu-Njáls saga is conveyed in direct speech. In chapter 119 of the same saga, the appearance of Skarpheðinn is described in direct speech: “‘Hverr er sá maðr,’ segir Skapti, ‘er fjórir menn ganga fyrri, mikill maðr ok fólleitr ok ógæfusamligr, harðligr ok tröllsligr?’” (“Who is that man,” asked Skapti, “before whom four men are going, that tall, pale-looking, ill-starred, severe and troll-like man?”).

In the French version the power of the magic ring that Lunete gives to Yvain is described in detail by the narrator (1024-37). In the saga it is Luneta who explains its properties in direct speech; the description is also shortened (33.7-10). When the wounds of the dead lord of the fountain start bleeding again, Le Chevalier au Lion explains this as proof that the lord's slayer is in the same room (1182-85). This apparently common belief is for example also expressed by Anne Neville in Shakespeare's Richard III:

O gentlemen, see, see! Dead Henry's wounds
 Ope their congealèd mouths and bleed afresh.—
 Blush, blush, thou lump of foul deformity,
 For 'tis thy presence that ex-hales this blood

From cold and empty veins where no blood dwells.¹³⁵

The translation alters the lines slightly to include the people's eagerness to look for Iven, and transforms them into direct speech: "þeir mæltu þa uisuliga er sa madr her inni er uorn herra hefir drepit ok faurum nu at leita hans" (36.3-5: They spoke then: "For certain that man is inside here who has killed our lord, and let us go now to search for him"). When Lunete intends to take Yvain to her lady, the French text states: "Ainz faint que sa dame savoit / Qu'elle l'avoit laienz gardé" (1910-11: but she pretends that her lady knows that she has lodged him here). The saga puts the sentence in direct speech to show Luneta telling Iven directly "nu er fru min sannfrod a þat at ek hefði þer l[eynt]" (53.16: now my lady is truly informed that I have concealed you).

3.3 Thoughts and Feelings

Throughout his romances Chrétien is fond of psychological reflection, and thus often depicts the characters' inner state. Various passages examine the thoughts and intentions of the characters, while others are concerned with emotions such as love or distress. This style contrasts with saga conventions, according to which the motivations of the characters are usually revealed through their words and actions. The saga style only allows general insights into the characters, usually when they are introduced. This manner of labelling is very common in family sagas, and "assumes a sort of of public status; it's not the uniquely privileged opinion of an omniscient author, but an uncontroversial consensus" (O'Donoghue 27). In Brennu-Njáls saga, for instance, Gunnarr is described thus (ch. 19): "Manna kurteisast var hann, harðgörr í öllu, fémildr ok stilltr vel, vinfastr ok vinavandr" (He was the

¹³⁵ William Shakespeare, Richard III I.2.55-59, The Oxford Shakespeare: The Complete Works, ed.

Stanley Wells and Gary Taylor (Oxford: Clarendon, 1998).

most courteous of men, stout in everything, generous and even-tempered, steadfast as a friend and particular in his choice of friends). In chapter 20 of the same saga, Njáll is described:

Hann var lögmaðr svá mikill, at engi fannsk hans jafningi, vitr var hann ok forspár, heilráðr ok góðgjarn, ok varð allt at ráði, þat er hann réð mǫnnum, hógværr ok drenglyndr, langsýnn ok langminnigr; hann leysti hvers manns vandræði, er á hans fund kom.

(He was such a great lawyer that no one was considered his equal, he was a wise and foreseeing, sound in advice and benevolent, and everything he advised people turned out well. He was gentle and generous, far-sighted and blessed with a long memory; he solved the problems of every man who came to talk to him)

Kjartan is introduced similarly in chapter 28 of Laxdæla saga. Women are described with the same kind of labelling, as for example Guðrún Ósvífsdóttir in chapter 32 of the same saga. More direct insight into the characters is not usually given in saga literature, and their ideas and motivation must be inferred by the reader. Hrafnkels saga departs from the norm in depicting Einarr's thoughts before riding Hrafnkell's horse Freyfaxi (ch. 3): "Einarr veit, at líðr morguninn, ok hyggr, at Hrafnkell mundi eigi vita, þótt hann riði hestinum" (Einarr knew that the morning was passing by, and thought that Hrafnkell would not find out if he rode the horse). In the same chapter, Hrafnkell kills Einarr "við þann átrúnað, at ekki verði at þeim mǫnnum, er heitstrenginar fella á sik" (with the belief that nothing will happen to those men who bring down on their heads a curse for a broken vow). These two occurrences exemplify the circumstances in which the depiction of thoughts is necessary even in sagas: when a character is alone, or in the presence of a character to whom his thoughts cannot be revealed. This short insight remains an exception in the saga genre, and the translation of Le Chevalier au Lion leaves out the greater part of Chrétien's psychological explorations. Both long and short passages may be omitted in the saga.

The description of Kæi's character is removed in the saga, although it is reminiscent of the labelling in sagas described above. When Keu asks King Arthur for permission to fight against Yvain, the romance adds the following:

Car, quex que fust la definaille,
 Il voloit commencer touz jors
 Les mellees et les estourz,
 Ou il y eüst grantz corrouz.

(2232-35: Because, whatever the issue, he always wanted to begin the duels and combats, otherwise he would be very angry)

This passage does not appear in Ívens saga, which indicates that the translation is even stricter than other sagas concerning insight into characters (72.12).

On one occasion, the lady's emotions are omitted in the Ívens saga. After her lament concerning her husband's death, Le Chevalier au Lion continues:

Ainsi la dame se debat,
 Ainsi tout par li se combat,
 Ainsi se tourmente et confont

(1243-45: thus the lady debates, thus she fights alone with herself, thus she torments and distresses herself)

The Norse version leaves this out (36.14), as it reveals too much about the inner state of the character.

The depiction of Luneta's thoughts and emotions is also removed several times in the saga. After the lady and her followers have left the hall in which Iven is imprisoned, Chrétien describes Lunete:

Mais de tretout che n'avoit cure
 La damoisele de la cambre ;

De monseignor Yvain li membre,

S'est a lui venue mout tost

(1258-61: but the girl from the room did not worry about all that; she remembered Sir Iven and came back to him at once)

The Scandinavian text shortens this sentence, which is slightly damaged in version B but present in version C, again without telling us about the girl's mental state: "Litlu sīdar kom mærin til herra Iventz" (36.20-21: a little later the girl came to Sir Iven). The romance states the reason why Lunete helps Yvain to see the lady: "Quant qu'ele puet, ver li s'aquite / De l'honor qu'il li avoit faite" (1284-85: she repays the honour that he did to her as well as she can). Since the expression concerns her motivation, it is left out in the translation (37.3).

In some instances the translation reduces the depiction of the lady's thoughts. When she ponders Lunete's advice that she should marry again, her divided state of mind is described at length in Chrétien's text (1734-84). It is depicted in the form of an inner dialogue, in which the lady convinces herself that she should listen to Lunete. The saga reduces this long passage of psychological insight into her thoughts to: "fru sat eftir ok hugsadí huat mærin hafdí sagt ok at hun hefdí henne heillt radit ok hun hafdí at raungu asakat hana" (46.20-22: the lady remained behind and thought about what the girl had said and that she had given her good advice, and she had reproached her wrongfully). It is not possible for the translator to eliminate this psychological insight completely, as the lady only has Luneta as confidante. Since Luneta is the subject of her thoughts at the moment, she cannot communicate them openly. The Norse version, however, only keeps the smallest necessary portion of the passage. When Lunete returns to her lady the next morning, the latter's thoughts are revealed again in the French text (1788-93). She is said to know that she has committed a mistake, and she intends to ask about the knight the girl has mentioned. After the lady has agreed to marry Yvain, Le Chevalier au Lion includes a passage discussing the fact

that love compels her to act this way, and that her vassals' pleas spur her on (2139-49). These two descriptions of the lady's thoughts are edited out completely in the saga (46.23, 68.12).

A number of short passages that reveal Iven's emotions are omitted in Ívens saga. After King Arthur's announcement that he wishes to travel to the fountain, Iven's grief at the King's decision is absent in the saga (Lion 678-80; Íven 23.15). When Iven has heard the message from his lady, both the French and the Norse versions describe Iven's inner turmoil. However, the passage is more detailed in the romance than in the saga (Lion 2781-97; Íven 86.8-14). As when the lady was thinking about Luneta, the translation needs to keep at least part of the insight into the character, since there is no one Iven can confide in at that particular moment of the tale. Upon Yvain's arrival at the fountain, where the steward and his followers are preparing to burn Lunete, Chrétien describes the hero's sorrow at the spectacle. He also reveals that Yvain entrusts himself to God (4322-30). The saga leaves out this display of emotion (118.17).

Another group of omissions concern insights into the protagonist's thoughts. As mentioned above (V.2.3), the saga transforms Iven's true intentions for watching the funeral procession of the lord of the fountain into direct speech (Lion 1275-81; Íven 36.17-37.2). Before the duel with Keu, the hero's thoughts are revealed in Chrétien's text:

Së or li puet .i. poi de honte

Mesire Yvains, liez en sera,

Et molt volontiers l'en fera

(2242-44: Sir Iven would be happy if he could bring shame to him, and he would do it very willingly)

The translation leaves out this passage as well (72.14). After Yvain has regained his senses and sees the clothes the girl has put next to him, the romance inserts an introspective passage in which he asks himself where the clothes have come from, and why he is naked (3025-32);

this scene is also absent in the saga (92.16). The scene echoes the story of the Fall, suggesting that Iven takes responsibility for his behaviour; the saga loses this implication. The hero also bewails his misery in a long speech to himself in the French text (3527-58). The translation shortens the passage as it is too long and repetitive for saga conventions, and possibly too self-pitying (103.23-104.16).¹³⁶

Le Chevalier au Lion even gives insight into the lion's thoughts. When Yvain attempts to prevent the lion from interfering in the fight, the romance states:

Mais li leons sans doute set

Que ses sires mie ne het

S'aïe, anchois l'en aime plus

(4537-49: but the lion knew without a doubt that his master does not hate him, but rather loves him even more)

The saga does not include this (122.8). As the two giants Yvain has to fight against approach the castle, the French text again describes the lion's thoughts, stating that the animal knows they want to fight against its master (5524-26). Ívens saga leaves this insight out as well (128.5). During the fight the lion fears for his master in both the Norse and the French versions, and breaks out of the room in which he was locked. Chrétien describes the animal's thoughts and feelings in great detail (5590-5609), which the translation abbreviates considerably (129.5-10).

On the whole, Ívens saga omits or reduces Chrétien's insights into the characters' thoughts and emotions considerably. The translation even exceeds the norms of the saga genre by cutting out an instance of labelling of the kind common in the genre. However, thoughts and emotions cannot be left out completely, as they form an integral part of the tale

¹³⁶ Cf. Appendix B I.3.a.

of Iven and the lion, and sometimes have to be expressed in situations where a character has no one to confide in.

3.4 Narrator

In Le Chevalier au Lion, as in the other romances of Chrétien, the narrator often steps to the foreground and intervenes. He announces his opinion on various aspects of the story, addresses the audience, and plays on the fact that he is the narrator of a tale. He repeatedly comments on the action or the characters, while often adopting a rather ironic tone. In the saga genre, on the other hand, the narrator usually stays in the background, remaining impersonal and almost unnoticeable. This aspect emphasises the genre's claim to relate the past with the voice of authentic historical authority, which would be undermined by the individual voice of the narrator. There are some exceptions in saga literature, for example in Sturla Þórðarson's Íslendinga saga (ch. 75): "Hann var í rauðri ólpu, ok hygg ek, at fáir muni sét hafa röskliga mann" (He wore a red cloak, and I think that few can have seen so valiant a man). Another instance appears in chapter 157: "Skipt var mönnum í sveitir til gerða, en þat vissu ek eigi, hvat hverir gerðu" (Then men were arranged in companies for pronouncement of the verdict but I don't know what each individual decided).¹³⁷ However, such examples are the exception.

In Chrétien's text, the narrator addresses the readers directly from time to time. These occurrences are left out of the translation, as for instance short annotations by the narrator.¹³⁸

¹³⁷ Íslendinga saga, Sturlunga saga 1946 vol. 1, 229-534; The Saga of the Icelanders, Sturlunga Saga Volume I: The Saga of Hvamm-Sturla and The Saga of Icelanders, trans. Julia McGrew and R. George Thomas, The Library of Scandinavian Literature 9 (New York: Twayne & The American-Scandinavian Foundation, 1970) 233, 377-78. This saga does not belong to the corpus of Icelandic family sagas, as it is rather a memoir of recent history. However, it adheres to the same aspects of the saga genre.

¹³⁸ Cf. Appendix B I.2.b.

Sometimes the narrator of Le Chevalier au Lion uses the device of occupatio. While depicting the marriage of Yvain and the lady, for instance, the narrator states that the celebrations were so abundant that he cannot describe them (2161-65). This intervention is absent in Ívens saga (69.14). After the description of the desolation around the castle where Yvain arrives after his meeting with Lunete, the narrator addresses the readers directly in the romance: “Assés en sarés le raison / Une autre fois quant lieu sera” (3778-79: you will learn the reason for this another time, when the time has come). This sentence does not appear in the Scandinavian text (110.11).

Throughout his romances, Chrétien repeatedly inserts passages of general observation. He discusses such topics as love or knighthood, often employing idioms and proverbs. These passages have no direct impact on the story or the characters, and are thus omitted in Ívens saga. In Yvain’s lamentation to Lunete, for example, the romance contains an observation that pain affects happy men even more strongly than those who are unhappy (3574-81), which is left out in Ívens saga (105.14).

Le Chevalier au Lion shows great interest in cowardice in the observations of the narrator and of other characters. When Lunete explains to her lady that her vassals are too afraid to defend the fountain, in Chrétien’s version she adds a general statement about cowards who avoid armed conflict (1867-70), which does not appear in the translation as it has no direct impact on the story or the characters (50.7). When King Arthur comes to the fountain with his host, Keu mocks the fact that Yvain is not there in both the romance and in the Scandinavian text. The narrator of the French text adds another observation on cowardice (2189-2208), which is left out in the translation (A more complete than B; 71.4). As the lady’s knights gain courage from watching Yvain fight against the army of Comte Alier, Chrétien adds that cowards often grow bold out of shame when they witness great deeds (3173-80). Ívens saga omits the excursus completely (95.18).

The greatest emphasis in the general observations is on the exploration of love. At the beginning of his tale, Chrétien includes a long discussion on love (13-41), which is edited out in Ívens saga (4.18), suggesting that the translator has little patience with the French author's psychological and philosophical passages. When Yvain meets the lord of the castle and his family, Chrétien not only praises the daughter's beauty, but also once more mentions the wounds caused by love (5381-92). The Norse text again does not repeat this observation (126.10). As Yvain and Gauvain prepare for battle without recognising each other, the romance inserts a long paragraph discussing love and hatred in general and between the two knights in particular (5997-6101). This passage is greatly reduced in the saga: "enn nu voru þeir daudligir ovinir ok huor vildi qdrum firir koma" (134.11-12: now they were deadly enemies, and each wished to destroy the other).¹³⁹

It is altogether natural that the presence of the narrator in Le Chevalier au Lion is drastically reduced in the translation. To place the individual narrator in the foreground would undermine the claim of sagas to be historical truth. Chrétien's narrator forms an integral part of his works, guiding the reader through the tale while instructing him in matters concerning the characters, various topics and themes, and even the art and mechanism of storytelling itself. Although the narrator is not removed completely, the modifications in Ívens saga clearly demonstrate that the persona of the individual narrator has no real place in the saga genre.

3.5 Romance Elements

In addition to these adaptations to fit the conventions of the saga genre, the translator tends to omit or shorten elements that are typical of the romance genre. As far as Ívens saga is

¹³⁹ Cf. Appendix B I.3.c.

concerned, these omissions often relate to scenes of general joy and celebration, of sadness and lament, or explorations of love.

Romances repeatedly depict public lament, either of single characters or crowds of people. Individual characters bewail their own personal misfortune, whereas lamenting crowds serve as a chorus for the actions of the hero or other characters. In the latter case, the people may deplore the fact that the hero is leaving, or they doubt that he is able to rescue them. After the protagonist has accomplished a task, it is often followed by the depiction of general joy and praise. Chrétien's romances repeatedly describe exuberant feasts, giving detailed accounts of various items of food and drink, as well as entertainment. In saga literature, on the other hand, celebrations are not described extensively, as in the concise depiction of the wedding of Ólafr and Þorgerðr in chapter 23 of Laxdæla saga: "Veizla var allskörulig; váru menn með gjöfum á brott leiddir" (The feast was very magnificent; people were sent away with gifts). The wedding of Guðrún and Þórðr is even mentioned in the same way a little later (ch. 35): "[...] var sú veizla allskörulig" (that feast was very magnificent). Passages of celebration and lament are consequently reduced radically in the saga. After Yvain has invited King Arthur to stay with him and his lady, Le Chevalier au Lion continues with a long passage detailing the lady's preparation for her guests, and the welcoming ceremony for the King (2322-94). The Norse text alters the passage drastically, omitting, for example, the reaction of the lady's vassals, the music at the reception and the description of the lady's clothes (76.13-77.10). When Yvain arrives at the castle threatened by a giant, Chrétien describes in great detail how the men and women welcome him with great joy, while being very sad at the same time (3803-30). Ívens saga reduces the scene to the bare facts: "ok bioda honum sem bezt mattí með allzkyns blidu enn þegar [þær geingo]¹⁴⁰ fra honum þa uar þat allt með hrygd ok angri" (110.17-111.14: and they invited him the best they

¹⁴⁰ B's "þat geck" (that went) emended using A (110.9-111.1).

could with all sorts of friendliness. As soon as [they went] from him, all that was with grief and sorrow).¹⁴¹

The element of love is also less prominent in saga literature than in romance. Refined love, or fin'amor, is a common trait of the romance genre, and often one of its main themes. It typically involves a knight performing deeds of valour to prove his love to a lady of noble birth, while subordinating other concerns to this pursuit. For instance, in the case of Chrétien's Le Chevalier de la Charrette, Lancelot, the knight in question, falls in love with Guenièvre, the wife of his King. For the most part, their relationship is played out in unspoken feelings and secret proofs of the hero's love for his lady, as for instance his first losing in a tournament and then winning, both at the lady's request.¹⁴² Rules of fin'amor are meticulously laid out in Andreas Capellanus' De arte honesti amandi.¹⁴³

In the saga literature, on the other hand, love is merely hinted at in short passages, in accordance with the genre's avoidance of the description of feelings. If love is mentioned, the instance is kept as concise as possible, as in the case of Hallgerðr learning of the death of her husband Glúmr in chapter 16 of Brennu-Njáls saga: "Hon unni honum mikit ok mátti eigi stilla sik ok grét hástofum" (She loved him very much and could not restrain herself and wept loudly). Love goes in both directions in sagas, whereas romances mainly depict men's feelings towards women. The formulaic nature of the depiction of love in the saga genre is demonstrated by two sentences from Laxdæla saga. In chapter 45 the love between Kjartan and Hrefna is described: "Tókusk góðar ástir með þeim Kjartani ok Hrefnu" (Kjartan and Hrefna came to love each other much). In chapter 69 almost the same words are applied to

¹⁴¹ Cf. Appendix B I.3.d.

¹⁴² Chrétien de Troyes, Le Chevalier de la Charrette ou Le Roman de Lancelot, ed. and trans. Charles Méla, Romans suivis des Chansons, ll. 5636-5995.

¹⁴³ Andreas Capellanus, The Art of Courtly Love, trans. John Jay Parry, Records of Western Civilization (New York: Columbia UP, [1941]).

the relationship between Þorkell and Guðrún: “Ástir takask miklar með þeim Þorkatli ok Guðrúnu” (Þorkell and Guðrún came to love each other greatly). The lack of love is also treated rather briefly, as for example in the case of Þórðr Sturluson and his wife Helga in Íslendinga saga (ch. 3): “Þórðr bar eigi auðnu til at fella þvílíka ást til Helgu, sem vera átti, ok kom því svá, at skilnaðr þeira var gerr” (Þórðr did not have the good fortune to feel such love for Helga as he should have, and it therefore came about that they were divorced).

Considering the short shrift the portrayal of love is given in sagas, the treatment Chrétien’s exploration of the topic receives in Ívens saga is not surprising.

Iven and the lady discuss his feelings for her in both the French and the Norse versions. The translation leaves out one of the more “romantic” parts of their talk: “– Et qui le cuer, biaux dous amis? / – Dame, mi oil. – Et les oilz, qui?” (2020-21: – And who put the heart there, my beautiful and tender friend? / – My eyes, my lady. – And who put the eyes there?; Íven 59.21). The same aversion to the depiction of love applies to Yvain’s assurance to his lady that he loves her

En tel qu’ailleurs pensser ne puis ;

En tel que tout a vous m’otroy ;

En tel que plus vos aim que moy

(2030-32: in such a manner that I cannot think of anything else, in such a manner that

I give myself to you completely, in such a manner that I love you more than myself;

Íven 60.16)

When Yvain meets the lord of the castle and his family, Chrétien insists that the daughter is so beautiful that God himself would fall in love with her (5367-80). This depiction of love may have appeared exaggerated and blasphemous to the translator, who cuts the reference down to “ith fridazsta creatyr” (126.10: the loveliest creature).

The reductions made in Ívens saga concerning the portrayal of love are not particularly extensive. This may be because love is not as central in Le Chevalier au Lion as in Erec et Enide or Le Chevalier de la Charrette. Yvain immediately falls in love with the lady, but she needs Luneta's persuasion and agrees to marry her husband's slayer mainly for practical reasons. However, the translation demonstrates the reluctance to explore fin'amor characteristic of the saga genre. The romance trait of depicting joy and lament is toned down to a greater extent in Ívens saga.

4. The Translator and his Context

A number of differences between Le Chevalier au Lion and its Norse translation must be attributed to the translator's grasp of the text, his personal tastes and ideas, as well as his cultural and geographical background. A group of misreadings and misunderstandings of the original text can be traced back to the original translator. The saga also alters a number of aspects of the romance to accommodate the Scandinavian audience, omitting material that would be meaningless to the majority of Norse readers and listeners. The translator moreover includes some elements that apparently address his personal taste and style.

4.1 Misunderstanding

In a few cases, a close comparison between the romance and the saga reveals that the translator misunderstood the French original.¹⁴⁴ The idiom Kæi uses to mock Iven, “plus a paroles en plain pot / De vin qu'en .i. muy de chervoise” (590-91: there are more words in a full glass of wine than in a barrel of beer), is reduced in the Norse translation: “þu hefir fleiri ord enn fullr pottur uins” (21.11-12: you have more words than a full pot of wine). The idiom

¹⁴⁴ Cf. Appendix B I.4.a.

was probably misunderstood by the translator. It is also possible that he was influenced by the idea that drink loosens the tongue, as in Hávamál 17:

Kópir afglapi, er til kynnis kómr,
þylsc hann um eða þrumir;
allt er senn, ef hann sylg of getr,
uppi er þá geð guma.

(The fool gapes when he makes a visit, he mutters to himself or mopes, but it is all up with him if he gets a drink, the man's wits are then gone)

In his edition of Hávamál, David A. H. Evans discusses different meanings of the line “uppi er þá geð guma”: “he reveals the whole contents of his mind”, or “the man's sense is at an end, is no more”.¹⁴⁵ Both versions imply that drinking leads to too much talking. The same notion appears in Lokasenna 47:

Qlr ertu, Loki, svá at þú er ørviti,
hví né lezcaðu, Loki?
þvíat ofdryccia veldr alda hveim,
er sína mælgí né manað.

(Drunk you are, Loki, so that you're out of your wits, why don't you stop speaking, Loki? For too much drinking makes every man not keep his talkativeness in check)

However, it is strange that the translation retains the wine and omits the beer, since ale is more common than wine in Norse wisdom poetry (e.g. Hávamál 11-12).

Occasionally, differences between the romance and the translation can be traced back to the misunderstanding of a single word. For instance, Calogrenant says of his stay in the castle: “Mout fui bien la nuit hostelés” (267: I was very well lodged that night). In Ívens saga

¹⁴⁵ Hávamál, ed. David A. H. Evans, Viking Society for Northern Research Text Series 7 (London:

the sentence reads “nattin uar líos enn hímín biartur” (9.30-31: the night was light, and the sky bright). The translator possibly misunderstood “hostelés” as referring to stars (Latin “stella”). When the knight approaches Calogrenant, Chrétien has the phrase “de si haut comme il pot crïer, / Me commencha a deffier” (487-88: as loud as he could shout he started to challenge me). In the saga this becomes “suo fiarri sem ek gat sed hann þa heitadizt hann uid mig” (17.27-18.16: from as far off as I was able to see him, he spoke threateningly to me). This change may be due to the word “crïer” being mistaken for “descrier” (see). When Yvain and Gauvain have participated in tournaments for more than a year, the French text states that King Arthur is holding court at “Chestre” (2680: Chester). The translator has probably misread the word, as version B says that the court is held by “Sestor iarll” (82.14: earl Sestor); version A has “systír Jarllsíns” (82.2: the sister of the earl), which is presumably a further corruption of something like the reading of B.

In the scene depicting the lion’s reaction to the arrival of the two giants Iven has to fight, the translator makes another error. The romance mentions that he “se heriche” (5527: he lets his fur bristle), which the translator probably read as “hérisson” (hedgehog) since he writes: “ok knyttfíz allr samann sem Jgulkqtr” (128.5-6: and he knotted himself all together like a hedgehog). When the lady talks to Iven without recognising him, she asks if anyone else knows about the cause of the quarrel between him and his lady. In the French text his answer is: “Oïl, voir, dame!” (4600: Yes, truly, lady!). The Norse translator most likely mistook “voir” as “vous” (you), since the saga states: “þu er hín þridía” (124.1: you are the third). However, it is also conceivable that Iven is riddling here, by implying that “me, my lady and you” know about the cause of the quarrel, without stating that “my lady” and “you” are the same person. Such play with identity is common in sagas, especially where name riddling is concerned. In chapter 16 of Víga-Glúms saga, for example, a man named “Skúta” (Cave) says “ek heiti Margr í Mývatnshverfi, en Fár í Fiskilækjarhverfi” (I am called “Many”

in the Myvatn district, but “Few” in the Fiskilækr district),¹⁴⁶ referring to two districts in Iceland that have many and few caves respectively. Similarly, in chapter 23 of Fóstbrœðra saga, Þormóðr hides his identity from Þorgrímr: “‘Eða hvert er nafn þitt?’ Hann svarar: ‘Ótryggr heiti ek.’ ‘Hvers son ertu?’ sagði Þorgrímr. ‘Ek em Tortryggsson.’” (“What is your name?” He said: “I am called Unreliable.” “Whose son are you?” said Þorgrímr. “I am the son of Hard to Trust.”).¹⁴⁷

On the whole, Ívens saga exhibits a great number of misunderstandings of words or expressions of Chrétien’s text, which suggests that the translator was not completely in command of the text he was working on. He either did not understand the original wording, or did not read the passages carefully enough. Judging from the keen accuracy of the translation in other passages, the first explanation appears more likely.

4.2 Ignorance

A number of changes in Ívens saga appear to result from some of the ideas, words and place-names¹⁴⁸ that appear in the French original being unknown to the translator. For example, in Le Chevalier au Lion the Queen states concerning the King’s steward:

Homme qu’en ne puet chastier

Devroit on au moustier lier

Come desvé devant les prones

(625-27: A man whom one cannot correct one should bind in the church, in front of the railings of the choir, like an insane person)

¹⁴⁶ Killer-Glum’s Saga, trans. John McKinnell, The Complete Sagas of Icelanders vol. 2, 291.

¹⁴⁷ Fóstbrœðra saga, Vestfirðinga sögur, ed. Björn K. Þórólfsson and Guðni Jónsson, Íslensk Fornrit 6 (Reykjavík: Hið Íslenska Fornritafélag, 1943) 119-276.

¹⁴⁸ Cf. Appendix B I.4.b.

This speech is not present in the Norse translation (22.14), perhaps because it made no sense in the eyes of the translator. Chrétien may have been referring to communal treatment of the mad.

The Scandinavian version also struggles with the names for some animals. The fact that the host has “.i. ostoir müé” on his fist (199: a moulted goshawk) is for example omitted in the Norse translation (7.22), perhaps because the translator was unfamiliar with the word “ostoir”. In the description of the hideous man, the saga leaves out the detail that the man’s ears are “aussi com a .i. oliffans” (298: like those of an elephant; Íven 10.22). The Norse for elephant is “fíll”; it is therefore possible that the translator was unfamiliar with “oliffans”. The animal is mentioned in the Icelandic Physiologus: “Elephans heitir dýr á látínu en á óra tungu fíll” (An animal is called “elephans” in Latin but “fíll” in our language).¹⁴⁹ A rare example of use in Norse texts is the ship-kenning in a verse in chapter 3 of Þorleifs þáttr jarlsskálds:

Hrollir hugr minn illa;
 hefir drengr skaða fengit
 sér á sléttri eyri,
 svarri, báts ok knarrar.
 En, þeim er upp réð brenna
 öldu fíl fyr skaldi,
 hverr veit, nema kol knarrar
 köld fýsi mik gjalda.

¹⁴⁹ The Icelandic Physiologus, ed. Halldór Hermannsson, Islandica: An Annual relating to Iceland and the Fiske Icelandic Collection in Cornell University Library 27 (Ithaca: Cornell UP, 1938; New York: Kraus, [1966]) 21.

(My heart shivers badly; the warrior has suffered the loss of his boat and ship, haughty lady, on the smooth gravel bank. But I am eager, everyone knows, to use the cold coals of the ship to repay him who decided to burn up the poet's elephant of the wave.)¹⁵⁰

It is also conceivable that the translator omitted the comparison to the animal because he did not expect his audience to be familiar with the word. In the man's depiction of the storm, Chrétien describes the animals fleeing from the forest so that none remains: "Chevreus ne dains ne chiers ne pors" (397: neither roe, nor deer, nor stag, nor boar). The Norse version just mentions "oll dyr" (14.12: all animals), which may again be due to the fact that the translator was unfamiliar with the French names of at least some of the animals. However, "dýr" can also have the poetic meaning of "deer", as for example in stanza 2 of Fáfnismál, where Sigurðr tells Fáfnir: "Göfuct dýr ec heiti" (I am called noble deer). If it is used in the same sense here, it is a correct translation of the word "dains".

Another topic the translator either had difficulty understanding or adapted for the sake of his audience is that of fabrics. The purse Lunete gives to Yvain "fu d'une riche segniere" (1894: was made from rich brocade), which is replaced with "gullofín med suo sma giördu starfí sem kuenna hagleiks kunnazta finnr uilldazt at gera" (52.8-10: gold-woven with as fine work as women's knowledge of handicraft finds it best to do). However, it is possible that the translator used the word "gullofín" to refer to brocade, which would mean that he knew how brocade was produced, but didn't expect the audience to be familiar with the word. In the depiction of the clothes Lunete gives to Yvain, only the French text mentions that the scarlet robe is "de vair fourree a tout la croie" (Lion 1887: lined with ermine all covered in chalk;

¹⁵⁰ Þorleifs páttur jarlsskálds, Eyfirðinga sögur 213-29.

Íven 51.13)¹⁵¹. The same case appears later in the text, when the girl who finds Yvain mad in the forest brings him clothes of scarlet material and “vaire” (2974: lined with ermine). The scarlet material remains in the translation, but “vaire” is replaced by “hinu smæstu línklæði” (91.17-18: the finest linen cloth). Since the animal ermine was known in Scandinavia, under the name of hreysikottr, it appears more likely that the translator was unfamiliar with the word vaire than with ermine lining itself. In Altwestnordische Kleiderkunde, Hjalmar Falk lists “das weiße Fell des Hermelins (hvítt skinn, hvítsskinn, ljós vara)” as one kind of fur used for clothes in medieval Scandinavia.¹⁵² Ermine was moreover among the furs exported from Norway, for instance to England and Germany (Falk 75-76). In chapter 18 of Tristráms saga, “hvítsskinn” is one of the products brought to England by a Norwegian trading ship. It is possible that the translator did not make the connection between the French word and the fabric or animal.

In one case the translator inserts a word that does not appear in the French original, but does not make much sense in the text either. Upon his arrival at the fountain Calogrenant sees the tree that the hideous man has mentioned (410). A tree suddenly appears in Ívens saga as well, although it was left out before. It moreover becomes a “úfnuid” (14.18: vine). The translator probably used the word without knowing what the plant looks like. It is also possible that the image was influenced by old sculptures depicting vines with birds in them representing the faithful.

On the whole, a great many modifications in Ívens saga arise from the translator’s lack of understanding. For the most part, specialised terms such as place names, animal

¹⁵¹ “La craie était utilisée dans la préparation des fourrures. Le texte suggère par là que le vêtement est neuf” (Romans 772, n. 2).

¹⁵² Hjalmar Falk, Altwestnordische Kleiderkunde mit besonderer Berücksichtigung der Terminologie, Videnskapsselskapet Skrifter 2 Historisk-Filosofisk Klasse 1918 3 (Kristiania: Dybwad, 1919) 74.

names and fabrics are concerned, but also a few more complex ideas appear to have been misunderstood in the French text. It is also possible that some of the changes were carried out deliberately to take account of the audience's unfamiliarity with certain terms or notions.

4.3 Cultural and Intellectual Context

Throughout Ívens saga, the translator adapts Chrétien's text to his personal preferences as well as his cultural setting. A number of alterations demonstrate the redactor's own style, ideas and intellectual background. The text is also adapted to the expectations of the Scandinavian audience. Some additions reflect the translator's literary knowledge.

4.3.1 Translator

In the depiction of Yvain's marriage to the lady, the Norse translation adds an aspect that is absent from Chrétien (2155). All three versions of the saga state that the lady's father was well-known in England (A 69.1; B 69.9; C 69.17), and A and B moreover mention that songs are sung about him by the "Ualir ok Bretar" (69.10: Welsh and Bretons). These additions indicate that the translator may have had a connection to or knowledge of England.

The translator alters one aspect of Chrétien's text that he apparently considers pointless or out of place. The stone next to the pillar is said to be indescribable in the French original:

Un perron tel com tu venras,

Mais je ne te sai dire quel,

Que je n'en vi onques nul tel

(388-90: A stone – you will see what kind, but I am unable to describe it, since I have never seen a similar one)

The text of Ívens saga does not include this sentence (13.22).

Calogrenant remarks that when the storm started, “de plus de quatorse pars / Me feri es ialz li espars” (439-40: from more than fourteen points the lightning flashes hit my eyes). In the Norse translation this becomes “laust betur enn sextigir elldinga í anlit mer” (15.17: there struck down more than sixty lightning flashes in my face). Whereas the original wording might simply suggest that the watcher is blinded by the lightning flashes, the saga transforms this into a more spectacular scene by increasing the number of flashes and having them physically strike Kalebrant.

At times the translator of Le Chevalier au Lion apparently alters the text for reasons of taste. In Le Chevalier au Lion, the lord of the castle threatened by the giant tells Yvain that his enemy demands to have his daughter, and once he has her,

As plus vilz garçons qu’il sara
 En sa maison et as plus ors
 Le liverra pour ses depors,
 Qu’il ne la desire mais prendre

(3868-71: he will give her to the basest and most repulsive servant that he can find in his house for his own pleasure, because he no longer desires to take her himself)

The translator omits this idea (111.23); perhaps it was too repulsive in his eyes. The same applies to an even more detailed allusion to the same idea in the giant’s words (Lion 4110-18; Iven 115.16).

After Iven has freed Luneta, her accusers are burned on the pyre intended for her. The French original adds:

Que chë est raison de justiche
 Que chil qui autrui juge a tort
 Doit de chelui meïsme mort
 Morir quë il li a jugie.

(4566-69: since it is a principle of justice that he who condemns another to death has to die the same death that he wanted to inflict on the other one)

This idea is not mentioned in the saga (123.2), possibly because it seemed odd in the eyes of the translator. In one instance Grágás mentions punishment for false accusations, which does not conform to the idea expressed in the romance:

Þat er mælt ef maðr lygz sare á. eða særir sic sialfr eða ræðr anan man til. at særa sic hvatki er honom gengr til þess oc varðar þat fiorbavgs garð.¹⁵³

(It is prescribed that if a man falsely says he has a wound, or wounds himself or gets another man to wound him, whatever is the reason, the penalty is lesser outlawry)¹⁵⁴

In the discussion between Lunete and her lady concerning the knight who is better than her husband, the girl includes a wish for the lady's happiness (1686-89). The Norse translation omits this part of the dialogue, which does not contribute anything concrete to what the characters are discussing (45.11). The omission perhaps also reflects the idea that personal happiness is less important than the need to find a champion to defend the lady's people. This view may have been influenced by political marriages in King Hákon Hákonarson's family, namely that of Hákon himself with the daughter of his rival Skúli jarl, and that of his daughter Kristín to a Castilian prince (Bagge Gang Leader 108, 121-22).

The translator's personal influence can be perceived on various occasions. The apparent motivations for the modifications are diverse, including knowledge concerning England, omitting aspects that are seemingly pointless or strange, simplifying and rendering

¹⁵³ Grágás: Konungsbók (Odense: Odense UP, 1974), rpt. of Grágás: Islændernes lovbog i fristatens tid, ed. Vilhjálmur Finsen, vol. 1 (1852) 148.

¹⁵⁴ Laws of Early Iceland, Grágás. The Codex Regius of Grágás with Material from other Manuscripts, trans. Andrew Dennis, Peter Foote and Richard Perkins, vol. 1, University of Manitoba Icelandic studies 3 (Winnipeg: U of Manitoba P, 1980) 141.

more spectacular, as well as cutting out details that may have appeared distasteful in the translator's eyes.

4.3.2 Scandinavian Background

A number of differences between Le Chevalier au Lion and the saga probably aim to adapt the text to the Scandinavian background, and the expectations and experience of its audience. Some alterations concern details that would be unfamiliar to the Norse readers. When Keu mocks Yvain after Cologrenant has finished his tale, he mentions that after dinner “veut chascuns Saladin tuer, / Et vous irés vengier Fourré!” (594-95: everybody wants to kill Saladin, and you will go as far as avenging Fourré). In some manuscripts, “Noureddin” appears in the place of “Saladin” (Romans 730, n. 2). The manuscripts containing “Noradin” are R (Princeton, Garrett 125) dating from the end of the thirteenth century, and the fragmentary F (Paris, B.N. fr. 1450) from the second quarter of the thirteenth century. Two manuscripts have the corrupted form “Loradin”: H (Paris, B.N. fr. 794), dating from the beginning of the thirteenth century, as well as G (Paris, B.N. fr. 12560) from the third quarter of the thirteenth century. The form “Saladin” appears in A (Chantilly, Condé 472) from the end of the thirteenth century, P (Paris, B.N. fr. 1433), also dating from the end of the thirteenth century, S (Paris, B.N. fr. 12603) from the beginning of the fourteenth century, and V (Vatican, Regina 1725) from the second half of the thirteenth century. Since the versions of Le Chevalier au Lion containing a form of “Noureddin” are on the whole slightly older than the manuscripts including “Saladin”, it seems that “Noureddin” may have been the original reading. This idea is supported by the historical details of Nūr-ad-Dīn and Saladin (Salāh-ad-Dīn).

Nūr-ad-Dīn was the ruler of Aleppo during the time of the second crusade (1147-48), and unified the whole of Syria as champion of the Muslim faith (1154-55). By the time of his

death in 1174, he had laid the foundation for his successor Saladin.¹⁵⁵ Although the unity was at first disrupted, it soon became apparent that Saladin was not only the ruler of Syria, but also the new champion of Islam. In 1187 Jerusalem surrendered to him after a long period as a Christian kingdom.¹⁵⁶ The assumed date for the composition of Le Chevalier au Lion is approximately 1177-1181, which places the work before the Muslim reconquest of Jerusalem (Fritz Romans 13). It is therefore conceivable that Saladin was not yet as well-known as his predecessor. The translator probably used a version of the text containing a form of “Noradin”, since the passage is changed in Ívens saga to “ok uilltu nú drepa herra Nadein” (B 21.13: and you wish now to slay Sir Nadein; A 21.3: Nodan), with “Nadein” / “Nodan” seemingly a corruption of the name.¹⁵⁷ The scribe responsible for this version was possibly unfamiliar with the historical figure of Nūr-ad-Dīn.

“Fourré” is a character drawn from chansons de geste,¹⁵⁸ whose name has become proverbial in the expression “venger Fourré”, i.e. undertaking an ill-advised battle: “La locution vengier Fouré dans les chansons de geste est généralement appliqué par moquerie à une personne qui tente une entreprise au-dessus de ses forces” (Romans 730 n. 3). The expression appears in Aiol (vv. 958, 2517, 2606-07), Gaydon, and Octavian.¹⁵⁹ The name

¹⁵⁵ Cf. Hamilton A. R. Gibb, “The Career of Nūr-ad-Dīn”, The First Hundred Years, ed. Marshall W. Baldwin, A History of the Crusades, ed. Kenneth M. Setton, vol. 1 (Philadelphia: U of Pennsylvania P, 1958) 513-27.

¹⁵⁶ Cf. Hamilton A. R. Gibb, “The Rise of Saladin, 1169-1189”, The First Hundred Years 563-89.

¹⁵⁷ C omits the name completely: “þú villt nú drepa mīkinn hertuga” (21.23-24: You wish now to slay a great duke).

¹⁵⁸ Ernest Langlois, Table des noms propres de toute nature compris dans les chansons de geste imprimées (Paris: Bouillon, 1904) 225.

¹⁵⁹ Aiol: chanson de geste, ed. Jacques Normand and Gaston Raynaud, Société des Anciens Textes Français 6 (Paris: Didot, 1877) 346; Gaydon, ed. F. Guessard, [1862], Les anciens Poètes de la France 7:

was dropped in the translation, probably because it would have been unknown to the audience of the saga (21.13).

In the romance the relationship between Gauvain and Lunete is described, with special emphasis placed on a play on words: “Lunete” resembles the word “lune” (moon), and Gauvain is said to be the “soleil” (sun) because his reputation outshines all other knights (2395-2414). As this play on Lunete’s name would be meaningless in Norse, the passage is left out in the translation (77.10). Gauvain is also associated with the sun elsewhere, for example in Malory’s Morte Arthur, where his strength reaches its peak at noon (Book VI):

But sir Gawayne, fro hit was nine of the klok, wexed ever strenger and strenger, for by than hit cam to the howre of noone he had three tymes his myght encresed. [...] toward evynsonge, sir Gawyns strength fyebled and woxe passing faynte, that unnethe he might dure no lenger [...].¹⁶⁰

The same idea occurs again at a later point (Book XX): “Than had sir Gawayne suche a grace and gyffte that an holy man had gyvyn hym, that every day in the yere, frome undern tyll hyghe noone, hys might encresed to three owres as much as thryse hys strength” (704.8-10, cf. also 706.16-32). This link between Gauvain and the sun may stem from a much older Celtic tradition of the British sun god, Llew Llaw Gyffes.¹⁶¹ Squire suggests that the figure made its way into Arthurian legend under a new name: “The new Llew Llaw Gyffes is called Gwalchmei” (Squire 323); “[...] there was a long-armed, sharp-speared sun-god who aided the culture-god in his work, and was known as Llew, or Gwalchmei, or Mabon, or Owain, or Peredur, and no doubt by many another name” (Squire 330). Gauvain may retain a stronger

Gaydon (Nendeln: Kraus, 1966) v. 1877; Octavian, ed. Karl Vollmöller, Altfranzösische Bibliothek 3 (Heilbronn: Henninger, 1883) v. 2277.

¹⁶⁰ Thomas Malory, Complete Works, ed. Eugène Vinaver, 2nd ed. (Oxford: Oxford UP, 1971) 96.18-24.

¹⁶¹ Charles Squire, Celtic Myth & Legend, Poetry & Romance (London: Gresham, [c. 1910]) 261-68.

link to this origin than Yvain (Owain) or Perceval (Peredur). The correlation between Gwalchmei and Gauvain is noted in Rachel Bromwich's edition of the Welsh Triads.¹⁶² It is difficult to ascertain how far Chrétien may simply have been aware of Gauvain's legendary strength, at its height with the sun. The author of the saga was seemingly unfamiliar with the link between the character and the sun, or assumed it would be insignificant to his audience.

One modification of the text concerns a passage that would appear strange in the eyes of the Scandinavian audience. When the Queen joins the knights near the beginning of Le Chevalier au Lion she does so secretly; only Calogrenant notices her coming (64-68). The scene is described differently in the Norse version: "ok geck ut til þeirra ok bad hann segia æfintýrit suo at hun heyrðr" (5.21-22: and she went out to them and asked him to tell the story so that she would hear). It is possible that the translator or scribe considered the Queen's secrecy in her own court as strange and unrealistic, or simply unnecessary. Sturlu þátrr in Sturlunga saga, probably written by Sturla himself, also depicts a Queen asking for a story to be told again so that she may hear it. She is in fact a historical figure, the wife of King Magnús Hákonarson. Sturla, who is out of favour with the King, causes quite a stir among his listeners due to his excellent rendition of "Huldar saga", a story about a troll woman. When the Queen is interested in hearing the tale as well, Sturla uses the opportunity to regain the King's favour.¹⁶³ This scene demonstrates that a Queen in a real thirteenth-century Scandinavian court was capable of having a story told without the need of secret eavesdropping.

Other alterations and additions aim to adapt the text of the romance to the Scandinavian background of the translator. When the vassals of the knight of the fountain

¹⁶² Rachel Bromwich, Notes to Personal Names, Trioedd ynys Prydein: The Welsh Triads, ed. Rachel Bromwich (Cardiff: U of Wales P, 1961) 370.

¹⁶³ Sturlu þátrr, Sturlunga saga 1946 vol. 2, 227-36.

search for the hero in the hall, for example, Chrétien mentions “et par mi ches parois feroient” (1134: and they knocked against the walls). The translation leaves this out, but includes the fact that they knock against the beds and benches (35.13-14). The addition of the beds and benches makes sense in Northern surroundings, since there were often gaps between them and the outer wall in Scandinavian buildings in which a person would be able to hide.¹⁶⁴ The people’s assumption that he might hide in the walls would most likely have been too illogical and unusual in the eyes of a Norse audience, since the rooms in Scandinavian buildings were separated by walls made of wood, or even just by partitions (Weinmann 264). This is evident in chapter 3 of Kormáks saga, when Steingerðr watches Kormákr: “[...] ok gekk þó at hurðinni ok sté upp á þreskjöldinn ok sá fyrir ofan hlaðann; rúm var milli hleðans ok þreskjaldarins; þar kómu fram fœtr hennar” (but she went nevertheless to the door, and stepped up on the threshold and looked over the gate; there was a space between the shutter and the threshold; her feet appeared there).¹⁶⁵

Various examples of possible hiding places in Scandinavian homes are given in Sturla Þórðarson’s Íslendinga saga. When Þórðr Þorvaldsson is looking for Sturla Sighvatsson (ch. 71), he searches the locked-bed: “Þeir Þórðr gengu at lokrekkjunni ok hjuggu upp ok báðu Dala-Frey þá eigi liggja á laun” (Þórðr and his men went to the bed-closet and broke it down, and then told Dala-Freyr not to lie hidden there). Sturla’s mother-in-law mentions other possible hiding places: “Eigi munuð þér þurfa hér at leita Sturlu undir tjöld eða veggi at stanga” (You shall not need to search for Sturla here under the hangings or to prod the walls).

¹⁶⁴ Cf. Cornelia Weinmann, Der Hausbau in Skandinavien vom Neolithikum bis zum Mittelalter. Mit einem Beitrag zur interdisziplinären Sachkulturforschung für das mittelalterliche Island, Diss. U of Munich, 1990, Quellen und Forschungen zur Sprach- und Kulturgeschichte der germanischen Völker 106 (230) (Berlin: de Gruyter, 1994) 267-68.

¹⁶⁵ Kormáks saga, Vatnsdæla saga, ed. Einar Ól. Sveinsson, Íslensk Fornrit 8 (Reykjavík: Hið Íslenska Fornritafélag, 1939) 201-302.

In chapter 176, Kolbeinn grön is discovered hiding behind a tapestry from Gizurr Þorvaldsson and his men. The cellar is also used as hiding place, as for example in chapter 95, where Kolbeinn ungi hides in the cellar to listen to a conversation between Einarr skálphæna and Jón Markússon. Of course, this is also the hiding place where Snorri Sturluson is discovered by his killers (ch. 151):

En hann hljóp upp ok ór skemmunni ok í in litlu húsin, er váru við skemmuna.

Fann hann þar Arnbjörn prest ok talaði við hann. Réðu þeir þat, at Snorri gekk í kjallarann, er var undir loftinu þar í húsunum.

(But he ran up out of the chamber into the little outhouse which was next to the chamber. There he found the priest Arnbjörn; he talked with him, and they decided that Snorri should go into the cellar which was under the store-room in the buildings there)

Several changes appear to be motivated by the wish to adapt the romance to the Northern geography and climate. When Kalebrant arrives at the fountain, the translation states that “kelldan uall suo at alla uega kastadí um ok uar hun þo sialf is kaulld” (15.9-11: the spring was boiling so that it splashed in all directions, and yet it was itself ice-cold). Yvain only has “qu’ele bouloit com yaue chaude” (421: it was boiling like hot water), which on its own would not appear very special to someone familiar with Iceland, where hot springs are common. The notion of the well being ice-cold while still boiling was probably inserted to create a sense of wonder for an Icelandic audience, which indicates that the change is subsequent to the original translation. Version C of Ívens saga even adds that “hon vall sem huer” (15.19: it was boiling like a hot spring), thus adding a specific term for an Icelandic phenomenon. The same applies to the scene in which the King pours water over the pillar. The French text states: “et plust tantost molt fondanment” (2223: and at once it started raining in torrents). The translation expands this sentence: “ok þegar Jstad rigndí ok heglđí ok

flugu eldínar ok giorduzst þrumur ogurligar ok oduidr” (A is more complete here; 71.10-72.1: at once it rained and hailed and lightning flashed and terrible claps of thunder sounded and there was a violent gale). It is possible that the original version was not spectacular enough in the eyes of the translator, since heavy rain is common in some parts of Norway and Iceland. During the fight between Yvain and the knight of the fountain, Le Chevalier au Lion depicts the opponents as covered in blood and so hot that their mailcoats are no use to them. They are moreover said to hit each other in the face with their swords (842-46). This passage is omitted in Ívens saga (27.14). This manner of fighting might appear exaggerated and unrealistic to a saga audience, and the notion of the knights getting too hot may seem strange in the eyes of Northern readers.

The adaptation of the translation to its audience also affects the description of fights. At the beginning of the fight between Kalebrant and the lord of the fountain, they ride towards each other “sem hestarnir baru ockur skiotazt” in the Norse text (18.25-26: as fast as our horses could carry us). This is not mentioned in the Le Chevalier au Lion (515). It is possible that the translator or scribe intended to remind his audience that the fight takes place on horseback, which would have been more unusual for a Norse than a French audience. The same idea applies to a passage in the romance which states that the reason why the opponents are careful not to injure each other’s horses is “quē il ne vaurrent ne daignerent” (856: because they did not want to and would judge this as disgraceful). During a fight on horseback, wounding the opponent’s horse would grant an advantage; the knights therefore appear especially chivalrous in this encounter. The Norse translation does not mention this sentence, since wounding the adversary’s horse would not make much sense if the fight takes place on foot (27.20). Chrétien’s text moreover claims that because of the knights’ care for their horses “s’en fu le bataille plus bele” (859: the combat was therefore more beautiful).

This sentence is also absent in Ívens saga (28.12), again probably because a fight on horseback would seem unusual for a Norse audience.

Some differences appear to be influenced by Norse customs and attitudes. In the romance it is said that Calogrenant just begins to tell his story (57-60). Ívens saga changes this: “ok suo sem þeim leiddizt þar at uera þa hlutudu þeir huer þeirra segia skyldi æuentyr ok hlaut Kalebrant” (5.17-20: as they got tired of being there, they drew lots about which one of them should tell an adventure, and Kalebrant drew the lot).¹⁶⁶ The idea of drawing lots is often presented in Scandinavian literature. In Sturla Þórðarson’s Íslendinga saga (ch. 100), for example, lots are cast by Sighvatr Sturluson and Kolbeinn ungi: “En er þeir kómu til fundarins ok menn leituðu um sættir, kom því svá, at annarr hvárr þeira skyldi einn gera ok hluta um ok kasta til tenningum” (But when they came to the meeting and people were trying to effect a reconciliation, it was brought about that one or the other of them should arbitrate the case alone and draw lots about it and throw dice). Brennu-Njáls saga contains various instances of casting lots: Gizurr hvíti and Geirr goði draw lots to decide who should bring the legal action concerning the death of Otkell Skarfsson (ch. 55); the same characters later let the lot decide who will remain in the southern district after Gunnarr’s death (ch. 77). Lots are drawn to determine who should make the first proposal about the compensation for the death of Hǫskuldr Hvítanessgoði (ch. 123); and in chapter 142 lots are cast to decide who should plead first in the lawsuit concerning the burning:

Morðr Valgarðsson nefndi sér vátta ok bauð til hlutfalla þeim mǫnnum, er skóggangssakir áttu at sækja í dóminn, hverr sína sök skyldi first sækja eða fram segja eða hverr þar næst eða hverr síðast; bauð hann lögboði at dómi, svá

¹⁶⁶ A similar custom appears in the General Prologue of Chaucer’s Canterbury Tales, in which lots are drawn to decide who should be the first to tell a story. Cf. Geoffrey Chaucer, Canterbury Tales A 835-55, The Riverside Chaucer, ed. Larry D. Benson, 3rd ed. (Oxford: Oxford UP, 1987) 36.

at dómendr heyrðu. Þá váru hlutaðar framsögur, ok hlaut hann fyrstr fram at segja sína sök.

(Mörðr Valgarðsson named witnesses and proposed that lots be cast for those men who had an outlawry action to prosecute at court, to determine who should first prosecute or declare his charge, and who after that, and who last; he made the legal call in court, so that the judges heard it. Then the declarations were decided by lot, and he was selected by lot to declare his charge first)

In the French text Calogrenant expresses his reluctance to tell the story thus: “Ains me laissaisse .i. des iex traire” (144: I would rather have one of my eyes torn out). In the saga this is altered to “fyr uillda ek þola mikítt mein læti” (6.15: rather would I suffer great injury). This change may be based on the implication of complete or partial blinding in medieval Scandinavia. In Grágás blinding is listed among major injuries:

Þessi averk metaz sem in meire sár. Ef maðr scer tungu or hofde manne eða stingr avgo or höfðe manz eða brytr ten or höfðe manz. eða scer af manne nef eða eyro. [...] eða gelldir man eða hōgr klam hōg vm þio þuer. (1: 147-48)

(These injuries are assessed like major wounds: cutting out a man’s tongue, poking out a man’s eyes, knocking out a man’s teeth, cutting off a man’s nose or ears, [...] castrating a man, striking a shame-stroke across someone’s buttocks; 1: 141)

The wounds mentioned could all be effected in order to humiliate and lower social status. In his book The Unmanly Man, Preben Meulengracht Sørensen writes that blinding, castration and mutilation “are the methods of humiliation that are discussed in the laws and were practised in real life in the thirteenth century.”¹⁶⁷ He furthermore states:

¹⁶⁷ Preben Meulengracht Sørensen, The Unmanly Man – Concept of Sexual Defamation in Early

Northern Society, trans. Joan Turville-Petre, The Viking Collection 1 (Odense: Odense UP, 1983) 69.

It is clear that these atrocities served not only to punish adversaries or to render them harmless by making them physically non-combatant and unable to beget sons to act as new claimants and avengers. Mutilation also invalidated a man by humiliating him in an irremediable way, and this holds first and foremost of castration (Sørensen 81).

The main aspect of this kind of degradation is castration, but blinding plays a part as well.

Various examples can be found in saga literature, often based on historical accounts.

Magnúss saga blinda describes how the King is treated after he is defeated by Haraldr gilli (ch. 8): the King's slaves mutilated him, picked out both his eyes, cut off one foot, and at last castrated him. One of his men, Ívarr Assursson, is also blinded. The reason for this procedure is also given: "[...] ok at lykðum þeirar stefnu fengusk þeir órskurðir at taka Magnús svá frá ríki, at hann mætti eigi kallask konungr þaðan í frá" (and at the end of their meeting they made the decision to deprive Magnúss of his kingdom in such a way that he could no longer call himself King from that time). By mutilating him his opponents make sure that he can never be King again. Other examples can be found in Hrólfs saga Gautrekssonar (ch. 6), where princess Þornbjörg had suitors killed or put to shame by blinding, castrating and mutilating,¹⁶⁸ and in Sturla Þórðarson's account in chapter 115 of Íslendinga saga of the rivalry between his relatives Órækja Snorrason and Sturla Sighvatsson: when Sturla has Órækja captured and tortured, his eyes are pierced with a knife. Given the implication of complete or partial blinding in medieval Scandinavian law, history and literature, it is understandable that Kalebrant's declaration is changed in the translation.

When the people of the knight of the fountain enter the hall in which Iven has been locked to look for him the narrator of the Scandinavian version states that "hugduzt mundu hefna herra síns" (35.1-2: they thought they would avenge their lord). This sentence does not

¹⁶⁸ Hrólfs saga Gautrekssonar, Fornaldar sögur Norðurlanda vol. 4, 51-176.

appear in the romance (1091). It appears to emphasise the continuing importance of the revenge ethic in Norse society. In several instances revenge is mentioned in Grágás, for example:

Þat er mælt. at maðr a sin at hefna ef hann vill sa er á verþr unit til þess alþingis er hann er scylldr at sækia of averkin oc sva þeir menn allir er vigs eigo. at hefna. En þeir eigo vigs at hefna er vigsacar ero aðilia. Sa maðr fellr o heilagr fyrir honom er a honom van oc sva firir þeim monnom öllom er honom fylgia. enda er rétt at aðrir menn hefne hans ef vilia. til iafnlengðar anars døggs. (1: 147)

(It is prescribed that a man on whom injury is inflicted has the right to avenge himself if he wants to up to the time of the General Assembly at which he is required to bring a case for the injuries; and the same applies to everyone who has the right to avenge a killing. Those who have the right to avenge a killing are the principals in a killing case. The man who inflicted the injury falls with forfeit immunity at the hands of a principal and at the hands of any of his company, though it is also lawful for vengeance to be taken by other men within twenty-four hours; 1: 141)

The text furthermore lists three classes of blows that warrant revenge (1: 149), and names the number of witnesses in case of retaliation (1: 157-58). It is therefore apparent that revenge existed in the Norse society in a highly regulated form. Heather O'Donoghue writes that "[...] the law itself might also decree – or at least condone – violent revenge as a fit penalty" (O'Donoghue 24).

The cultural background of the saga also appears in the text. The gold of the basin hanging over the fountain is described more closely in Chrétien's text: "Du plus fin or qui fust a vendre / Onques encore en nule foire" (418-19: of the finest gold that has never yet been for sale at any fair). This does not appear in the saga (15.9), as gold was more likely to

be given away by a King than to be sold at a fair. In Brennu-Njáls saga, for instance, gold is among the gifts given by jarl Sigurðr in chapter 86: “ok at þeirri veizlu gaf jarl Kára sverð gott ok spjót gullrekit, en Helga gullhring ok skikkju, en Grími skjöld ok sverð” (and at the feast the jarl gave Kári a good sword and a spear inlaid with gold, and Helgi a gold bracelet and a cloak, and Grímr a shield and a sword). In chapter 13 of Laxdæla saga, King Hákon gives a present of gold: “Konungr dró gullhring af hendi sér, þann er vá mörk, ok gaf Hǫskuldi” (the King pulled off his arm a gold ring that weighed a mark, and gave it to Hǫskuldr).

The adaptations related to the Scandinavian background of Ívens saga are quite numerous. They span features of the land such as geography and climate, aspects of Scandinavian life such as buildings, customs and conventions such as casting lots, or the revenge ethic. All in all, the translator takes great pains to insert the tale of Le Chevalier au Lion into a Scandinavian context.

4.3.3 Literary Influence

The text of Ívens saga repeatedly incorporates specific aspects of other Norse literature, in addition to the general saga features discussed above. In two cases, the translation adopts single words from the Scandinavian literary tradition. In Le Chevalier au Lion Calogrenant asks the hideous man “se tu es boine chose ou non” (327: if you are a good creature or not). The translation changes this to “huortt ert þu madr. eda andí. eda önnur vættur” (A 11.9-10: which are you, a human being, or a spirit, or some other creature). In version A the contrast between good and evil is slightly preserved in the words “andí” and “vættur”, which can refer to good spirits and evil spirits respectively in Scandinavian culture. “Andí” is for instance used to designate the soul, as for instance in Stjórn (ch. 41).¹⁶⁹ “Vættur”

¹⁶⁹ Stjorn: gammelnorsk bibelhistorie fra verdens skabelse til det babyloniske fangenskab, ed. C. R.

appears with a negative connotation in Brennu-Njáls saga, which tells of the former Christian Bróðir that he “blótaði heiðnar vættir ok var allra manna fjölkunnigastr” (sacrificed to heathen spirits and was of all men the most deeply skilled in magic). In Hervarar saga ok Heiðreks, Heiðrekr replies to Gestumblindi’s (Óðinn’s) last riddle question (ch. 10): “Þat veiztu einn, rög vætrr” (Only you know that, perverse being). When Busla attempts to cast a spell on King Hring in chapter 5 of Bósa saga og Herrauðs, the King calls her “vond vættur” (wicked being).¹⁷⁰ The word appears with a more neutral meaning as well, for instance in stanza 9 of Oddrúnagrátr, where the expression “hollir vættir” (kindly beings) refers to “Frigg oc Freyia oc fleiri goð” (Frigg and Freyia and more of the gods). However, it applies more commonly to evil beings.

Before the fight between Yvain and the three knights who accuse Lunete, the hero informs them he did not bring his lion “pour campion” (4448: as champion). The Norse text replaces the word with “berserkr” (120.6: berserker), which is a Scandinavian trait. In other sagas, berserkir are usually characters with negative characteristics. Víga-Glums saga offers two such examples: in chapter 4 a berserkr called Ásgautr is said to have killed many people to obtain the sister of a man named Þorsteinn, until he is defeated by Eyjólfr. In chapter 6 of the same saga, Björn járnhauss is a berserkr who humiliates Vigfús and his retainers; he is subsequently killed by Glúmr. In Eyrbyggja saga, Vermundr takes two berserkir with him to Iceland, and regrets it when their behaviour becomes rough (ch. 25); eventually, when one of them insists on marrying his daughter (ch. 28), Styrr has to devise a ruse to trap and kill them.¹⁷¹ Berserkir are often presented as dangerous to their surroundings, so that even their

¹⁷⁰ Bósa saga og Herrauðs, ed. Sverrir Tómasson (Reykjavík: Mál og menning, 1996).

¹⁷¹ Eyrbyggja saga, ed. Einar Ól. Sveinsson and Matthías Þórðarson, Íslenzk Fornrit 4 (Reykjavík: Hið Íslenzka Fornritafélag, 1935).

murder is not condemned. In Ívens saga it is logical that the hero gives an assurance that the lion is not his berserkr.

A number of differences between the French romance and the Norse saga indicate the translator's literary knowledge more clearly. At times he demonstrates his familiarity with other texts. At the beginning of Le Chevalier au Lion, for instance, King Arthur is described thus: "La qui proeche nous ensengne / Que nous soions preus et courtois" (2-3: whose prowess teaches us to be valiant and courteous). This image is different in the Norse translation: "hann uard um sidir keisarí yfir Roma borg hann uar allra konga frægstur þeirra er uerit hafa þenna uæg at hafinu ok uínsælstur annar en Kallamagnus kongr" (3.10-4.13: He finally became Emperor of Rome. He was the most famous of all those Kings who have been on this side of the ocean, and the most popular apart from King Charlemagne). This alteration indicates that the translator knew the story of King Arthur and Lucius, Emperor of Rome. The account appears in Geoffrey of Monmouth (ix.15-x.13), but in his History of the Kings of Britain Arthur is never actually crowned as Emperor of Rome.¹⁷² The Norse redactor must have read or heard a different version. The mention of King Charlemagne indicates that the translator had at least heard about this figure, and may have been familiar with a written version of the King's life. The branch of Karlamagnús saga that is translated from a Latin source is dated before 1230, while the branch based on the French text is thought to have been translated at some point during King Hákon Hákonarson's reign.¹⁷³ Considering the dating of these translations, it is possible that the translator of Ívens saga had access to Karlamagnús saga. It is also conceivable that he knew the Chanson de Roland or some other

¹⁷² Geoffrey of Monmouth, The History of the Kings of Britain, trans. Lewis Thorpe (London: Penguin, 1966) 230-57.

¹⁷³ Povl Skårup, "Contenu, sources, redaction", Karlamagnus saga: Branches I, III, VII et IX, ed. Knud Togeby and Pierre Halleux, La Société pour l'Étude de la Langue et de la Littérature Danoises (Copenhagen: Reitzel, 1980) 334.

text or texts of the matière de France, since the language would not have caused a problem for him.

The beautiful field into which the host's daughter leads Calogrenant is said to be “clos de bas mur a la reonde” in Chrétien (240: enclosed all around by a low wall); however, “bas mur” becomes “basme” in the P manuscript of the romance (Romans 719 n.). “Or c'est à cette leçon precise que le traducteur norvégien a été confronté, c'est ce vocable qu'il a reconnu et traduit par l'étymon latin du mot, balsamum” (Patron-Godefroit 242), as the expression is replaced by “þuiat þar ímaldí híd bezta balsamum” (8.28-9.16: because there was the scent of the best balsam). The text is thus given an exotic touch, which in this case appears to be due to a faulty French manuscript of the same family as P. Balsam appears in various other Norse sagas, sometimes with an ecclesiastical background, but sometimes also connected to girls with connotations of beauty. In chapter 17 of Páls saga byskups, for example, balsam is among the gifts sent to Páll by the bishop of Oslo: “ok hann sendi honum balsamum svá mikinn at ván var at þat yrði aldregi at vandræðum síðan” (and he sent him so much balsam that it was expected that that would never cause problems after that).¹⁷⁴ In chapter 4 of Blómstravallasaga, balsam is mentioned alongside beautiful girls: “þær fögru jungfrúr sem þar vátu báru á sik mirru ok balsamum” (the beautiful girls who were there carried with them myrrh and balsam).¹⁷⁵ The appearance of balsam in Ívens saga is therefore not out of place.

During Keu's mockery of Yvain in the French text, he tells the hero “et se vous anuit point songiés / Malvais songe, si remanés!” (608-09: and if you have a bad dream tonight, then stay here!). Ívens saga expands this: “nu ræd ek þer sem falla kann útf fyst huat þíg

¹⁷⁴ Páls saga byskups, Biskupa sögur, ed. Ásdís Egilsdóttir, vol. 2, Íslensk Fornrit 16 (Reykjavík: Hið Íslenska Fornritafélag, 2002) 295-332.

¹⁷⁵ Blómstravallasaga, ed. Theodorus Möbius (Lipsiae: Breitkopfius, 1855).

dreymir í natt ok uænte ek at þu uilir dueliazt með oss á morgun” (21.16-18: now I advise you – as it may happen – find out first what you dream tonight. I expect that you may wish to remain with us tomorrow). The translation thus emphasises the notion of prophetic dreams, as well as the assumption that one should pay attention to them, whereas Chrétien’s version simply implies that Yvain is a coward who is frightened by bad dreams. Prophetic dreams are a recurring motif in Old Norse literature, both in sagas and poetry. In Atlamál (10, 14-29), for example, the wives of Högni and Gunnarr both experience dreams foreshadowing their husbands’ doom at Atli’s court. The men, however, do not heed them.

Prophetic dreams also repeatedly play a role in Brennu-Njáls saga. In chapter 23, Höskuldr dreams of Gunnarr’s fylgja going to Hrútsstaðr, where Gunnarr then appears disguised as Kaupa-Heðinn. In chapter 62 Gunnarr dreams that he and his brothers are attacked by wolves; the course of the fight in the dream foreshadows exactly the battle against Starkaðr and his men in the following chapter. In chapter 81 Kolskeggr has his dream interpreted by a sage:

Eina hverja nótt dreymði hann, at maðr kom at honum; sá var ljóss; honum þótti hann vekja sik. Hann mælti við hann: “Statt þú upp ok far með mér.”

“Hvat villt þú mér?” segir hann. Hann mælti: “Ek skal fá þér kvánfang, ok skalt þú vera riddari minn.” Hann þóttisk játa því; eptir þat vaknaði hann.

Síðan fór hann til spekinga eins ok sagði honum drauminn, en hann réð svá, at hann myndi fara suðr í lönd ok verða guðs riddari.

(One night he dreamt that a man came to him; he was shining with light; it seemed to him that he awoke. He said to him: “Arise and follow me.” “What do you want with me?” he asked. He said: “I will find you a wife, and you shall be my knight.” He thought he agreed to that; then he awoke. After that he went to see a certain sage and

told him the dream, and the sage interpreted it to mean that he would travel to Southern lands and become God's knight)

In chapter 133 of Brennu-Njáls saga, Flosi has a dream foreshadowing the consecutive killings of many of the burners at the hands of Kari. Various prophetic dreams also occur in Laxdæla saga, most notably in chapter 33: Guðrún recounts four dreams to Gestr Oddleifsson, who interprets them as representing her four husbands Þorvaldr, Þórðr, Bolli and Þorkell. The idea that Þorkell will meet with Hvammsfjörðr, a part of Breiðafjörðr, on the last day of his life is taken up again in chapter 74, where it is Þorkell himself who tells his wife of a dream. In Íslendinga saga Sturla Þórðarson makes an art of recounting people's dreams, which generally foreshadow feuds and violence. In several chapters various characters, some nameless, receive prophetic dreams in the form of verses recited by different figures (e.g. ch. 23, 130-31, 134, 136). The idea of prophetic dreams is so engrained in Northern society that it even appears in a saga written by one of the characters appearing in it, recounting events he has witnessed or heard of from his contemporaries.

The allusions to Scandinavian literary tradition are very diverse in Ívens saga. Common ideas like berserkers and prophetic dreams are inserted in the tale, as well as more specific references to balsam and to the Charlemagne tradition. The translator's cultural and intellectual background plays a major role in the adaptation of Chrétien's Le Chevalier au Lion to Norse literature. Some modifications arise from individual ideas and preferences, while the main focus of adjustment lies in cultural, social and literary facets.

On the whole, Ívens saga is translated very faithfully from Le Chevalier au Lion. Although a great many deliberate revisions made for various reasons can be found in the saga, the hand of the translator is not overly conspicuous. Omissions in the saga mostly affect descriptive passages that have no impact on the story itself, or tautological elements. As far as modifications of the French source are concerned, the greatest emphasis is placed on

changes concerning the characters of Kalebrant and Iven, and the conversion of Chrétien's work from romance to the saga genre. The adaptation in particular reduces the presentation of thoughts and feelings and attenuates the French text's self-conscious and playful narrator. The influence of the translator's cultural and intellectual background indicates some personal preferences, but the deviations arising from difficulties understanding the French text are more extensive. The Scandinavian context can be heightened without encroaching on the essence of the story. Ívens saga is altogether highly faithful to the narrative of Le Chevalier au Lion, but takes some liberty with the details as well as the form of the text.

VI. The Differences between Erec et Enide and Erex saga

The most obvious difference between Erex saga and its source, Chrétien de Troyes' Erec et Enide, is the brevity of the translation. The following analysis will elaborate the other modifications made in the saga. In accordance with conclusions in section III, the text of Holm 46 (B) is used for comparison since it is closest to the French original. AM 181b (A) is referred to where it is closer to Chrétien's wording or to correct obvious scribal corruptions in B. The variations between Erec et Enide and Erex saga are presented in the same broad categories that I used for Ívens saga, namely narrative unity, changes to the characters, the saga genre, and the translator's socio-political background. I shall demonstrate that the two translated romances often treat these aspects in different ways.

1. Narrative Unity

The translator of Erex saga displays a keen interest in narrative unity, logic and structure. Not only does the Scandinavian text abbreviate and omit passages from Erec et Enide that deviate from straight storytelling, but also rationalises various elements. The translator moreover restructures the text to reduce the mystery and surprise present in the romance.

1.1 Omission and Abbreviation

The Norse translation repeatedly omits passages of the French original for the sake of narrative flow and unity. Chrétien's text for example describes at length the discord breaking out at court when King Arthur asks for the kiss after the hunt, placing great emphasis on the fact that Gauvain and various less well-known knights discuss the issue with the King (299-322). Since this passage has no direct impact on the tale of the hero and distracts from the action of the story, it does not appear in Erex saga (9.28).

Some scenes are left out or reduced due to their repetitive nature. In the description of the hunt, the text of Erec et Enide contains two very similar passages explaining that the Queen is far away from the rest of the party, together with her servant and Erec (77-82, 125-28). The translation only mentions this once (6.19-21). The Queen later tells King Arthur and his court what has happened to her and Erec in the forest (323-34). As her tale repeats what has already taken place before, the Norse text summarises it: “hon seigir nü Artus köngi af þeim atburdum er ä sköginum hofdu vordit, ok burtferd Erikss” (9.30-10.16: she now tells King Arthur about those events which had occurred in the forest and Erec’s departure). When Ydier tells the Queen about his defeat at the hands of Erec, he refers to his opponent as “cil cui fist ier sentir les nouz / Mes nains de la corgie ou vis” (1190-91: the one whom my dwarf made feel the knots of his whip on the face yesterday). This detail is not mentioned in the translation, as it again repeats what has occurred before (19.26).¹⁷⁶

Interestingly, few omissions and abbreviations in Erex saga appear to have been effected merely for the benefit of narrative unity. The majority of this kind of revision concerns the avoidance of repetitions.

1.2 Rationalisation

Like Ívens saga, Erex saga aims for a clear and realistic narrative. Several changes in the Norse version aim to improve the logic of the text. When Erex asks Evida’s father about the knight with the dwarf, the translation adds: “hann seigir hönnum ok huad hann rak til þessara ferdar, ok huorju hann ätti at um buna þessum riddara ok hans dverg” (13.21-23: he tells him also what compelled him to this trip and what he had to repay this knight and his dwarf). In Chrétien’s text, Erec simply states: “Cest chevalier ne aing je pas!” (602: I do not like that knight!). The Norse text most likely included this sentence to make the host’s

¹⁷⁶ Cf. Appendix B II.1.a.

readiness to help the hero without asking any questions more believable. Erex saga does not mention the fact that the Queen's servants bind Enide's hair with a gold band, as in the French original (Erec 1651-54; Erex 22.23). However, the translation has kept the idea that the girl's hair shines brighter than gold, and finds a logical substitute for the gold hair-band in the gold band on the clothes Evida is given by the Queen: "enn þö ber meiri liöma af häri meyarinnar enn gullhlöðunumm" (22.23-24: but nevertheless greater radiance was produced from the hair of the girl than from the gold bands). When Gunnerus intends to fight with Erex, he claims that his motive is the desire to obtain Evida (41.22-24). In Erec et Enide he gives no reason at all (3769). The fact that Gunnerus covets the hero's wife adds a logical motivation to his attack. In the explanation of the woman whose knight has been captured by two giants, the Norse text inserts: "enn ek komst þä" (44.25: but I escaped then). The French original leaves out the fact that the woman has escaped while her companion was taken prisoner (4340).

A number of changes in Erex saga heighten the realism of the story. After the Queen has pardoned Ydier in Erec et Enide, "lors furent vallet apresté / Qui le corrurent desarmer" (1240-41: then young people prepared themselves who hurried to disarm him). The translation expands this scene, referring to Ydier's Norse counterpart Malpirant: "Sïðann fær drottning menn til at taka hesta þeirra, ok varnad, ok geyma, hon fieck ok sva læknara til at græða hanns sär ok var þetta allt giortt medur litilätrj ok audmiükrj þiönustu" (20.25-28: Afterward the Queen gets men to take their horses and goods, and to take care of them. She also got physicians to heal his wounds, and all this was done with humble and meek service). The translator thus adds the obvious actions that would follow Malpirant's introduction at court. After Erec has maimed Galoain, he encounters another dangerous situation, his first duel with Guivret (3658-90). In the Norse text, Erex and Evida spend one night in a clearing after the fight, which is especially realistic considering the fact that the hero has received a

wound in this version, which he has to bind (40.29-31) (cf. Lorenz 21). In Erex' reply to Gunnerus' challenge, he states: "Ek er nü miðk sár ok lítt til einvigis fær" (41.24-25: I am now seriously wounded and little capable of a duel). This does not appear in the French original (3769). The inclusion of this sentence is sensible in terms of literary realism, since the hero has already fought several opponents before meeting Gunnerus. This change also serves to explain why Erex does not defeat his opponent. After Erec's duel with Guivret, the hero refuses his opponent's offer to stay at his castle and heal the wounds he has received in the fight (3894-3901). In Erex saga, he gladly accepts the invitation and stays with Gunnerus for some time until he has recovered, again a more quasi-realistic account than the French version besides giving an example of good knightly chivalry (42.28-43.20).

When describing the heads on the poles during the Hyrðar Fagnadur episode, the saga includes an idea that is absent in Chrétien's version: "ok þar ä manna hofvud meður þeim smirslum smurd at æigi mättu fúna" (64.21-22: and on them men's heads anointed with that ointment so that they could not decay; Erec 5775). This thought is again realistic since the appearance and smell of these heads would otherwise be unbearable. Erex's encounter with the knight in the Hyrðar fagnadur adventure is also altered to make it appear more believable. When Chrétien's protagonist approaches the lady in the garden, Mabonagrain accuses him of getting too near to his sweetheart (5898-5906). This notion seems rather bizarre, and is therefore made into a specific allegation that Erex wants to steal Malbanaring's lover (65.18-23) (cf. Lorenz 21). On the whole, saga literature exhibits a more quasi-realistic mode than romances.

Erex saga demonstrates an interest in logic and realism similar to the adaptations in Ívens saga. The tendency to improve the narrative through the addition of rational explanations is especially predominant. The heightened sense of realism compared to the French source of the saga is even more notable than in the case of Ívens saga.

1.3 Structure

The translator of Erex saga is often concerned with the structure and clarity of the text. Some elements of the plot have been altered for the sake of continuity. In the description of the court that has gathered at Easter, for example, the saga inserts a passage concerning the hero (4.18-24); version A even mentions his name already at this point: “hann hiet Erex” (4.7: his name was Erex). This passage does not appear in Erec et Enide (34), and was perhaps inserted by the translator to clarify from the beginning the identity and prominence of the main character. In Chrétien’s version, it is Gauvain who is mentioned first after King Arthur (39), as he is usually the most prominent knight of the Round Table in early Arthurian literature.

The two groups of robber knights both appear suddenly in Chrétien (2791-95, 2921-27), referred to as “uns chevaliers [...] / Qui de roberie vivoit” (2792-93: a knight who lived on robbery) and “cinq chevalier [...] / Roberie querant aloient” (2923, 2927: five knights looking for robbery). In the saga, the general situation of the eight “spillvirkjar” (32.22: robbers) is explained when the protagonists enter the forest (32.21-24). Before the attacks begin, the hero and heroine are described as seeing the first three robber knights: “þau rida nú leingi umm skögienn ok allt þar til at þau siä eirn kastala ok þar üti fyrir þriä alvopnada riddara ä gödumm hestumm ok skemta sier ok veit nü Erix ad þeir eru spillvirkjar” (32.26-33.18: they ride now for a long time through the forest right until they see a castle and out in front of it three armed knights on good horses, and they are amusing themselves, and Erex now knows that they are robbers). The episode thus gains its sense of menace through a clearly stated element of danger rather than through surprise. When Enide makes Galoain believe that she is willing to abandon Erec for him, Chrétien uses a similar device of delayed revelation. The fact that her words are meant to deceive is only revealed after she has uttered them: “el pense cuer que ne dit boche” (3380: the heart does not think a word of what the mouth is saying). In Erex saga, the corresponding notion appears before her deceitful speech

to the earl: “Ovide ängrast nü hardla miðk enn tekur þö eitt sniallt räd ok skiött” (37.26-27: Evida is now very much distressed, and yet forms a good and quick plan). Evida’s motivation is thus clear from the start, and is not designed to keep the reader in suspense (cf. Lorenz 20).

An epilogue is added to the saga. Whereas Erec et Enide concludes with the coronation of Erec and Enide (6950), Erex saga continues the tale with a depiction of the couple’s peaceful and glorious reign, their lasting friendship with Arthur and his Queen, and the valour of their sons (72.16-24) (cf. Lorenz 20). This form of epilogue can be found, for example, in Orvar-Odds saga, where it appears after Oddr’s death song (ch. 32). Hervarar saga ok Heiðreks is concluded by a long genealogy in chapters 15 and 16, detailing royal descent from Angantýr to the kings of various countries. The list is concluded by King Philippus of Sweden and his wife Ingigerðr. Marina Mundt believes that Queen Ingigerðr of Sweden had the saga written in memory of her husband King Philippus of Sweden (died 1118), which would explain the addition of the genealogy to a tale based on ancient poetry.¹⁷⁷ A common element of native literature has been used to complete the story of Erex and Evida, since the ending of a saga might otherwise disappoint a Norse audience interested in the depiction of dynasties. As shown by the examples of Orvar-Odds saga and Hervarar saga ok Heiðreks, the addition of epilogues to extant tales was not unusual.

The extent of the alterations of the structure of Erex saga exceeds that of Ívens saga. While the latter enhances the logic of the narrative slightly by altering and adding small details, the translation of Erec et Enide even inserts an epilogue to round off the story, in line with indigenous Scandinavian literature. On the whole, the adaptations to the narrative unity in Erex saga appear less numerous than the corresponding modifications in Ívens saga.

¹⁷⁷ Marina Mundt, “Hervarar saga ok Heiðreks konungs revisited”, Poetry in the Middle Ages: Atti del

12° Congresso Internazionale di Studi sull’Alto Medioevo, Spoleto 4-10 settembre 1988 (Spoleto: Presso la Sede del Centro Studi, 1990) 422-23.

However, this may be due to the fact that the former is shorter overall. The emphasis on structure and logic is in line with the concise nature of Erex saga.

2. Characters

A number of characters are altered in Erex saga, including some minor characters, King Arthur and his Queen, and of course Erex and Evida themselves. Special emphasis is placed on the characterisation of the hero and on the relationship between the two protagonists.

2.1 Minor Characters

Some of the minor characters of the romance are vilified, others improved. At the contest of the sparrowhawk, the Norse text emphasises the despicable nature of the dwarf. Chrétien simply states that Ydier arrives with “son nain” (779: his dwarf), while the translation has “hinn leida dverg meður liötu andlite” (15.23-24: that loathsome dwarf with the ugly face).

The character of Ydier, on the other hand, is changed for the better in his Norse counterpart Malpirant. The name used in the saga still looks French, and is indeed used for various Saracen characters in some chansons de geste in the forms “Malprian” or “Mauprian” (the one who prays in a bad / evil way).¹⁷⁸ Characters of that name appear for example in Les Narbonnais and Elie de Saint Gille, and in another Norse text, Ambales saga.¹⁷⁹ In the French version, Ydier’s acceptance of his defeat is only based on the fact that

¹⁷⁸ Cf. Massimo Panza, “L’Onomastique dans les versions norroises des romans de Chrétien”, Loquiturgustans, 9 May 2007, <<http://loquiturgustans.com/pdf/onomastique.pdf>> 11.

¹⁷⁹ Les Narbonnais: chanson de geste, ed. Hermann Suchier, vol. 1, Société des Anciens Textes Français 40 (Paris: Didot, 1898) 27, 52; Elie de Saint Gille: chanson de geste. Accompagnée de la rédaction norvégienne traduite par Eugène Koelbing, ed. Gaston Raynaud, Société des Ancien Textes Français 11 (Paris: Didot, 1884) vv. 258, 487, 520, 536, 555, 661, 760, 951, 1513, 1579, 2118, 2151; Sagan af Ambales, 2nd ed. (Reykjavík: Prentsmiðja Þjóðviljans, [1915]) ch. 1.

Erec is the better knight, even after the hero reminds him of the crime he committed against himself and the Queen's servant (1047-54). In the translation, Malpirant reacts differently: "at sonnu hefver ek jlla giortt ef sva er" (17.21-22: truly I have acted badly, if so it is). When Ydier explains to the Queen that Erec has sent him and his companions to see her, he states:

Dame, le nain vos amain ci

En prison, en vostre merci,

Por faire tot quanque vos plait.

(1193-95: My lady, I give here into your power my dwarf as prisoner, to do with him as you like)

The knight himself does not submit completely to the Queen. In the translation, on the other hand, Malpirant says: "eg em hingat sendur ok mīn jüingfrü ok dvergur til slikrar myskunar sem þier vilied giöra" (19.24-25: I am sent hither, and my lady and dwarf, for such mercy as you might wish to show). The knight thus assumes more responsibility for his misconduct than his French counterpart does.

The character of Comte Galoain is changed into Jarl Milon in the saga. The alteration of the name seems slightly odd, since Milon appears to be a French name. It may have been inspired by Milon, a lai by Marie de France, or by its counterpart Milun in the Strengleikar, the Norse translation of the Lais.¹⁸⁰ Since Erex saga and the Strengleikar were probably both composed during the reign of King Hákon Hákonarson, it is difficult to ascertain which text may have influenced the other. It is conceivable that the saga took the name Milon directly from Marie de France. Jarl Milon is presented in a worse light than Galoain. In Chrétien's text, it appears that the earl wishes to meet Erec and Enide because he has heard about Enide's beauty and is eager to see if the description of the hero as a valiant and beautiful

¹⁸⁰ Cf. Marie de France, Milon, Lais de Marie de France, ed. Karl Warnke, *Lettres Gotiques* (Paris: Le Livre de Poche, 2002) 220-47; Milun, Strengleikar 183-93.

knight is correct (3218-55). In Erex saga, the description of Evida's beauty alone incites Milon to meet her and her husband (36.20-23); he is thus from the beginning portrayed as motivated only by lust. Furthermore, Galoain does not attempt to speak to Enide without Erec's consent: "De parler a li, congié prist / A Erec" (3288-89: He asked Erec's permission to speak to her). In Erex saga, on the other hand, Milon "talar til hennar leyniliga" (36.27: he speaks to her secretly). Although Milon's intention is deceit in both cases, he demonstrates even more disregard for Erex than the earl of the French text. These small but telling differences are designed to make the seducer appear in an even more negative light than in the original, and thus justify the cruel blow given him by the hero in the Norse version (39.26-40.16) (cf. Lorenz 25).

The second earl who covets Enide, on the other hand, is presented with slightly more positive characteristics. In Erec et Enide, Oringles offers marriage to Enide directly after he prevents her suicide, next to the apparently dead Erec (4686-4703). His Norse counterpart, Placidus, proves more considerate by consoling her without offering marriage instantly: "Nü huggar jarlinn hana ok seigir at hennar fegurd ok kurteýse meigi henne skiött fä fremrj bönda" (55.27-28: the earl now comforts her and says that her beauty and fine manners may quickly get her a superior husband). The outcome of the earl's plan to marry Evida is also different in the saga. In Chrétien's version, he does marry her as soon as they arrive at his castle Limors: "Mais toutes voies l'espousa / Li cuens, que si faire li plot" (4766-67: But the earl married her nevertheless, because it pleased him to do so). Placidus intends to do the same, but the chaplain in version B and the whole court in version A refuse him the right to do so without the woman's consent (A 56.4-6; B 56.18-20). The earl does not marry her by force, he tries instead to persuade her through "unnustu atvik" (56.26: attentions of a sweetheart), and later through menacing behaviour (57.12-13) (cf. Lorenz 25-26). A passage

on forced marriage can be found in the “Festa-þátr” (Betrothals section) in Grágás, demonstrating the Scandinavian attitude towards that crime:

Ef maðr tekr kono navðga abrott oc vill eiga ganga varðar honom þat scog gang oc sva þeim er honom fylgia at því raðe. Sliet varðar honom þoat anar maðr nemi kono abrott honom til handa oc at hans raðe oc sva þeim er iforini voro. (2: 57)

(If a man takes a woman away under compulsion and means to marry her, his penalty for that is full outlawry, and so is theirs who are in the plot with him. His penalty is the same even if some other man abducts the woman for him at his instigation, and so is theirs who went on the raid; 2: 78)

A literary instance of the disapproval of forced marriage appears in chapter 20 of Ágrip af Nóregskonungasögnum, in which the betrothal between Þyri, the sister of Sveinn tjúguskegg, and a duke of Vinnland did not last because the woman had been forced.¹⁸¹ Placidus is not improved greatly over his French counterpart, but he is slightly less insensitive than Oringles and does not actually commit the crime of forced marriage.

2.2 King Arthur and the Queen

The translator makes the character of the King and Queen slightly more sympathetic. After Valven has warned King Arthur about the consequences of the hunt for the stag, Erex saga adds the notion that “Köngur reiddist” (5.26: the King became angry). This idea is absent in Chrétien’s version (59), and was probably inserted to make the King appear more authoritative. The scene in which Malpirant begs for the Queen’s mercy and obtains it is

¹⁸¹ Ágrip af Nóregskonungasögnum: a twelfth-century Synoptic History of the Kings of Norway, ed. and trans. M. J. Driscoll, Viking Society for Northern Research Text Series 10 (London: Viking Soc. for Northern Research, 1995).

expanded (Erex 19.22-20.24; Erec 1183-1208), and the pardon Malbanaring obtains from Arthur with Erex's help is interpolated (Erex 68.26-29; Erec 6498). The King and Queen are thus portrayed as merciful and generous rulers. No direct mention of patronage by King Hákon appears in Erex saga, but the change to the characters of King Arthur and his Queen is a logical change if the saga is a royal commission (cf. Lorenz 31).

2.3 Enide / Evida

Evida is changed in the saga in her dealings with Milon. In Chrétien's version, she refuses the earl's offer by condemning his evil intention (3330-40). In the Scandinavian text, on the other hand, she appeals to his responsibility as a chieftain, and moreover warns him of the consequences: "munt þú æigi vilia ræna skaparann tveimur sálumm í senn ok kaupa mier með þúi ok þier eylíf helvíte" (37.19-20: you will not wish to rob the Creator of two souls at once and procure with that for yourself and me eternal hell). Evida thus appears cleverer and more careful than in the original version, and also serves to convey the translator's interest in Christian values which will be discussed later (VI.4.3.3).

2.4 Erec / Erex

The character of the hero is altered in Erex saga by various means. On some occasions, the translator omits actions that make Erec appear less chivalrous. For example, the romance describes in detail a blow Erec receives from his opponent, in which he barely escapes death (933-50), and goes on to depict the exchange of blows between the two knights (951-71). The saga omits this whole passage of the fight, which makes Erex more valiant as he cuts his foe down without receiving any blows himself (16.31). Chrétien places great emphasis on the fact that Erec forces Enide to drive the horses, which he does himself in the Norse text (Erec 2912-13, 3071-75; Erex 36.16-17). This detail in the romance demonstrates Erec's

punishment of his wife for her lack of faith in his knightly abilities. Erex saga leaves this aspect of their relationship out completely, thus watering down the hero's cruel characteristics as they appear in the French version (cf. III.1.2; Lorenz 26-27).

On other occasions, actions are altered to improve the character of the hero. In the French version the Queen, her servant and Erec reach the forest after everybody else (116-17). The translation changes this aspect: "Drottninginn reid sva hart ä skögin at einginn madur gat fylgdt hennj nema Erix ok ein jüingfrü köngss döttir" (6.19-21: The Queen rode so hard to the forest that no one was able to follow her except Erex and a young lady, a king's daughter). This change depicts Erex as manlier (cf. Lorenz 13-14). The romance furthermore describes in detail how far away Erec and the ladies are from the hunting party, and that they stop to try and listen for the others (129-37). This gesture together with the fact that they are behind everybody else may have appeared a little too desperate in the eyes of the translator, as he changes the passage to: "Þau nema nü stadar i einu riödrj längt frá ödrumm mönnum Erix hafdi ecki vopn nema eitt sverd, þau stíga af baki ok läta renna mädi af hestum sínum" (6.21-24: They stop now in a clearing far from the other people. Erex had no weapons except a sword. They dismount and let the exhaustion slip from their horses). In the French text, the woman whose knight has been captured by two giants begs Erec to help her (4347-49). The translation alters the speech: "Nü vorkynn mier minn harm þö at þü giörir æigi at meira, þui at üfært er ydur vidur þessa jutna at strída" (44.27-29: now pity me my grief, although you do not do any more, because it is impossible for you to fight against these giants). The fact that Erex immediately decides to confront the giants despite the woman's warning makes him appear more courageous and heroic.

The saga also repeatedly changes what the hero says to make him appear in a better light. After Erec has been hit by the dwarf, he says in the French text:

Ne l'osai ferir ne tochie,

Mais nuns nou me doit reprochier,

Que trestoz desarmez estoie.

(237-39: I did not dare to strike him or touch him, but no one should reproach me for it, since I was unarmed)

He goes on to explain that the knight would have quickly killed him (240-43). As this passage presents the hero finding excuses, the saga changes the text to let Erex demonstrate great honesty and take the responsibility for his actions: “ok er nü verri tvær skammir enn ein ok þat verst sagdi hann at ek þorda æige at hefna mín” (8.22-24: double dishonour is now worse than one – “and the worst thing is,” he said, “that I did not dare avenge myself”). In Erec et Enide the hero tells the Queen: “je vengerai / Ma honte” (245-46: I will avenge my dishonour). The Norse version makes him appear less selfish, as he intends to avenge “þessarar minnar ok ydvarar skammar” (9.16-17: this dishonour of yours and mine). In the combat between Erec and Ydier, the latter begs the hero for a break, citing the anguish of Enide and his lady as reason, and Erec agrees (895-909). Erex saga does not mention concern for the women at all, and the hero’s reaction is quite different: “ney seigir Erix: fyr skalltu fä af mier mǫrg hǫgg ok stǫr ok sidann lifvit läta, ella skal ek nü daudur liggia” (16.29-31: “No,” says Erex, “sooner shall you get from me many blows and big ones and afterward lose your life, or else I shall now lie dead”). Erex thus appears more like a ruthless warrior in comparison to his French counterpart, who is concerned about the women and his opponent.

When Mabonagrain insults Erec during their confrontation, the hero replies that wise men do not threaten but remain silent (5911-26). In Erex saga, on the other hand, he suggests a different alternative to mutual abuse: “huat skulu gillda þin störyrde, þui at karlmenn skulu med vopnumm vegast enn æigi medur ordum” (65.23-25: What are your big words worth? Because real men are supposed to fight with weapons and not with words). Erex thus shows the qualities of an honourable warrior (cf. Lorenz 30). This attitude is reminiscent of Helgi’s

reproach to Sinfiotli when he engages in a flyting in Helgakviða Hundingsbana I (45) and Helgakviða Hundingsbana II (23):

Þér er, Sinfiotli, sœmra myclo
gunni at heyia oc glaða orno,
enn sé ónýtom orðom at bregða,
þótt hildingar heptir deili.

(It would be much more fitting for you, Sinfiotli, to go to battle and make the eagle happy, than to be bandying useless words, though these generous princes may be bitter enemies)

In one instance, the translator adds a sentence to the protagonist's dialogue that does not appear in Erec et Enide (3769). Erex proves his courage and loyalty to his wife when he is challenged by Gunnerus: "Ek er nü miðk sár ok lítt til einvigis fær enn fyrr villda ek beríast við þik enn láta mína unnustu" (41.24-26: I am now seriously wounded and little capable of a duel, but I would fight with you sooner than give up my sweetheart) (cf. Lorenz 29-30).

In almost the same manner as in Ívens saga, the character of the protagonist of Erex saga is systematically improved compared to his counterpart in Chrétien's version. The amendment is achieved by omission and alteration of Erec's actions, as well as by change and addition of dialogue. On the whole, Erex appears as a more chivalric and heroic warrior, who is more selfless and takes responsibility for his actions.

2.5 Erex and Evida

Erex saga appears keen to present the relationship between the two protagonists in a slightly different light. Erex asks for Evida's hand earlier than in the French version; it is in fact the first topic in his conversations with the host (11.27-12.19). Since the characters are already engaged at this early point in the story, the knight's request to win the contest of the

sparrowhawk for Enide (639-46) is left out of the Scandinavian text (14.24). In Erec et Enide, the hero's proposal of marriage appears to be a reward for the host's help (658-65); Erec requires Enide for his aims, and in exchange he proposes to make her his future Queen. The offer of marriage is much more emotional and tender in Erex saga, as it is motivated by love from the beginning. This love is initiated when the two characters first see each other: "ok þegar felldi hann allan sinn elsku hug til hennar. Enn er hon sä Erix þä felldi hon alla ast til hanns" (11.20-22: and immediately he turned all his love to her. And when she saw Erex, then she turned all her love to him). In Chrétien's version, Enide feels shy when she first sees Erec, and he admires her beauty (443-49); but no stronger feelings are evoked at this stage. The description of the protagonists' mutual love appears much later in Erec et Enide; it is first explored during their journey to Arthur's court (1479-1512). Because the French version does not deal with the couple's feelings at an early point, the love between Erec and Enide seems to result from their victory in the contest of the sparrowhawk and the resulting offer of marriage. That causality is reversed in Erex saga, showing the engagement as outcome of the characters' mutual affection. The origin of the couple's love is thus portrayed in a more natural way in the Norse version (cf. Lorenz 30-31).

3. Saga Genre

A number of differences between Chrétien's Erec et Enide and its Norse counterpart aim to adapt the text to various conventions of the saga genre. These changes include issues of gender, the preference of direct speech and the avoidance of thoughts and feelings, the reduction of the narrator's presence, and the omission of elements typical of the romance genre. On the whole, these differences resemble those related to the saga genre in Ívens saga (cf. V.3)

3.1 Gender Issues

As with Ívens saga, Erex saga changes the role of women. However, it does so much less clearly. The most obvious difference is that less emphasis is placed on Evida in the translation. Her character is at least as prominent as that of Erec in Chrétien's text; in the saga Erex is clearly the more prominent figure overall. In Erec et Enide, the women play a more active and central role in the contest of the sparrowhawk than in the Norse translation. In the French text, Ydier asks his lady to take the sparrowhawk, and she advances to do so herself (805-14); the saga omits this (15.25). The romance goes on to describe Erec denying her the bird, and stating that his lady claims it. He furthermore lists Enide's qualities, and encourages her to take the sparrowhawk (815-36). In Erex saga, it is Erex himself who takes the pole with the bird and claims it for himself (15.25-29), stating: "ok hann vil ek sverdi verja fyrir skulld minnar unnustu hinnar fröidu ef at nockur madr þorir til hans at kalla" (15.29-16.17: and I intend to defend it with my sword for the sake of my beautiful sweetheart, if any man dares to claim it). In the Scandinavian text it is only Erex who assumes an active role; the women serve more clearly as an excuse for the contest. When Ydier comes to King Arthur's court in the French version, great emphasis is placed on the fact that he greets the Queen first before greeting the King (1183-86). The saga turns this around: "kvaddi hann nü konginn kurteyslega, síþann geingur hann til drottningarinnar, ok fellur ä knie fyrir henni, ok heilsar henni vegliga" (19.19-21: he greets the King now courteously, he goes afterward to the Queen, and falls to his knee before her, and greets her nobly). It may have seemed impolite to a Norse audience not to pay respects to the King before everybody else. The role of women is also diminished in the episode of the two giants. After Erec has rescued the knight in Erec et Enide, the latter offers to serve the hero for the rest of his life (4489-90). In the translation he adds "og minna unnustu" (47.18-19: and my sweetheart); the woman is not even asked for her opinion in the matter. In addition, Erec explains that he helped the knight on account of his

lady's distress, which he describes over several lines, and that they will be reunited happily (4496-4505). The hero is thus portrayed as following the chivalric ideal of helping women in distress. This passage is absent in the saga, as the woman's feelings are probably not considered important (47.22).

3.2 Direct Speech

Sagas tend to use direct speech instead of explanations. As in Ívens saga, Erex saga adapts various passages to the Scandinavian literary style. In the French text,

Li rois a ses chevaliers dist
 Qu'il voloit le blanc cerf chacier
 Por la costume resasucier.

(36-38: the King told his knights that he wished to hunt the white stag to revive the custom)

The translation transforms this passage into direct speech, to adapt it to the saga tone:

yður er kunnugt at hie um skögin fer einn sá hiortur er vier fäum aldreigi
 veiddann, Nú sá er þat vinnur skal þiggia koss af þeirri fegurstu jüngfrü i
 minni hyrd er, þui sieu allir bünir ärla i morgin þeir sem mier vilia fylgia et
 veida hann

(5.18-22: It is known to you that here in the forest roams that hart which we are never able to hunt down. Now he who accomplishes that shall receive a kiss from the most beautiful young lady who is in my retinue. For that reason let all be ready early tomorrow – those who wish to follow me to hunt it down)

After the hunt of the stag the romance explains that the King asks for a kiss according to the custom (287-90). The saga transforms this passage into direct speech as well: "þä tekur köngur til orða: Nú vil ek þann koss þiggia af þeirri frydustu mey sem ek hefver til unnit med

minu spiöti” (9.24-26: then the King began to speak: “Now I wish to receive that kiss from the fairest girl which I have earned with my spear”).

3.3 Thoughts and Feelings

Chrétien places great emphasis on the characters’ thoughts and emotions. As in Ívens saga (cf. V.3.3), the translation of Erec et Enide omits the greater part of passages concerning thoughts and feelings, which are usually only revealed directly through dialogue and actions. At times passages similar to the device of labelling in the saga genre are left out.¹⁸² On various occasions, the saga avoids the mention of characters’ thoughts. The romance describes how the girl intends to force her way past the dwarf, for instance, and states that she despises the dwarf because of his small size (175-78); this mention of her thoughts is replaced by dialogue in the translation, which also makes the girl seem more courteous: “gödi dvergur seigir mærin, lät mik fara minna erinda” (7.22-23: “Good dwarf,” says the girl, “let me go on my errand”). Even a giant’s thoughts are mentioned in the French version. After Erec has killed the first giant, Chrétien writes about the second:

Quant li autres vit celui mort,

S’il en pesa, n’ot mie tort ;

Par mautalant vengier le va.

(4445-47: when the other one sees this one dead, he was dismayed, and with reason;
full of rage he is going to avenge him)

The Norse text leaves this out (46.20).¹⁸³

¹⁸² Cf. Appendix B II.2.a.

¹⁸³ Cf. Appendix B II.2.b.

The depiction of feelings is also repeatedly omitted from the saga. When the Queen's maiden returns to her companions after her encounter with the dwarf, for example, the romance states that

La roïne ne set que face,
Quant sa pucele voit blecie.
Mout est dolante et corrocie

(192-94: the Queen does not know what to do when she sees that her servant is injured. She is very sad and angry)

Erex saga omits this (7.26). During Erec and Enide's departure to the court of King Arthur, the narrator of the French text includes a passage describing how the girl's parents cry because they will be parted from their daughter, although they know that she will be in good hands (1459-73). This section does not appear in the saga (21.29). In the description of the general joy after Erec has finished his adventure, Chrétien mentions that the lady in the garden is the only one who is not happy (6184-89, 6207-10, 6216-17); this insight is also left out in the translation (67.15).

In Erec et Enide, specific emphasis is placed on the thoughts of the protagonist; the saga tends to cut out these references as well. When Erec sees Enide's father for the first time, for example, only the French text tells the reader what he thinks: "Erec pensa que cil estoit / Proudon, tost le herbergeroit" (381-82: Erec thought that he was a valorous man, and that he would grant him lodgings; Erex 10.30). After Erec has defeated his opponent, the romance states:

Quant li membre de l'outrage
Que ses nains li fist ou bochage,
La teste li eüst copee

(989-91: when he remembers the outrage that the dwarf did to him in the forest, he would have cut his head off)

The saga alters this insight into the hero's mind to "büinn at höggva hann" (17.15: ready to slay him). Concerning King Evrain's counsel that Erec should not attempt the Joie de la Cour, Chrétien's version explains that the hero is even more eager for the adventure after hearing about its danger (5634-38). These thoughts are omitted in Erex saga as well (63.28).¹⁸⁴

Not only Erec's thoughts, but also his feelings are revealed on various occasions in Chrétien's work. After the hero sees that Ydier has arrived at his lodgings, the romance continues: "quant il vit qu'il fu herbergiez, / Forment en fu joieux et liez" (371-72: when he saw that he was lodged, he was very joyful and happy). The translation omits this (10.26). In the episode of the two giants, only Chrétien's version states that Erec is very sad upon seeing the way they treat their prisoner (Erec 4396-98; Erex 45.23). When Erec wakes from his unconsciousness and attacks the comte, the French text reads: "ire le done hardement, / Et l'amor qu'a sa fame avoit" (4856-57: rage makes him bold, and the love he has for his wife). This sentence is also absent in the Scandinavian version (57.18).

Erec et Enide places even more emphasis on the inner state of Enide than on that of the hero. When Erec departs on his adventures with his wife, she wonders about her husband's intentions, and hides her true feelings (2676-80); this is not mentioned in the translation (31.29). After Enide has apparently accepted Galoain's plan to take her and kill Erec, Chrétien inserts a passage explaining that she only does so to deceive the comte (3411-17), even though he has already hinted at the fact before (cf. VI.1.3). The Norse text leaves out this insight into her thoughts (38.20), albeit retaining the comment that she forms a plan (37.27-28). The fact that Evida does not intend to betray Erex is thus not hidden from the

¹⁸⁴ Cf. Appendix B II.2.c.

audience. Although Erex saga places less emphasis on the explanation of the heroine's deceit than the romance, the saga rule of not giving insight into the characters' intentions is not adhered to as in a similar scenario in Gísla saga (ch. 31). Eyjólfur attempts to make Gísli's wife Auður betray her husband by offering a hundred pieces of silver. Auður pretends that she is accepting the offer, and Gísli is even warned of her apparent betrayal by their servant, which further heightens the suspense. Only Auður's actions in the next chapter reveal that she never intended to betray her husband (ch. 32): "Auður tekr nú féit ok lætr koma í einn stóran sjóð, stendr hon síðan upp ok rekr sjóðinn með silfrinu á nasar Eyjólf, svá at þegar stökkur blóð um hann allan" (Auður now took the money and put it in a large purse, then she stood up and thrust the purse with the silver at Eyjólfur's nose, so that blood immediately spurted all over him).¹⁸⁵ The romance also depicts Enide's inner turmoil during the night (3441-62), a passage absent in the saga (38.22).

Enide's feelings are often described by Chrétien, but omitted in the translation.

During the feast held in Erec's honour, the romance describes Enide's happiness and the joy everyone else feels on her account (1308-15). Erex saga greatly reduces the entire feast, and omits this passage on feelings completely (21.25). Before Enide speaks the unfortunate words, the French text depicts her thoughts and feelings when she remembers what people are saying about her husband (2475-91); this passage again does not appear in the saga (31.19). In the romance Enide is tormented by fear and sadness the night before Erec's adventure (5668-73). The Norse version only mentions her feelings as an afterthought: "Nü riggiast þeir af þessu ok þö Ovide mest" (63.30-31: now they become sad at this, and yet most of all Evida).¹⁸⁶

¹⁸⁵ Gísla saga Súrssonar, Vestfirðinga sogur 1-118.

¹⁸⁶ Cf. Appendix B II.2.d.

The narrator's depiction of the couple's feelings towards each other is also omitted in the saga in several instances. In Erec et Enide, for example, the narrator describes how the hero receives strength by seeing Enide when facing Ydier (Erec 911-16; Erex 16.29); after Erec's victory, the girl's joy is depicted (Erec 1306-15; Erex 21.25). During their journey to King Arthur's court, the couple's love is portrayed (Erec 1475-1512; Erex 21.30). When Erec and Enide meet after the hero's victory over the giants, the French text depicts Enide's fear of having been abandoned by her husband, and Erec's anxiety that someone might have taken his wife away (Erec 4574-83; Erex 48.16); and when the joyful reunion takes place after their perilous journey, the narrator comments that their love and happiness is renewed (Erec 5230-50; Erex 61.26). All these insights are absent from the translation (cf. Lorenz 28).

A common device in Chrétien's romances is the use of "interior monologues", passages in which a character appears to be speaking to him- or herself. This device not only serves to illuminate a character's thoughts and emotions, but also to depict inner conflicts. This technique is not in line with saga literature, and its instances in Erec et Enide have been edited out in the translation. Evida's inner conflict when seeing the groups of robbers has for instance been omitted in the translation (Erec 2827-39, 2959-78; Erex 34.19-21). When Erec does not seem to notice Guivret's approach, Chrétien describes at great length Enide's inner conflict (3711-60). First her distress is depicted, and then she reveals in a "dialogue" with herself that she is afraid for her husband's life, but at the same time she does not dare to speak to him. This scene of the heroine's turmoil does not appear in Erex saga (41.17). Later in the story, Evida's lament over the supposedly dead Erex is shortened considerably in the Norse text (Erec 4602-63; Erex 54.19-55.18). The important aspects are all still present: grief at losing a great husband, self-reproach for the words that drove him on the journey, and the

wish for death. However, the saga's objective style gives much less insight into these feelings (cf. Lorenz 28).¹⁸⁷

As in Ívens saga, the Norse translation of Erec et Enide drastically reduces the depiction of the characters' thoughts and emotions. Both sagas even occasionally omit the labelling of characters that is usually a common feature of the genre. Considering the fact that Erex saga is much shorter than Ívens saga, the omissions of thoughts and feelings, especially those of the hero and heroine, are even more substantial here.

3.4 Narrator

The instances in Erec et Enide of the narrator interfering in the story are omitted in the saga, as in Ívens saga (cf. V.3.4). In the description of the wedding night, for example, the French version includes an expression comparing the lovers' passion to a stag's thirst and a sparrowhawk's hunger (2077-82). The first simile is reminiscent of Psalm 42: "As the hart panteth after the water brooks, so panteth my soul after thee, O God."¹⁸⁸ This is left out in the translation, as such similes are unusual for a saga narrator (28.28). After Enide pretends to agree to Comte Galoain's plan to take her as lover and kill her husband, the narrator makes a general statement on the situation of all three characters (3418-30), which is also omitted in Erex saga (38.20).

Chrétien's text sometimes addresses the reader directly. After Mabonagrain and Erec have exchanged their abuse, only the French narrator states: "Et ce sachiez vos bien de fi, / Que puis n'i ot reines tenues" (5930-31: and know that for certain, that afterwards the bridles were let loose; Erex 65.26). Between Erec and Enide's wedding and the wedding night, the narrator of the romance addresses his audience: "S'orroiz la joie et le delit / Qui fu

¹⁸⁷ Cf. Appendix B II.2.e.

¹⁸⁸ King James Bible Ps. 42.1.

en la chambre et ou lit” (2067-68: now listen to the joy and pleasure that took place in the bedroom and in bed). This sentence is also left out in the translation (28.25).

In the addresses to his audience, the narrator of Erec et Enide sometimes refers to himself in the first person. After Erec has won the duel against Ydier, for example, the narrator of the French text states:

Onques, je cuit, tel joie n’ot
 La ou Tristanz le fier Morhot
 En l’isle saint Sanson veinqui,
 Con on faisoit d’Erec enqui.

(1245-48: Never, I think, was the joy caused by the victory of Tristan over the terrible Morholt on the isle Saint-Samson comparable to that manifested there for Erec)

Since a saga narrator does not usually display his opinion, this passage is left out in Erex saga (21.19). When Erec leaves his father’s court with his wife, everyone is sad and crying. Only the romance includes the comment: “Ne cuit que plus grant duel feïssent, / Se mort ou navré le veïssent” (2747-48: I do not think that their pain would have been greater if they had seen him dead or wounded; Erex 32.16). In Chrétien’s description of Guivret le Petit, the narrator addresses his audience:

De lui vos sai verité dire,
 Qu’il estoit de cors mout petiz,
 Mais de grant cuer estoit hardiz.

(3674-76: I can tell you the truth about him: although he was very small in body, he had a big heart full of courage)

This comment does not appear in the translation (41.17). When Erec returns to King Arthur’s court, only the narrator of the romance states: “Briement vos puis dire et conter / Que ja estoit

ou borc venue” (6435-36: I can say and tell you briefly who had already come to the castle; Erex 67.25).

The narrator of Erec et Enide sometimes uses common idioms and proverbs in his account, which are left out in the Norse text. These may have been unknown to the translator, or unfamiliar to the Norse audience. Concerning the feast before the “Joie de la Cour” episode, the narrator explains: “Car de toz mes est li plus douz / La bele chiere et li clers vouz” (5581-82: because of all dishes the sweetest is the pleasant reception and the radiant face). This phrase is absent from the saga (63.17). At the beginning of his text, Chrétien comments on the fact that Erec does not attack the dwarf or his master with a popular proverb: “Folie n’es pas vasalages ; / De tant fist mout Erec que sages” (231-32: Folly is not courage; thus Erec acts in a very wise manner). The proverb also appears in the Roman de la Rose, “folie n’est pas vasselage” (6984: folly is not courage),¹⁸⁹ but is left out in Erex saga (8.21).

As with Le Chevalier au Lion, the narrator of Erec et Enide repeatedly announces what he does not intend to tell or describe. These instances of occupatio are omitted in this translation as well. Upon Ydier’s departure to see the Queen, for example, only the narrator in Erec et Enide inquires: “Por quoi vos feroie lonc conte?” (Erec 1084: why should I give you a long account?; Erex 18.23). In the description of the feast held by King Evrain Chrétien’s narrator asks the reader why he should waste his time depicting everything in detail, adding the thought that he wishes to proceed directly without any detours (Erec 5563-75; Erex 63.17). In the French text the narrator interferes again in the description of the lady

¹⁸⁹ Guillaume de Lorris and Jean de Meun, Le Roman de la Rose, ed. Armand Strubel, Lettres

Gothiques (Paris: Le Livre de Poche, 1992).

in the garden, stating that he does not wish to talk for too long, but nevertheless he comments on the lady's beauty (Erec 5879-85; Erex 65.17).¹⁹⁰

In the romance, the narrator repeatedly plays on the fact that he is telling a story. Such self-conscious reference occurs in the saga genre as well, but with a different aim, since family sagas are presented as an account of actual facts. As Heather O'Donoghue writes:

In a plausible recreation of a possible world, the author tells his story as if it were something quite separate and distinct from his telling of it, as if it had independence and autonomy, and he were merely its transmitter. Such deference to the integrity of the story is reinforced by the saga author's use of phrases such as "as the story goes", or "as it is said", or "at this point it happened that" (42).

If a saga refers to itself, as for example in Brennu-Njáls saga, this tends to be in a rather formulaic manner, which usually refers to a supposedly authoritative historical tradition. The narrator states for example (ch. 12): "er nú Ósvífr ór sǫgunni" (Ósvífr is now out of the saga). The same sentence is applied to various other characters in chapters 17, 80, 81, and 145. Other references to the saga include for instance "nú víkr sǫgunni vestr til Breiðafjarðardala" (ch. 1: The saga now moves west, to Breiðafjarðardalir), "er hann ekki við þessa sǫgu" (ch. 19: he does not appear in this saga), and finally "Ok lýk ek þar Brennu-Njáls sǫgu" (ch. 159: And there I end the saga of the burning of Njáll). Chrétien's allusions to the story are much more varied and sophisticated, and also imply an alleged source of his romances. The translator goes beyond the devices used in Brennu-Njáls saga, and omits the references to the tale completely.

Before describing the garden in which the Joie de la Cour takes place, for instance, the narrator states in the French text:

¹⁹⁰ Cf. Appendix B II.2.f.

Mais ne fait mie a trespasser
 Por laingue debatre e lasser,
 Que dou vergier ne vos retraie,
 Lonc l'estoire, chose veraie.

(5727-30: but I should not omit, under the pretext that it would tire and exhaust my tongue, to give you a true description of the garden, according to the story)

This rather ironic comment that gently mocks the long descriptive passages of the romance genre is absent in the translation (64.16). During Erec's coronation, Chrétien's narrator asks the reader to hear his account of the joy and the festivities (6648-51), and later explains that he has to describe everything although it is folly to attempt it (6699-6704); both instances are left out in the translation (70.18). When describing the feast held after the coronation, only the narrator of Erec et Enide states that he does not intend to exaggerate the number of the tables (Erec 6915-20; cf. Erex 71.21). Chrétien moreover begins his text with an observation on writing stories in general, and the fact that he intends to relate Erec's tale in particular (1-26). He states that anyone whoever writes a tale with the aim of telling it well and instructing "trait d'un conte d'aventure / Une mout bele conjunture" (13-14: brings out a very beautiful composition from a tale of adventure). This passage is also absent in Erex saga (3.3).

Chrétien's explicitly expressed ideas about how to compose a literary work differ markedly from the manner in which saga literature is written. Whereas sagas adopt a tone of historical accuracy, Chrétien places great importance on the artistic value of his composition: not only what is told, but also how it is told is important. The differences in narratorial presentation are the logical consequence of the difference between romance and saga genre.

Compared to the reduction of the narrator's presence in Ívens saga, the modifications in Erex saga are even more extensive. Not only are direct apostrophes to the audience and occurrences of occupatio omitted, but also the use of common proverbs that appear in Erec et

Enide. The most conspicuous modification is the deletion of Chrétien's elaborate references to his storytelling. Although formulaic allusions to tale-telling do appear within the saga genre, the sophisticated references in the romance would undermine the voice of historical "truth" in Norse literature.

3.5 Romance Elements

As mentioned in the section on Ívens saga (V.3.5), the translation of Erec et Enide exhibits impatience with typical traits of the romance genre. The omissions and reductions include some of Chrétien's lengthy descriptions and enumerations. For example, when Erec arrives at the castle during his pursuit of the knight and the dwarf, the French text describes in detail the activities of the people in the castle (348-60). Erex saga summarises the elaborate descriptions of courtly activities: "þar var margtt fólk ok mīkil gledi" (10.23-24: there were many people and much merriment). In the romance the protagonists' wedding is depicted in great pompous detail (2031-64), which is highly reduced in the translation: "leid þessi dagur meður fagnadi" (28.24-25: this day passed with joy). The description of the tournament after the wedding (2131-2266) is also condensed in the saga (29.21-30.2) (cf. Lorenz 16).¹⁹¹

Another typical trait of romance is a list of knights present at various occasions. When Erec and Enide arrive at King Arthur's court, Chrétien names several knights who accompany the King and the Queen to greet their guests (1520-26). The translation leaves this passage out (21.31). An even longer list of knights appears in Erec et Enide when the heroine is presented to the King and his court (1681-1746). This is again absent in the saga (22.29).

The translator of the saga also shows impatience with descriptions of the hero arming himself. Before Erec and Enide leave for their adventure, the French text describes in great

¹⁹¹ Cf. Appendix B II.2.g.

detail the hero's armour and weapons (2622-59). The saga replaces the scene with a simple "Erix tekur nú sin herklæði" (31.28: Erex takes now his armour).

As in Ívens saga, the depiction of joyful or lamenting crowds is mostly omitted in Erex saga. The general admiration for Erec and Enide before the contest of the sparrowhawk (747-75) is absent in the saga (15.20), as well as the crowd's delight after the hero's victory against Ydier (Erec 1242-55; Erex 21.18), the admiration of Erec at Brandigan and the people's attempts to dissuade him from the Joie de la Cour (Erec 5487-5533; Erex 62.26), and the lamenting crowd accompanying him to that adventure (Erec 5690-5721; Erex 64.14) (cf. Lorenz 16).

The portrayal of fin'amor is again not completely adapted by the saga. In the Joie de la Cour episode, Mabonagrain explains that the lady has bound him through a promise because she wishes to keep him close forever (6044-6106). This strange scenario is replaced by the difference in status that forces Malbanaring and his lover to run away from the lady's father (66.3-12). Through this alteration of Malbanaring's tale, the ideal of fin'amor binding a knight to the service of a lady is replaced by a realistic situation of loss of status through marriage, so that the story is rooted more firmly in the actual world despite its fantastical elements (cf. Lorenz 21).

Aspects of the relationship between Erec and Enide are also diminished in the saga, again resulting in a reduction of fin'amor. On the several occasions when Enide warns her husband of approaching danger, the direct speech of the original has been condensed into short narrative sections (Erec 2840-52, 2979-3006, 3463-88, 3547-66; Erex 34.20-23, 38.22-24, 39.19/20). The strong affection that drives Enide to break Erec's order is thus expressed much less clearly, as is her husband's misguided conclusion that she does not respect him. After Erec finally recognises the strength of their mutual attachment in the French version, he expresses the value of their love in two crucial speeches that are omitted in the Norse version:

the words of comfort and affection after their flight from Limors (Erec 4911-25; Erex 58.17), and his farewell from Enide before the adventure of the Joie de la Cour (Erec 5825-59; Erex 64.24). The fact that Erec loses and re-discovers faith in and affection for Enide, an important point in the French original, is expressed less clearly in the dialogue of Erex saga (cf. Lorenz 27).

The romance genre is often concerned with the description of beautiful women. A number of conventional and formulaic expressions and images are usually employed in these portrayals, as for example white skin, a red mouth, or golden hair. These conventions are unfamiliar in the saga genre. The description of Enide is long and detailed in Chrétien's version (411-41), using elements of courtly romance such as a comparison to Iseut la Blonde or her white skin and red lips. As the saga is not very interested in these romantic details, the passage is greatly reduced: "þar med fylgdi ok hennar líkams burdur ok öll kurteýse sva at sialf náttürann undradist at hon var so frid sköpuð" (11.18-20: therewith belonged also the bearing of her body and all good manners so that nature itself marvelled that she was formed so beautifully). When descriptions of female beauty occur in sagas, they are generally of a less "courtly" nature, as for example the depiction of Hallgerðr in chapter 33 of Brennu-Njáls saga: "Hon var svá búin, at hon var í rauðum kyrtli, ok var á búningr mikill; hon hafði yfir sér skarlatsskikkju, ok var búin hlöðum í skaut niðr; hárit tók ofan á bringu henni ok var bæði mikit ok fagrt" (She was dressed like this: she was wearing a red kirtle, and there was a lot of decoration on it; she had over her a cloak of fine cloth trimmed with lace down the edge; her hair came down to her chest and was both thick and beautiful).

Usually, saga literature is suspicious about beautiful women. The most prominent example is that of Hallgerðr in Brennu-Njáls saga mentioned above. Already as a child in chapter 1, she is described by Hrut as having "þjófsaugu" (thief's eyes). In chapter 9, we meet her as a grown and beautiful woman, again with slightly negative connotations of being

impetuous and wilful. Throughout the saga, the beautiful yet malicious Hallgerðr, who is among other things responsible for the death of her first husband (ch. 11), is contrasted with Njáll's wife Bergþóra, who is not at all described as possessing attributes of beauty (ch. 20). The contrast between the two women is most evident when their respective husbands die: Hallgerðr refuses to give Gunnarr two locks of her hair as a bow-string (ch. 77), while Bergþóra insists on burning to death alongside Njáll (ch. 129). On a whole, depictions of female beauty are less common and more economic in the saga genre than in romances, and can be used to denote moral dubiousness.

The romance conventions reduced in Ívens saga, namely the depiction of love as well as joyful and lamenting crowds, have also been reduced in Erex saga. As discussed in the romance elements section of the discussion of Ívens saga (cf. V.3.5), Erec et Enide places greater emphasis on love than Le Chevalier au Lion, although the element is still prominent in the translation. However, Erex saga exceeds Ívens saga, reducing even more romance elements, namely lavish descriptions, enumerations of knights, and the description of female beauty; this would be completely out of place in Erex saga.

4. The Translator and his Context

In many cases in which the text of Erex saga has been changed compared to Erec et Enide, the translator's individual influence can be felt. Some differences are based on misunderstandings of Chrétien's text, while others are conscious alterations either to adapt the saga to the expectations of the audience, or to accommodate the translator's individual preferences.

4.1 Misunderstanding

Various differences between Erec et Enide and Erex saga appear to result from misunderstanding of the French original. In the depiction of the engraved saddlebows of the saddle that Guivret gives to Enide, the French text states:

Unz brez taillierres, qui la fist,
 Au taillier plus de set anz mist,
 Qu'a nule autre oeuvre n'entendi

(5341-43: a Breton sculptor who made it devoted more than seven years to this work exclusively)

The Norse version suggests, by contrast, that the work was done with such great skill “at hinn fliötasti ok hinn mesti hofvudsmidur i öllu Bretlandi, gat þat æigi full giörtt ä sið ärum”

(61.23-24: that the fastest and the greatest chief smith in all Brittany could not complete that in seven years). Towards the end of the romance, Erec succeeds in the adventure of the Joie de la Cour in an enclosed garden. Chrétien meticulously explains that the enclosure is no wall, but air forming a magic barrier (5731-37). In the saga it is simply stated that “um þennann stad var här steinmür” (64.16: around this place was a high stone wall). The translator may have purposely removed the mention of a magic barrier, but it is also possible that the change is the result of misreading the French original (cf. Lorenz 14).

In two cases the difference between the French and the Norse versions appears to be based on misunderstanding a single word. When Erex first sees Evida's father in the saga, the man is said to be “litt klæddur” (10.29: poorly clothed). In Erec et Enide, however, it is his court that is described as poor: “mais mout estoit povre sa corz” (376: but his court was very poor). The translator probably confused the word “corz” with “cors” (body), and may have interpreted the “poor body” as referring to a man in poor clothes. In the garden of the Hyrðar Fagnadur, the protagonists meet Evida's kinswoman called Elena (A 67.4; B 67.16). In

Chrétien's text, she does not have a name at all; it is said that she is "plus bele que ne fu Helainne" (6336: more beautiful than Helen was). It is possible that the translator understood the line as referring to her name (cf. Lorenz 14).

In comparison with the translation of Le Chevalier au Lion, Erex saga contains fewer misunderstandings of its source. Only two instances show the translator's misunderstanding of a single French word, the other differences are caused by descriptions. It appears that the translator of Erec et Enide was more in command of the text of his source than the author of Ívens saga.

4.2 Ignorance

On some occasions, it appears that the translator was ignorant of certain words or expressions, including fabrics, as in Ívens saga. The "dýapre noble / Qui fu faiz en Constantenople" (97-98: sumptuous brocade that was woven in Constantinople) that Erec's tunic is made of becomes "huítumm purpura" in the Norse text (6.18: white costly material). The translator was probably unfamiliar with the material mentioned in the romance. Chrétien's version says that the cloak Erec is wearing is made of "hermin" (95: ermine), which is transformed into "raudu silki" in the translation (6.17: red silk). As discussed above (cf. V.4.2), the translator appears to have been unfamiliar with the word "vaire" for ermine lining. Is it also possible that he was ignorant of the fact that the animal known to him as hreysiköttr was called hermin in French? In Erec et Enide the clothes Enide is given by the Queen are depicted in great detail in a very long passage (1583-1636). The text mentions various materials, such as ermine, gold, and different precious stones. A number of these words were probably unfamiliar to the translator, and the description is greatly reduced in the saga:

Drottninginn klædir meyuna gudvefiar kyrtle meður dyrdligum bünade er
æigi var minna verdur enn tju merkur gullss ok þar með gudvefiar skickiu
födrada með huitum skinnnum ok reflada meður svörtum savala ok
gullhlöðum sett þar sem at bæta þötti

(22.18-22: the Queen clothes the girl with a tunic of costly woven material with
magnificent decorations which was not worth less than ten marks of gold, and along
with it a cloak of costly woven material lined with ermine and striped with black sable
and trimmed with gold bands where it seemed to improve things)

Contrary to the instance above, the expression “huitum skinnnum” (ermine) suggests that the
translator was indeed familiar with ermine. Hjalmar Falk believes that “[d]as dem afrz.
ermine ‘Hermelin’ entstammende ermines der Klm. ist wohl als ‘höfisches’ Wort zu
bezeichnen” (75);¹⁹² it seems to be extremely rare in Old Norse literature. The translation of
“erminetes blanches” as “huitum skinnnum” is therefore an accurate detail in the passage.

The differences between Erec et Enide and the Norse translation resulting from the
translator’s ignorance of French expressions are far fewer than in Ívens saga. The small
number of occurrences suggests that the author of Erex saga was more in command of his
source text than the translator of Ívens saga.

4.3 Cultural and Intellectual Context

Erex saga repeatedly changes its source material due to the Scandinavian audience and
background. The translator again needed to accommodate the fact that the knowledge and
expectation of the Scandinavian reader differed from those of a French audience. On some
occasions, he also appears to follow his own preferences.

¹⁹² Cf. Part VII, ch. 4 in Karlamagnús saga ok kappá hans: fortællinger om Keiser Karl Magnus og hans
jævniger, i norsk bearbejdelse fra det trettende aarhundrede, ed. C. R. Unger (Christiania: Jensen, 1860).

4.3.1 Translator

When Enide accompanies Erec to the contest, for example, she is described as being “deslëe et desafublee” (739: without veil and without coat) as a sign of her poverty. The translator probably intended to demonstrate this poverty more clearly, and changed this expression to: “var hennar bünadur färra peninga verdur” (15.16-17: her attire was worth few pennies).

According to Hjalmar Falk, married women in Scandinavia would wear a veil on ceremonial occasions only (102), while maidens did not wear it at all (98); it would therefore be natural for Evida to be without a veil, and not a particular sign of poverty. Before Erec is attacked for the first time, Chrétien explains that one knight cannot be attacked by several knights at once, since such an act would be considered treason (2822-26). This is not mentioned in the saga (34.17), possibly because the translator did not think that robbers would have any such scruples – as becomes apparent when Erex is later attacked by five men at once (35.20-22).

The fight between Erex and the three robbers is slightly more brutal in Erex saga. In the French original, the hero impales and kills the first attacker with his lance, wounds the second one with his lance, and strikes the third one on the shield (2864-70, 2880-83, 2898-99). In the translation, the death of the first robber is particularly inventive: “ok slö Erix hann meður sinne burstaug ä hälsinn sva hart at bædi augun hrutu üt or höfðinu ok fiell hann i övit ä jörd, enn hestur hans trad hann undir fötum til bana” (34.26-35.14: Erex struck him with his lance so hard on his neck that both his eyes flew out of his head. He fell to the ground unconscious, and his horse trod him under foot to death). The second opponent suffers a painful fate as well: “ok slær hann med skialldarröndinne sva fast i hofvudid at heilinn lä üte” (35.16-17: and he strikes him so hard on the head with the shield-rim that his brains lay exposed). Nor does the third attacker escape alive: “ok skýtur Erix hann i giegunmm meður spiöte, ok fellur hann daður nidur” (35.18-19: and Erex shoots him through with his spear; he fell down dead). The translator perhaps intended to make the scene more interesting by

including gory details. It is also noteworthy that the saga omits “de sa lance li repont / Pié et demi dedenz le cors” (2866-67: he drove the lance one and a half feet into his body). The act of impaling may have implied sexual disgrace in the eyes of the translator, as for example in Bósa saga og Herraúðs (ch. 8): “Þá tók Bósi spjót sitt og rak í rass þrælnum og neðan eftir honum endilöngum svo að oddurinn kom út við herðarnar” (Then Bósi took his spear and drove it into the behind of the thrall and up through him from one end to the other so that the point came out at the shoulders).

The fight between Erec and Comte Galoain is altered in a similar way. In the romance, the hero injures the count in the stomach with his lance (3608-12). The scene is more violent in the translation:

ok annat hogg hans kom i hiälm jarls ok þat var sva mikit at hann sneid af
allan koparinn af hiälminum ok fyldde þar med häríd ok hausfyllan ok þar
medur eyrad sverdit kom ä oxlina ok sneid af þat er tök svat jarlinn misti
höndina ok fiell vidur þetta hogg af hestinum i ovit

(39.26-40.16: his second blow entered the earl's helmet, and that was so great that he cut off all the copper from the helmet, and with it came the hair and the skin of the skull and along with it his ear, and the sword came onto the shoulder and cut off that which it hit, so that the earl lost his arm, and fell at this blow unconscious from his horse)

Perhaps the translator also felt that the earl's punishment for his treacherous plan needed to be more drastic.

Some omissions in the saga probably concern details that contradict the translator's taste. The French text depicts various aspects of Erec and Enide's wedding night (2083-2104). This description is left out completely in Erex saga (28.28). The same applies to a short scene picturing the couple in bed before Enide's unfortunate words:

La ou il jurent en lor lit,
 Ou eü orent maint delit ;
 Bouche a bouche entre braz gisoient,
 Come cil qui mout s'entramoient

(2471-74: they were lying in their bed after having enjoyed various pleasures there;
 they were outstretched in each other's arms, mouth to mouth, like passionate lovers)

This is also omitted in the translation (31.18).

On the whole, the translator's personal input in Erex saga is less varied than in the translation of Le Chevalier au Lion, and is founded in matters of taste and heightening of violence.

4.3.2 Scandinavian Background and Audience

Various changes in the translation appear to be motivated by the wish to present the audience with familiar terms. Before Erec rides to the contest of the sparrowhawk, Chrétien includes a detailed description of the various pieces of armour and weapons with which he is equipped (711-26). The Norse translation shortens and simplifies this passage extremely: “sïðann herklædist hann” (14.28: afterward he put on his armour). It is possible that the exact enumeration of the equipment was left out because some of the items would have been unfamiliar to a Norse audience. In the French text the wedding of Erec and Enide takes place at “Pentecoste” (1924: Whitsun). The saga explains this potentially unfamiliar term, “pentecostem, edur hvitasunnu” (24.30-25.14: Pentecost or Whitsun). The romance states that the cloak Erec wears at the coronation was made by “quatre fees” (6736: four fairies). The translation, which gives the cloak to Evida, transforms them into “fiörum alkonumm” (71.16: four elf women), to align with Scandinavian mythology or folklore.

That certain aspects of literary tradition were not very well-known in the North explains another group of changes, besides the question of genre. When Valven is first mentioned in Erex saga, the Norse text adds that he is “systur son kǫngs” (5.23: sister’s son of the King). This specification does not appear in Chrétien’s text, since Gauvain was well-known to French readers (39). The translator most likely inserted the explanation for the benefit of the Norse audience. In the description of the heads on the stakes at the Joie de la Cour, Chrétien mentions the fact that everybody would be frightened, “se fust Thiebautz li Esclavons / Ou Opiniux ou Fernaguz” (5770-71: whether it be Thiebautz l’Esclavon, or Opinel or Fernagu). These each refer to Saracen characters of chansons de geste, most likely unknown to a Scandinavian audience. Thiebault is known under various names, such as Tiebaut l’Esclavon, Tiebaut l’Escler, Tiebaut d’Aufrique, Tiebaut de Perse, Tiebaut d’Espagne, and Tiebaut l’Arragon, or Tiebaut d’Arrabe (Langlois 636). He appears for example in Le Charroi de Nîmes, La Prise d’Orange, Aliscans, La Mort Aymeri de Narbonne, Aymeri de Narbonne, Les Narbonnais (5, 7, 26, 27, 39, 48, 51, 56, 67, 68, 72, 73, 85, 86, 93, 97, 100), and Gui de Nanteuil.¹⁹³ He is a Saracen King and the first husband of Orable, who leaves him to marry Guillaume d’Orange. Opinel is a Saracen figure mentioned in Gaufrey

¹⁹³ Le Charroi de Nîmes vv. 9, 521, Wilhelmsepen: Le Couronnement de Louis, Le Charroi de Nîmes, La Prise d’Orange, ed. and trans. Michael Heintze, *Klassische Texte des Romanischen Mittelalters in zweisprachigen Ausgaben* 22 (München: Fink, 1993) 286-375; La Prise d’Orange vv. 35, 27, 201, 230, 253, 276, 345, 423, 459, 480, 524, 627, 695, 950, 978, 1246, 1274, 1277, 1297, 1302, 1320, 1508, 1524, 1592, 1715, Wilhelmsepen 376-487; Aliscans, ed. Claude Régner, 2 vols., *Les classiques français du Moyen Âge* (Paris: Champion, 1990) vv. 242, 357, 386, 555, 1386, 1484, 1799, 1919, 2037, 2172, 2306, 3159, 3805, 4305, 4331, 4545, 4680, 6567, 6705, 7854; La Mort Aymeri de Narbonne: chanson de geste, ed. J. Couraye du Parc, *Société des Ancien Textes Français* 17 (Paris: Didot, 1884) v. 213; Aymeri de Narbonne: chanson de geste, ed. Louis Demaison, 2 vols., *Société des Ancien Textes Français* 24 (Paris: Didot, 1887) vv. 4670-71; Gui de Nanteuil: chanson de geste, ed. James R. McCormack, *Textes Littéraires Français* (Genève: Droz, 1970) v. 305.

(Langlois 499).¹⁹⁴ Two different Saracen characters are named Fernagu (Langlois 215). One appears in Floovant, where he is killed by the eponymous hero.¹⁹⁵ The other is Fernagu de Nazze, a Saracen king who is killed by Roland, mentioned for example in Otinél and Hugues Capet.¹⁹⁶ It is possible that they were unfamiliar to the translator as well, and he omits them (64.23).

On three instances, allusions to the Tristan material have been omitted in the saga. In the description of Evida's beauty, Erex saga cuts out the reference to Iseut (Erec 424; Erex 11.18; cf. VI.3.5). As mentioned concerning the reduction of the narrator's presence (VI.3.4), the romance mentions the victory of Tristan over Morholt after the duel between Erec and Ydier (1245-48), which does not appear in the translation (21.19; cf. VI.3.4). The French text again refers to the story of Tristan and Iseut during Erec and Enide's wedding night: "La ne fu pas Yseuz emblee, / Ne Brangien an leu de li mise" (2072-73: Yseut was not taken to the side, and Brangien was not put in her place). The saga leaves this allusion out as well (28.28). The Norse translation of that tale, Tristrams saga ok Ísöndar, appears to have been the first riddarasaga (cf. Introduction 2). However, it is possible that the translator preferred to omit the reference to a tale that may not have been familiar to the whole audience or because he considered it irrelevant. What is more, the entire depiction of the wedding night, which includes the reference to Tristan (2067-2104), is omitted in the translation, in a lack of interest in intimate details. It is also conceivable that the references to Tristan have been

¹⁹⁴ Gaufrey, ed. F. Guessard and P. Chabaille, 1854, Les anciens Poètes de la France 3: Gaufrey (Nendeln: Kraus, 1966) v. 4364.

¹⁹⁵ Floovant: chanson de geste vv. 348-433, 596-97, 664-65, 713, ed. F. Guessard and H. Michelant, 1859, Les anciens Poètes de la France 1: Gui de Bourgogne, Otinel, Floovant, 1859-70 (Nendeln: Kraus, 1966).

¹⁹⁶ Otinél: chanson de geste vv. 243-44, 420, ed. F. Guessard and H. Michelant, 1859, Les anciens Poètes de la France 1; Hugues Capet: chanson de geste, ed. Le M^{is} de la Grange, 1864, Les anciens Poètes de la France 8: Hugues Capet (Nendeln: Kraus, 1966) v. 3745.

omitted to avoid comparison of the loyal Erex with a character who commits adultery against his King.

Common in Arthurian romance are ritual customs, such as Gauvain's mention of the well-established custom of the white stag in Erec et Enide: whoever hunts it down may kiss the most beautiful girl of the court (43-48). The saga, on the other hand, portrays the competition as the King's idea (5.20-21), without any mention of a custom. The notion of such customs might have appeared strange to a Scandinavian reader. The omission of the fact that the stag is white in the Norse text, with the exception of the fragment Lbs. 1230 III (cf. III.2.4), is also in line with the tendency to demystify the story (Erex 5.19; Erec 37). In this case, it is clear that the change was not carried out by the translator, but by a later scribe. After Gauvain's interjection, the King repeats the fact that the court will hunt the white stag; he adds that the hunt will take place "en la forest aventureuse" (65: in the adventurous forest), and that "ceste chace est mout merveillouse" (66: this hunt is full of marvels). These aspects are omitted in the translation (5.29), as they again point towards the mysterious, potentially magical elements of the hunt. Another hint concerning the custom of romance is given after the hunt:

Li rois, si con costume estoit,
 Por ce que le cerf pris avoit,
 Dist qu'il iroit son baisier prendre
 Por la costume del cerf rendre.

(287-90: the King said, according to the custom, that, since he had hunted down the stag, he would take his kiss to adhere to the custom of the stag)

The corresponding passage in the saga also leaves out the idea of custom (9.24-26). The practice is mentioned again in the French text when the King has received the kiss from Enide:

Li rois por itel aventure

Rendi l'usage et la droiture

Qu'a sa cort avoit li blans cers

(1837-39: with this adventure, the King has reinstated the legitimate custom
belonging to the white stag at his court)

The notion of ritual custom per se was not unknown in medieval Scandinavia, as for instance the ritual of Háa-Póra; this custom as well as related vikivaki games are described by Terry Gunnell.¹⁹⁷ The Norse audience was only unfamiliar with the stylised customs of Arthurian romance.

On one occasion, the translation of Erec et Enide interpolates material influenced by other Scandinavian literature. Erex saga contains an entire chapter that is absent in Chrétien's text, entitled "Er Erix hiälpur Pläto hertoga or valde flug drekans" in version B (Erex 48.22-54.13: That Erex helps Duke Plato out of the power of the flying dragon; Erex 4573). The protagonist fights a dragon to rescue a fellow knight and bring him back to his sweetheart (48.27-51.15). The motif of the dragon slayer appears in both Scandinavian and Arthurian literature, as for instance in the tale of Sigurðr and Fáfnir,¹⁹⁸ as well as the Tristan material.¹⁹⁹ This particular dragon scene, however, appears to be inspired by a similar episode in chapter

¹⁹⁷ Terry Gunnell, The Origins of Drama in Scandinavia (Cambridge: Brewer, 1995) 142-81.

¹⁹⁸ Cf. Fáfnismál; Volsunga saga ch. 18: Die Volsunga-saga (C = Cod. reg. 1824 B 4°) nebst Nornagests-bátttr, Die prosaische Edda im Auszuge nebst Volsunga-saga und Nornagests-bátttr, ed. Ernst Wilken, vol. 1, Bibliothek der ältesten Deutschen Litteratur-Denkmäler 11 (Paderborn: Schöningh, 1877).

¹⁹⁹ Cf. ch. 35-36 of Tristrams saga ok Ísöndar. The dragon episode must also have been present in the Roman de Tristan by Thomas, which is the source of the Norse translation, cf. Tristan et Iseut: Les poèmes français, la saga norroise, ed. and trans. Daniel Lacroix and Philippe Walter, Lettres Gothiques ([Paris]: Le Livre de Poche, 1989) 329-481.

105 of Þiðreks saga af Bern.²⁰⁰ The second part of the inserted chapter depicts Erex defeating seven armed men, this time freeing several knights and ladies (51.15-54.13). The implication of these new episodes for the overall structure of the saga is discussed in my M.A.

dissertation, with reference to Marianne Kalinke's article "The Structure of the Erex saga."

Kalinke argues that the two adventures fit in with two different possibilities of an overall structure, one based on "the nature of Erex' deeds", the other on "the types of persons whom Erex encounters" (Kalinke "Structure" 350). The extent to which the additional material is incorporated into the saga on the level of language and expressions is analysed by Foster W. Blaisdell in "The Composition of the interpolated Chapter in the Erex saga." Blaisdell concludes that the new chapter is integrated very well into the saga both in content and style (126). I also view the additional adventures as fitting convincingly into the chain of challenges Erex has to face in the course of the tale.

The Norse version of Erec et Enide exhibits much less adaptation to the Scandinavian environment than Ívens saga. Both omit some details that would be unfamiliar to the Norse audience, but the changes in Erex saga are mainly literary.

4.3.3 Ideals

Throughout Erex saga, the translator exhibits a keen interest in knighthood and Christian ideals. After King Ilax's death, Erex exemplifies the responsibility of a good ruler. In Erec et Enide, he is described as giving money to the poor, and then receiving his kingdom from the hands of King Arthur (6525-37). In the Norse version, Erex pacifies his country and puts it into order, as King Artus has told him to (69.18-30). The King's instructions include an offer of assistance, as well as advice that Erex should get assistance from the archbishop and other chieftains to obtain his kingdom. This idea of royal and clerical support, which is not found in

²⁰⁰ Þiðreks saga af Bern, ed. Guðni Jónsson, vol. 1 (Reykjavik: Íslendingaútgáfan, 1954); cf. Lorenz 23.

Chrétien's text, probably reflects the relationship of church and state in Norway at the time. The connection was relatively new at the time of Hákon Hákonarson, as he was one of the first Norwegian Kings to be ceremoniously crowned and anointed by the church in 1247, after Magnús Erlingsson's coronation in 1163 or 1164.²⁰¹ The clergy furthermore supported Hákon's claim to Iceland: "[T]his was the first time that servants of the Church had undertaken to uphold the royal cause."²⁰²

The ideal behaviour of a chieftain is also shown on a more general level. In Evida's conversation with Jarl Milon, for example, the ideal Christian ruler is described: "þú ert ríkur höfðinge af Gudi skipadur til at hefia hanns Christne ok refssa ösidumm" (37.16-18: you are a powerful chieftain assigned by God to raise up His Christianity and punish immorality). According to Geraldine Barnes, "Evida homes in here on the most important duty of a king as articulated in the Konungs skuggsjá: to act as the righteous judge of capital crimes" (Barnes "Counsel" 389). The emphasis on the relationship between God and the chieftain, which is absent from Erec et Enide (3330), presents the defence of true religion as defining factor in the ideal secular ruler.

When Arthur sees his retainers at the wedding of Erex and Evida, he rejoices in his power in a selfless and unpretentious way: "gledíast miðk í sínu hiarta ok þacka Gude þetta sitt háleita lán" (27.23-24: he rejoices greatly in his heart and thanks God for this sublime loan of his). In this scene, again not found in the French version (2010), the ruler is presented both as a representative of and recognising his debt to God. King Arthur demonstrates the

²⁰¹ Cf. Kevin J. Wanner, "At smyrja konung til veldis: Royal Legitimation in Snorri Sturluson's Magnús saga Erlingssonar", Saga-Book 30 (2006): 5-38; Sverre Bagge, "Kingship in Medieval Norway. Ideal and Reality", European Monarchy: Its Evolution and Practice from Roman Antiquity to Modern Times, ed. Heinz Durchhardt, Richard A. Jackson and David Sturdy (Stuttgart: Steiner, 1992) 44-48.

²⁰² Jón Jóhannesson, A History of the Old Icelandic Commonwealth: Íslendinga saga, trans. Haraldur Bessason, University of Manitoba Icelandic Studies 2 (Winnipeg: U of Manitoba P, 1974) 262; cf. Lorenz 32.

humility demanded of a King in the Konungs skuggsjá (Barnes “Discourse” 391): “The king should know his own place in God’s order: his exalted position in a stewardship bestowed upon him, while he himself is a weak and sinful human being.”²⁰³ By using the word “lán” (loan), Arthur moreover acknowledges that his rule is merely a temporary loan from God.

Erex saga also addresses the duty of noblemen. Chrétien’s romances are mainly concerned with chivalric ideals, placing perfect knighthood above all else. The knight is strengthened by love of a lady, and performs valiant deeds to exalt her and receive her affection, thereby also enhancing his own reputation. In the Norse translation, greater emphasis is placed on bravery as a means to please the King. In two instances, reference to the praise and joy of Arthur’s court for Erex’s valour are inserted (Erex 48.18-21, 68.23-25; Erec 4573, 6487), demonstrating the importance of a knight’s honour for his chieftain (cf. Lorenz 31-33).

In one instance in version B, the duty of the clergy is highlighted through an aspect absent in the romance (Erec 4761). Placidus asks his chaplain to marry him and Evida at once, to which the chaplain replies “þad eigi vera miðk gott räd nema hon siälf jäti þui fæst” (56.19-20: that this was not a very good plan unless she herself consented to that). While the clergyman does not invoke God’s law, as the earl’s retainers do in version A (cf. the following paragraph), he still opposes his lord when Placidus wishes to take a woman against her will. A similar instance occurs in the account of Sigurðr Jórsalafari in chapter 65 of Morkinskinna, where the King wishes to put aside the Queen to marry a different woman. Bishop Magnús of Bergen is outraged at the notion, and tells him: “Nv vil ec þat gera er ec em scylldr bana þer af gyþs halfo oc ens Helga Petrs postola oc allra heilagra þetta orað” (Now I will do what I am obliged to do and forbid you in the name of God, Saint Peter the

²⁰³ Sverre Bagge, The Political Thought of The King’s Mirror, Mediaeval Scandinavia Supplements 3

([Odense]: Odense UP, 1987) 94.

Apostle and all saints to perform this evil design).²⁰⁴ The bishop of Stavanger, on the other hand, is willing to perform the marriage if the King donates money to the church (399).

Bishop Magnús is clearly the one fulfilling the duty of a clergyman, as is the chaplain in Erex saga.

The saga also focuses on the individual's Christian responsibility. In version A the retainers of jarl Placidus oppose a marriage to Evida because “þad eru Gudz log ei” (Erex 56.5-6: that is not God's law; Erec 4761); the Christian rules are more important and more binding than a chieftain's orders. The importance of adhering to God's laws is reinforced through the mention of punishment and damnation. Evida warns Jarl Milon against coveting another's wife by invoking eternal hell (Erex 37.18-20; Erec 3340); and Evida's attempted suicide, if successful, would have cost her soul and the bliss of heaven (Erex 55.25-26; Erec 4678). Furthermore, after Milon has been wounded by Erex, he perceives his punishment as God's will: “Gud hefur riettum domi yffer oss komid, [...] fari sem Gud vill og rade huort eg lifi leingur edur skemur” (Erex 40.7, 10-11: God has brought a just judgement upon us. [...] let it go as God wills, and let Him decide whether I live for a longer or a shorter time; Erec 3652). The forgiving side of Christianity is also emphasised, for instance as the Queen overcomes her anger and grants mercy to the unworthy Malpirant (Erex 20.17-24; Erec 1208). When Erex believes he is dying, he adopts a thankful attitude towards God: “ä mörugum þiöttum hofvum vid umm hríd verit ok hefvur Gud okcur or qlumm þeim þö vel leyst” (Erex 59.21-23: we have been in many hard struggles for a while, and God has nevertheless freed us from all of them; Erec 4925) (cf. Lorenz 33-34). Mercy is also emphasised in a new scene mentioned above (VI.2.2), in which Malbanaring obtains the

²⁰⁴ Morkinskinna, ed. Finnur Jónsson, Samfund til Udgivelse af Gammel Nordisk Litteratur 53 (København: Jørgensen, 1932).

King's pardon at Erex's intercession (Erex 68.26-32; Erec 6487). Respect for God's rules, charitable behaviour and gratitude are presented as individual Christian responsibilities.

The focus on the responsibility of leaders and on Christian ideals is particular to Erex saga, and at times reminiscent of material in the Kongungs skuggsjá.²⁰⁵ The Norse version of the King's Mirror was most likely also composed during King Hákon Hákonarson's reign as well, presumably in the 1250s (Bagge King's Mirror 210), with the purpose of introducing a model of feudalism and ideal kingship to the Norwegians. In the passages mentioned, the saga includes similar ideas, presenting "public morality and authority" as well as "just and effective rulership" to the audience (Barnes "Discourse" 392). The translation of Le Chevalier au Lion, on the other hand, does not explore the various duties of rulers, noblemen and the clergy. The insistence on Christian responsibilities in the translation sets Erex saga apart not only from its source, but also from the other sagas based on the works of Chrétien de Troyes. Ívens saga, which adheres to its French counterpart more closely, also contains a larger number of adaptations to the Scandinavian surroundings of the translator than the translation of Erec et Enide. On the other hand, Erex saga interpolates much new material concerning social and Christian responsibilities, even though the text is greatly reduced from Chrétien's work.

The Norse translation of Erec et Enide is revised quite extensively, beyond the process of abbreviation. As with Ívens saga, it alters characterisation and attempts to adapt the romance to the saga genre. The focus is placed not only on the improvement of the hero, but also, most prominently, on the relationship between Erec and Enide which is significantly modified. The genesis of their affection appears more realistic, whereas the overall importance of love is greatly reduced. The redactor of Erex saga moreover shows an interest

²⁰⁵ Konungs skuggsjá, ed. Ludvig Holm-Olsen, Gammelnorske Tekster utgitt av Norsk Historisk Kjelteskrift-Institutt i samarbeid med Gammelnorsk Ordboksverk (Oslo: Dybwad, 1945).

in narrative logic and continuity resulting in more radical structural alterations than in Ívens saga. The adaptation to the saga genre is also more extensive, and is mainly related to the effacement of the narrator and the reduction of other typical elements of the romance genre. It appears from the small number of mistakes that the translator of Erex saga had a better grasp of his French source, but, of course, the text is also much shorter than Chrétien's version. The translator's cultural and intellectual background manifests itself mainly in the interpolation of material highlighting the responsibility of a ruler and Christian ideals. Compared to Ívens saga, the translation of Chrétien's Erec et Enide exhibits more extensive modification both in form and content.

VII. The Differences between Le Conte du Graal and Parcevals saga and Valvens þátr

The two storylines in Le Conte du Graal are transmitted as two separate texts in Old Norse, Parcevals saga and Valvens þátr. Since Chrétien's romance is unfinished, the purpose of the divided narrative is never fully explained; it has even been suggested that the tale of Perceval and the account of Gauvain's adventures were originally two different works. However, the interweaving of the two narratives makes this seem unlikely. A similar controversy surrounds the Scandinavian version of the grail romance. Three explanations for the presentation of the tale are possible: Parcevals saga and Valvens þátr were written by two different translators; a single translator separated the texts during translation; or the text was translated as a whole and separated at a later stage. Considering the stylistic coherence of the two works, the first possibility can be easily dismissed (Gardiner 7). The other two options are more problematic. The genre of þátr commonly contains material partly belonging to a saga, but at the same time "semi-independent" (Clover 291). It is conceivable that the translator felt the Gauvain-plot of Le Conte du Graal should be treated as a partly separate unit. However, the translation still follows Chrétien's plot chronologically, which means that the material pertaining to Gauvain inserted before Perceval's last appearance is placed in the saga instead of the þátr. The possibility that a later scribe divided the tale remains, although this must have happened at a very early stage in the transmission, since no surviving manuscript contains the text as a unit. In the following analysis, Parcevals saga and Valvens þátr will be treated as a whole, since the two parts of the translation are very closely aligned in their treatment of the French original. Otherwise, the discussion of the Norse version of Le Conte du Graal will follow the same pattern used for Ívens saga and Erex saga.

1. Narrative Unity

As with Erex saga and Ívens saga, Parcevals saga and Valvens þáttur display great attention to narrative unity. The translator tells the stories in a more straightforward and linear way than Chrétien. The texts repeatedly alter passages of the French original containing repetitions or loose ends and unexplained details. The saga and the þáttur systematically omit certain aspects of the romance, while explaining or amending others.

1.1 Omission and Abbreviation

Throughout Parcevals saga, the translator abbreviates the text by cutting out sentences and passages of Chrétien's version that could be considered unnecessary. When the evil King Clamadiou is searching for a way to defeat Perceval and Blanchefleur, for example, his advisor uses some unnecessary rhetoric to introduce his counsel in Le Conte du Graal. He pompously asks his King whether he would like to know how to take the hero and the castle, adding that he will now describe his plan (2341-45). This superfluous passage does not appear in the saga (136).

A number of omissions relate to repetition of scene and detail. Upon perceiving the ship that approaches Blanchefleur's castle in the romance, her people ask themselves who has come and why (2470-72). They are then said to send someone to the people of the ship to ask who they are, where they are coming from, and where they are going (2473-76). These two small passages are rather repetitive, and only one is therefore reproduced in the translation: "ok hinir er í váru kastalanum sendu menn til þeira ok spurðu hvaðan þeir váru eða hvat þeir höfðu innanborðs" (140: and those who were within the castle sent men to them, and they asked where they were from, and what they had on board; Maclean 141). As the Haughty Knight arrives before the Queen, he tells her in Chrétien's version of his infamous treatment of his lady (3987-92). Although his story is already greatly compressed, this is left out

completely in the Norse text (160). In the scene describing the three drops of blood in the snow, the French version repeats three times that the colours remind Perceval of the face of his beloved (4133-44). The saga narrative leaves out two of these instances: “þá kom honum í hug at slíkr litr var í andliti Blankiflúr, unnustu hans, ok var hann þat nú svá mjök hugsandi, at hann var öllu öðru gleymandi” (160: then it came into his mind that such a colour was in the face of Blankiflúr his sweetheart, and he was now thinking so greatly on that, that he forgot everything else). When Perceval replies to Gauvain’s address in Chrétien’s text, it is again explained, this time in dialogue, that the drops of blood in the snow reminded him of the colours of the face of his beloved (4382-88). Since this passage repeats his earlier thoughts, it is not mentioned in the translation (164).²⁰⁶

In Le Conte du Graal, the fact that Perceval did not dare ask about the grail is repeated on several occasions to emphasise the importance of the episode. These repetitions apparently seemed unnecessary in the eyes of the translator. During the feast in the hall of the Fisher King, Chrétien has the grail carried past again, repeating Perceval’s conflict of wishing to know the meaning of the vessel and not daring to ask (3228-49). A part of the conversation between the hero and his cousin describes the marvels he has seen when staying with the Fisher King, and states that he did not ask about them (3494-3509). In the ugly maiden’s condemnation of Perceval, she describes what he has seen at the castle of the Fisher King, and says that he did not ask about it (4584-4600). These repetitions are all omitted in the saga (150, 152, 166).

A number of repetitions in Le Conte du Graal are not left out completely in the saga, but shortened. This applies in particular to longer repetitious passages. In the French text Perceval tells his cousin that the Fisher King did not get up, but invited Perceval to sit next to him (3476-82). This passage reiterates the actual scene at the castle, and is replaced in the

²⁰⁶ Cf. Appendix B III.1.a.

translation: “ok hefr þá upp ok sagði henni hversu farit hafði” (152: and then he began and told her how it had turned out). In the romance, the Haughty Knight replies to Perceval’s conditions that he will gladly go to the court of King Arthur, and that he intends to grant his sweetheart time to recover (3915-21). Since this passage repeats what the hero has asked, it is reduced in the saga: “Riddarinn sagði, at hann skal allt fullgera þat er hann skipaði” (158: The knight said that he would perform everything that he arranged). In reply to Gauvain’s inquiries about the victor over the Haughty Knight in Chrétien’s text, King Arthur explains at great length how Perceval came to his court and defeated the Red Knight (4031-66). Instead of this repetitive account, the saga simply states: “Ok sagði þá kóngur herra Valven, hversu hann kom til hans ok hversu Kæi hafði gabbat hann” (160: And then the King told Sir Valven how he came to him, and how Kæi had mocked him). When Perceval confesses his sins to the hermit, he describes the bleeding lance and the grail, and his failure to ask about them (6298-6312). This is another of the many repetitions of the scene that the translator abbreviates: “Síðan segir hann honum alla atburði þá er hann hafði sét með kóngi fiskimanni ok kvez af því haft hafa jafnan inn mesta harm, er hann spurði eigi um spjótit eða ganganda greiðann” (180: Then he relates to him all the events that he had witnessed in the company of the Fisher King, and said that he had always felt the greatest grief about this, that he did not ask about the lance or the processional provision; Maclean 181).

Valvens þáttur also tends to avoid repetitions. When the hero goes to fetch the palfrey for the unpleasant girl, a crowd of people warns him in both the French and the Norse text. In Le Conte du Graal, they first mention the “mals” that will happen to him (6670: misfortunes), and later warn him of “granz hontes”, “granz mals”, and “granz poines” (6674-75: great shame, great misfortunes, great torment). This is shortened in the translation: “ef þú vissir hversu margar ógiptur þann mann henda er hann leiðir brott” (186: if you knew how many misfortunes will befall the man who leads it away; Maclean 187). In Chrétien’s version, the

knight who attempts to hinder Gauvain from taking the girl's palfrey warns him twice, and rather elaborately, of future misfortunes (6701-03, 6712-29). The Norse text reduces the warnings to one sentence: “ok þat hræðumz ek, at þar látir þú lífit með” (186: and I fear that you will lose your life in this matter). When the hero tries to help the girl mount her palfrey, she repeatedly forbids him to touch her in the French text (6750-62, 6770-71, 6784-6804, 6807-13). The translation only contains one warning: “Fyrr vilda ek at minn líkami væri særðr í sundr en þínar hendr kæmi nær honum, ok ver eigi svá djarfr at þú komir nær mér” (186: I would sooner that my body were cut asunder than that your hands should come near it; and do not be so bold that you come near me).

Practically all the omissions and abbreviations in Parcevals saga and Valvens þáttur aim to avoid repetition. As with Ívens saga, the tightening of the narrative is achieved through reducing tautological passages as well as leaving out repetitions. However, the avoidance of repetitions in the translation of Le Conte du Graal is much more extensive than in the other two sagas based on the works of Chrétien de Troyes.

1.2 Rationalisation

It appears that the translator of Parcevals saga dislikes passages in which the French original remains unclear or demonstrates a lack of logic. The saga therefore attempts on various occasions to clarify or rationalise Chrétien's text in order to present a coherent tale. After Gornemant has demonstrated his skills to Perceval in the French version, for example, “lors lo fist li prodom monter” (1423: then the noble man made him get on the horse). The saga adds a minor detail: “Síðan sté hann af hestinum ok lét sveininn upp stíga” (124: thereupon he got down from the horse and made the boy mount; Maclean 125). This addition appears only logical, since the man needs to dismount first before the hero can get on the horse. When Blanchefleur's people investigate the ship approaching their castle, they enquire “commant il

vient et vont” (2476: where they come from and where they are going). The translation changes the question to a more logical subject, referring to what they have on board (as quoted above, VII.1.1), since the people of the castle have no food left. After food has been bought from the ship, the French text continues: “Et au plus tost qu’il onques porent / Firent lo mangier atorer” (2504-05: and as soon as they could, they had the meal prepared). It thus appears as if the food would only last for one great meal. The Norse version sounds more reasonable: “ok höfðu þeir nógan kost um tólf mánaði” (140: and they had enough provisions for twelve months; Maclean 141). At the end of the fight between Parceval and Sigamor, the saga adds a detail not found in Chrétien’s text: “en brynja hans var traust ok hlífði honum við sárum” (162: but his coat of mail was strong and protected him from wounds; Graal 4202).

The translator may have thought it reasonable to draw attention to Sigamor remaining uninjured in contrast to Kæi in the second duel (Graal 4239-48; Parceval 162). When Gauvain agrees to fight for the girl with the small sleeves, she replies in the romance: “Vostre merci, biax sire chiers!” (5310: I thank you, gentle and dear sir!). The Norse text expands the answer: “‘Guð þakki yðr, herra,’ sagði hún, ‘ok gefi yðr sigr ok sóma’” (174: “God thank you, sir,” said she, “and grant you victory and honour”). This addition appears very much in her own interest, since he has agreed to be her champion and defend her honour.

A few changes in Valvens þáttur are also motivated by a sense of logic. In Chrétien’s text, Gauvain is attacked by the nephew of Greorreas, the knight he had healed before. The unpleasant girl tells him to flee, because she knows that Greorreas has sent his nephew to kill Gauvain and take his head (7208-25). In the translation, it is the knight himself, Gerrmers, who approaches, and the girl’s warning is slightly shorter: “ok flý undan þeim er eptir ferr, þvíat ek veit, at þú þorir eigi at bíða” (190: and flee from the man who follows, because I know that you do not dare to stay). These changes may be due to that fact that it does not appear consistent that the girl would know what Gerrmers has asked his nephew to do, since

she was with Valven the entire time. At the same time, her accusation that Valven does not dare to stay is in line with her mocking attitude towards him throughout the text. When Gauvain later asks the ferryman who owns the castle and the land around it, the French version states that he does not know (7424-31). The saga omits this passage (192), as the man's ignorance seems quite unlikely. It is also likely that the sentence was simply left out because it does not convey any information.

A number of changes in the translation seem aimed to improve the narrative unity of the text. In the Conte du Graal, the elder daughter of Thibault (Saibaz in the Norse text) tells her father during the tournament that he can make a great profit if he has "him" arrested, without clarifying at first who she means (5141-47). The translation inserts an explanation in her speech which makes her appeal more structured and logical: "Hér er kominn einn falsari í borgina ok kallaz riddari, þvíat hann vill svá koma af sér [...] þjófr, þvíat hann ferr bæði með skjöld ok önnur hervápn" (172: An impostor has come here into the castle and calls himself a knight, because he wishes thus to get rid of [being considered a?] thief, because he travels with both a shield and other weapons). After talking to the pilgrims he meets in the wilderness, "ce que Percevaus oï ot / Lo fait plorer" (6241-42: what Perceval has heard makes him cry). He immediately decides to look for the hermit (6242-43). Since the hero's motivation is not entirely clear in this passage from the romance, the translator makes the scene more reasonable: "Sem Parceval var slíkt skiljandi, þá komz hann við mjök í hjarta sínu ok kom honum í hug hversu ferliga hann hafði lifat" (180: When Parceval heard this, he was touched greatly in his heart, and it came into his mind how monstrously he had lived). The translator even breaks with the saga convention of not revealing the characters' thoughts and emotions to stress the evil of knighthood without Christian values. Interestingly, the fact that

²⁰⁷ The text of the MS is damaged.

²⁰⁸ Suggested by Maclean 173.

Parceval cries, which demonstrates emotion without direct insight, only appears in Chrétien's text. It may have been omitted because a Norse audience would consider crying disgraceful for a hero. In chapters 53-54 of Brennu-Njáls saga, Otkell claims that Gunnarr wept because of a small scratch. Gunnarr subsequently kills him out of revenge. When Valven asks the Queen for permission to talk to the unpleasant girl, he adds in Valvens þáttur: "Vit áttum nokkut vantalat í gærkveld" (194: We had something that was left unsaid yesterday evening; Maclean 195). This sentence is absent in the romance (8241), and may have been added for the sake of clarity and continuity.

In one instance, the translation of Le Conte du Graal tones down an aspect of narrative unity. In both texts Parceval is said to have committed two particular sins: his mother is dead because he left her, and he did not ask about the lance and the grail (Graal 6318-28. 6335-40; Parceval 180). However, in Chrétien's text a direct connection is established between these two:

Et de ce duel fu ele morte.
 Por le pechié que tu en as
 T'avint que tu ne demandas
 De la Lance ne do Graal

(6324-27: She died because of this grief. Because of the sin you have committed in this respect, it came to pass that you did not ask about the lance or the grail)

This causality may have appeared too mysterious and inexplicable in the eyes of the translator, as he omits the direct link: "fyrst um móður þína er þú skildiz svá við hana at hún vildi eigi. Þat er þér ok mikil synd er þú spurðir eigi um ganganda greiðann ok um spjótít er jafnan blæðir ór oddinum" (180: First, with regard to your mother when you parted with her which she did not wish. It is also a great sin of yours that you did not ask about the processional provision and about the lance which always bleeds from the point).

Parcevals saga exhibits a greater interest in realism than Chrétien's version. When Ivonet follows Perceval who is looking for the Red Knight, Le Conte du Graal states that he arrives at the road "ou li chevaliers atandoit / Chevalerie et aventure" (1030-31: where the knight was waiting for chivalric glory and adventure). The translation expands this passage: "því er rauði riddari sat á hesti sínum ok beið atburða ef nokkurr kæmi ór kóngs hirð at berjaz við hann ok verja ríki kóngs er hann til kallaði" (116: where the Red Knight sat on his horse and waited for the events, if anyone would come from the King's court to fight against him and defend the King's realm which he had claimed). In view of the knight's earlier statements to the hero concerning his claim to King Arthur's lands, this new aspect in the saga renders the passage more practical.

When the Haughty Knight surrenders to Perceval, the Norse translation inserts an admission concerning his sweetheart: "Em ek nú sannfróðr at því at hún er saklaus" (158: I am now truly informed of that, that she is innocent). This aspect is not mentioned in the French version (3881), where the knight only changes his opinion because of his defeat. However, it is possible that the knight is referring to the outcome of the combat as the reason for his change of mind. If the fight between Perceval and the Haughty Knight is understood as judicial battle in the French version, the knight's change of mind would be based on the belief that God has decided the outcome of the fight. The fact that the knight's accusations against his lady are in fact false is insisted upon several times in the Scandinavian text: "þvíat þú gefr henni rangar ok illgjarnar sakir [...] En þú gefr henni ranga sök ok illa gátu" (156: because you are making wrong and malicious charges against her [...] But you are bringing a wrong charge against her and an evil suggestion).

Realism is also absent in the French text when Chrétien describes the arrows hitting Gauvain's shield during the adventure of the bed of marvels: "S'an ferirent plus de .VII^C. / Mon seignor Gauvain an l'escu" (7748-49: more than seven hundred were stuck in Sir

Gauvain's shield). The highly exaggerated number of the arrows is therefore left out in Valvens þátr, and replaced by a more realistic setting: "svá þykkt at um síðir stóð hverr í öðrum (192: so thickly that eventually they were sticking in each other; Maclean 193).

The interest in logic and realism pervading Parcevals saga and Valvens þátr bears similarities to the Norse translations of Le Chevalier au Lion and Erec et Enide. Additionally, the saga and the þátr alter a small number of details that nevertheless have a great effect on the narrative continuity.

1.3 Adaptation to Changes

The translator revised the text of the French original very carefully and deliberately.

Throughout Parcevals saga, he keeps in mind his own alterations to the text, and whenever an aspect he has omitted or altered appears again in Chrétien's version, he adapts this to his changes. An omission due to narrative logic occurs, for example, after Perceval has received his mother's instructions. In Le Conte du Graal, he replies:

Donc irai je molt volontiers

Es eglises et es mostiers,

Fait li vallez, d'or en avant.

Ensin lo vos met en covant.

(559-62: From now on, says the boy, I will go very willingly to churches and monasteries, I promise you)

Since churches and monasteries are not mentioned in the translation, the saga changes his answer to: "Sveinninn þakkaði henni ok hét at nýta" (110: The boy thanked her and promised to make use of [her advice]). The same idea applies to the hero's reaction upon seeing the beautiful tent shortly after his departure. In the romance, he is convinced that the tent is a church, and intends to follow his mother's advice and enter it to pray (617-28). The Norse

text leaves this passage out, of course, since Parceval's mother never mentions churches (110).

In Perceval's interaction with the girl in the French version, he mentions several pieces of advice his mother has given to him. This includes the fact that he should always greet women (645-54), and that he can take a ring from a woman he likes (676-79). Since these pieces of advice do not appear in the mother's speech in the saga, they are left out in this particular scene as well, thus reducing Parceval's reiteration of his mother's instructions: "Eigi beiðumz ek meira, þvíat móðir mín fyrirbauð mér at taka konu nauðga" (110: I did not ask for more, because my mother forbade me to ravish a woman). Parceval still takes the girl's ring in the translation (112); it is only left out in the mother's instructions and her son's reference to her words. This particular omission will be discussed further in the section on socio-political influence.

At the moment the narrative of Le Conte du Graal shifts completely to Gauvain, the text states:

De Perceval plus longuement
Ne parole li contes ci,
Ançois avroiz assez oï
De mon seignor Gauvain parler
Que riens m'oiez de lui conter.

(6434-38: this tale does not tell any more of Perceval, and you will have heard me talk much about Sir Gauvain before you will hear me talk of him again)

This transitional passage, which suggests that Perceval would have appeared again if the romance were finished, does not appear in the Norse translation; the tale of Parceval is concluded before the focus shifts on Valven: "Ok lýkr hér nú sögu Parceval riddara (182: And now here ends the story of Parceval the Knight; Maclean 183). If Parcevals saga and

Valvens þáttur started out as one complete text, the omission may be due to narrative continuity. Since the French version is incomplete and never mentions Perceval again, this sentence would be considered unnecessary and misleading by the translator, especially considering that the saga has already added a happy ending for Parceval.

In several cases, the translator has changed rather than omitted various details to adapt the narrative to his own alterations. During the attack on Blanchefleur's castle, the French version describes how a number of Clamadieu's men are crushed by a portcullis while entering the castle (2420-23). This passage is different in the translation: "en þeir er geymdu borgahliðs, kómu þá lokum ok lásum fyrir borgina" (138: and those who guarded the castle gate then secured the bolts and locks in the castle). The text of Nks. 1794b moreover adds: "en þeir sem i turninum varo runndu miclum borgar veg a hlidit ok drapu huert manz barn er innan borgar var komit" (Simek "Fragment" 61: and those who were in the tower came along the large battlements to the gate and killed each mother's son who had come inside the stronghold). A couple of lines on, Chrétien writes: "Car molt a la porte colanz / De sa gent morte" (2426-27: since the portcullis has killed many of his men). To retain the sense of the narrative, the Norse version has altered this sentence: "en lið hans drepit í borginni" (138: and his host was killed inside the stronghold), which is especially in line with the text of Nks. 1794b. After Clamadieu has arrived at King Arthur's court, he is led "es chanbres, la o se deduient / Les damoiseles la raïne" (2830-31: to the rooms where the maidens of the Queen divert themselves). The translation adds a small detail: "er dróttningin var í ok meyjar hennar" (144: which the Queen was in with her maidens; Maclean 145). The introduction of the Queen in this scene is probably due to the fact that her appearance next to the King in the hall (2726-27) is not mentioned in the saga (142). When Parceval is riding in search of his mother, he prays to God twice in both versions that he may find her alive (Graal 2894-2909, 2928-31; Parceval 146). In the French text, he says in his first prayer: "Et s'ele est vive, j'en

feroie / Nonain velee an vostre eglise” (2900-01: and if she is alive, I will make her a veiled nun in your church). In the saga, the reference is transferred to the second prayer: “ok gefa hana til yðvarrar þjónustu” (146: and I will give her into your service). It is possible that the translator overlooked the sentence, and decided that it could be conveniently re-inserted a little further on in the text. The Haughty Knight complains to Perceval in the French text that the boy who kissed his sweetheart drank and ate “d’un fort vin et de .III. pasteiz / Que je me fasoie estoier” (3816-17: of a strong wine and three pasties that I had reserved for myself). The text is different in the Norse version: “ok þeim mat er ek hafða mér ætlat” (156: and that food which I had set apart for myself). This change is made because the pasties are already omitted in the incident the knight is referring to (Graal 705; Parceval 112).

On the whole, adaptation to changes is a striking feature in Parcevals saga. The possibility that they were carried out by the translator would indicate that his mode of operation was carefully conscious. Such consistency must have been thoroughly planned from the start. The continuous straightening out of the narrative is in line with the saga’s tendency towards logic and realism.

As in Ívens saga and Erex saga, the narrative unity of Parcevals saga and Valvens þáttur is achieved through omission and rationalisation. Unlike the situation in Erex saga, however, the changes do not modify the overall structure of the tale. The translation of Le Conte du Graal exhibits a marked tendency to cut out repetitions and reduce tautological passages. The conspicuous interest in logical elements and heightened realism also runs through both the saga and the þáttur. Parcevals saga also repeatedly alters certain elements to conform with changes made earlier in the text. The narrative unity is therefore the result of a thoroughly devised strategy of translation or revision of the saga.

2. Characters

Like Erex saga and Ívens saga, Parcevals saga and Valvens þáttur alter the depiction of several characters. Most of these changes improve the rustic and ignorant nature of the young hero, while others make Valven appear more heroic. However, several minor characters undergo slight alterations as well.

2.1 Minor Characters

Some secondary characters with positive connotations have been subtly improved further in the translation, as for example Parceval's mother. She is extremely upset when her son is late in the French text, and even more so when she finds out that he has seen the knights (340-52, 375-452). The translation omits these passages, rendering the mother less hysterical and more pragmatic. The saga also suggests that Parceval was alone with his mother for less time than in the romance, since his father has taught him the use of spears (108). As mentioned above (VII.1.2), in the Norse text Gormanz is said to dismount only before letting Parceval get on his horse (Graal 1423; Parceval 124). This change not only heightens the logic of the scene, but also makes Gormanz appear more humble towards his guest. King Arthur is also presented in a better light in one scene in Parcevals saga. In Chrétien's text, the Red Knight tells Parceval that he has taken the golden goblet from King Arthur "à tout lo vin que il bevoit" (854: with all the wine he was drinking). This aspect is left out in Parcevals saga (112), probably to make the King appear less ridiculous. When the French version depicts King Arthur as lost in thought, it adds:

Et tuit li chevalier parloient

Et li un as autres disoient :

« Qu'a li rois, qu'est pensis et muz? »

(867-69: And all the knights were talking and saying to each other: “What is the matter with the King, that he is thoughtful and silent?”)

This passage may have been seen as rather disrespectful towards the King, and does not appear in the translation (114).

Some of the characters who play a negative role in Le Conte du Graal are vilified further in the translation. In the romance, the man who recognises and betrays Gauvain in Escavalon is referred to as “uns vavasors” (5758: a vassal). In the saga he becomes “einn heimskr ribbaldi” (176: a foolish ruffian). The word “ribbaldi” appears in chapter 174 of Sverris saga as a term for the forces sent by King John of England to help King Sverrir in his battles and probably originated from this context, since it is borrowed from Middle English. They are described as behaving in an outrageous manner, plundering and killing men, women, cattle, and even cats and dogs.²⁰⁹ The negative connotations of the word are thus clear. The Red Knight is also presented more negatively in the saga. In the King’s explanation of how the Red Knight took the golden goblet, the French version reads:

Et si folemant l’en leva

Que sor la raïne versa

Tot lo vin de coi estoit plaine.

(917-19: He lifted it up so furiously that he poured all the wine of which it was full over the Queen)

Parcevals saga slightly transforms this passage to vilify the character of the Red Knight even further: “ok sló víninu öllu í fang dróttningunni” (114: and flung all the wine in the Queen’s bosom). Whereas the romance depicts the scene as an accident, the knight’s actions appear full of malice in the translation, especially considering the eroticised nature of the insult of

²⁰⁹ Sverris saga etter Cod. AM 327 4°, ed. Gustav Indrebø, Det Norske Historiske Kildeskriftfonds Skrifter 46 (Kristiania: Dybwad, 1920) 187-88.

pouring wine in the Queen's bosom. This change further justifies the hero slaying the Red Knight.

The character of the Haughty Knight is also blackened in the Norse version. In the depiction of how he intends to punish his lady, Parcevals saga includes a new aspect which does not appear in the French original (785): “ok þú illt fóstr ok lítinn mat, svá þó at þú megir lifa við til þess er ek veit it sanna af þér” (112: and you will have poor maintenance and little food, but enough that you will be able to live on until I learn the truth from you). This insertion serves to render the knight more brutal by suggesting that his long-term intention is to kill her. When the Haughty Knight tells Parceval about the boy who kissed his lover, the Norse includes a statement absent in the French original. He states that it is unlikely that the boy did no more than kiss his sweetheart, “þvíat koss lokkar konu til hjúskapar” (156: because a kiss entices a woman to coition; Maclean 157; Graal 3796). This scornful attitude towards women again vilifies the knight. He is blackened further when he blames the woman for the loss of the ring: “ok lét hún af sér taka fingrull mitt” (156: and she let my ring to be taken from her). In Chrétien's text, he simply states: “Et un anelet li toli / Que ele portoit an son doi” (3812-13: and he took a ring away from her that she was wearing on her finger). In Norse literature, rings symbolise female sexuality, as in Völundarkviða, where Bǫðvildr takes Völundr's ring back to him to have it mended, and he subsequently seduces her (26-28). When used to represent male sexuality, rings bear connotations of homosexuality, and are treated with disgust. In Harbarðslióð 43, when Harbarðr offers to compensate Þórr with a ring, the latter reacts thus: “Hvar namtu þessi in hnœfiligo orð, / er ec heyrða aldregi hnœfiligri?” (Where did you find such despicable words? I've never heard words more despicable!). That the knight refers to the ring as his in the Norse emphasises his sexual claim on the woman. In the French version, the narrator refers to the Haughty Knight as “cil qui l'amoit plus que son oil” (3877: the one who loved her more than his own eyes), a phrase

omitted in the saga (158). Through the removal of a possible excuse for his behaviour, the knight's character is again vilified.

The author of the saga also vilifies the character of Kæi, King Arthur's steward. In the French text, Keu is described as the most beautiful knight in the world, and special emphasis is placed on his blonde hair (2736-41). The saga leaves this out, representing Kæi in a less positive light (142). However, it is possible that the translator had no sense of the contrast between Keu's looks and behaviour in Chrétien's text. The romance depicts a positive attitude of King Arthur towards Keu: "Et li rois, qui molt l'avoit tanre / Et molt l'amoit an son coraige" (4270-71: and the King who liked him very much and loved him with all his heart). This is omitted in the Norse version (162), again worsening the steward's character. Evil stewards would not be unknown to the Norse audience. In chapter 1 of Auðunar þáttur vestfirzka, for example, the steward of King Sveinn of Denmark, named Áki, forces Auðun to sell him one half of the bear he intends to give to the King. When Sveinn hears of this, Áki is punished by exile.²¹⁰ Hálfðanar saga Brönufóstra also has an evil steward called Áki who is finally maimed by the hero after he treacherously killed his foster-brother.²¹¹ The idea of just reward for an evil deed perhaps also influenced the alteration of Gauvain's words to Keu before confronting Perceval. In the romance he explains that his arm will not be broken, "que je n'am mie tel loier" (4344: because I do not like that kind of payment). This expression is slightly changed in the translation: "Þú tókt makligan mála fyrir þitt starf" (164: You took a proper wage for your work). The character of the steward is thus ridiculed more directly in the saga.

The unpleasant girl encountered by Valven is first presented in a negative way in the romance and later gains positive traits, but is altogether less vilified in Valvens þáttur than in

²¹⁰ Auðunar þáttur vestfirzka, Vestfirðinga sögur 359-68.

²¹¹ Hálfðanar saga Brönufóstra, Fornaldar sögur Norðurlanda vol. 4, 287-318.

the French text. After Valven has crossed the Perilous Ford a second time, the unpleasant girl changes her attitude towards him in both versions of the tale (Graal 8774; Valven 202). The þátrr adds a sentence absent in the romance, which makes her character appear in a better light: “ok iðraðiz hún þá alls þess er hún hafði mælt ok misgert við hann” (202: and she then repented of all that she had said and done wrong against him; Maclean 203). The unpleasant girl tells Gauvain about her relationship with Guiromelant, saying in the French text: “Puis me cuida tant d’enor faire / Qu’a s’amor me cuida atraire” (8790 n.: then he thought to do me sufficient honour to attract me to love him). The Norse equivalent sounds quite different: “Siðan vildi hann lokka mik til ástar sinnar ok gera mik hórkonu sína” (202: afterwards he wanted to entice me to his love and make me his whore). The knight’s character is blackened and the girl victimised to gain the reader’s sympathy. Similarly, in Chrétien’s text the girl says: “Que au plus tost que il me lut / De sa conpeignie m’anblai” (8790 n.: as soon as was possible for me I left his company). In the translation, the knight appears to grow tired of her: “Sem hann fann at ek vilda þat með eingum kosti, þá stalz hann frá mér” (202: When he found that I wanted that by no means, he stole away from me).

2.2 Gauvain / Valven

As appears to be usual in the translated romances, the character of the hero is improved vis-à-vis his French counterpart. In Parcevals saga and Valvens þátrr the majority of the changes to Valven concern the views others have of him. Throughout Le Conte du Graal, Gauvain is repeatedly insulted or ridiculed by others. The translator probably felt that these speeches had a negative effect on the portrayal of the hero, and therefore shortens or omits some. In several cases, these changes relate to passages in which the knight is falsely accused by others. In the eyes of the translator, even false accusations that are later disproved by the hero’s actions appear to be damaging to a man’s reputation. Chrétien’s text includes a very long passage in

which Keu mocks Gauvain's plan to talk to Perceval and bring him to King Arthur (4304-35). He claims that Gauvain takes advantage of the fact that Perceval is exhausted after two fights. The speech is greatly reduced in the translation, probably in order to avoid ridiculing Valven's character: "Herra Valven," sagði hann, "þú mátt taka í beizl hans ok leiða hann hingat, þvíat hann mun yðr þegar fylgja, þvíat svá hefir þú margan riddara tekit ok vápnsótt" (164: "Sir Valven," he said, "you can take his bridle and lead him here, for he will follow you at once, since in that way you have captured and overcome with arms many knights"). The same applies to Keu's mockeries when Gauvain and Perceval come to the camp together (4449-63); this passage is left out completely in the Norse text (164). The speech of the knight who accuses Valven of treachery (4688-95) is shorter and less detailed in the saga: "Enga kveðju ber ek þér, þvíat þú drapt minn herra með svá miklum níðingskap, at þú bautt honum eigi til einvígis" (166: I bring you no greeting, because you killed my lord with such great villainy that you did not challenge him to single combat).²¹²

The omissions mentioned are apparently not sufficient to improve Valven's character in the eyes of the translator, since he also emphasises praise given to the hero. On two occasions, he exaggerates the reaction of the girl with the small sleeves to Valven. When the ladies at Tintagel mock Gauvain, the younger daughter defends him, saying "chevaliers est, et bien lo samble" (5007: he is a knight, and he looks very much like one). Her praise is more extensive in the translation, thus improving the impression the knight makes: "þvíat ek hygg, at hann sé inn beztu riddari ok inn fræknasti af öllum þeim er hér eru nú komnir" (170: because I think that he is the best knight, and the most famous, of all those who have now come here). When Gauvain has defeated Méliant, the girl with the small sleeves thanks him: ".V^C. merciz, biax tres dous sire!" (5529: Five hundred thanks, gentle and very sweet lord!). She is even more enthusiastic in the saga, enhancing the heroic aspects of Valven's character:

²¹² Cf. Appendix B III.2.a.

“Guð þakki yðr yðvarn góðvilja. Gott má ek frá telja hraustan riddaraskap með lífillæti, kurteisi með fögru blíðlæti” (176: God reward you for your goodwill. Well can I tell of bold knighthood with humility, courtesy and sweet gentility; Maclean 177).

When Valven leaves Escavalon, Valvens þátr takes the opportunity to insert some praise by stating: “Sem hann reið af kastalanum þeim er hann hafði í verit, gekk fólkit at milli dagverðamáls ok nóns ok báðu hann hvergi fara” (184: As he rode out of the castle he had been in, the people of the household came between the time of the day-meal and nones and begged him not to leave at all). This scene is very different in Le Conte du Graal:

Mes sire Gauvains tant erra,

Quant il de la tor eschapa

O la commune l’asailli

(6439-41: Sir Gauvain continued on his journey after he had escaped from the tower where the community had attacked him)

The alteration creates a scene of hero worship.

The character of the hero is also shown in a better light through some omissions of actions that ridicule or shame him. When Gauvain is forced to ride the horse of the hideous squire, Chrétien’s version describes his problems with the horse, in particular the fact that he cannot trot or gallop (7129-37). The translation omits this (188). In the fight between Gauvain and Greorreas’ nephew, the French text tells of Gauvain:

Si s’afiche si durement

Sor les estriers que il an ront

Le senestre tot a reont,

Et il a lo destre guerpi

(7250-53: he pushes himself up so hard in his stirrups that he tears the left one off completely, and he leaves the right one)

This passage does not appear in the saga, as it makes the character appear awkward (190).

When Gauvain faces the adventure of the bed of marvels, Le Conte du Graal explains that the arrows

[...] et si l'avoient

En plusors leus navré el cors

Si que li sanz en sailloit ors.

(7764-66: had hurt him in several places of his body, so that blood was pouring forth)

As this scene might be considered to weaken the hero's image, it is cut out in the translation

(192). When Gauvain prepares to cross the Perilous Ford in Le Conte du Graal, he tells

himself that his horse has jumped across larger ravines (8418-21), but then falls into the

middle of the river because the momentum is not sufficient (8428-31). The þátrr omits this

humiliating spectacle, and instead depicts the hero and his horse swimming across

intentionally (196).

On some occasions, Valven's own words and actions show him in a better light in the

translation. When Gauvain wants to lead Perceval to King Arthur in the French version, "en

son tref desarmer li fait" (4469: he had him disarm in his tent). In Parcevals saga, he is more

companionable: "Þá mælti herra Valven: 'Föllum af herklæðum'" (164: Then Sir Valven said:

"Let us take off our armour"; Maclean 165). Valven appears eager to put Perceval on the

same level as himself. When Gauvain is offered provisions at Tintagel, he declines in the

French version "que s'an lo puet trover a vandre, / Il avra a planté vitaille" (5254-55: because

if one can find food for sale, he will have enough provisions). It is possible that the translator

misread this section, as in Valvens þátrr it reads: "en ek hefí nóga fjárhloti þá sem ek hafða

heiman" (172: but I have plenty of provisions which I have brought from home; Maclean

173). However, the change may be designed to make Valven appear better prepared, as in the

counsel given in Reginismál 25:

Kembðr ok þveginn skal kœnna hverr
 ok at morgni mettr;
 þvíat ósýnt er, hvar at apni kœmr;
 illt er fyr heill at hrapa.

(Combed and washed every wise man should be, and fed in the morning, because it cannot be seen where he will come in the evening, it is bad to hasten away and leave good luck behind)

In Chrétien's text, the hero reaches for the unpleasant girl's palfrey, "si lo vost prandre par lo frain" (6690: he wanted to take it by the bridle), when he notices a big knight. In the translation, he actually takes the horse: "ok tók hestinn" (186: and he took the horse; Maclean 187). This difference between the two versions may be based on a misunderstanding or carelessness when reading the French text, or it may be deliberate to make Valven appear less hesitant.

The character of Valven, then, is systematically improved in the translation of Le Conte du Graal through alteration of the perspective of other characters as well as his own words and actions. Perception of Valven is changed through the omission of ridicule and the addition of praise bestowed on him. Some of his more shameful actions are omitted, while actions and dialogue improving his character are added. In Chrétien's romance, Gauvain is repeatedly set up for ridicule. While Perceval appears ridiculous because he starts out as a callous boy, in the case of Gauvain an accomplished and famed knight of Arthurian literature is mocked. He is set up as an example of a secular knight who fails to progress to the internalised chivalry which Perceval begins to achieve. The translator perhaps failed to recognise the purpose of Chrétien's subtle mockery, and decided to amend the presentation of the second protagonist. It is also conceivable that he understood the contrasting depiction of

the two heroes, but decided consciously to eradicate at least part of the discrepancy and to illustrate instead two great Arthurian knights on their different quests.

2.3 Perceval / Parceval

Not only Valven, but also the primary hero of Parcevals saga undergoes major revision in order to improve his character, through omissions and changes to the reactions of the other characters. After Perceval has defeated the Red Knight and attempts in vain to take his armour, Chrétien writes that “Ivonez commença a rire / Quant lo vallet voit entrepris” (1086-87: Ivonet started laughing when he saw the boy thus embarrassed). The translation avoids this embarrassment to the hero, and changes the passage to: “En þá er Íonet sá at sveinninn kunni ekki at slíku, sté hann af hesti sínum ok mælti” (118: but when Ionet saw that the boy knew nothing about such things he got off his horse and said). When the ugly maiden accuses the hero of not having asked the right questions at the hall of the Fisher King, she laments in the French text that because of his behaviour the lands will be ruined, women will be widowed and young girls orphaned, and a great number of knights will die (4605-13). This part of her speech does not appear in Parcevals saga (166), making Parceval appear less guilty.

The romance describes Gornemant's thoughts when he first meets Perceval: “li prodom qui nice et sot / Au parler lo conut et sot” (1313-14: the nobleman who knew from his manner of speaking that he was ignorant and stupid). The translation softens this impression: “En sá inn góði maðr fann þegar at hann mundi vera heima alinn” (122: And that worthy man at once perceived that he must have been brought up at home; Maclean 123). The same applies to the nobleman's reaction upon hearing that King Arthur has made Parceval a knight. In Chrétien's text he exclaims: “Chevalier? se Deu bien me doint” (1319:

Knight? God protect me!). The Norse version changes this to “Guð þakki honum þat” (122: God thank him for that).

Throughout Le Conte du Graal, Perceval often appears ridiculous or incompetent through his own words or actions. The translator cuts out or amends a number of these occurrences to improve the image of the hero. When Perceval leaves the castle of the Fisher King, for example, the French text mentions that the drawbridge is drawn up before Perceval has reached the other side. His horse needs to jump, and he shouts at whoever is in the castle (3340-59). This mocking passage is left out in the saga (150). In the romance, Perceval explains to the Haughty Knight that King Arthur made him the Red Knight “par lo los et par lo consoil / Monseignor Keu lo senechal” (3896-97: through the demand and the advice of Sir Keu, the steward). This statement indicates that Perceval still fails to understand that Keu’s “advice” was born out of malice (959-65). To enhance the hero’s perceptiveness, the saga omits this detail (158).

The translation also alters scenes in which the hero appears fearful. When Perceval first sees the knights riding through the forest in Chrétien’s text, the romance describes his fear at some length (98-160). The saga simply states: “ok hann reið í skóginn” (108: and he rode into the wood; Maclean 109). When the hero later reaches a great river, the French version states: “Mais en l’aive n’entra il mie” (1264: but he did not dare enter the water). The translation leaves this idea out (122).

One of the main themes of the romance is the development of the hero from ignorant rustic to knight. The translation refuses to stress the character’s naïveté to the same extent as the French original, and repeatedly waters down relevant scenes. When Perceval meets the lady in the tent in Chrétien’s version, for example, he greets her, stating naively that his mother instructed him to greet all young girls (645-50). The text even describes the hero as “qui nices fu” (645: who was ignorant). The Norse translation changes this passage to: “Hann

talaði við hana blíðum orðum” (110: He spoke to her with friendly words). The scene of the hero kissing the girl is also altered. In the romance, Perceval is described as very clumsy in his approach, and he kisses her twenty times (664-72). The saga simply states “Hann kysti hana þó at nauðgu” (110: He kissed her, though against her will), thus managing to present Parceval as less incompetent. The hero adheres more closely to the instructions of his mother, who has never told him to kiss a girl twenty times, but without understanding the real meaning. In the depiction of Perceval approaching the King, Chrétien’s text states that he approaches too near “a guise d’ome mal sené” (892: like the badly educated man he was). The saga omits this demonstration of the hero’s ignorance (114). On the morning of Perceval’s departure from Gornemant,

Li prodom par matin leva,

Au li au vallet en ala

La ou il lo trova gisant

(1555-57: the noble man got up in the morning, and went to the young man’s bed,
where he found him sleeping)

This scene is left out in the translation (128).

In two instances, Chrétien’s hero betrays his rustic upbringing through his own words.

Perceval describes Gornemant’s castle to Blanchefleur:

S’i a .V. torz fors et esclites,

Une grant et .IIII. petites.

Ne sai toute l’ovre asomer

Ne lo chastel ne sai nomer

(1845-48: There are five strong and distinct towers, a big one and four small ones. I can neither describe the complete structure, nor do I know the name of the castle)

As this passage makes Parceval appear rather naive, it does not appear in the translation (130). When Perceval follows the directions of the Fisher King to his castle and does not find it immediately, the French text contains a speech in which the hero insults the Fisher King (2978-87). This is shortened in the saga: “Sá hefir mjök spottat mik er hingat vísaði mér ok guð gefi þeim skömm er laug at mér” (146: The one who directed me hither has mocked me greatly, and may God give shame to the one who lied to me). Parceval thus appears slightly more mature.

In the romance, Perceval often appears callous and lacking in empathy. He barely listens to his mother’s attempts to dissuade him from becoming a knight, and demands something to eat (453-59). Parcevals saga reduces this callousness by simply referring to winning honour at King Arthur’s court: “Sveinn svarar: ‘At vísu skal ek freista’” (108: The boy answers: “I will certainly try”). When he is about to leave his mother, the French text states: “Lors fist la mere doel estrange” (472: at that the mother felt an unusual pain). The translation leaves this out (108-110), softening the aspect of the hero’s indifference towards his mother, while avoiding insight into a character’s feelings.

After the charcoal-burner has told Perceval about King Arthur’s victory over King Rion, Le Conte du Graal adds:

Li vallez ne prisse un denier
 Les noveles au charbonier
 Fors tant que en la voie entra,
 Cele part o il li mostra

(817-20: The boy does not care in the least about the charcoal-burner’s news, only to take the path in the direction he has indicated)

The translation alters this passage to reduce the hero’s lack of empathy: “Sveinninn reið þann veg sem hann vísaði honum” (112: The boy rode the way he had indicated to him). Parceval

later meets the girl he had earlier kissed against her will. The French text details her long and bitter lament, including the wish for someone to rescue her (3690-3715). However, the hero does not react to this lament (3716). In the translation this passage is much shorter, leaving out her desire for a rescuer (154). Parceval's lack of reaction thus appears slightly less callous.

The translator of Parcevals saga is so determined to make the hero appear in a better light that he becomes quite creative. On several occasions he changes the character's words to make him seem more mature, and he sometimes invents details absent in the romance to improve Parceval. In the saga, Parceval interrupts his mother's instructions, claiming that he can learn from practice and the example of other knights (110). This passage is absent in the French (485), and may have been inserted to make the hero appear more sensible and reasonable. When the Red Knight attempts to use Perceval as messenger to King Arthur, the romance comments: "Or quiere autre qui li recort, / Que cil n'i a mot antandu" (856-57: It would be better to find another messenger, because this one hasn't understood a word). The saga changes this sentence: "Sveinninn svarar: 'Sýsla þér annan sendimann, eigi hirði ek hvat þú segir.'" (114: The boy answered: "Get yourself another messenger; I do not care about what you are saying"). Contrary to Le Conte du Graal, the boy is actually listening to what the Red Knight is saying, and is thus presented as more mature. Parceval is further ameliorated by the fact that he openly opposes a villainous character. In one scene the hero is portrayed as more pious in the saga. In Chrétien's version, Perceval promises to restore peace to Blanchefleur's land, "si con je cuit" (2057: if I can). In the translation, he says: "ef guð lær mér mátt ok afl til þess" (134: if God grants me power and strength for this).

In Parcevals saga the hero is also improved by being made less self-centred. In answer to the Fisher King's apology for not rising, Perceval replies in the romance:

Por Dé, sire, or vos en taisiez,

Fait cil, qu'il ne me grieve point,

Se Dex joie et santé me doint.

(3048-50: By God, my lord, do not talk like that, because it does not affect me, as God may give me happiness and health)

In the saga Parceval says instead: “‘Herra,’ kvað riddarinn, ‘þess fyrirkann ek yðr eigi at þér gerið sem yðr er hægst’” (150; “My lord,” said the knight, “I do not blame you for this, that you are doing what is easiest for you”). In explaining why Parceval does not ask any questions of the Fisher King, the Norse text adds a new reason: “ok vildi eigi angra þá er honum veittu beina” (148: and he did not wish to trouble those who had granted him hospitality; Maclean 149; Graal 3150).

The hero is obviously presented as more knightly and manly in the Norse. When Gornemant teaches knightly skills to Parceval, the French states: “Et par .III. foiz monter lo fist” (1467: and he made him mount the horse three times). The saga expands this passage:

[...] ok sem sveinninn hafði vandliga athugat ok skilit allt þat er hann hafði sét ok sér í brjósti fest, hann sté þá enn upp á hestinn ok gerði vaskliga allt þat er hann hafði sét ok fullkominn at því sem hann hefði jafnan þat eina gert; ok líkaði inum góða manni þat einkar vel.

(126: and as the boy had carefully paid attention and understood everything that he had seen and had fixed it in his heart, he then mounted his horse again and valiantly performed everything that he had seen, and was as perfect at it as if he had always done only that; and that pleased the worthy man exceedingly well)

This addition serves to enhance the hero's character and his aptitude for learning knightly skills. Before Parceval and the Haughty Knight charge at each other, they exchange threats, with Parceval stating that his death is not yet near (Graal 3850-51; Parceval 156). In the translation, he adds “en gæt þín at eigi komi í stað dauði at þér” (156: but take care that death

does not come to you instead), which makes him appear slightly more swashbuckling and heroic.

The fight between Perceval and the Haughty Knight is mentioned only briefly by Chrétien:

La bataille fu fiere et dure,
 [...]
 Mais tant se combatent ensamble
 Que li Orgueilleus de la Lande
 Recroit et merci li demande.

(3861, 3864-66: the fight was ferocious and hard, [...] but they fought until the Haughty Knight of the Moor admits himself defeated and begs him for mercy)

The depiction in the Norse version is much more detailed:

ok var bardagi bæði harður ok mikill, þvíat báðir vǫru öflugir, harðir ok
 vápnðjarfir. En svá lauk þeira viðskipti at Parceval varð öflugri, fimari ok
 röskvari ok því drjúgari, sem þeir áttuz lengr við, ok mæddiz inn drambláti
 riddari, ok það þá dramblátr friðar ok miskunnar

(158: And their fight was both hard and long because both of them were strong, hardy and bold in arms. But their hostile encounter ended thus that Parceval became stronger, more agile and more vigorous, and the longer-lasting the longer they fought, and the Haughty Knight became exhausted, and then the haughty man sued for peace and mercy)

This expansion makes the hero appear more valiant.

The relationship between Parceval and Blankiflúr is also altered. In Chrétien's version, Blanchefleur is presented as very calculating, manipulating the hero into defending her and her retainers against the opponent who is besieging their stronghold. Parceval

consequently appears gullible and easily seduced by a woman. The Norse counterpart of the girl acts differently; the change to her character is closely linked to the improvement of Parceval in the saga. When Blanchefleur's vassals observe her and the hero sitting together in the romance, they mock Perceval slightly because he is so quiet, albeit stating that the two form a beautiful couple (1820-32). The saga reduces this passage: "ok töluðu þeir með sér at aldri hefði þeir sét tvá menn fríðari ok sögðu at guð hefði þau saman ætlat" (130: and they said among themselves that they had never seen two people more handsome, and said that God had intended them to be together). This omission demonstrates reluctance to ridicule Parceval. What is more, the idea that God intends the two characters to be together justifies their relationship, which begins in such a manipulative manner in Le Conte du Graal. When Blanchefleur comes to Perceval during the night, "si lo tenoit / Par le col enbracié estroit" (1933-34: she held him tight with her arms around his neck), before he takes her in his arms. The hero's position is strengthened in the Norse version, as he initiates the embrace: "ok tók þegar til hennar ok helt henni í faðmi sínum" (132: and at once he reached out to her and held her in his arms; Maclean 133). Parceval is presented as more active and assertive in starting the relationship; at the same time Blankiflúr appears more modest. In the French text, the knight then simply asks her why she has come (1939). The saga adds: "Fyrir guðs sakir, seg mér, hví ert þú svá harmsfull, önguð ok óglöð" (132: For God's sake, tell me why you are so sorrowful, sad and unhappy). This alteration again shows Parceval as the assertive partner in the interaction and also as more concerned for her happiness. When the hero invites Blanchefleur into his bed, her answer in the romance is: "Se vos plaissoit, / Si feroie" (2015-16: I will do it, if it pleases you). The translation shows her as more hesitant: "Ef yðr líkar, vilda ek í brottu" (134: I would leave, if it pleases you; Maclean 135). Before Perceval's battle against Clamadiu, Chrétien states that Blanchefleur's kisses are so sweet and tender, "qu'ele li metoit la clef / D'amors an la serre do cuer" (2576-77: that she put the key of her

love into the lock of his heart). This sentence is omitted in the saga (140), perhaps to reduce the girl's role in the couple's relationship, and perhaps because it seemed too poetic and metaphorical.

Parcevals saga follows the example of Ívens saga and Erex saga in improving the character of the eponymous hero. The alterations, however, are more extensive in the case of Parceval. In Le Conte du Graal his naive and rustic manners and behaviour are dwelt upon, as he is repeatedly set up for ridicule through his own words and actions as well as comments by other characters and the narrator. This critical depiction of the hero is to provide a starting point for his ignorant venture into the realm of chivalry, and his failure at the grail castle. The translation reduces the contrast between the boy Parceval at the beginning of the tale and the knight he becomes. He is still very naive and ignorant, but not to the same extent. The mockery directed at the hero by the other characters is greatly reduced as well, as is his callousness. He is also presented as more assertive and governed to a lesser extent by a woman, and Blankiflúr is less manipulative in the saga. The beginning of their relationship is governed by love rather than an ulterior motive.

3. Saga Genre

Parcevals saga and Valvens þáttur follow Ívens saga and Erex saga in adapting various aspects of their sources to the saga genre. The following discussion of changes in style and content is presented according to the same categories as the sections concerning the other two sagas, namely issues of gender, direct speech, references to thoughts and emotions, the attenuation of Chrétien's narrator, and the omission of elements typical of the romance genre.

3.1 Gender Issues

Parcevals saga makes several changes that transform the submissive knights of the romance genre to saga heroes who are less dependent on women. In the instructions given to Parceval by his mother concerning behaviour towards women, the saga inserts an idea which does not appear in Le Conte du Graal (520): “En ef þú plukkar nokkura konu, þá heit ömbun ok halt vel; tak ok því aðeins annars unnustu, nema hugr kenni” (110: But should you despoil any woman, promise recompense and keep your promise faithfully. Furthermore, take another man’s beloved only if your mind teaches you so; Maclean 111). This rather disrespectful comment may have been added to make men appear less submissive to women. The second half of the instruction is not in line with the advice concerning women given in Hávamál 115:

Ráðomc þér, Loddfáfnir, at þú ráð nemir,
 nióta mundo, ef þú nemr,
 þér muno góð, ef þú getr:
 annars kono teygðo þér aldregi
 eyrarúno at.

(I advise you, Loddfafnir, to take this advice, it will be useful if you learn it, do you good, if you have it: never entice another’s wife to you as a close confidante)

The idea of taking a man’s beloved out of love is as strange in the Norse text as it would be for Chrétien’s version. One explanation for this addition may be that it represents the translator’s idea of fin’amor. If he was only loosely familiar with the concept, he may have misunderstood it, since it does not appear in the saga genre and is greatly reduced in the translations of Arthurian romance.

The idea of paying recompense after despoiling a woman is explained by the difference between French and Norse society in their attitudes towards sex. Whereas extra-marital intercourse by the nobility was considered disgraceful in France and many other

medieval societies, and could seriously damage the prospect of marriage for young women, it was seen as natural in Scandinavia. The question of whether a woman was still a virgin before marriage was not important. The conception of illegitimate children was therefore also normal, and brought no shame to the father of the child as long as he acknowledged his child and paid recompense to the woman and her family. The special attitude towards illegitimate children can also be observed in Scandinavian law. In the Ómaga-Bálkr (dependants section) and the Festa-pátttr (betrothals section) portions of Grágás, for instance, the formal acknowledgment of illegitimate children as well as the penalty for concealing fatherhood are legally regulated (2: 23, 58-59). Arfa pátttr (inheritance section) moreover demonstrates the fact that close illegitimate kin is listed ahead of remoter legitimate kin in the inheritance sequence (1: 219), while in Vígslóði (homicide section) illegitimate sons and illegitimate brothers of the same father are named as possible principals in a killing case (1: 168). The open attitude towards illegitimate offspring in Iceland is demonstrated further by the fact that Bishop Páll Jónsson was born out of wedlock to Jón Loftsson and his concubine Ragnheiðr, the sister of Bishop Þorlákr Þórhallsson.²¹³ It seems that illegitimacy was not an obstacle to achieving high office. Furthermore, “this affair does not harm Ragnheiðr’s reputation and she marries straight away” (Guðrún Nordal 105). Given the Norse attitude towards extra-marital relations and offspring produced in this way, the mother’s advice to Parceval in the saga appears sensible in a Scandinavian context: if he despoils a woman, he should assume his responsibility and pay compensation for any resulting children. However, this would be completely out of place in Chrétien’s version.

On the whole, however, the French text is much more detailed concerning attitudes towards women. Perceval’s mother instructs him always to help women in need, and is much

²¹³ Cf. Guðrún Nordal, Ethics and Action in thirteenth-century Iceland, The Viking Collection 11

(Odense: Odense UP, 1998) 104; on mistresses and illegitimacy in Iceland 107-109.

stricter in her warning about behaviour towards a woman one desires (497-520). Parcevals saga greatly reduces the idea that men should be subservient to women (110), which is expressed very convincingly in Chrétien's version:

Qui aus dames enor ne porte,

La soe anor doit ester morte.

Dames et puceles servez,

Si seroiz par tot enorez.

(503-06: The honour of the one who does not honour the ladies must be considered dead. Give yourself into the service of ladies and maidens, and you will be honoured by everyone).

The translation is much less specific in this regard: “Ver væginn við alla menn ok helzt við konur” (110: Be compassionate towards everyone, and especially towards women; Maclean 111).

The alterations of the relationship of Blankiflúr and Perceval also change the role of man and woman. The hero is repeatedly presented as the more active partner, whereas in the romance their love begins when Blanchefleur manipulates Perceval into helping her against her enemies. Moreover, since the notion of fin'amor does not appear in saga literature, the active role of women in matters of love is toned down.

3.2 Direct Speech

As in Ívens saga and Erex saga, an important trait of the saga genre is the use of direct speech to convey information. Parcevals saga and Valvens þáttur often employ direct speech when the narrator explains what the characters are saying or thinking in the French original. After Gornemant has demonstrated his skill with the lance to Perceval, the romance continues:

Et cil li dit tot a deliver

Ne querroit ja un jor plus vivre

Ne terre ne avoir n'aüst,

Mais qu'ensin faire lo saüst.

(1407-10: The other one answered him without hesitation that he did not wish to live another day or possess land and riches unless he knew how to do the same)

This passage is changed in Parcevals saga: “Sveinninn svarar: ‘Gjarna vilda ek lifa til þess er ek kynna svá vel ok betri þikki mér sjá kunnasta, en miklar eignir ok fjárhltr’” (124: The boy answers: “I would eagerly live until I might understand it so well, and this knowledge would seem better to me than vast possessions and great wealth”; Maclean 125). When Perceval’s host girds him with the sword, the romance describes Gornemant’s explanation of the meaning of knighthood (1592-96). The saga reproduces this in direct speech: “Nú hefi ek gert þér í þessi þjónustu þá vígslu er guð gaf riddaraskap með allskyns kurteisí ok drengskapadygð” (128: Now I have performed for you in this service the consecration which God ordained for knighthood, with every kind of courtesy and manly virtue). After the hero has defeated Aguingueron, Chrétien writes:

Et lors li dist cil que il aille

A un chastel chiés un prodome,

Do prodome lo non li nome

(2232-34: he then tells him to go to the castle of a noble man, and gives him the name of the noble man)

This passage is again put into direct speech: “Riddarinn mælti: ‘Þá skal ek senda þik til míns inz bezta vinar ok kurteisasta mann er heitir Gormanz af Groholi. Hann ræðr fyrir einum ríkum stað’” (136: The knight said: “Then I shall send you to my best friend and the most courteous of men, who is called Gormanz of Groholl. He rules over a magnificent place”).

When the hero’s cousin asks his name, the French version states: “Devine et dit que il avoit /

Percevaus li Gualois a non” (3512-13: he guesses and says that his name is Perceval the Welshman). In the saga he says: “‘Þat ætla ek,’ sagði hann, ‘at ek heiti Pacuvaleis’”²¹⁴ (152: “I think,” said he, “that I am called Parceval the Welshman”; Maclean 153).²¹⁵

Like the three saga translations, Valvens þátr also changes some reported conversations into direct speech. When Gauvain meets the hideous squire in the French text, “si li demande ou il aloit” (6926: he asked him where he was going). The Norse text reproduces this in direct speech: “Hvert ríðr þú, sveinn?” (186: Where are you riding off to, boy?; Maclean 187). After the hero has convinced Guiromelant that he has achieved the adventure of the bed of marvels, Chrétien describes Guiromelant’s response: “Et li prie que li pardoint / La folie qu’il a dite” (8626-27: and he begs him to forgive him the foolish words he has said). The þátr transforms the sentence into direct speech: “Þá mælti riddarinn: ‘Ek bið, herra, at þér fyrirgefið mér þau orð er ek talaða til yðvar’” (198: Then the knight said: “I beg, Sir, that you forgive me those words which I spoke to you”; Maclean 199).

On several occasions, the translation reproduces comments by the narrator in the direct speech of the characters. As mentioned above (VII.2.3), the narrator’s statement that Perceval does not understand what the Red Knight tells him is uttered by Parceval himself in the translation (Graal 856-57; Parceval 114). The French text also states that Aguingueron recognises the castle from Perceval’s description as the place where he is most hated (2241-43). The realisation is again reproduced in direct speech in the saga: “Þá mælti Gingvarus: ‘Hví vili þér mik þangat senda, sem mestir eru mínir óvinir fyrir’” (136: Then Gingvarus said: “Why do you want to send me to the place where my greatest enemies are to be found?”; Maclean 137). When Gauvain takes Perceval to King Arthur’s camp, Chrétien writes:

²¹⁴ The odd form of the hero’s name in the Norse version will be discussed in section VII.4.3.1.

²¹⁵ Cf. Appendix B III.3.a.

Et mes sire Gauvains ne viaut

Mener a cort son compaignon

Armé, se tot desarmé non.

En son tref desarmer li fait

(4466-69: But Sir Gauvain does not want to lead his armed companion to court before having disarmed him. He had him disarm in his tent)

In the translation the passage becomes: “Þá mælti herra Valven: ‘Förum af herklæðum’”

(164: Then Sir Valven said: “Let us take off our armour”; Maclean 165). When the King of Escavalon accepts the advice to delay the fight between Gauvain and Guinganbrésil, Chrétien states: “Li rois a ce consoil se tien” (6055: the King adheres to that advice). The Norse version again uses direct speech: “Kóngr mælti: ‘Þetta er it bezta ráð’” (178: The King said: “This is the best advice”).

A common device of the saga genre is the gradual shift into direct speech during a scene. One example occurs in Laxdæla saga (ch. 7), when Unnr welcomes her guests shortly before her death: “Unnr [...] kvað þá ástsamliga gört hafa, er þeir höfðu sótt þangat langan veg, – ‘nefni ek til þess Björn ok Helga, ok öllum vil ek yör þökk kunna, er hér eruð komnir’” (Unnr [...] then said that they had acted affectionately, since they had pursued a long way thither, – “in this matter I name Björn and Helgi, and I would like to thank you all who have come here”). Sturla Þórðarson’s Íslendinga saga also contains various instances, as for example in chapter 55: “En á jólum sagði Aron, at hann vildi, at þeir sæti um Sigmund snaga, – ‘hann er settr til höfuðs mér’” (At Christmas, Aron said that he wanted them to waylay Sigmund snagi – “for he is set on taking my head”; McGrew and Thomas 204-05). This device also occurs in the translation of Le Conte du Graal. In the romance Perceval decides to stay with Blanchefleur, either with his mother, or “et s’ele est morte, antresin” (2872: the same if she is dead). The saga transforms the latter part into direct speech:

[...] en því heitr hann ef hann finnr móður sína lífs, þá skal hann fylgja henni þangat ok vera þar framleiðis með þeim. “En ef hún er dauðs, skulu þér vísa ván eiga aptrkomu minnar ok skal ek þá vera vörn ok stjórn ríkis ok landa meyjarinnar.”

(144: [...] he did however promise that if he found his mother alive he would accompany her there and further stay with them there. “But if she is dead, you shall have a sure hope of my return, and then I shall be the defender and ruler of the maiden’s kingdom and lands”)

The messenger who accuses Gauvain of treason is said to fix a time and place for the duel the knight will have to fight, namely in forty days time before the King of Escavalon (4718-23). Part of this passage is again put into direct speech in the saga: “Þá svarar hinn, at hann skyldi svik á hann sanna, ‘ok skal þessi bardagi vera fyrir kónginn í Kapalon, er nú er beztr riddari í öllum heiminum’” (166: Then the other answered that he would prove him guilty of treason, “and this combat shall take place before the King of Kapalon, who is at present the best knight in the whole world”; Maclean 167).

3.3 Thoughts and Feelings

In Le Conte du Graal Chrétien repeatedly depicts his characters’ thoughts and emotions, similarly to Le Chevalier au Lion and Erec et Enide. As with the translations discussed previously, Parcevals saga and Valvens þáttur rarely offer this kind of insight into the inner state of the characters; the figures express themselves through their words and actions. The translations therefore omit most of the sentiments and thoughts not transformed into direct speech. After Perceval has greeted the girl in the tent in Le Conte du Graal, for example, she is said to think he is mad, and that she herself is mad for having stayed alone in the tent (651-54). The Scandinavian version leaves this passage out (110). When Valven witnesses the

tournament at Tintagel, the Norse text simply states: “en eigi fór hann at heldr til atreiða” (170: but for all that he did not join in the tournament; Maclean 171). The reason for his absence, that he fears being injured before being able to defend his honour at Escavalon (5023-35), is not given in the saga.

The protagonist’s thoughts are also mentioned in the French text. For instance, when Perceval first sees the knights in the French original, Chrétien includes a long depiction of his thoughts, partly in form of an interior monologue (107-52; cf. VI.3.3). When he hears their noise he believes at first that devils are approaching, but when he beholds the knights in their shining armour he quickly changes his mind and believes them to be angels; the saga omits this (108). The hero’s thoughts upon finding the castle of the Fisher King deserted in the morning are only described in the romance: he believes that the inhabitants have gone to the forest, and intends to catch up with them to ask about the bleeding lance and the grail (Graal 3330-39; Parceval 150). When Gauvain perceives lance and shield together with a palfrey in Chrétien’s text, his thoughts about the strangeness of this combination are explained (6451-59); this insight into the character’s thoughts is omitted in Valvens bátr (184).

On various occasions, the romance examines the emotions of secondary characters,²¹⁶ and also refers to Perceval’s feelings. When the girl in the tent has begged the hero not to take her ring, the French text states: “Li vallez a son cuer ne met / Rien nule de ce que il ot” (696-97: The boy’s heart is not touched by anything he hears). The character’s inner state is not mentioned in the saga (112). During the night before Parceval’s combat against Klamadius, Blankiflúr begs him in both versions of the tale to reconsider (Graal 2565-80; Parceval 140). As mentioned above, only Chrétien describes her as so tender, “qu’ele li metoit la clef / D’amors an la serre do cuer” (2576-77: that she put the key of her love into

²¹⁶ Cf. Appendix B III.3.b.

the lock of his heart). When Clamadiieu and Perceval face each other, the French text states:

“Si s’entreaïrent de mort” (2610: and they hated each other to the death; Parceval 140).

Some insights into Gauvain’s emotions are also omitted in the Norse translation.

When he notices that the unpleasant girl has escaped by boat, Chrétien depicts his feelings:

Mas ce molt li desabeli

Quant il ensi l’avoit perdue,

Qu’il ne set qu’ele est devenue.

(7282-84: he was very angry when he had lost her like this, without knowing what had happened to her)

This detail is not given in Valvens þátrr (190). After Gauvain has been told of the enchantments in the castle, the romance states: “Mon seignor Gauvain ces noveles / Plorent et molt li furent beles” (7521-22: this news pleased and delighted Sir Gauvain very much; Valven 192). When the hero has killed the lion, Chrétien says: “Lors fu mes sire Gauvains liez” (7784: then Sir Gauvain was happy). This small insight into the character is again absent in the þátrr (192).

Parcevals saga and Valvens þátrr follow Ívens saga and Erex saga in editing out many insights into the characters’ thoughts and feelings. The omissions generally pertain to emotions. However, the translation of Le Conte du Graal does retain many instances of insight, and therefore does not conform completely to the style of family sagas.

3.4 Narrator

As with the other translations of Chrétien’s romances, the narrator’s interventions in the story are omitted or attenuated in the Norse adaptation. For example, after King Arthur has told the hero about the theft of the golden goblet, the narrator of Le Conte du Graal exclaims:

Li vallez ne prise une cive

Quant que li rois li dit et conte,
 Ne de son doel ne de la honte
 La raïne ne li chaut il.

(926-29: The boy does not value at a prune everything the King says and tells, and he cares little about the pain and shame of the Queen)

This emotive and somewhat sarcastic intrusion is softened in the Norse version: “Sveinninn virðir engis þat er kóngur talaði, hvárki um svívirðing né harm hans” (114: The boy made nothing of what the King was saying, neither of his humiliation nor his anxiety). When describing how everyone at King Arthur’s court steps aside at Keu’s approach, the narrator explains:

Qu’il n’est saiges qui ne redote,
 Ou soit a guas o soit a certes,
 Felenies trop descovertes.

(2754-56: one has to be crazy not to fear open malice, whether in jest or serious)

This does not appear in the Norse version (142). During the adventure of the bed of marvels, the narrator comes forward again in Chrétien’s version:

Et ce poez vos bien entendre
 Que granz escrois ot au destandre
 Des arbeletes et des arz.

(7755-57: and you can well imagine the great noise when the bolts and arrows were released)

This sentence is omitted in Valvens þáttur (192).²¹⁷

Chrétien’s narrator repeatedly addresses the reader using the first person. When Perceval intends to confront Clamadiieu, for example, he describes Blanchefleur’s pain, and

²¹⁷ Cf. Appendix B III.3.c.

adds: “Mais ja por doel que ele en ait / Ne remanra mie, ce cuit” (2548-49: but whatever pain she feels because of it, I think that the affair will not stop there). Parcevals saga omits this intervention (140). In the depiction of the castle of the Fisher King, the romance states:

Et bien sachiez jusqu’a Limoiges

Ne trovast l’en ne veïst

Plus beles, qui les i queïst.

(3014-16: and let me tell you, from here to Limoges one would neither find nor see more beautiful ones, if one looked for them)

This is left out in the saga (146), perhaps because the translator was unfamiliar with Limoges, or assumed it would be to his audience. The narrator of Le Conte du Graal states concerning the King of Escavalon: “Qui est plus bes que Assalon, / Au mien los et au mien avis” (4722-23: who, according to my judgement and opinion, is more beautiful than Absolon; omitted in Parceval 166).

The narrator of the French version comments on Perceval’s silence during the grail procession:

Si crient qu’il n’i ait domaige

Por ce qu’il l’a oï retraire,

Ansin bien se puet en trop taire

Con trop parler a la foiee.

(3186-89: I fear that the damage is not yet complete, because I have heard it said that one can just as well be too silent as talk too much about the matter)

The sense of the passage is reproduced in the translation, but the personal intrusion is suppressed: “En svá sem maðr má vera ofmálugr sér til meina, svá má hann ok vera ofþögull sér til skaða” (150: But just as a man may be too talkative to his own injury, so may he also be too silent to his own undoing; Maclean 151). The proverb is retained as authorial

comment, still contravening usual saga conventions. Proverbial comments are common in the genre, but usually uttered by characters.²¹⁸

Chrétien's narrator sometimes refers to the fact that he is telling a tale, a device discussed above (VI.3.4). Introducing Blanchefleur's beauty, only the narrator of Le Conte du Graal addresses the audience directly (Graal 1763-67; Parceval 130), stating his intention to describe truthfully the beauty granted her by God. When Gauvain departs on his quest, the narrator of the romance explains: "Des aventures qu'il trova / M'orroiz conter molt longuemant" (4744-45: You will hear me tell for a long time of the adventures he found). This sentence is left out in the Norse version (168).

The romance repeatedly mentions a book, tale or story as its source. As mentioned above (VI.3.4), references to the story in sagas are carried out in a formulaic manner as opposed to Chrétien's personal interjections. The French narrator states that the clasp on Keu's belt is made of gold, "bien m'an remanbre, / Que l'estoire ansin lo tesmoigne" (2748-49: I remember very well, as the story itself testifies; Parceval 142). In the depiction of the ugly maiden who comes to King Arthur's court, Chrétien writes: "Et se les paroles sont voires / Si con li livres lo devise" (4548-49: and if these words are true, as the book draws them up). This is absent in the translation (166). As the narrative of Le Conte du Graal changes back from Gauvain to Perceval, the romance explains:

De mon seignor Gauvain se taist

Atant li contes dou Graal,

Si commence de Perceval.

(6140-42: The Tale of the Grail does not talk of Sir Gauvain any more at the moment, but it begins here about Perceval)

²¹⁸ Cf. Concordance of the Proverbs and Proverbial Materials in the Old Icelandic Sagas, ed. Richard L.

The narrator of the saga typically leaves out this self-conscious reference to the tale (178).

Le Conte du Graal begins with a long introduction by the narrator (1-66), in which Chrétien includes a simile comparing writing to sowing, as well as a reference to his patron Philip of Flanders who, he claims, has given him a book named Le Conte du Graal. The entire passage is left out in Parcevals saga (108). In Tristrams saga ok Ísöndar, however, the text begins with a reference to the translator's patron, King Hákon.²¹⁹ It is uncertain whether the absence of a similar dedication in Parcevals saga means that it was not translated under the patronage of King Hákon. Such a dedication may have been removed by a later editor, or the translation may have been preceded in the original manuscript by another saga containing a dedication.

Throughout Le Conte du Graal, the narrator occasionally makes excuses for not explaining or describing something, as in all of Chrétien's romances. As in Ívens saga and Erex saga, these occurrences of occupatio are omitted in the Norse version. When Gornemant asks Perceval how he obtained his arms, the French version states:

Vos qui avez oï lo conte,
 Qui autre foiz lo conteroit,
 Anuiz et oiseuse seroit,
 Que nus contes de ce n'amande.

(1328-31: You have already heard the tale; if it was told again, that would be annoying and boring. No tale would benefit from that)

The narrator does not interfere in this way in the translation (122). In Le Conte du Graal, the narrator comments on the meal Gornemant shares with the hero:

Des mes ne fais autre novele
 Quanz en i ot et quell i furent,

²¹⁹ Quoted in the introduction.

Mais assez mengerent et burent.

Dou mangier ne fais autre fable.

(1524-27: I will tell no more news about the courses, how many and what kind they were, but they ate and drank enough. I will not tell another tale about the food)

The saga adheres to its impersonal style: “Síðan gengu þeir til borðs ok áttu þeir borð saman húsbóndi ok sveinninn” (128: After that they went to table and shared a meal together, the master of the house and the boy; Maclean 129). The narrator of the French text again has recourse to occupatio during the combat between Perceval and Clamadiu:

Assez vos deïsse commant,

Se je m'en vosisse antremetre,

Mais por ce n'i voil paine metre

Q'autant vaut uns moz comme .XX.

(2618-21: I could well tell you how, if I wanted to undertake it, but I do not want to make the effort since one word is worth as much as twenty)

This sentence is left out of the saga (140). During the battle between Perceval and the Haughty Knight, only the narrator of the romance exclaims: “De plus deviser n'ai je cure, / Que paine gastee me samble” (3862-63: I do not feel like telling more about it, since it seems to me a wasted effort; Parceval 158).

The treatment of Chrétien's interfering narrator in Parcevals saga and Valvens þátrr is akin to that in Ívens saga and Erex saga. A unique feature of Le Conte du Graal is the reference to the alleged source, which is among the narratorial passages cut in the saga and the þátrr.

3.5 Romance Elements

Traits of the romance genre in Le Conte du Graal are repeatedly altered by the translator to approach the text to indigenous Scandinavian literature, as in the case of Le Chevalier au Lion and Erec et Enide. In Chrétien's text, several passages serve to set a peaceful mood, which are probably too sweet and romance-like in the eyes of the translator: "Nature description for the purpose of creating a mood is almost completely lacking in the Saga of Icelanders" (Hallberg Saga 71). In the French version, the story of Perceval is introduced with a depiction of spring:

Ce fu au tans qu'aubre florissent,
Foillent bochaische, pré verdissent
Et cil oisel an lor latin
Docemant chantent au matin
Et tote riens de joie enflame

(67-71: it was at the time when the trees are in flower, the woods come into leaf, the meadows are becoming green, when the birds softly sing in the morning in their language, and when everything is erupting in joy)

This poetic context is lacking in the saga (108). Chrétien's version mentions that the attendants of the girl in the tent have gone to pick flowers to decorate the tent (635-40). This is probably also typical of romance in the mind of the Norse translator, as it is left out completely (110).

Typical of romance are detailed and lavish descriptions, for example of clothes or furniture. The saga genre is more economical, as seen in Erex saga (cf. VI.3.5). In Le Conte du Graal the armour of the knights is described as shining and multi-coloured (123-30), a detail omitted in Parcevals saga (108). When Perceval sees the tent shortly after his departure, the French text gives a very detailed description of its various colours and the golden eagle on

top glinting in the sunlight (605-16). The saga simply refers to the tent as “landtjaldi” (110: land tent) without any closer description, thus only specifying that this is not a tent pitched on a boat. The passage left out was probably too typical of a romance to be of interest to the translator of the saga. When Gauvain enters the castle in the French original, Chrétien includes a long and elaborate description of the palace and the bed of marvels (7596-7651). This passage, which is not in line with the saga genre, is omitted in Valvens þátr (192). When Gauvain first sees the unpleasant girl, Chrétien writes: “Qui miroit sa face et sa gole, / Qui plus estoit blanche que nois” (6588-89: who was looking in a mirror at her face and neck, that was whiter than snow). The Norse text replaces this sentence with the expression “kurteisliga klædda” (184: nobly dressed), omitting any mention of the mirror, and dismissing the typical romance elements of the woman’s appearance. When Gauvain prepares to cross the Perilous Ford, Chrétien describes the women in the castle: “Et les dames lor chevox tirent, / Si se depiecent et desirent” (8367-68: and the ladies tore out their hair, and lacerated and tore themselves). This exaggerated description of distress, which is common in romances, is softened in the þátr: “þá öngruðuz þær mjök” (196: then they became very distressed).

One of the most prominent aspects of the romance genre is fin’amor, the ideal of refined love discussed above (VI.3.5). It figures in characters’ speeches and behaviour, and in the narrator’s ruminations. In the case of Le Conte du Graal, refined love is not as prominent as in other romances. The translator has, however, changed a few occurrences, which would appear strange to a saga audience. In the explanation of the tournament at Tintagel, Chrétien’s version contains a passage personifying love:

C’Amors a si grant seignorie
 Sor ces qui sont en sa baillie
 Qu’il n’oseroient rien veer

Qu'ele lor daignast commander.

(4801-04: because Love has such great mastery over those who are in her power that they dare refuse nothing she deigns to command them)

Romance commonly personifies love, either as Venus or as the God of Love, Cupid, as for instance in the allegorical Le Roman de la Rose (864-74). This romance convention is not used in the translation: “Þvíat hann unni henni svá mikit at hann gerði hvat er hún vildi” (168: because he loved her so much that he did whatever she wanted; Maclean 169). Chrétien states that those who are in the power of love cannot refuse anything “ele” (she) commands. It is possible the translator did not understand “ele” as referring to love, but to the actual woman in question. So in the saga *Parceval* does what Blankiflúr commands.

When Gauvain has agreed to be the champion of the girl with the small sleeves, she tells him in the French: “Mais portez por la moie amor / Ceste manche que je taig ci” (5420-21: But carry this sleeve I have here for my love). This convention of fin'amor is transformed into a rational practice in the saga: “nú vil ek biðja yðr at þér berið gullstúku mína á spjóti yðru í dag, at ek mega þekkja yðr í bardaganum” (174: now I wish to ask you to carry my golden sleeve on your lance today, so that I shall be able to recognise you in the battle; Maclean 175).

As discussed above (VI.3.5), the saga genre expresses a different attitude towards the depiction of female beauty. At *Blanchefleur*'s first appearance, Chrétien offers a lengthy description of her beauty, full of typical courtly elements (1763-87), such as her golden hair and her white forehead. The saga omits the passage, and replaces it with one simple sentence: “Hún var svá fögr at engi lifandi maðr hafði fegri sét” (130: she was so beautiful that no person living had seen anyone more lovely; Maclean 131).

Like Le Chevalier au Lion and Erec et Enide (cf. V.3.5, VI.3.5), Le Conte du Graal also repeatedly depicts public celebration and lament. The translations edit these passages

radically. The French contains a typical scene of public lament when Gauvain leaves King Arthur's court, which is omitted in Parcevals saga:

Maini piz batu, maint chevol trait
 Et mainte face esgratinee.
 Ainz n'i ot dame si senee
 Qui por lui grant doel ne demaint,
 Grant doel en font maintes et maint.

(4738-42: Countless chests beaten, hairs torn out, and faces scratched. There was no lady so sensible that she did not express great sadness for him, many men and women are very sad because of him; Parceval 166)

Romances also depict great feasts and celebrations, frequently enumerating different kinds of food and drink and the entertainment offered. Such lavish scenes are untypical of the saga genre. When the food that Blanchefleur's people have bought from the ship is prepared, only the French text contains a lengthy description of the meal (Graal 2506-25; Parceval 140). Chrétien's version also describes in great detail the feast in the hall of the Fisher King (3204-27, 3250-73). These long passages listing the different kinds of food are greatly reduced in the saga: "ok kómu þá fyrir þá almargir réttir með inum bezta drykk. Sem þeir váru mettir, kómu fyrir þá allskyns grös ok góðr drykkir ok eptir it skærasta sirop" (150: And then there came before them very many dishes together with the best drink. When they had eaten their fill, there came before them herbs of every kind and good drink, and after that the clearest syrup).

During Gauvain's stay with the ferryman in Le Conte du Graal, a feast with various kinds of food and wine is described, a scene that does not appear in Valvens þátr (7394-99; Valven 192). When Gauvain and the unpleasant girl return to the castle, Chrétien depicts in detail their welcome: the Queen is waiting in front of the castle, the maidens are singing and

dancing, the disarming of the hero is described, and the girl is welcomed for his sake (8824-43). The saga reduces the opulent scene:

En dróttningarnar ok meyjarnar ok öll hirðin gengu út í móti þeim ok urðu
mjök fegnar, er hann var aptr kominn, ok leiddu þær hann í höllina. En þá
mey, er Valven hafði þangat, leiddu dróttningar með sér í sitt herbergi ok
fögnuðu henni með blíðu ok kurteis

(204: But the Queens and the maidens and all the court came out to meet them, and they rejoiced greatly that he had come back, and they led him into the hall. But the Queens led the girl Valven had brought there with them into their room and welcomed her with friendliness and courtesy)

Romances often include mysterious and otherworldly elements such as marvellous weapons and equipment or enchantments. The Norse translation tends to reduce those aspects of Le Conte du Graal, omitting various features of the sword the Fisher King gives to Parceval. It is described in Chrétien's version as bearing an inscription, and as destined only to break in a specific danger known to the one who forged it (3074-81). The saga omits these elements: "Ok hann brá sverðinu til hálfis ok sýndiz vera it bezta" (148: And he half-drew the sword and it appeared to be the best). Le Conte du Graal moreover states:

Onques cil qui forja l'espee
N'en fist que .III., et si morra
Que jamés forgier ne porra
Espee nule après ceti.

(3092-95: the one who forged the sword made no more than three, and he will die without ever being able to forge another sword after this one)

This is also omitted in the translation (148). The same applies to the Fisher King's explanation to our hero, "biaux sire, ceste espee / Vos fu jugiee et destinee" (3105-06: fair sir,

this sword has been awarded to and destined for you), again absent in Parcevals saga (148).

When the ugly maiden lists the various chivalric tasks to the Knights of the Round Table, she predicts:

Et l'Espee aus Estranges Ranges

Porroit ceindre tot asseür

Qui Dex donroit si bon aür.

(4642-44: and the one to whom God has granted a good fate will be able to gird the sword with the marvellous harness)

This fantastic element is left out in the Norse text (166). However, the omissions concerning the sword and the marvellous harness may also relate the fact that these supernatural elements are never fully explained in Chrétien's text. The translator may have eliminated them for the sake of narrative logic and unity.

Excalibur, the sword of Arthurian legend, is also mentioned in the romance. At Escavalon, when Gauvain needs to defend himself and the sister of Guinganbrésil against the mob, he believes it possible

Qu'il avoit ceinte Escalibor,

La meillor espee qui fust,

Qu'ele tranche fer comme fust.

(5828-30: because he had girded himself with Excalibur, the best sword that had ever been, which cuts through iron as if it were wood)

The saga omits the legendary sword in favour of a more realistic scenario: "ek skal verja hann fyrir öllum þeim er til koma meðan ek held heilu sverði mínu" (178: I shall defend it against all those who come as long as I keep my sword whole). The saga moreover leaves out a detail of the bleeding lance. The councillor who explains the quest of the bleeding lance to Gauvain states in Le Conte du Graal:

Et s'est escrit qu'il iert une ore
 Que toz li realmes de Logres,
 Qui jadis fu la terre as ogres,
 Sera destruiz por cele lance.

(6094-97: And it is written that the hour will come when the entire realm of Logres, which once was the land of the ogres, will be destroyed by this lance)

This may have seemed too mysterious to the translator, as he omits it completely (178).

Within the saga genre, the fornaldarsögur contain the greatest amount of supernatural elements. As well as depicting otherworldly beings such as trolls or ghosts of ancestors (draugar), some sagas also mention weapons with mysterious abilities. Hervarar saga ok Heiðreks, for example, is centred on the sword Tyrfingr, which can never be drawn without causing someone's death: every wound by that sword is said to be fatal, and the man who carries it to battle is always victorious (ch. 1). Further magical weapons appear in Orvar-Odds saga. The eponymous hero is given three arrows in chapter 6, "en þær munu sjálfar fljúga aptr á streng, ok alt munu þær hitta, þat er þeim er at skotit" (and they will themselves fly back to the bow-string, and will hit everything they are shot at). In the same saga, a shirt with magic properties is fashioned for Oddr (ch. 11-12). Whoever wears it does not freeze, is not tired by swimming, hurt by fire or iron, and never suffers hunger. In the family sagas, supernatural elements are much less prominent, mostly appearing in the form of prophetic dreams or witchcraft. The mention of exceptional weapons such as Hallgrímr's halberd in chapter 30 of Brennu-Njáls saga is rather rare. Heather O'Donoghue refers to the instances of supernatural elements in family sagas as "an aspect of the belief system of medieval Icelanders" (28), of which the typically Arthurian elements are not a part. It also seems that the Norse translator desired to fit his text to the family sagas rather than the fornaldarsögur, since the elements

omitted or changed are reminiscent of the supernatural elements of the latter genre. This approach to the family saga form is similar to that of Ívens saga and Erex saga.

The romance elements, then, omitted or reduced in Parcevals saga and Valvens þátr are for the most part similar to those in the other riddarasögur based on Chrétien de Troyes: lavish descriptions, the treatment of love and depictions of lament and celebration. The translation of Le Conte du Graal also reduces atmospheric settings and, most prominently, the supernatural elements of the mysterious sword, as well as Excalibur and the bleeding lance. These unique changes relate to the fact that the grail romance contains more supernatural elements than Le Chevalier au Lion and Erec et Enide.

4. The Translator and his Context

A great many differences between Le Conte du Graal and its Norse counterparts must be credited to the translator's personal choice. However, since we only have one independent version of Parcevals saga and Valvens þátr, as opposed to Ívens saga and Erex saga, the distinction between adaptations carried out by the translator and those made after his time is more difficult. The possibility that the deliberate changes are due to a later redactor must be kept in mind. While the translator often appears to have misunderstood or misinterpreted Chrétien's text, many differences between the two versions are the result of deliberate revision. The translator not only adapts the text to his audience and background, but also to his own individual ideas. Some modifications reflect his knowledge or taste, such as geographical features or the attitude to sexuality, while others adjust the text to the background and experience of the Norse audience. The saga and the þátr also display elements of native Scandinavian literature, as well as the translator's treatment of proverbs.

4.1 Misunderstanding

The number of differences between Chrétien's text on one side and Parcevals saga and Valvens þátr on the other side that arise from misunderstandings is greater than in Ívens saga or Erex saga. Throughout the text, the translator appears to misread numbers that appear in Le Conte du Graal.²²⁰ It is conceivable that the differences in numbers in the saga and the þátr are due to miscopying of Roman numerals in manuscripts of the saga rather than misunderstanding of the French original. A few other changes may be based on later scribal errors rather than on mistakes by the translator. In the French version, the charcoal-burner whom Perceval asks for the direction to King Arthur's court says that the King "s'est au roi Rion combatuz. / Li rois des Illes est vaincuz" (809-10: has fought against King Rion; the King of the Isles is defeated). The saga transforms King Rion into "Rimeyjaborg" (112), possibly a result of misreading the French text. However, Kirsten Wolf argues that the present form is more likely to be a corruption of "Rion eyia k" in an earlier version of the saga (211, n. 5: Rion King of the Isles). Since the usual abbreviation for "konungr" is "kgr", a misreading of "Rion eyia kgr" is also conceivable. Whatever the form of "konungr", this appears to be the logical explanation, since the word "eyia" (of the Isles) is still preserved in "Rimeyjaborg", and thus indicates that the translator understood Chrétien's text. Le Conte du Graal depicts the King as lost in his thoughts three times: "pansis" (866: thoughtful), "li roi pansa" (884: the King was thinking), and "si a tot son panser laisyé" (898: he left his thoughts). The same passages read slightly differently in the Norse version: twice "áhyggjufullr" (114: anxious), and later "en kóngr hepti þá áhyggju sína" (114: then the King restrained his anxiety). It is possible that the translator misunderstood the French original; however, it again seems more likely that a later scribe miscopied an earlier Norse version which may have read "hugall" (thoughtful). In both the romance and saga, the unpleasant girl

²²⁰ Cf. Appendix B III.4.a.

promises the hero to watch his horse (Graal 6640-41; Valven 184). The translation adds a strange detail: “Ek skal geyma hann fyrir öllum þeim er eigi vilja hafa hann” (184: I shall protect him from all those who do not wish to have him; Maclean 185). This is clearly a mistake, but since the relevant part of the sentence is absent in the French original as we know it, it was probably made by a later copyist who misread an addition made by the translator. This mistake possibly arose from an error of an earlier scribe writing the verb “to have” twice, i.e. “eiga” and “hafa”.

Sometimes whole passages are corrupted in the translation. After Ivonet has told King Arthur about the Red Knight’s defeat by Perceval, the fool addresses the King in the French:

Or aprochent nos aventures.

De felenauses et de dures

En verroiz avenir sovant

(1207-09: now our adventures draw near; you will often witness terrible ones and hard ones)

The saga misunderstands this passage and corrupts it: “nú nálgaz gjafar yðrar ok má nú sjáz hvat gerz hefir um þá er ótrúir ok illir eru” (120: now your gifts draw near and it will now be seen what has happened concerning those who are faithless and wicked; Maclean 121). It is possible that the translator struggled with the meaning of the French sentence, and failed to produce a coherent sense. When Perceval approaches the lord of the castle, Chrétien writes:

Que il lo salua et dist:

« Sire, ce m’ensaigna ma mere.

– Dex te beneïe, biaux frere! »

Fait li prodom

(1310-13: He greeted him therefore, saying: “My lord, my mother taught me to do this.” “God bless you, dear brother!” said the nobleman)

The translator must have overlooked the second speaker, as the hero in the Norse text says: “Þat kendi móðir mín mér, at ek skylda blíðliga heilsa yör: guð signi yör.” (122: My mother taught me this, that I should greet you with kindness: God bless you.). The family connections explained to Parceval by the hermit are also slightly confused in the translation. In the romance, the hermit states that the King served with the grail is his brother, Perceval’s mother is their sister, and the Fisher King is the son of the king served with the grail (6341-45). The translator does not mention the fact that the Grail King is the hermit’s brother (180), hence omitting the fact that Parceval is related to the Fisher King. The saga thus misses the important point that the grail quest is destined for Parceval.

Throughout Parcevals saga many short expressions and sentences also differ from Chrétien’s text because of apparent misunderstanding or misreading. For instance, Chrétien writes concerning the girl whom Perceval meets in the King’s hall: “Et la pucele n’avoit ris / Anz avoit passé plus de dis” (1001-02: and the girl had not laughed in more then ten years). The Norse reads: “Hún var betr en tólf vetra gömul” (116: She was more than twelve years old; Maclean 117). This change may again arise from a misunderstanding of “Anz avoit passé plus de dis” as referring to the girl’s age, instead of the fact that she had not laughed. The romance also states that the fool used to say:

Ceste pucele ne rira

Jusque tant que ele verra

Celui qui de chevalerie

Avra tot la seignorie.

(1015-18: This girl will not laugh until she sees the one who will be completely superior in chivalry)

Since this proclamation refers to the fact that the girl has not laughed in ten years, which is not mentioned in the saga, the translator needs to alter this passage as well: “Þvíat hann hafði

talat þvílík orð sem mærin, at sveinninn mundi fá ina mestu sæmd alls riddaraskapar” (116: because he had spoken such words as the maiden, that the boy would win the greatest honour of all knighthood). In the French text, Blanchefleur is happy when Perceval tells her about Gornemant: “Gré vos en saiche Dex li rois / Quant vos prodom l’apelastes” (1854-55: May God our King be grateful to you for calling him a noble man). In the corresponding passage in the saga, the noble man is described as “einn ríkr kóngr” (130: a mighty king). The translator was probably confused about whom “li rois” referred to. A little further on, when Perceval asks Blanchefleur to stay with him, she answers that she will do so if he likes it (2015-16). The translation turns this around, as she states that she would leave if it pleases him (134). This change alters the characterisation of the girl, as discussed above (VII.2.3), but may also be based on a misunderstanding of the original.²²¹

Some changes in Valvens þáttir also seem to be based on misunderstandings of French expressions. When Gauvain is talking to the injured knight, the latter warns him of the region he is about to enter, “que c’est la bone de Galvoie / Que chevaliers ne puet passer” (6522-23: because this is the border of Galloway, that no knight can pass). The Norse version, however, states: “þvíat einn riddari sitr á veginum, er Baredogane heitir” (184: because a knight who is called Baredogane is barring the road; Maclean 185). This error is probably based on a misreading of “bone de Galvoie”. After Gauvain has crossed the river to meet the unpleasant girl, Chrétien’s text states “et mes sire Gauvains s’en ist” (8287: and Sir Gauvain alighted from it), referring to the boat. In the same place, the translation reads: “þá tók herra Valven hest sinn ok steig upp á hann” (194: Sir Valven took his horse and mounted it; Maclean 195).²²²

²²¹ Cf. Appendix B III.4.b.

²²² Cf. Appendix B III.4.b.

In various places the translator appears to have misunderstood individual words of Chrétien's version. After Perceval has killed the Red Knight, the French text states that he takes his foe's lance "et l'escu" (1078: and the shield). The translation, however, reads "ok tók spjót hans ok sverð" (118: and took his lance and sword), although the sword is mentioned a little further on in both texts (Graal 1082; Parceval 118). It is possible that the translator confused the French "escu" (shield) with "espee" (sword). When Perceval meets Gornemant, the men who accompany the latter are depicted as "tuit desafublé" in Le Conte du Graal (1307: who had taken off their coats). The translator probably misunderstood "desafublé", as he describes them as "vel klæddir" (122: well-dressed). In the description of the hero's departure from his host, the romance reads: "Li prodom maintenant lo saigne / Et a sa main levee en haut" (1652-53: the noble man then makes the sign of the cross on him, and lifts his hand high up). In the same place, the translation states: "Húsbóndi gaf honum spjót með fögru merki" (130: The master of the house gave him a lance with a beautiful pennant). It is possible that the translator mistook the word "saigne" for "enseigne", and thus introduces a pennant. Perceval's cousin explains that the man who might repair his sword if it should break can be found if one goes "au lac qui est soz Cototatre" (3613: to the lake that is near Cotoatre). This sentence is slightly different in the saga: "til ins ríka manns er Loth heitir undir Kurvatusfjalli" (154: to the mighty man who is called Loth under Mount Kurvatus; Maclean 155). The mention of a man called "Loth" may be based on a misreading of "lac", possibly influenced by knowledge of King Lot of Orkney from Arthurian literature. As Gauvain approaches Escavalon, he meets two knights, one of whom "mon seignor Gauvain / Salua et prist par lo frain" (5643-44: greeted Sir Gauvain and took him by the bridle). The corresponding passage in the Norse text reads: "Hann heilsaði herra Valven ok tók í hönd hans" (176: he greeted Sir Valven and took his hand; Maclean 177). The translator may have read "main" instead of "frain".

In one case, it appears that a scribe misread the Norse text of a version now lost. After Perceval has defeated Aguingueron in Le Conte du Graal, Blanchefleur's retainers ask him "la teste por coi n'en preïstes?" (2282: why did you not take his head?). The saga reads: "Hví vildir þú eigi drepa Gingvarum eða höfðuð hann hingat með yðr?" (136: why did you not want to kill Gingvarus or take him here with you?). It appears that "höfðuð" is a miscopying of the word "höfuð" (head), which probably appeared in a correct translation of Chrétien's sentence.

Valvens þátr also includes some misunderstandings of single French words. After Gauvain and Guiromelant have agreed to a duel, the latter offers to lead the hero "au meilleur pont del monde" to cross the river (8755: to the best bridge in the world). In the þátr, he refers to "it bezta vað, er á er ánni" (202: the best ford there is across the river; Maclean 203). In both texts, the hero replies that he needs "ne gué ne pont" / "vað né brú" to cross the river (Graal 8760; Valven 202: neither ford nor bridge), so a confusion of those words in the process of translating is conceivable. However, since "brú" could also mean "causeway", the use of that word alone would have been confusing for a Norse audience. In the French version, the elder Queen, without knowing the identity of her guest, hopes that Gauvain may marry his sister, and that she will please him "con fist a Heneas Lavine" (8899: as Lavinia did Aeneas). The translation reads "sem Eneas Latínu" (204: as Aeneas Latina; Maclean 205), which is most likely due to a misreading of "Lavine". As Kirsten Wolf notes, "v and t are palæographically quite similar" (Valven 216, n.53).

On the whole, the text of Parcevals saga and Valvens þátr is much less accurate than the other translations of Chrétien's works. A number of errors in the Norse versions of Le Conte du Graal can be traced back to a lack of understanding of the French text. A few modifications, however, are the result of careless scribal copying.

4.2 Ignorance

As in Ívens saga and Erex saga, the translator appears sometimes to have replaced the original meaning because he was ignorant of some of the French words and expressions. As Perceval reaches a great river, it is described in Chrétien's text as "de lé plus d'une aubelestee" (1259: wider than the reach of a crossbow). The saga does not use this expression (122), possibly because the word "aubelestee" (reach of a crossbow) was unknown to the translator. The romance moreover states that the river is "assez plus corrant que Loire" (1266: a much more raging torrent than the Loire), which is a strange comparison, since the Loire is by no means a raging torrent. This sentence does not appear in the translation (122), perhaps because the translator did not know the Loire, or did not think the Norse readers would be familiar with it. The room to which Blanchefleur withdraws with the hero is described in the romance as "une chanbre celee, / Qui molt fu bele et granz et lee" (1805-06: a room decorated with a sky, which was very beautiful, big and large). In Parcevals saga it is simply "eitt fagrt hús" (130: a beautiful building; Maclean 131), which indicates that the translator perhaps did not know what to make of the word "celee".

When the hero looks for something to eat in the tent where he meets the young girl, he finds "trois bons pasteiz d'un chevrol freç" in Chrétien's text (705: three good and fresh venison pasties). The translator may not have been familiar with the words "pasteiz d'un chevrol", since the Scandinavian text reads "þrjá hleifa" (112: three loaves). When Perceval first meets his lady Blanchefleur, the French version explains that she is more graceful "que esperviers ne papegauz" (1755: than a sparrow-hawk or a parrot). It is possible that at least the word "papegauz" was unknown to the translator, as he omits the whole comparison (130).

As in Ívens saga and Erex saga, the translator of Parcevals saga has difficulties with the names of fabrics. In the French, for example, the lord of the castle is "vetuz d'une robe

d’ermine” (1300: dressed in a robe of ermine). In the saga, on the other hand, he is “tiguliga klæddr inum bezta guðvef” (122: nobly dressed in the best velvet). In the description of the clothes given to Perceval by Gornemant, Chrétien mentions a “cote d’un dras de soie inde / Qui fu tissuz et faiz en Inde” (1560-61: a tunic of a fabric of violet silk that was sewn in India). The translator perhaps did not understand the play on “inde” / “Inde”, since the Norse text reads “kyrtill af inum bezta guðvef” (128: a kirtle of the best velvet). When Blanchefleur is introduced, Chrétien states that her coat is lined with “ermine” (1759: ermine), and its collar is of “sebelin” (1760: sable). These details are not mentioned in the saga (130). A little further on, Perceval and Blanchefleur sit down “sor une coute de samit” (1807: on a silken bedcover). In the translation this becomes a “sæmiliga hvílu” (130: costly bed; Maclean 131), as the translator may have been unfamiliar with “samit”. However, he uses a word that looks and sounds slightly like “samit”.

To summarise, Parcevals saga differs significantly from Le Conte du Graal as a result of lack of knowledge or understanding. The translation shares difficulties concerning fabrics with both Ívens saga and Erex saga, and an ignorance of animal names with the former. Considering the number of differences between Chrétien’s text and the Norse version based on errors, it seems likely that the translator of the grail romance was less in command of his source than the translator of Erec et Enide. The level of understanding is more on a par with that of the translation of Le Chevalier au Lion.

4.3 Cultural and Intellectual Context

From a superficial point of view, the Norse versions of Le Conte du Graal make adaptations to the translator’s personal and cultural background of similar kind to Ívens saga and Erex saga. However, a closer look reveals that the author of Parcevals saga and Valvens þáttur exercised his influence on the source to a much greater degree. Not only do his personal

preferences cover a much wider range of stylistic and thematic modifications, but adaptations to the native audience and incorporation of elements of the Scandinavian literary tradition are also extensive. The translator moreover exhibits an interest in some of the proverbs employed by Chrétien, and even adds some of his own.

4.3.1 Translator

A great number of changes in Parcevals saga appear to be motivated by the translator's own ideas and preferences. In Chrétien's text, for example, Blanchefleur's castle is threatened by "Clamedex des Illes" (1963: Clamadieu of the Isles). In the translation he becomes "Klamadii kóns ór Suðreyjum" (132: King Klamadius out of the Southern Isles; Maclean 133). The translator has inserted a detail of his geographical knowledge into the saga, since the "Suðreyjar" are the Hebrides (Parceval 212, n.21).²²³

The translator also exhibits a dislike for apparently superficial actions. At the beginning of Chrétien's text the author describes at length how Perceval goes out to watch his mother's people harrowing, and throws his javelins without apparent aim (72-97). The translator of Parcevals saga replaces this description of idleness with a more useful activity: "Nú sem faðir hans var andaðr, þá hafði Parceval þat til siðar, at hann reið á skóg með fola sinn ok gaflök ok skaut dýr ok fugla" (108: Now when his father was dead, Perceval had the habit that he rode into the forest with his foal and his javelins and shot animals and birds). After Perceval has learned knightly abilities from Gornemant, Chrétien explains that he is as skilled as if he had passed his life in tournaments, wars, and "par totes les terres / Querant bataille et aventure" (1428-29: throughout all the lands on the quest for battles and

²²³ Cf. also Rosemary Power, "Meeting in Norway: Norse-Gaelic Relations in the Kingdom of Man and the Isles, 1090-1270", Saga-Book 29 (2005): 5-66.

adventures). The mention of adventures is absent in the saga (126), and this chivalric custom may have appeared superficial to the translator.

The Norse text moreover omits an element of surprise. After the story has returned from Gauvain to Perceval and the hero is riding through the wilderness in the French, he only finds out that it is Good Friday from the pilgrims he meets (6186, 6192). The translator of Parcevals saga again states matters more directly, avoiding surprise: “Ok þat var einn langa frjádag, at hann reið um eine eyðimörk” (178: And it was on one Good Friday that he was riding through a wilderness; Maclean 179).

The translator of Parcevals saga has a preference for more straightforward statement than Chrétien, and therefore alters a few occurrences of irony. For instance, in the romance King Arthur tells Keu ironically: “A! Kex, molt feïs que cortois / Co vallet que tu me gaubas!” (4012-13: Ah! Keu, great was your courtesy when you mocked the young man). The translator prefers a more literal statement, writing: “Hó, Kæi, hvat þú vart heimskr þá er þú spottaðir sveininn” (160: Ah, Kæi, how foolish you were when you mocked the boy). After Guiromelant has asked Gauvain to take his ring to his beloved, the hero’s reply in the French is rather ironic. He calls her courteous and wise, referring to the fact that she apparently values the life of her lover more highly than that of her brother Gauvain (A27-31). In the translation, the passage simply reads: “Gjarna skal ek yðvart eyrendi gera” (200: I shall do your errand willingly; Maclean 201). As is demonstrated by the omissions of occupatio mentioned above (VII.3.4), the translator appears to be rather literal-minded compared to Chrétien.

In some places, imprecise aspects of the text of Le Conte du Graal are made more specific in the saga. In the conversations between Perceval and his teacher, knightly abilities are vaguely alluded to twice:

(a) Molt vodroie que j’en saüisse

(1450: I would very much like to know it)

(b) [...] molt en savrez

(1461: [...] you will know much of it)

The translator of Parcevals saga is more precise:

(a) ef ek kynna jafnmikit at riddaraskap sem þér

(126: if I knew as much about knighthood as you; Maclean 127)

(b) ifaz þú eigi í at þú verðr góðr riddari

(126: do not doubt that you will become a good knight; Maclean 127)

The same alteration appears in a passage after Gormanz and Perceval have dined together.

Chrétien writes that the noble man would like to teach the boy “tel chose que bien li pleüst”

(1534-35: those things that he liked well). The translator is again more precise: “ok mundi

hann kenna honum riddaraskap” (128: and he would teach him knighthood). After Perceval

has defeated Clamadieu, he wants to send the king to the noble man “qui a lo chastel bien

seant” (2631: who possesses the well-situated castle), Gornemant. This designation may have

appeared too imprecise in the eyes of the translator, who replaces it with “er Perceval gerði

riddara” (140: who made Perceval a knight; Maclean 141).

When Perceval has rescued Blanchefleur and her people, the French states:

Es si fust soe toute quite

La terre, se il li plaüst

Que son coraige aillors n’aüst

(2854-56: the land may well have been his entirely, if it had pleased him that his heart

would not be elsewhere)

The sense of this is clarified in the saga: “ok mátti hann nú, ef hann vildi, fá hennar sem ríkr

höfðingi ok máttugr” (144: and he could now, if he wished, marry her as a powerful and

mighty lord).

Throughout the text, the saga places less importance on the concealing of the hero's name than Le Conte du Graal. In the romance the name is never mentioned, even by the narrator, until Perceval discovers it himself (3512-13). In the saga the name is mentioned in the first chapter, although the boy himself is ignorant of it (108). When the hero's cousin asks for his name, the French version states: "Devine et dit que il avoit / Percevaus li Gualois a non" (3512-13: he guesses and says that his name is Perceval the Welshman). The saga writes: "'Pat ætla ek,' sagði hann, 'at ek heiti Pacuvaleis'" (152: "I think," said he, "that I am called Parceval the Welshman"; Maclean 153). Since the correct name of the protagonist has been mentioned before this scene, it is possible that the form "Pacuvaleis" is a deliberate alteration, suggesting that Parceval is still groping in vain for his own name. However, as discussed earlier, the translator usually reduces jokes and mockery directed at the hero, which suggests that the corrupted form is based on a scribal error. Later in the French version, when Gauvain brings the hero before the King, Arthur asks him his name, and Perceval gives it very ceremoniously:

Par foi, ja no vos celerai,

Fait Percevaus, biaux sire rois.

J'ai non Percevaus li Galois

(4492-94: By my faith, I will not keep it secret from you, dear lord king, said

Perceval. My name is Perceval the Welshman)

This revelation is completely absent in the translation (164). Later in the text, Parceval reveals his name to the hermit after confessing his sins (Graal 6315; Parceval 180). The Norse version leaves it at that, but the romance adds: "A cest mot li prodom sospire, / Qui a le non renoneü" (6316-17: at these words the noble man sighs, since he has recognised the name). In the French version the gradual discovery and publication of the hero's name

accompany the growth of his self-knowledge and maturity; the translation does not reproduce this subtlety.

Valvens þátrr also repeatedly changes the text of Le Conte du Graal to emphasise or diminish certain aspects of Chrétien's version. Throughout the þátrr, the fact that Gauvain can allegedly never leave the castle of the Queens again is omitted. In Chrétien's text, this is mentioned several times: the ferryman informs Gauvain that he has to stay in the castle (7930-42), the elder Queen at first refuses to let him go saying that he has to stay in the castle (8242-55), and the knight accompanying the unpleasant girl is surprised that Gauvain has managed to leave the castle from which no knight has ever returned (8298-8307). In the saga the first occurrence is left out altogether (194), the second is reduced to "dróttningin fyrirbauð honum brott at fara" (194: the Queen forbade him to leave; Maclean 195), and the third is omitted (194). In the romance, the circumstance is already hinted at in the warning of the injured knight, who tells Gauvain that no knight save himself has ever returned from the land of Gauvoie (6520-31). The sense of the corresponding passage in the saga is completely different, and does not mention the land at all (184). The translator possibly felt that this kind of imprisonment by women was unfitting for a hero. In the description of the river of the Perilous Ford, the saga inserts an image not in the French original: "ok rann með æðistraumi, svá at bárrur fellu sem á sjó" (196: and it ran with a furious current so that waves were rising as in the sea; Graal 8417). The translator probably intended to make the scene more spectacular.

It appears that the translator is offended by some aspects of Chrétien's text. When the unpleasant girl reveals her history with Guiromelant to Gauvain, she explains in the romance that she behaved rudely towards knights in the hope that one of them would kill her (8794-99). The translator of the saga alters this passage: "heimsk ok fólsk í orðum ok svá vandliga týnt ok tapat allri hógværi ok kurteisi, at engi gat bætt né blíðkat mik með fortölum eða

heilum ráðum” (202: [I was] silly and foolish in my words and so fully destroyed and lost in my calmness of mind and good manners, that no one was able to heal or soften me by persuasion or by wholesome advice). It is possible that the translator did not like the suicidal scenario, since suicide was considered a sin.

The translation also omits or changes some of Chrétien’s passages referring to sexuality, reflecting a more restrained attitude. In the description of the night spent by Perceval at Blanchefleur’s castle, the French explains that he is granted all sorts of comfort,

Fors que solemant le deduit

De pucele que li aüst

O de dame se lui plaüst.

(1896-98: except only for a pleasurable moment with the young girl, if he had felt like it, or with a lady, if she had permitted it to him)

This is not mentioned in the saga (130), perhaps because the translator considered the notion rude, or because he did not wish to anticipate the scene between Parceval and Blankiflúr.

When the two young people spend the night in each other’s arms, the Norse version adds that this happens “án alla synd” (134: without any sin; Graal 2027). The translator perhaps felt it necessary to insist on the innocence of the hero and heroine. When Gauvain leads the palfrey back to the unpleasant girl in Chrétien’s text, the romance includes a description:

Qui son mantel laissié avoit

Et sa guimple a terre cheoir

Por ce que l’an poüst veoir

Sa face et son cors a deliver”

(6742-46: she had let fall to earth her cloak and her wimple, so that one could freely see her face and body)

This scene does not appear in Valvens þáttur (186), perhaps due to its erotic nature.

In the French version, Gauvain's mother and grandmother hope that the hero and his sister will love each other and get married (8885-8913). Chrétien specifies that the mother "ne roconoist son fil" (8907: does not recognise her son). The translator inserts a new observation: "Mér sýnaz lík augu þeira ok mikill ættarsvipr með þeim" (204: It seems to me that their eyes are alike and that there is a strong family resemblance between them; Maclean 205). It is likely that the translator interpolated this to reduce the idea of possible incest.

When Guiromelant tells Gauvain that the unpleasant girl was his lover, he specifies:

Mais ensin ne fu ele mie

Qu'ele onques me vosist amer,

N'ami ne me daignoit clamer

(8478-80: but she was not in the sense that she ever wished to love me, neither did she condescend to call me her lover)

The Norse version transforms this passage into: "en eigi syndguðumz ek við hana" (198: but I did not sin with her). The translator perhaps wanted to make specific the girl's innocence.

In Chrétien's text, the devil is mentioned several times by the protagonist. When Perceval first realises that he covets the Red Knight's armour and weapons, for example, he says to himself in Le Conte du Graal: "Et daaz ait qui autres quiert!" (836: and the devil take him who desires others). The saga alters this passage: "Aldri skal ek annarra biðja hann; þessi líka mér at fullu" (112: I shall never ask him [King Arthur] for any others; these satisfy me fully). Perceval's reference perhaps appeared blasphemous. In several other instances, Perceval swears by the devil:

(a) A, deaibles! et ce or gas?

(1113: By all the devils, is this a joke?)

(b) Mal daez ait sa gorge tote

Qui changera ne loig ne pres

Ses bons dras por autrui malveis!

(1122-24: May an evil devil strangle him who wants to exchange, in one way or another, his good clothes for bad ones from someone else)

(c)Et daaz ait qui mielz requiert!

(2208: To the devil whoever asks for more)

The first two instances are changed in the translation:

(a)Spottar þú mik, snápr?

(118: Are you mocking me, you fool?)

The third occurrence (b) is left out completely (118), while the fourth is considerably altered:

(c)Ek beiðumz ei framar

(134: I do not ask for more)

The translator may have felt reluctant to include this kind of swearing in the mouth of the hero in Parcevals saga. On one occasion, Valvens þáttur carries out a similar change. When Gauvain goes to fetch the unpleasant girl's palfrey, he comes upon a crowd of people who exclaim in Chrétien's text: "Deable t'ardent, / Pucele" (6662: may the devils take you, girl). The translation changes this, probably to avoid the invocation of devils: "Vei verði þér, in bannsetta mæ" (186: woe betide you, you accursed girl). The mother's advice concerning frequent visits to churches and monasteries, and Perceval's ignorance of them, is also omitted from the Norse translation (Graal 531-62; Parceval 110). The translator may have felt that using the church to mock and ridicule the hero was inappropriate.

The translator is interested in the realism of his text. For instance, when Perceval first sees the castle on the other side of the river, Chrétien writes:

Et vit les tors do chastel nestre.

Avis li fu qu'eles nessoient

Et que fors do chastel issoient.

(1276-78: and he saw the towers being born from the castle. He had the impression that they were born and issued from the castle)

This description probably appeared somewhat unrealistic to the eyes of the translator, who replaces the image with “ok þar á fjóra turna sterkliga og hagliga gerva, en millum turnanna sá hann borgavegg” (122: and upon it [the rock] four towers, strong-looking and skilfully built, and between the towers he saw the wall of the castle). In both versions, Parceval’s cousin wishes to bury her dead lover (Graal 3581; Parceval 154). However, only the translator inserts: “svá at hvárki æti hann dýr né fuglar” (154: so that neither animals nor birds should eat him; Maclean 155), adding a certain realism. Chrétien states that King Arthur swears by St. David that he will not rest for two nights in a row until he has found Perceval (4068-74). The King’s plan seems more reasonable in the Norse: “ok þenna morgin skulum vér fara at leita hans” (160: and tomorrow morning we shall go to search for him). The Welsh St. David is omitted here, since he would be irrelevant to a Norse audience.

The concept of knighthood is a central theme in both Le Conte du Graal and Parcevals saga; however, it is emphasised in the saga. In Parceval’s instructions, the translation inserts two passages concerning a code of behaviour for knights which are absent in the French version (496). The first one states: “Ver guðhræddr, trúr ok holtr þeim er þú þjónar. Haf þik eigi í heimsku áhlaupum. Haf þik frammi þar sem þér sé til lofs, en eigi til hróps. Fyrirlát þú með öllu rán, þvíat rán aflar guðs reiði” (110: Be godfearing, faithful, and loyal to the one you serve. Do not participate in foolish attacks. Put yourself forward where it will bring you praise, but not slander. Utterly give up plundering, because plundering earns the wrath of God). The second insertion reads: “Fær þú sigrat einn mann í eínvígi, þá drep hann eigi” (110: If you gain victory over a man in single combat, do not kill him). It is possible that the translator felt that such a code would render her instructions more sensible and practical. The latter sentence resembles a piece of advice given later by Gormanz: “Ef berz við einn riddara

ok sigraz þú á honum svá at hann biðr sér griða, drep þú hann eigi at vilja þínum” (128: If you fight against a knight and gain victory over him, so that he sues for quarter, do not kill him of your own will). The saga reduces the disparity between the advice given by the mother and the worthy man, and thus the sense of progression in Parceval’s instruction. The translator presented the audience with a more accurate depiction of chivalry, in line with King Hákon’s wish to introduce elements of other European courts to Scandinavia. The saga may have aimed to demonstrate rules and ideas of knighthood to an audience more or less ignorant of them. As noted by Geraldine Barnes, the instructions by Parceval’s mother and Gormanz are reminiscent of material from the Konungs Skuggsjá (“Riddara Skuggsjá” 53). The advice to avoid attacks was most likely aimed at the private violence of feuding in Scandinavia. The idea of being loyal and true to one’s ruler certainly played an important role for Hákon Hákonarson, who used literary works like the King’s Mirror to establish the ideology of the Norwegian kingdom (Kramarz-Bein “Spannungsfeld” 155-56).

While the romance establishes a spiritual ideal of chivalry, the translator is more interested in secular aspects of knighthood. He therefore includes details that remain rather vague in the French version. When Klamadius is accepted as knight at the court of King Arthur, the translator inserts a passage illustrating his chivalric qualities

ok var vel látinn at öllum riddaraskap, ríkuliga ok virðuliga af allri kóns hirð,
þvíat hann var auðigr at eignum ok vaskr í vápnaskipti, mildr í gjöfum,
hygginn í ráðum, blíðr í máli ok reyndr at drengskap, frægr ok fullgerr

(144: and he was highly esteemed by all the King’s court, magnificently and respectfully, as regards all knighthood, for he was wealthy in possessions and valiant in combat, munificent with gifts, wise in counsel, pleasant in speech and proven in courage, famous and perfect; Graal 2849)

This addition proves the translator's interest in chivalric ideals, and his concern to define them. The image of a King who submits to the authority of King Arthur fits King Hákon's wish for supreme rule, denying the possibility of any noblemen being elected King, as was possible in Norway at the time. The country had already witnessed various cases of several men struggling for power.²²⁴ After the unpleasant girl has asked the hero to punish her, Gauvain answers in Chrétien's text: "Ja lo fil Damedeu ne place / Que vos de moi henui aiez" (8806-07: it does not please the son of God, our Lord, that you suffer evil from me). In Valvens þátrr, the sentence is changed: "Þat samir eigi riddaraskap mínum at angra kvensku pína" (202: it does not befit my knighthood to distress your womanhood). The translator again puts special emphasis on the rules of knighthood, namely the protection of women.

In general, it is striking that the narrator of the saga shows more interest in Parceval than in Valven. The parts of the saga that deal with the eponymous hero are only slightly shortened, and otherwise the content of the tale is the same as in Le Conte du Graal. As soon as Parceval leaves the narrative and Valven's adventures are recounted (Graal 4677-6142; Parceval 166-178), the text is much more heavily revised. A number of passages are abbreviated considerably, or even left out completely. The translator obviously hurried along to get back to Parceval. The reason for this disparity may be that Gauvain is repeatedly ridiculed by Chrétien's narrator, and not sent on a redemptive path like Perceval. The character may therefore have appeared less appealing to the translator.

Unlike Le Conte du Graal, Parcevals saga is given an ending. In a few sentences the saga describes how the hero lives as a good Christian after his time with the hermit, marries Blankiflúr, and rules her kingdom as a famous knight (182). The Norse audience is thus presented with an ending that is less thought-provoking and more satisfying than the French

²²⁴ Cf. Ármann Jakobsson, Í leit að konungi: konungsmynd íslenskra konungasagna (Reykjavík:

version, since the last we hear of Perceval in Chrétien's text is "de Perceval plus longuement / Ne parole li contes ci" (6434-35: the tale stops talking about Perceval here for a long time). At the same time, the translator demonstrates a lack of interest in the spiritual knighthood of the French original. His ending firmly settles the hero in the secular chivalric world. Whereas the German translation of Wolfram von Eschenbach emphasises the mysticism of the quest for the Holy Grail even further, the idea of knights reaching a quasi-holy state in the search for perfect knighthood does not appear in the Norse text: "The saga portrays the chivalric life as a code of ethics wherein practicality takes precedence over spirituality" (Barnes "Riddara Skuggsjá" 61-62). The development of the hero stops when he has reached earthly perfection, suiting the emphasis on introduction of the common rules of knighthood. On the other hand, Valvens þáttur remains open-ended, ending at an even earlier point than most manuscripts of Le Conte du Graal. This lack of closure in Valven's adventures, by contrast to Parceval's, conforms to the translator's greater interest in Parceval.

The modifications resulting from the translator's individual reading in Parcevals saga and Valvens þáttur are numerous and varied. Some demonstrate preferences, such as dislike of swearing or irony, while others are more substantial. The code of knighthood is of particular interest to the translator, probably as a result of King Hákon's desire to imitate the courts of Europe. At the same time, some of the central emphases of Le Conte du Graal are reduced in the Norse version, such as Perceval's progression to spiritual knighthood as well as the fact that his gradual gaining of self-awareness and maturity is mirrored in the gradual revelation of his name. The translation places greater importance on the presentation of secular chivalry. The degree of the didactic purpose of Parcevals saga and Valvens þáttur has been a matter of debate, some scholars tending towards viewing them only as entertainment (e.g. Kalinke), while others demonstrate similarities to the instructions of the Konungs skuggsjá (e.g. Barnes, Kramarz-Bein). Even when ignoring the King's Mirror itself, the particular focus of

the saga and the báttur on the rules of secular knighthood compared to their French source are apparent.

4.3.2 Scandinavian Background

As in Ívens saga and Erex saga, the translator is also influenced by consideration for his audience and its Scandinavian background. He repeatedly omits, changes, or explains unfamiliar aspects of the romance. When Chrétien's hero is unable to take the Red Knight's armour, he says:

Mais ainz avroie a charbonees

Trestot esbraoné ce mort

Que nules des armes en port.

(1092-94: but I will have cut up this dead man into steaks before managing to take any of his arms)

The Norse translation is slightly different, albeit still gruesome: “en nú verð ek at brenna þann er dauðr er at köldum kolum, áðr ek ná þeim” (118: but now I must burn to cold ashes the one who is dead, before I can get them). Kirsten Wolf notes that “[t]he phrase is however common in Icelandic texts” (Parceval 211, n. 9) which suggests that the translator intended to adapt Chrétien's strange image to a more familiar expression for his audience. The scene moreover retains a sense of comedy, as the Norse audience would realise that burning the man would ruin his armour.

When Perceval leaves his mother in Le Conte du Graal, he is said to be dressed like a Welshman (566-75). His mother even takes away two of his three spears, “por ce que trop sembloit Galois” (573: because he appeared too much like a Welshman), implying a low-class background. This passage was probably omitted because this joke would not have been meaningful to a Scandinavian audience (110). After the battle at Blanchefleur's castle, the

romance depicts the enemy army setting up camp (2452-55). The saga adds: “ok sitja um kastalann” (138: and they besiege the castle). The translator probably felt the need for clarification, since sieges were uncommon in Scandinavia. For instance, during the battle of Visby in July 1361, the peasants defending the city against the vastly superior army of King Valdemar of Denmark did not do so from the inside, but rather gathered before the city wall.²²⁵

When the grail appears in Chrétien’s text, it is simply referred to as “un graal” (3158: a grail), a plate used for serving food. The translator expands the description, apparently to explain the function of the grail to the Norse audience: “er þeir í völsku máli kalla braull, en vér megum kalla ganganda greiða” (148: something which they call in the French language a grail, but we may call it “processional provision”; Maclean 149). However, the passage does not become much clearer, due to the distortion of “grail” to “braull” and the obscure meaning of “ganganda greiða”. It is conceivable that the original translation contained a comprehensible explanation of the grail, which was corrupted through copying. Various meanings of “ganganda greiða” have been discussed, among others by R. S. Loomis, P. M. Mitchell and Henry Kratz (cf. Introduction 1). Later in Le Conte du Graal, the unpleasant girl tells Gauvain:

Ne sui pas de ces foles bretes
 Dont cil chevalier se deportent,
 Qui desor lor chevaux les portent
 Cant il vont en chevalerie.

²²⁵ Cf. Bengt Thordeman, Armour from the Battle of Wisby 1361, vol. 1, Kungl. Vitterhets, historie och antikvitets akademien, Stockholm (Uppsala: Almqvist, 1939) 23-24.

(6616-19: I am not one of those crazy Breton women with whom the knights amuse themselves, and whom they carry on their horses when they go to perform acts of chivalry)

Valvens þáttur omits this passage, since the Norse audience could not have related to the idea of Breton women (184).

The translator repeatedly finds it necessary to explain features of buildings which were probably not very well-known in Scandinavia. The French text mentions the drawbridge of Gornemant's castle, which is used as a bridge during the day and as a gate at night-time (1295-98). The translator added two more details:

(a) ok miklar járnrekendr í báðum endum, svá at hana mátti upp vinda

(122: with great iron chains on both sides so that it could be wound up; Maclean 123)

(b) svá at ekki mátti at ganga turninum, svá var hugsat hagliga at þeim mátti ekki ófriðligt granda er þar váru byggjandi

(122: so that nothing could attack the tower, so skilfully planned was it that no hostile force could harm the people who were living there; Maclean 123).

When the hero leaves the castle of the Fisher King, Chrétien notes the drawbridge being drawn up (3340-49). The saga omits this passage, possibly to avoid having to explain a drawbridge again (150). In Le Conte du Graal, some of Clamadiieu's men are crushed in the attack on Blanchefleur's castle:

Et cil dedanz ont abatue

Une porte sor ces desoz,

Ques debrise et escaiche toz

Ces qu'a atainz an son cheoir.

(2420-23: and those inside let fall a gate on those below; it breaks and crushes all those it has reached in its fall)

This description indicates a portcullis, which would probably have been unknown to a Norse audience. The passage is therefore altered in the Norse version: “en þeir er geymdu borgahliðs, kómu þá lokum ok lásum fyrir borgina” (138: and those who guarded the castle gate then secured the bolts and locks in the castle).

Valvens þáttur also makes several alterations for the Scandinavian audience. When Gauvain first sees the castle where he later meets the unpleasant girl, the French text mentions “d’autre part estoit li vignobles” (6576: on the other side was the vineyard). The translator omits this sentence, probably because a vineyard is not a Scandinavian feature (184). While Gauvain and the girl are pursuing the knight, they perceive “un palais si riche” in a castle (7155: a very magnificent palace). The translation transforms this expression into “ina fríðustu höll” (188: the most beautiful hall), which is more in line with buildings in the saga genre. The hero’s host explains the enchantments of the castle, stating “ainz iert mers tote de glace” (7506: the sea will have turned to ice) before a knight would be able to defeat them. The Norse version adapts this expression: “verða öll vötn í heiminum einn jökull” (192: all the waters of the world will become a single glacier; Maclean 193). The French condition would not have appeared so unusual in the eyes of a Norse audience, since sheltered regions of the sea, for instance in fjords, could at times freeze in the high north. When Gauvain sits on the bed of marvels, the saga includes the image that arrows shoot at him “því líkast sem it þykkasta mý í sólarhita” (192: just like the thickest clouds of midges in the heat of the sun; Maclean 193). This sentence is absent in the original (7747), and its insertion in the translation may reflect the Northern feature of great numbers of midges.

Two common features of Arthurian literature are also altered in the translation. When Clamadieu reaches the court of King Arthur, the romance states “ce fu a une Pantecoste” (2725: it was one Whitsuntide). This information is sufficient for an audience familiar with Arthurian romance, since an assembly at the King’s court during Whitsuntide is a common

motif (e.g. Erec 28-30), but is elaborated by the translator: “Þetta var á þíkisdögum, sem Artús kóngur var jafnan vanr at halda mikla hátíð” (142: This was at Whitsuntide, when King Arthur was always accustomed to hold a great feast; Maclean 143). At court, Clamadiieu is taken care of by two knights, one of whom is Yvain, “qui amande / Toz ces qui a lui s’accompaignent” (2826-27: who improves everyone in his company). The translator perhaps feared that Yvain was not very well-known to his audience, since he replaces him: “síra Valven er með sinni kurteisi ok félagskap bætir hvern duganda mann” (144: Sir Valven, who with his fine manners and fellowship improves every brave man). If this alteration indeed means that Valven was better known either to the translator or to the audience in general, it appears that either Le Chevalier au Lion had not yet been translated, or that Ívens saga was not yet well-known. However, it is also conceivable that the translator confused the names of Yvain and Gauvain due to the similarity in letters.

Parcevals saga and Valvens þáttur include many adaptations for the sake of the Scandinavian audience and background. The texts share some features with Ívens saga, such as the explanations concerning features of buildings, or the adjustment to native surroundings. In this respect, the translations of Le Conte du Graal have more in common with the Norse version of Le Chevalier au Lion than with that of Erec et Enide.

4.3.3 Literary Influence

Other differences between Chrétien’s text and the Norse version show that the translator was influenced by Scandinavian literature and culture, as in Ívens saga. In Chrétien’s version Perceval is simply introduced at the beginning of the story as “li filz a la veve dame” (72: the son of the widowed lady). Parcevals saga explains that Parceval is the son of a farmer and knight, and of a king’s daughter his father had taken captive (108). The beginning of the French version may have seemed too abrupt and unexpected to the Norse translator. In

addition, genealogy is a typical trait of Norse sagas. Parceval's father is described as "bóndi at nafnbót, en riddari at tign" in the translation (108: a farmer by title, but a knight in rank). This modification of the romance's description of the most valorous and feared knight in all the isles (388-91) is in line with family sagas, which depict farmers as powerful and influential characters.

In the mother's instructions to Perceval, the romance includes the advice that he may take a lady's ring if she offers it to him (514-20). This detail is left out in the saga (110); when the hero later meets the girl in the tent he takes her ring from her by force without believing that his mother authorised such an action (112). As mentioned above, the image of the ring is often used as a symbol for sexuality in Old Norse literature (VII.2.1), so that to a Scandinavian audience, taking the girl's ring would have strong connotations of taking the girl herself, and would appear strange if a mother told her son that he could have sexual intercourse with any woman. This makes the reaction of the Haughty Knight more understandable, albeit still wrong. In the French text, the girl in the tent attempts to prevent Perceval from taking her ring by saying that it would put her in a bad situation, and that he would lose his life (691-95). The saga replaces this passage with: "En hún bað tröll hafa hann allan ok svá hans ömbun" (112: But she prayed that the trolls would carry him off entirely, and also his recompense). The word "tröll" certainly reflects a Scandinavian influence.

Perceval's cousin, whom he meets while she is holding her dead knight, laments bitterly in Le Conte du Graal, wishing that she had never been born, or that she might be dead instead of or with her lover (3372-90). This lament is reduced in the translation: "Súrr ert þú, dauði, er þú tókt mitt líf eigi fyrr en bónda míns ok illt verði þér, hjarta, er þú springr eigi af hans dauða, þvíat ek vilda dauð vera með honum svá sem mitt líf var kært hans lífi" (150: You are bitter, death, that you did not take my life before my husband's; and may evil befall you, heart, that you do not break on account of his death, for I wished to be dead with him

just as my life was dear to his life). The idea of a woman wishing for death with her man was probably preserved because only this element would be familiar to Scandinavian readers. In Sigurðarkviða in skamma, Brynhildr kills herself after Sigurðr's death (47), and Helgakviða Hundingsbana II depicts Sigrún following Helgi's ghost into his burial mound (43-47). In Laxdæla saga, Hrefna pines away and dies in a romance-like manner after Kjartan's death (ch. 50): "Hon lifði litla hríð, síðan er hon kom norður, ok er þat sagn manna, at hon hafi sprungit af stríði" (She lived a little while after she came to the North, and the story goes that she burst with grief).

As in Ívens saga, the Norse translation of Le Conte du Graal adopts various elements of native Scandinavian literature. General aspects such as the background of a bóndi are referred to, as well as more specific details like the ring as a symbol of female sexuality or the characteristics of trolls. As regards this kind of adaptation, the tale of Parceval again more clearly resembles Ívens saga than Erex saga.

4.3.4 Proverbs

A particular feature of Parcevals saga and Valvens þáttur not found in Ívens saga or Erex saga is the inclusion of rhyming proverbs. On the whole these are not taken over directly from Le Conte du Graal, although Chrétien demonstrates a liking for adages and proverbs. Some of these are omitted in the translation, as they probably made no sense in Old Norse. In Gornemant's advice to Perceval, for example, the noble host mentions a proverb: "Et li saiges dit et retrait : / Qui trop parole pechié fait" (1611-12: as the proverb says very well: who talks too much commits a sin). The translator leaves the lines out (128), even though he could have replaced them with a saying from Hávamál 27:

Ósnotr, er með aldir kómr,
þat er bazt, at hann þegi;

engi þat veit, at hann ekki kann,
 nema hann mæli til mart;
 veita maðr, hinn er vætki veit,
 þótt hann mæli til mart.

(It is best that the unwise man who comes among people remain silent; no one knows that he knows nothing unless he talks too much; the man who knows nought does not know if he talks too much)²²⁶

When depicting the siege of her castle, Blanchefleur states that “Que il ne m’a ceianz remez / Don l’en poïst repaistre un es” (1977-78: I have not even as much left here as would feed a bee). This expression does not appear in Parcevals saga (132), possibly because the translator could not think of a Norse equivalent.

In the curse of the ugly maiden against Perceval, the French text includes an image that is absent in the translation: “Fortune est chauve / Darriere et devant chevelue” (4578-79: Fortune is bald at the back and covered with hair in front; Parceval 166). This classical commonplace also appears in the Disticha Catonis (II 26), the source of the Norse Hugsvinnsmál: “Rem tibi quam scieris aptam dimittere noli: / fronte capillata, post hæc occasio calva” (The thing which seems fitting to you, do not give up; Fortune has a forelock in front, after that is bald). The translation in stanza 79 of Hugsvinnsmál differs slightly:

Hársiðan mann
 sá ek í hólða liði;
 þó var honum skalli skapaðr.
 Svá er sá maðr,
 sem margt á fiár
 ok verðr um síðir snauðr.

²²⁶ My translation.

(A man with abundant hair I have seen in a band of heroes, and yet a bald skull was fated for him. So is that man who has plenty of wealth and at last becomes destitute)²²⁷

If the translator or the scribe who omitted the proverb was familiar with Hugsvinnsmál, he possibly either did not realise that the proverb had a Norse counterpart due to its distorted state, or he chose not to include it in the saga.

When Gauvain's horse is taken by the knight whom he has previously helped, he refers to a proverb:

Par foi, fait mes sire Gauvains,
Or voi ce qu'an toz jors retrait,
Que l'an dit : de bien fait, col frait

(Graal 7012-14; "By my faith," said Sir Gauvain, "now I see the truth of the proverb: good done, neck broken")

This rhyming proverb suggesting that one does not always get a good reward for one's good deeds does not appear in Valvens þáttur (188).

However, the translator does occasionally prove his creative talent by replacing Chrétien's adages with rhyming expressions in Old Norse, unlike the translators of Erex saga and Ívens saga. In Le Conte du Graal King Arthur concludes his speech to Keu concerning Perceval with an idiom: "Tant est nices et bestiaux / S'avra tost fait ses anviaux" (1249-50: he is so ignorant and beast-like that the game will quickly be over). The translator replaces this with two rhyming Norse expressions: "Sá er illa fallin at berjaz, er eigi kann vápnum verjaz. Sá er vita vill sinn drengskaparleik, þarf drengskap ok vaskleik" (122: The man who cannot defend himself with weapons is ill-disposed to fight. The man who wants to test his

²²⁷ Áhrif Hugsvinnsmála á aðrar fornþókmenntir, ed. Hermann Pálsson, *Studia Islandica* 43 (Reykjavík: Bókaútgáfa Menningarsjóðs, 1985) 84-85.

manliness needs courage and valour). The second adage appears rather awkward as a result of its tautological nature.

At the end of the first day of the tournament at Tintagel, the romance reads:

Et au partir refiencerent

Que l'andemain rasanbleront

El champ, et si tornoieront

(5090-92: and when they parted, they confirmed that they would meet again the next day on the field to continue the tournament)

The translator again replaces the sentence with a rhyme: “Nú mun lukt verða þeira gerða, at eigi mun hvártumtveggjum sigr verða” (170: Now their deeds must be brought to an end, because victory will not be given to both sides).

When Greorras takes Gauvain's horse in Le Conte du Graal, the unpleasant girl mocks the hero: “Or puet an bien dire de vos / Que mal musarz n'est mie morz” (7062-63: now one can easily say about you that an evil lunatic is not dead). The translator offers a different proverb in the þáttur, which is slightly damaged in the manuscript: “Mun nú sannaz it fornkeðna orð, at fé er dróttni líkt ok slíkr er sá, sá er á biki sitr, sem hinn er [...] ok þó varla svá vel” (188: Now the old saying will be proven true, that the animal matches its master, and the one who sits on the horse's back is just like the one who [...], and yet hardly as well; Maclean 189). The Norse refers to the expression as a “fornkeðna orð” (old saying); the term “fé sé dróttni glíkt” also appears as an insult in chapter 13 of Víga-Glúms saga, where it implies that a horse performing badly in horse-fight reflects the owner's cowardice.

The redactor of Parcevals saga apparently enjoyed using rhyming expressions so much that he even inserts several for which there is no equivalent in Le Conte du Graal.

When Parceval learns knightly skills from Gormanz, the translator inserts two new rhyming expressions: “Góð náttúra er gott nemandi þeim er at góðu eru kunnandi. Gott kemr aldin af

góðum viði: svá er ok góðr máðr með góðum siði” (126: Good nature amounts to good for those who recognise good things. Good fruit comes from a good tree: so a good man also has good conduct; Graal 1440). In the same scene, two more new rhyming expressions are added: “Aldri verðr mér hugr fyllandi við engan þann er nú er lifandi. Skal ek aldri vera flýjandi meðan ek em upp standandi” (126: Never will anyone who is living now overwhelm my mind. I shall never take to flight while I am standing upright; Graal 1462). When Parceval spends the night at Blankiflúr’s castle, the translator inserts another proverb that is absent in the French original, again in slightly imperfect verse: “Áhyggja bítr sárt sem hildr ok rænir margan sinni hvíld. En þessi var enga hafandi er engu við bjóz háskagrandi” (130: Anxiety bites as painfully as battle and deprives many of their rest. But this one was not burdened with anything, as he did not prepare himself for serious injury; Graal 1902).

The translator’s habit of adding rhyming idioms appears again at the end of the lady’s speech: “Sendi guð yðr gott til handa, hvat sem hann vill gera af várum vanda” (132: May God give plenty into your hands, whatever he wants to do about our difficulty; Graal 1995). After the lament of Parceval’s cousin over her dead knight, the translator inserts further idioms not found in the French original, again in verse: “Ólik var ást manna forðum, sem hún sýndi í sínum orðum. Þá var trygt þat er nú er hrygt. Þá var blítt þat er nú er strítt” (150: People’s love was different in former days, as she has shown with her words. What was faithful then is now afflicted. What was pleasant then is now unpleasant; Graal 3390). These couplets are reminiscent of the “abuses of the age” poetry popular in the Middle Age, and may have been influenced by it. The genre commonly praises the past while abusing the present, as for instance in the bishop’s speech in The Pride of Life.²²⁸ After the speech of the ugly maiden, the translator again adds a couple of rhyming sentences that do not appear in the

²²⁸ The Pride of Life vv. 327-82, Non-Cycle Plays and Fragments, ed. Norman David, The Early English Text Soc. Supplementary Text 1 (London: Oxford UP, 1970) 90-105.

romance: “Slík tíðindi gerir hún þeim kunnig er áðr vǫru ókunnig. Nú máttu þeir af þessu gera þat er bókin mun í ljós bera” (166: She made known to them such tidings as had been unknown before. Now they were able to make of this that which the book will bring to light; Graal 4645). In this instance, the sage even makes a self-conscious reference to a “book”, which is unusual in this genre.

As mentioned above, the inclusion of rhymed proverbs is a particular trait of Parcevals saga and Valvens þáttur not found in the other translations of Chrétien’s romances. Gnostic sayings per se are not unusual in Norse sagas; various examples appear for instance in Brennu-Njáls saga and Víga-Glúms saga (cf. Concordance). However, it is notable that they appear here in the translation of a verse text, which usually transforms rhyme into the laconic prose of the saga genre. Even more striking is the fact that the redactor of the saga replaces some of Chrétien’s proverbs with different ones, and interpolates the occasional proverb without precedent in Le Conte du Graal. The translator exerts particular creative freedom in shaping the framework of the Norse version.

As far as the plot is concerned, Parcevals saga and Valvens þáttur as a whole have been revised very carefully. Apart from the story featuring Gauvain, hardly any passages that do not constitute repetitions are omitted. The adaptations of the romance to the saga genre follow those of the comparable alterations in Erex saga. However, a number of misunderstandings indicate that the translator occasionally did not grasp the details of his source. The hand of the translator is obvious, since most of the changes reflect the translator’s attitude to characters or the saga genre. The two protagonists are radically altered: Parceval is presented as less ignorant and callous at the beginning of his journey, while Valven is less ridiculed by other characters. These modifications affect major aspects of Chrétien’s work, since Parceval’s journey from boyhood to knighthood becomes less prominent, and Valven is positioned less clearly as secular knight contrasted with spiritual chivalry. More

modifications are made in relation to the translator's cultural and individual background than in either Ívens saga or Erex saga. The saga makes adaptations to the Scandinavian background, and to elements of the plot and the overall grail romance. Not only are aspects such as sexuality and blasphemy reduced, but also the overall theme of Chrétien's unfinished text is modified. Changes to the narrative reduce the spiritual aspects of knighthood highlighted in Le Conte du Graal in favour of secular chivalry. The addition of the epilogue further strengthens the secular emphasis of Parcevals saga. The redactor's artistic freedom is especially apparent in the alteration and interpolation of rhyming proverbs, a feature not found in the other translations of Chrétien's romances.

Valvens þátrr differs slightly from Parcevals saga. No new rhyming proverbs are inserted in the þátrr. The translation places the main focus on Parceval, and the character of Valven is made more marginal. Valvens þátrr is not given an ending, unlike the saga. It is possible that the translator felt that too many loose ends would need to be tied up, especially since the text breaks off in the middle of an adventure. Other theories might be considered as well: did the translator lose interest in Valven since the tale of the more prominent protagonist was finished? Did he plan to insert the ending from a French prose continuation? If the epilogue to Parcevals saga was added at a later stage, it is also conceivable that the redactor in question did not value Valvens þátrr to the same degree as the saga. The point at which the þátrr was separated from the saga is also in question. The similarity of the alterations in the two texts, however, makes it highly probable that they were translated by the same person. Since they usually appear together in the manuscripts, it is even possible that the original translation constituted one text which was separated in an early copy. In conclusion, either the translator adapted the work so thoughtfully that he felt the material pertaining to Valven fitted in well as a separate þátrr, or a later copyist chose to extract the story from the saga, which was brought to a more coherent close through the new epilogue.

D. Conclusion

The examination of the riddarasögur based on the romances of Chrétien de Troyes has shown that the adaptations of the respective texts to the Norse literary tradition, while displaying some common traits, differ notably overall. As far as the adjustments to the narrative unity are concerned, all three translations have undergone a number of modifications to enhance logic and realism. They also share the effort to avoid tautological passages and repetitions, albeit that interest is apparent to a greater degree in Parcevals saga and Valvens þáttur than in the other two texts. Ívens saga is altered least for the sake of narrative unity, as the omissions of material have no impact on the story or structure. The Norse version of Le Conte du Graal heightens the continuity of the narrative, but without altering the structure of the tale. Erex saga is the most radically abbreviated of the translations of Chrétien's texts, and is furthermore the only one that revises the overall structure. It consequently gives proof of the most extensive revisions with regard to narrative unity.

In all three translations, both female characters and heroes have been altered from the ladies and knights of the romances. In Ívens saga, the lady appears less fickle and Luneta less calculating; these changes present the protagonist as less subject to feminine wiles than in Le Chevalier au Lion. Blankiflúr's portrayal as less manipulative in Parcevals saga also serves to improve the character of the hero. Kalebrant, Iven and Erex are all presented as manlier and more heroic than their French counterparts. In Erex saga, the relationship between the hero and the heroine is a major focus of the alteration, more so than in the other two translations. The couple is motivated by love from the beginning, so that the central relationship of the tale appears more natural. The most extensive revisions concerning characters are found in Parcevals saga and Valvens þáttur. In Le Conte du Graal, Gauvain is repeatedly ridiculed by other characters as well as through his own actions with the effect of creating a contrast between his secular knighthood and the spiritual chivalry aspired to by Perceval. The

translation reduces the instances of mockery directed at Valven, thus attenuating the contrast established in Chrétien's text. Parceval is presented as less naïve and callous, especially at the outset of his journey, so that his development from ignorant youth to reflective knight is much less pronounced in the Norse version.

In the adaptation to the saga genre, the depiction of thoughts and feelings is reduced in all the riddarasögur. Ívens saga and Erex saga even omit some instances of labelling that would be in line with the technique employed in the Íslendingasögur. All three translations transform various passages into direct speech, most conspicuously in the adaptation of Le Conte du Graal. Parcevals saga and Valvens þáttur not only occasionally render thoughts and emotions in direct speech, but also narratorial comments, while occasionally employing the typical saga technique of moving into direct speech in the middle of a statement. The issues of gender are treated slightly differently in the translations. In Ívens saga women exert less power over men than in the French text; the protagonist is moreover presented as less submissive to the female characters. Of Chrétien's romances Erec et Enide has the greatest focus on a female character; the Scandinavian translation overall places less emphasis on Evida and on female characters in general. In Parcevals saga, the dominant role of women is reduced through the hero's more active role in his relationship with Blankiflúr.

The treatment of Chrétien's self-conscious and playful narrator is sometimes similar in the translations, while some elements are particular to individual sagas. Various manifestations of the narrator are omitted in all three Norse versions, including the direct address of the audience or the use of occupatio. Ívens saga in particular reduces the lengthy general observations favoured by the narrator of Le Chevalier au Lion, while Erex saga and the Norse version of the grail romance omit various shorter comments. The translation of Erec et Enide moreover cuts out several French proverbs. The elements of the romance genre are treated in a similar way by the translations: the sagas agree in some instances, but not in

all. Descriptions of general joy and lament, a common trait of the romance genre, are reduced in all three translations, as is the depiction of fin'amor. All but Ívens saga decrease lavish descriptions and references to female beauty. A particular feature of Parcevals saga and Valvens þátr is the reduction of supernatural elements of Arthurian romance. It is evident that Ívens saga has undergone the least amount of revision in the adaptation to the saga genre, whereas Erex saga and Parcevals saga are more radical in their adoption of the form of the family sagas, especially through the reduction of the narrator's interference and typical romance elements. However, a complete assimilation to the family saga form would not be possible without forfeiting much more of the plot and themes.

The translators' command of the respective French source is different in each translation. On the whole, Erex saga demonstrates the best handling of the French source in this respect: the Norse text includes only a small number of changes based on misunderstandings. Ívens saga contains a much larger number of mistakes arising from lack of comprehension of single words and expressions. The greatest number of errors occurs in Parcevals saga and Valvens þátr, partly as a result of mistakes in copying Scandinavian texts. Differences between the Norse and French versions resulting from ignorance of certain aspects of the romances are also fewer in Erex saga than in the other translations.

Disparities resulting from individual preferences of the redactors are distinct in each translation. In Erex saga, which contains the fewest instances, these are motivated by reasons of taste and greater emphasis on violence. Ívens saga includes more diverse alterations of the kind, but by far the greatest number of adaptations to individual ideas and preferences occurs in Parcevals saga and Valvens þátr. The changes appear to be motivated by the desire to reduce superficial elements and irony, as well as to clarify obscure aspects of Chrétien's tale. A number of modifications have a considerable impact on the tale, shifting the focus of the

grail romance. The emphasis on the spiritual aspects of chivalry is reduced, while Parcevals saga shows more interest in its eponymous hero than in Valven.

Adaptation to the Scandinavian background by the translator is evident in all the sagas, albeit not always of the same type. All three translations have in common the omission of elements unfamiliar to a native audience. The Norse versions of Le Chevalier au Lion and Le Conte du Graal explain features of buildings that were unknown in the North, and moreover adapt some details to Scandinavian geography and climate. Erex saga and Parcevals saga share the occasional omission of literary aspects unknown to the Norse audience. Specific elements borrowed from the Norse literary tradition are inserted in Ívens saga. In Erex saga, new material is interpolated in the dragon episode that is reminiscent of a similar scene in Þiðreks saga. Ívens saga adopts a greater variety of elements from native literature, for instance reference to berserkers and prophetic dreams. The translation of the grail romance also employs several features of Scandinavian literature, already apparent at the start of the tale in the extended genealogy and the depiction of the hero's father as farmer. However, only the translation of Le Chevalier au Lion contains references to different Scandinavian practices and customs, such as the fact that fights on horseback were unusual in the North, or the custom of casting lots. The adaptation of the translation to the Norse background is generally less pronounced in Erex saga than in the other works.

Parcevals saga and Valvens þáttur are distinguished from the other two sagas in their treatment of rhyming proverbs. Adaptation is not entirely consistent: some are omitted, others replaced with different proverbs. Occasionally, the saga interpolates proverbs that have no counterpart in Le Conte du Graal; the redactor thus demonstrates individual freedom and creativity in the adaptation of his French source. The didactic nature of these proverbs is in line with the saga's general interest in outlining the rules and responsibilities of knighthood. Erex saga is also unique in its interest in ideals of leadership and Christianity. These didactic

elements correspond to Hákon Hákonarson's introduction of ideas concerning knighthood and sovereignty to Norway.

On the whole, Ívens saga is the least radically adapted. It is apparent that the translator was not in complete command of the language of his French source, and various references to the Scandinavian context can be found in the saga. In all other respects, however, the changes in the translation of Le Chevalier au Lion are relatively minor. Erex saga shows the most concern for narrative unity and structure, and is furthermore the only translation that includes Christian and ideological values not present in the source. The saga is greatly abbreviated by contrast to Erec et Enide, but at the same time demonstrates a good grasp of details of the French text. Parcevals saga and Valvens þáttur show the greatest variety and depth of adaptation, although unlike Erex saga, the structure of the French romance remains intact. The Norse version of Le Conte du Graal exhibits the strongest impulse to adhere to the saga genre, the most notable adaptations to the Scandinavian background, the greatest exercise of artistic freedom, and most extensive modification of characters. The shift of the focus from spiritual to secular knighthood profoundly alters the story of the grail in its Scandinavian incarnation. Thus Ívens saga remains close to its source in structure and content, Erex saga alters the structure and adds some new aspects to the otherwise unchanged content, and Parcevals saga and Valvens þáttur leave the structure intact while greatly altering the content through shifts in emphasis and meaning.

The question whether the translated riddarasögur were designed to instruct the Norse audience in matters of chivalry and kingship, much in the way of the Konungs skuggsjá, or whether they were meant purely for entertainment, has often been debated. On the whole, the answer must lie somewhere in the middle. However, as has been shown by the close analysis of the translations based on Chrétien's works, it is not possible to generalise, as each text exhibits a different degree and individual traits of didactic purpose. Ívens saga appears to be

written mostly as entertainment, whereas the translations of the other two romances denote more extensive motives. Erex saga presents Christian values and the individual responsibilities of leaders, while Parcevals saga and Valvens þáttur place the emphasis on the portrayal of secular knighthood. The Arthurian romances by Chrétien de Troyes are distinctly individual in their transmission to Old Norse literature.

Appendices

Appendix A

I. The Main Manuscripts of Erex saga

1. AM 181b fol. (A)

- a) Adjectives and adverbs cut out in A: Erec 1764: si bele fame (such a beautiful woman), B 23.21: sva frída mey (so beautiful a girl), A 23.7-8: slijka mey (such a girl); Erec 2116: plus de .xv. jorz (more than fifteen days), B 28.29: yfvir hálfvann mänud (over half a month), A 28.13: yffer manud (over a month); Erec 4601: pasmez (unconscious), B 54.18: övit (unconscious), A 54.5
- b) Aspects of narrative omitted in A: Erec 79: fille de roi (a King's daughter), B 6.21: köngss döttir (a King's daughter), A 6.7; Erec 2019: chevax corranz et delivers (spirited and lively horses), B 28.19: göda hesta (good horses), A 28.4; Erec 6044: qui la siet (who is sitting there), B 66.16: sem at hier situr (who is sitting here), A 66.3

2. Holm 46 fol. (B)

- a) Omissions in B: Erec 698: se lieve (gets up), A 14.13: stendur [...] vpp (gets up), B 14.26; Erec 1035: et ton nain (and your dwarf), A 18.1: og duerg (and the dwarf), B 18.15.
- b) Small additions in B: Erec 124, A 5.17-6.1, B 6.14: fliötum sem svala ä fluge (swift as a swallow in flight); Erec 1675, A 22.10, B 22.26: at dagverdar dryckiu (at the time of the 'day-meal's' drinking)

II. The Main Manuscripts of Ívens saga

1. Holm 6 4to (A)

- a) Mistakes in A: Lion 1793-98, B 46.23-24: the lady asks Luneta for forgiveness, A 46.7-9: Luneta asks the lady for forgiveness; Lion 1809: prist (married), B 46.30: gíptízt

(married), A 46.16: girníst (desired); Lion 2029: Mon cuer n'onques ailleurs nel truíz (I never find my heart anywhere else), B 60.15: þa byrr mín hugur allr með þer (then my heart lies all with you), A 60.6-7: þa byr hann allr með þer (then it lies all with you); Lion 3320-21: Mes ne siegre ne convoier / Ne se vaut il laisser .i. pas (but he refused to be followed or escorted one single step), B 99.19-20: eingum lofaði hann at ueita sier fylgd (he permitted no one to give him a following), A 99.8-9: öngum lofaði hann sér ath finna (he permitted no one to find him)

b) Adjectives and adverbs omitted in A: Lion 310: deux cuirs de nouvel escorchiés, / De .ii. toriaus ou de .ii. bués (two new-flayed hides of two bulls or two oxen), B 11.15: íi nyflegnar auddunga hudir (two new-flayed bull's hides), A 11.5: tuær gridunga hudir (two bull's hides); Lion 558: honteusement (covered in shame), B 19.20-21: suiuirðr ok skamfullgur (disgraced and ashamed), A 19.10; Lion 583: tan (so long), B 20.22: suo leingi (so long), A 20.10; Lion 891: mort ou vif (dead or alive), B 29.17-18: lifs eda daudum (alive or dead), A 29.5; Lion 1681: tot son aé (all his life), B 44.17-18: alla sina lífdaga (all the days of his life), A 44.7; Lion 2025: dame chiere (dear lady); B 60.12: min kæra fru (my dear lady); A 60.3: min fru (my lady); Lion 4097: unz nains bochus et enflés (a hunchbacked and swollen dwarf), B 115.12-13: einn duergur digur ok þrutinn (a fat and swollen dwarf), A 115.2: einn duerg (a dwarf).

c) Parts of the narrative omitted in A: Lion 1618: au perron et a la fontaine (to the spring and the stone pillar), B 41.11-12: til kelldunnar ok steinstolpan (to the spring and the stone pillar), A 41.4; Lion 2827: el boscage (through the forest), B 87.16: um morkina (through the forest), A 87.5; Lion 3315: ainsi com a la dame sist (as it pleased the lady), B 99.15-16: suo sem henne likar (such as it pleased her), A 99.6; Lion 3867: ma fille (my daughter), B 111.23: dottr mina (my daughter), A 111.12: meyna (the girl); Lion 3916: Si l'ala a le court requerre (he came to claim her at court), B 112.23: kom

til kongs hírdar (he came to the King's court), A 112.11; Lion 4158: quant bien et bel atourné l'eurent (when they had armed him well and suitably), B 115.17: herklæddr (armed), A 115.6.

d) Condensing sentences in A: Lion 1908-09: ne montre mie en sa chiere / La joie qu'en son cuer avoit (she did not let appear on her face the joy that she had in her heart), B 53.14-15: enn eigi birtí hun honum j yfirsyn sinn fagnad hiarta og hugar sins (she did not reveal to him by her look the joy of her heart and mind), A 53.5-6: enn eigi birtí hon honum sinn fagnat (she did not reveal to him her joy); Lion 1920: sanz vous de rien grever ne nuire (without any wrong or prejudice being directed at you), B 54.13-14: skal hun eigi mísgera þer ne angra þig (she shall not do wrong to you nor distress you), A 54.1: skal hon eigi angra þik (she shall not distress you).

e) Additions in A: A 8.4-5: geingu þegar ofann j gardínn (came immediately down into the courtyard), Lion 223, B 8.18; A 59.4: huat aflí þat er er mest naudgar þik (what force that is which compels you most), Lion 2012, B 59.14-15; A 63.5: Roma borgar yfirvalldz drottning (the sovereign Queen of Rome), Lion 2066, B 63.14-15; A 65.8: alldri fyr var hon suo miok þurfi (never before was she in so great need), Lion 2102, B 65.19; A 51.6: nyu skarlatí (new scarlet material); Chrétien 1886, B 51.13.

f) Small alterations in A: Lion 513: mais sachiés bien (but know for certain), B 18.23: uít þat firir uist (know that for certain), A 18.10: firir þui (for that reason); Lion 811: bruit (din), B 25.16: gny (din), A 25.6: opí (shouting); Lion 1680: qui ait tesmoing de si prodomme (who has proven such valour), B 44.17: at jafn uaskr se (who is as valiant), A 44.6-7: er Jafnsterkr er (who is as strong); Lion 1814: lin Abel (line of Abel), B 47.10: Abess ætt (line of Abel), A 47.3: Beniamíns æt (line of Benjamin); Lion 2894: mout le regarda (looked at him for a long time), B 88.22-89.10: hugdí míok leingí at

honum (considered him for a very long time), A 89.1: hugsadí miok leíngí vm
(thought about it for a very long time).

g) Simplified expressions in A: Lion 1851: vostre fontaine (your spring), B 49.8: kelldu ydra
(your spring), A 49.3: kelduna (the spring); Lion 2799: l'en laisserent seul aler (they
let him go alone), B 86.12-13: letu þeir hann þa fara einn saman (they let him go then
all alone), A 86.5: hann for þa einn saman (he went then all alone); Lion 3601: se je
ne truis qui m'en deffende (if I do not find someone to defend me), B 105.19-20:
nema ek finna nockurn þann at uærfí firir mig (unless I find someone who would be
for me), A 105.9: nema ek verí mik firir þeim (unless I defend myself against them).

h) Specifications in A: Lion 1644: che qu'eles veulent refusent (refuse that which they
desire), B 42.11-12: neíta þui sem þeim er hugur a at hafa (refuse that which it is their
desire to have), A 42.4-5: níta þui sem þeim er J hug ok hafna þui sem hellz vilia þær
hafa (refuse that which is in their minds and forsake that which they most want to
have); Lion 2946: or n'aiés soing (do not be afraid), B 90.19: ottast eckí (do not be
afraid), A 90.8: ottumz þar ekkí vm (let us not be afraid about that).

2. AM 489 4to (B)

a) Mistakes in B: A 6.6: margir optlegha (often many), B 6.20 margir trega (many grieve);
Lion 278: tors sauvages (wild bulls), A 10.4: villígradunga (wild bulls), B 10.16: uillí
garunga (wild buffoons); Lion 588: il est après mangier (it is after dinner), A 21.1: uel
metr (quite full), B 21.11: uel mentor (well-educated); Lion 812: cherf (stag), A 25.7:
híqrt (stag), B 25.16: híford (herd), Lion 1717: bien le savoie (I knew it well), A 45.10:
þat víska ek (that I knew), B 45.20-46.1: þat uíska ek eigi (that I knew not); Lion
1903: dementiers que lez moy n'est nuz (while no one is near me), A 53.3: medann
eingi madr er nær oss (while no one is near us), B 53.12: medan ecki er í nand (while

nothing is near); Lion 1995: La mort dont je n'ai rienz meffait (the death in which I did nothing wrong), A 58.2-3: ek misgiorda ekkí vid (I did not behave wrongly in that), B 58.13-14: ek mís gerda uid (I did wrong in that); Lion 3891: a trestuit le bour plané (has destroyed the entire town), A 111.12-112.1: hann hefir ok eyt allt kongs land (he has also laid waste all the land of the king), B 111.23-112.13: hann hefir allt landít um kringís (he holds all the land round about).

b) Details omitted in B: Lion 270: et jel'oi mout proié le soir (I had begged for it much in the evening), A 9.15-10.1: sem ek hafda bedit husbonda (as I had asked the master of the house), B 10.13; Lion 556: mes armes toutes jus mis (I lay down all my weapons), A 19.9: hugsada ek ath leggía nídr vopnnín (I thought to lay down the weapons), B 19.20; Lion 862: du cop fu estourdis et vains / Li chevaliers (the knight was deafened and dizzy from the blow), A 28.2-3: hann var sem hōfuth ær (he was as if out of his head), B 28.13; Lion 1593: maistre et sa garde ([her] governess and confidante), A 39.9-40.1: hennar meistari ok radgiaffí (her teacher and counsellor), B 40.10, Lion 3853: Arpin de la Montagne, A 111.9: Fjallsharfir, B 111.20.

c) Expressions reduced in B: Lion 256: me dist (told me), A 9.9-10: taldí hann mer (he told me), B 9.26: taladi hann (he related); Lion 3355: auquel des deuz il aidera (which of the two he should help), A 100.10-101.1: huorum þeirra (which one of them), B 100.23-101.12: huorum (which one).

d) Small additions in B: B 9.21-22: ok matta ek þar þa eigi leingr dueliazt þuiat matmal uar komit (and I could not stay there any longer because mealtime had come), Lion 249, A 9.6; B 16.26-17.12: suo þygt sitiandí at eigi gat ek sed uidinn firir þeim (sitting so thickly that I could not see the tree because of them), Lion 458-61, A 16.13-14; B 113.20-114.12: a morgin (tomorrow), Lion 3971, A 113.10.

- e) Expansion in B: B 45.19: skrid brott hedan (go away from here), Lion 1712-13, A 45.9; B 52.12-13: at sendi madr hennar uar af ferð kominn (that her messenger had come from his trip), Lion 1897, A 52.5; B 54.18: or hennar ualldí ganga (go out of her power), Lion 1926, A 54.5; B 91.13: þær foru þegar sem skyndfligazt heim til kastalans (they went immediately as quickly as possible home to the castle), Lion 2956, A 91.1; B 106.13-14: í ollum heimenum (in all the world), Lion 3610, A 106.3.
- f) Small specifications in B: Lion 562: devant (before), A 20.1: sem fyr (as before), B 20.13: fyrri kuelldit (as the evening before); Lion 810: vint [...] / Li chevaliers (the knight came), A 25.5: kom þar einn riddari (there came a knight), B 25.14-15: sa [...] rida einn riddara (saw a knight riding); Lion 2013: a consentir / Touz mes vouldoirs sanz contredit (to consent to all my desires without argument), A 59.5: þu vil suo giorsamligha hlydnaz mer (you are willing to obey me so completely), B 59.15-16: þu uillt at ollu suo gersamliga hlydazt mer (you are willing in all respects to obey me so completely).
- g) Specification of expressions in B: Lion 758-60, A 24.6, B 24.18-19: steig sidan upp a hest sín ok reid einn saman (after that he got up on his horse and rode alone); Lion 1625: et vous ne finés de plourer (and you do not stop crying), A 41.4: omitted, B 41.12-13: latit af gratí ydrum ok hyggit at sæmd (stop your crying and consider your honour); Lion 1975, A 56.6-7, B 56.14-15: settízt akne firir hana (knelt before her); Lion 2221, A 71.9, B 71.18: or kelldunní (from the spring); Lion 3801-02: Chevaliers et dames venans / Et damoiseles avenans (knights and ladies were coming with lovely girls), A 110.8: ok komu þar riddarar ok heyskar meyar (and knights came there and well-mannered girls), B 110.16-17: ok kuomu þar riddarar ok allzskyns hofdingiar frur ok meyar (and knights came there and all sorts of chieftains, ladies, and girls); Lion 4084, A 114.9, B 114.21: jotunin for til kastalans (the giant was coming to the castle).

h) Small changes in B: Lion 601: Faites le nous savoir (Let us know), A 21.5-6: segíth oss (tell us), B 21.15-16: segit mer (tell me); Lion 1675: soit morte avec vostre seignor (is dead with your husband), A 44.4: se daudr J bonda þinum (are dead in your husband), B 44.14: se í bonda þinum eínum (are in your husband alone); Lion 1820: quant le pourrons nous avoir (when can we get him), A 47.7: nær máá ek sía hann (when can I see him), B 47.14: ma ek sía hann (can I see him); Lion 2103: löez li tuit (all advise her), A 65.9: Nu rada henní aller (now all advise her), B 65.20: nu radit henne heillt (now advise her well); Lion 3769: un fort chastel (a strong castle), A 109.7-110.1: einn kastala mikínn ok sterklígan (a large and strong castle), B 109.14-110.10: eínn kastala mikínn ok rikuligan (a large and magnificent castle); Lion 3851: toutes les pucheles du monde (all the girls in the world), A 111.8: allra meyía (of all girls), B 111.19-20: allra kuenna (of all women).

3. Holm 46 (C)

- a) Omissions of actions in C: Lion 179: si com chevaliers devoit estre (as a knight should be), A 7.4-5 / B 7.15-16: er riddara til heyrir (which is fitting for a knight), C 7.25; Lion 2245: aus armez (from his armour), A 72.8 / B 72.15-73.9: af uopna bunadí (from his armour), C 72.22; Lion 2893: dessent l'une des trios (one of the three dismounts), A 88.10-11 / B 88.21: steíg ein þeirra af hestí sínum (one of them dismounts from her horse), C 88.28; Lion 3782-84, A 110.3-4: ok þegar Jstad steíg nídr vinda bruin (and immediately the drawbridge was lowered) / B 110.12-13, C 110.20.
- b) Elements of dialogue omitted in C: Lion 331: et que fais tu? (and what do you do?), A 12.1-2 / B 12.15-16: þa spurda ek huat hann gerdí í morkínní (then I asked what he was doing in the forest), C 12.29; Lion 366: d'aventures ne sai je rien (I do not know anything about any adventures), A 13.3-4 / B 13.14-15: alldri hafa heyrt getit æfintyra

(he had never heard “adventures” mentioned), C 13.25; Lion 400: tu venras [...] arbres pechoier (you will see trees ripped to pieces), A 14.3-4 / B 14.13-15: þa muntu sia [...] mikínn úfd brotna af stofnum (then you will see large trees break from their stumps), C 14.22-23; Lion 601-05, A 21.5-6 / B 21.15-16: herra gerít uel ok segit mer uer uilium allfr fylgía ydr (please tell me, sir, we would all like to follow you), C 21.25; Lion 1980: que riens ne me porroit desplere (because nothing would displease me), A 57.2: þui ath mer munn þat alldri mislika (because that will never displease me) / B 57.12 (incomplete), C 57.21; Lion 2611-13, A 81.4-5: þngum manni vildí ek fyrrí lia þetta gull (to no man did I wish to loan this ring before) / B 81.12 (incomplete), C 81.21; Lion 2756-57 qui aimë [...] ne puet prendre boin somme (who loves cannot get good rest), A 85.1-2: fær huorkí huild nott ne dag (gets rest neither night nor day) / B 85.9 (incomplete), C 85.16; Lion 2946: or n’aiés soing (do not be afraid), A 90.8 / B 90.19: ottast eckí (do not be afraid), C 90.29; Lion 2947: sē il ne s’en fuit (if he does not flee), A 90.10-11 / B 90.21: nema hann undan flyí (unless he flees away), C 90.30; Lion 3891-94, A 111.12-112.1 / B 111.23-112.13: hann hefir ok eyt allt landít um kringís (he has also laid waste all the land round about), C 112.25; Lion 4426-42, A 119.15-120.3 (Iven telling Luneta’s accusers to drop the charges against her), C 120.20; Lion 4458-61, A 120.11-14: vm allt þetta fylkí er öllum monnum kunnikt huersu hon sueik sina fru. værí þat makligaz ath hon takí firir suik sinn loga ok bruna (throughout all this district it is known to all people how she betrayed her lady. It would be most fitting that she receive flame and fire for he betrayal), C 120.27; Lion 4462: Ne plaiche le Saint Esperite! (May it not please the Holy Ghost!), A 120.14-15: heilagr andí latí ydr þat alldri giortt fáá (may the Holy Ghost let you never get that accomplished), C 120.27; Lion 4467: et trestous cois se gise (and to lie quiet), A 120.18: ok ligg kyrr (and lie quiet), C 120.30.

c) Occurrences of minor characters reduced in C: Lion 1902-17, A 89.2-5 / B 89.11-14: ok

sem hun kendí hann um sidir sakir þess aurs at hann hafði í andliti henne þotti þetta miok undarligt ok steíg upp asínn hest ok reid til sinar fru gratandi (and when she recognised him at last because of that scar which he had on his face, this seemed to her very strange and she got up on her horse and rode to her lady, weeping), C 89.20; Lion 3171-72: Et chil qui avec li estoient / Pour lui grant hardement prenoient (and those who were with him took great courage because of him), A 95.6-7 / B 95.17-18: dirfduzt nu af hans fram reid hreysti ok riddara skap (grew bold now from his riding forward, valour and knighthood), C 95.27; Lion 3835-46, A 111.3-6 / B 111.15-17: herra kastal(ans) mælti ek uillda segia ydr gíarna ef ek uissa at þíg angradi eigi I(uen) mælti ek bid ydr herra at þer segit mer (The lord of the castle spoke: “I would like to tell you, if I knew that it would not distress you.” Iven spoke: “I ask you my lord, that you tell me”), C 111.24; Lion 3948-52, A 113.7-10, B 113.17-114.12 (the host’s gratefulness when Iven tells him he will fight against the giant), C 113.25.

d) Occurrences of main characters reduced in C: Lion 1908-09: Mez ne montre mie en sa

chiere / La joie qu’en son cuer avoit (but she did not show on her face the joy she felt in her heart), A 53.5-6 / B 53.14-15: enn eigi bírti hun honum j yfirsyn sinn fagnad hiarta ok hugar sins (she did not reveal to him by her look her joy of her heart and mind), C 53.23; Lion 1955: la dame qui ne lor dit mot (the lady who did not say a word to them), A 55.5-7 / B 55.16-17: mælti hun ecki jíngaungu þeirra er þo uar mikil fyst hennar at sia herra Iuen (she said nothing at their entrance, although after all she was very eager to see Sir Iven), C 55.23; Lion 3502-10, A 103.5-8 / B 103.17-20 (the lion’s distress during Iven’s swoon), C 103.29; Lion 4503-05, A 121.14-16: þa vildi hann eigi leíngur duelia ath hialpa honum þuiath honum fínz ath hann þurfi þa lídveizlu

hans (then it did not want to delay any longer helping him, because it appeared to it that he needed its assistance then), C 121.31.

e) Reduction of action in C: Lion 2815-26, A 87.1-5 / B 87.12-16, C 87.24-26 (Iven takes a bow / crossbow from a boy he meets and shoots deer); Lion 3366-68, A 101.4-6 / B 101.15-17: at eigi skyldi honum granda elldr sa at ormurin bles or sinum kioptum at suo uoru storir sem ofns munní (that that fire should not injure him, which the serpent blew from its jaws which were as big as the mouth of a furnace), C 101.26: at ægi bliese ormurinn eytrinu ä hann (that the serpent might not blow the poison on him); Lion 6713-21, A 146.1-5, C 145.26-146.30: er früinn heyrdi at sä riddari kom sem leon fylgdi, vard hon harla feiginn Enn er Ivent finnur fruna lagdist hann fyrir fætur henne (When the lady heard that that knight was coming whom a lion followed, she became very glad. When Iven met the lady, he lay down at her feet).

f) Dialogue shortened in C: Lion 1871-79, A 50.1-6 / B 50.7-12, C 50.15-16: früinn jätar þessu giarnan ok skiliast at þui (the lady agreed to this gladly, and they parted at that); Lion 1961-65, A 55.8-56.2 / B 55.18-56.9, C 55.24-56.17: Vei sie þui öfrelse, er fyrir ecki kemur ok þeim riddara sem at huorki hefvur mäl nie vitsku (Woe be to that bondage which is of no avail, and to that knight who has neither speech nor wisdom); Lion 2277-80, A 74.3-5: huat manna ert þu riddari þui ath ek maa eigi kenna þik vtann ek hafí heyrt þik nefndan (What sort of man are you, sir, because I cannot recognise you, unless I have heard you named?) / B 74.13-14, C 74.21: huat manna ertu (What sort of a man are you?); Lion 3590-3602, A 105.5-10 / B 105.16-21, C 105.26-29 (Luneta's explanation of her imprisonment); Lion 3630-43, A 107.1-3 / B 106.21-107.12, C 107.20: ef þu ert sü jüingfrü sem ek hyggur þä skalltu ægi tünast ä morgun, enn hün svaradi: Ek em sü er þier hiälpadi ("If you are that young lady whom I think, then you shall not perish tomorrow." She answered: "I am the one who helped

you); Lion 4579-80, A 123.7-8: enn þo bad hon hann morgum bænum ef vilí hans værí til ath duelfáz þar med þeim (nevertheless she asked him with many entreaties if his desire were to stay there with them), C 123.23-24: bidiandis hann at dvelíast þar medur þeim (asking him to stay there with them).

g) Long dialogue omitted in C: Lion 975-90, B 31.23-32.7, C 31.24 (Luneta threatening Iven during their initial meeting); Lion 3672-87, A 108.3-7 / B 108.12-17, C 108.22 (Luneta telling Iven she has to find a knight to fight for her).

h) Descriptive passages cut out in C: Lion 180-90, A 7.5-8 / B 7.16-20, C 7.25 (the forest described by Kalebrant); Lion 905-29, A 29.11-30.1 / B 29.24-30.8, C 30.19 (the detailed description of the gateway at the castle of the fountain); Lion 4550-78, A 122.14-123.7, C 122.32 (Luneta's accusers giving up, the girl's happiness at her freedom).

i) Reduction of long passages in C: Lion 1086-1143, B 34.12-35.15, C 34.21-36.20 (search for the killer of the lord of the fountain in the hall); Lion 2293-2321, A 75.6-76.3 / B 75.15-76.12, C 74.22-75.22 (Iven inviting King Arthur to a feast); Lion 2282-86, A 74.6-75.4 / B 74.15-75.13, C 75.24-76.23 (Kæi's shame after his defeat); Lion 2359-92, A 76.6-77.2 / B 76.17-77.10, C 76.23-77.16 (the lady's reception of King Arthur); Lion 2396-2440, A 77.2-7 / B 77.10-15, C 77.16-20 (the scene between Valven and Luneta).

j) Reductions of battle scenes in C: Lion 860-75, A 28.1-11 / B 28.12-21, C 28.22-26 (lord of the fountain wounded and fleeing); Lion 876-904, A 28.11-29.11 / B 28.21-29.23, C 28.26-30.19 (Iven's pursuit of the lord of the fountain); Lion 447-98, A 121.3-12, C 121.21-27 (the beginning of Iven's fight against Luneta's accusers).

k) Reductions of dialogue in C: Lion 489-514, A 18.3-11 / B 18.16-24, C 18.31-19.24 (the speech of the lord of the fountain to Calogrenant); Lion 994-1023, B 32.8-33.4, C

32.15-33.1 (Luneta tells Iven that she has met him before at King Arthur's court); Lion 1912-26, A 53.6-54.5 / B 53.15-54.18, C 51.18-25 (Luneta's speech to Iven before she leads him to her lady); Lion 2010-34, A 59.3-60.8 / B 59.14-60.17, C 57.22-60.24 (Iven's confession of love); Lion 2921-45, A 89.5-90.7 / B 89.14-90.19, C 89.20-90.28 (the suggestion that Iven could help in the fight against Aleus); Lion 5543-65, A 128.12-18, C 128.26-27 (Iven agreeing to lock the lion away); Lion 6668-78, A 145.6-15, C 145.22-25 (the conversation between Iven and Luneta at the spring).

l) Reductions of long descriptions in C: Lion 438-48, A 15.5-16.6 / B 15.15-16.19, C 15.22-23 (the storm caused by Kalebrant); Lion 457-75, A 16.11-17.8 / B 16.24-17.22, C 16.27-17.28 (birds singing in the tree); Lion 3799-3834, A 110.7-111.3 / B 110.16-111.15, C 110.23-111.15 (Iven's welcome and people's distress at the castle threatened by the giant); Lion 3953-4025, A 113.10-114.8 / B 114.12-20, C 113.25-114.27 (the people's happiness after Iven's offer of help against the giant).

m) Details added in C: Lion 480, A 17.9 / B 17.24, C 17.29: ä gödumm hesti (on a good horse); Lion 541, A 19.6-7 / B 19.17-18: uilldi eigi uirda sig þess at sia mig (he did not wish to deign to see me), C 19.31-32: villdi ægi drepa mik nie siä til mīn (he did not wish to kill me or look at me); Lion 607, A 21.7 / B 21.17, C 21.25-26: nü ræd ek þier far huorgi i dag (now I advise you, do not go anywhere today); Lion 960, B 31.5, C 31.17-21 (a new scene describing the death and funeral of the lord of the fountain); Lion 1055, B 34.12, C 34.17-18: heyrði hann öp ok kall ok vopna brak (he heard crying and shouting and the clash of weapons); Lion 1815, A 47.4 / B 47.11, C 47.17-22 (the lady promising Luneta not to be angry); Lion 1819, A 47.7 / B 47.14, C 47.23-48.22 (Luneta and the lady discussing how Iven killed the lord of the fountain); Lion 1858, A 49.4 / B 49.9, C 50.13: bidie þik þar samþickis at (asks you for consent to it);

Lion 2281, A 74.6 / B 74.15, C 74.21-22: ek heitir Ivent ok er ek ydar madur (My name is Iven, and I am your man); Lion 2705, A 83.4 / B 83.14, C 83.4: kurteysliga büninn (with courtly adornment); Lion 3086, B 93.19-20 (A is different, cf. 93.9-10), C 93.30: hann jätar þui giarnann (he agreed to that gladly); Lion 6789, A 147.12, C 146.30-147.21: falla þau I fadma (they fell into an embrace).

n) More specific details in C: Lion 1287, B 37.4, C 37.13-14: syrgdi sinn bönda miðk hormuliga (was mourning her husband very sorrowfully); Lion 1637, A 42.2 / B 42.9, C 41.27: ef at þú giðrir æigi adur räd fyrir þinni sæmd (if you do not take thought for your honour before then); Lion 2991-92, A 91.9-10 / B 91.21-22, C 91.26-27: smurdi meður smirslum höfud hans, ok häls ok allan bük (she rubbed his head with ointment, and his neck and all his trunk); Lion 3145, A 94.6 / B 94.19, C 94.29 enn drap menn (and was killing men); Lion 5990, A 134.8, C 134.23: hleypur [...] út ä turna borgarinnar (rushed [...] out onto the towers of the stronghold).

o) Details changed in C: Lion 293-306, A 10.7-11.3 / B 10.19-11.14, C 10.27-11.24 (description of the hideous man); Lion 325 m'enhardi (I took courage), A 11.8 / B 11.18: dirfdumzt ek (I took courage), C 11.28: reid ek at honum (I rode toward him); Lion 402-5, A 14.5-7 / B 14.15-17: ok ef þu brott kemzt þadan an meinsemda þa kann þer betur at falla enn nockrum firir þer (If you get away from there without injury, then it can turn out for you better than any before you), C 14.25-26: Ef þú fer þängat ok giðrir eige sem ek seigir þä kemur þú þadann alldreigi lifande (If you go there and do not do as I say, then you will never come from there living); Lion 1818, A 47.6-7 / B 47.14, C 47.22-23 (Luneta instead of the lady states that Iven is King Urien's son); Lion 1901-05, A 53.2-4: Gangi hann hingat sem skíotazst s(agdi) fruín Jleynd meðann eingi madr er nær oss. Gæt vandligha ath ekkí komí her fleira ("Let him come here as quickly as possible," the lady said, "in secrecy, while no one is near us. Watch

carefully that nothing more comes here”) / B 53.11-13, C 53.20-23: Gangi hann nú hingat sem skiotast ok þö leyneliga ok geym sva at einginn maður sie nær ä medann vid tölunast med (Let him come here now as quickly as possible, and yet secretly, and watch so that no person is near while we talk together); Lion 2174-79, A 70.3-6 / B 70.11-14, C 70.19-22 (King Arthur coming to the spring); Lion 2274-76, A 74.1-3: þui ath þa munda ek of mikíft misgiora vid ydr ef ek vildí nökkut þat hafa er eigi sòmdi yduarri tígñ (because then I would transgress too much against you, if I wanted at all to keep that which did not befit your rank) / B 74.10-12, C 74.19-21: þui at ecki vil ek hafa þat sem at ydvari sòmð til heyrir (because I do not want to keep that which belongs to your honour); Lion 2600-01, A 80.8-81.1 / B 80.18-81.9, C 80.25-81.17 (the lady giving Iven the ring transformed from direct speech into narrative); Lion 2725-28, A 84.1-4 / B 84.8-10, C 83.24-84.16 (accusations of the lady’s messenger); Lion 4316, A 118.15: hon var J ongum klædum vtan natserk (she had no clothes on except a nightshirt), C 118.26-27: hon var alnœckt (she was completely naked); Lion 4474-75, A 121.1-2: sneríz Jmoti þeim ok vildí eigi J fyrstu akafligha taka Jmotí þeim (turned to meet them and did not wish at first to receive them impetuously), C 121.20: hann reid tömliga i möti þeim (he rode leisurely to meet them); Lion 4506-14, A 121.16-18, C 121.28-30 (the women praying for Iven’s victory moved to earlier point); Lion 5533-42, A 128.7-12, C 128.23-26 (the giants’ request concerning the lion); Lion 6269, A 138.8: ef ek hefda vítatt (if I had known), C 138.22-23: ef at ek hefda öttast (if I had feared).

p) Additions in A and B omitted in C: A 5.2-3 / B 5.13-14: þetta undrudu allir menn þuiat alldri fyrr hafdi hann þetta gert (This all the people wondered at, because never before had he done this), Lion 52, C 5.23; A 48.4 / B 48.10-11: ofseínt er þa (then it is too late), Lion 1826, C 48.25; A 88.10 / B 88.20-21: þær lítu hann sofanda (they saw him

sleeping), Lion 2892, C 88.28; A 93.2-4 / B 93.13-14: “hann sa hvar mærin satt a einum gangara ok hafði annan j togi” (he saw where the girl was sitting on a palfrey and had another on the lead), Lion 3043, C 93.24; A 107.4 / B 107.13-14: þær þu uat naudstaddur (when you were in distress), Lion 3647, C 107.20.

q) Changes in A and B: Lion 4263-66, C 117.24-25, A 117.6-7 / B 117.18-19 (transformation into direct speech); Lion 4500, C 121.28: sötti at Ivent (attacked Iven), A 121.13: giordí slikt illt er hann mattí (did such evil as he could).

Appendix B

I. The Differences between Le Chevalier au Lion and Ívens saga

1. Narrative Unity

- a) Depictions of action omitted: Lion 3088-3103, 3108-31: girl throwing box of ointment into a stream, confrontation with her lady, Íven 93.21; Lion 3188-95: lady seeing the wounded in battle against Alier, Íven 95.21.
- b) Repetitions omitted: Lion 689-720: summary of Calogrenant's adventure, Íven 24.13; Lion 1262-74: Lunete describing to Yvain how the lady's people were searching for him, Íven 36.18; Lion 3632-49: Lunete reminding Yvain how she took care of him, Íven 107.11; Lion 4437-42: Yvain telling the steward that God is on his side, Íven 120.3.
- c) Lengthy scenes and dialogue shortened: Lion 2581-94: Yvain's reply to his lady's permission to leave, Íven 80.4-7: omits Iven's wish to be a dove; Lion 2844-55: hermit's bread described in detail, Íven 88.22-23: "Iuen at brodit þo at þat uæri illa bakat þuiat þat uar blautt ok sadugt" (Iven ate the bread, although it was poorly baked, because it was soggy and full of bran); Lion 2614-38: farewell between lady and Yvain, as well as lady and King Arthur, Íven 81.5-7 (A is more complete): "sidann tok hann orlof af fru sinni ok suo Artus kongr ok skilduz herra Ivent ok fru hans med miklum harmf" (afterward he took leave of his lady – and likewise King Arthur did. Sir Iven and his lady parted with great sorrow).
- d) Passages including Iven but marginal to story reduced: Lion 2304-11: Yvain's invitation to the King and his host, Íven 75.10-76.1 (A is more complete): "ok sagdi ath hon byði Artus kongi til veízlú ok kongr Jatadí þessv blidlígha" (and he said that she invited King Arthur to a feast, and the King agreed to this cheerfully); Lion 3948-4083: joy of the host's family when Yvain agrees to fight the giant, Yvain spending the night at the

castle, the hero helping because the family is related to Gauvain, Íven 113.16-114.20; Lion 4506-14: women can only help Yvain and Lunete through prayer, Íven 121.16-18: “enn konur þær allar er nær þeim voru badu þes gud ath þeir skyldu eigi sigrazst áá honum” (all the women who were near them prayed God, that they would not defeat him); Lion 5348-57: horses lodged at the castle “Pire Aventure”, Íven 126.12: “ok voru þegar teknir hestar þeirra” (immediately their horses were taken).

- e) Passages without Iven reduced: Lion 5841-49: the evil sister wanting to take her sister's inheritance staying at King Arthur's court, Íven 133.3-4: “hon hafði Jafnann verit með hírdinni síðann þær systurnar skilduz” (she had always been with the court since those sisters parted); Lion 6374-6436: discussion between the evil sister and King Arthur, Íven 141.11-13: “enn meyiarnar skyldu skipta til helmíngs allt þat er þær erfdu eptir fodur sinn” (and the girls should divide in half all that which they inherited from their father).

2. Characters

- a) Details of Kalebrant's tale omitted to make him appear manlier: Lion 184: “A quel d'anui, a quel que paine” (not without pain, not without trouble), Íven 7.17; Lion 314-18: Calogrenant's readiness to defend himself against the hideous man, Íven 11.17; Lion 575-76: “ainsi alay, ainsi reving, / Au revenir pour fol me ting” (Thus I went, thus I came back, and upon my return I think myself a fool), Íven 20.16.
- b) Passages depicting Iven through his words and actions omitted: Lion 932-35: “Et mesire Yvain folement / Hurte grant aleüre après, / Si le vint ataignant si pres / Qu'a l'arçon deriere se tint” (and Sir Yvain hurtles madly after him at great speed, and manages to get so close that he grabbed the rear saddlebow), Íven 30.12-13: aspect of madness omitted: “þa uar herra Iuen suo nærri riddaranum at hann mattí na hendi sinne a

saudulboga hans” (then Sir Iven was so close to the knight that he could reach his saddle bow with his hand); Lion 1952-55: “Grant poour, ce vous acreant, / Ot mesire Yvains a l’entrée / De la chambre ou il a trouvee / La dame” (I assure you, Sir Iven felt great fear when he entered the room where he found the lady), Íven 55.16.

3. Saga Genre

- a) Iven’s thoughts omitted: Lion 794-99: Yvain’s astonishment at the ugliness of the hideous man, Íven 24.23; Lion 1343-1588: discussion of Yvain’s feelings for the lady and love in general, Íven 39.14; Lion 1730-33: “mez n’i a chose qui li plaise / Quant la dame veoir ne puet” (but nothing pleases him if he cannot see the lady), Íven 46.20; Lion 2053-54: “mesire Yvains est plus sire / Quë il n’osast penser ne dire” (and Sir Iven was master of the situation to a greater degree than he had dared to hope or say), Íven 62.3 (A in a better state); Lion 2638-69: Yvain’s body goes with King Arthur, his heart stays with his lady, Íven 81.15; Lion 2822-23: “pour che mais ne li souvenoit / De nule riens qu’il eüst faite” (he no longer remembers what he would have done before), Íven 87.13.
- b) Short annotations by the narrator omitted: Lion 2544: “faiche folie ou savoir” (whether it be folly or wisdom), Íven 78.16; Lion 5626-29: Yvain’s opponents will never be defeated if not now, Íven 129.16.
- c) Observations on love omitted: Lion 1365-1419: the wounds caused by love, Íven 39.14; Lion 1259-65: courtesy mistaken for love, Íven 78.10; Lion 2729-41: comparison of loyal and unfaithful lovers, Íven 84.10.
- d) Passages of celebration and lament reduced: Lion 671-75: joyful reaction of court to King Arthur’s wish to travel to the fountain, Íven 23.13: omitted; Lion 2442-58: celebrations of Yvain and his lady with King Arthur, Íven 77.15-78.10: “kongr uar at

peirrí ueizlu uíf nætur” (the King was at that feast for seven days); Lion 4242-66: joy after Yvain has defeated the giant, Íven 117.2-8: shortened; Lion 4338-82: Yvain looking at Lunete, women lamenting that she will be killed, Íven 119.1: omitted.

4. The Translator and his Context

- a) Possible misunderstandings of the French text: Lion 1662-63: “en cest vouloir a attendu / Jusqu’a tant que chele revint” (with this intention she waited until the other one returned), Íven 43.16: “mærin mælti þa” (the girl spoke then); Lion 4600-01: “Et vostre non / Seviax, biau sire, car me dites!” (but at least tell me your name, lovely lord!), Íven 124.2: “seg mer herra sagdi hon” (“Tell me, my lord,” she said).
- b) Place names omitted: Lion 7: “Cardoeil”, Íven 4.16; Lion 189-91: “et che fu en Brocheliande. / De la forest en une lande / Entrai” (and that was in Brocéliande. I came from the forest onto a moor), Íven 7.19: “eínn heslis skog” (a hazel wood).

II. The Differences between Erec et Enide and Erex saga

1. Narrative Unity

- a) Repetitions omitted: Erec 6480-87: enumeration of Erec’s adventures, Erex 68.24; Erec 4324-26: explanation of the distress of the woman Erec meets in the forest (4334-51: repeated in direct speech), Erex 44.19.

2. Saga Genre

- a) Labelling omitted: Erec 170-71: “li nains [...] / qui mout fu fel et de put’aire” (the dwarf [...] who was as treacherous as he was repulsive), Erex 7.21; Erec 218: “li nains fu fel, nuns nou fu plus” (the dwarf was as treacherous as nobody else), Erex 8.16; Erec

228: Ydier described as “mout felon et desmesuré” (very treacherous and immoderate), Erex 8.21.

- b) Thoughts omitted: Erec 151-52: the Queen “et de sa pucele et de lui / Vuet savoir qu il sont andui” (wishes to know who they both are, him and his girl), Erex 6.27; Erec 780-86: Ydier is persuaded that he will defeat Erec, Erex 15.24.
- c) Erec’s thoughts omitted: Erec 917-25: Erec draws strength from the promise he made to the Queen, Erex 16.31; Erec 3761-65: Erec recognises the love he shares with Enide, Erex 41.17.
- d) Enide’s feelings omitted: Erec 684-90: Enide’s happiness about becoming Queen, Erex 14.24; Erec 4774-75: Enide is distressed about the feast held for her by comte Oringle, Erex 56.24; Erec 5122-23: “Or n’est Enide dolente, / Car mout bien avenu li est” (now Enide is not unhappy any more, because things have turned out well for her), Erex 60.23; Erec 5820-25, 5862-69: Enide’s fear for Erec at the Joie de la Cour, Erex 64.23.
- e) Inner monologues omitted: Erec 2585-2606: Enide’s thoughts after her husband announces that they will depart together, Erex 31.27; Erec 2775-90: Enide’s silent lament at the beginning of their journey, Erex 32.20; Erec 3095-3116: Enide’s watch over Erec during the night in the clearing, Erex 35.25.
- f) Occupatio omitted: Erec 6164-67: joy cannot be described, Erex 67.15; Erec 6470-79: the narrator would be bored by repeating Erec’s adventures, Erex 68.23; Erec 6560-61: “ne vos sai dire ne retraire / Qui chascuns fu et con ot non” (I cannot tell you or recount who each of them was nor what their names are), Erex 70.18.
- g) Descriptions shortened: Erec 81-104, 402-41: description of the hero and heroine, Erex 6.15-19, 11.16-20; Erec 1583-1647: the clothes the Queen gives to Enide, Erex 22.18-24; Erec 5664-5726: Erec’s preparation for the Joie de la Cour, Erex 63.32-64.16;

Erec 2312-2401, 5539-82, 6633-6949: various descriptions of pomp and celebration,

Erex 30.22-26, 62.26-63.17, 70.19-72.16.

III. The Differences between Le Conte du Graal and Parcevals saga and Valvens þáttur

1. Narrative Unity

- a) Repetitions omitted: Graal 824-25, 828: “porte / Une cope d’or en sa main” (carries a golden cup in his hand), “et la cope d’or en la destre” (and the golden cup in his right hand), Parceval 112: “en í hægri hendi bar hann eitt gullker” (and in his right hand he carried a golden goblet); Graal 1169-73: King Arthur asking if Perceval was the Welshman who defeated the Red Knight, Parceval 120; Graal 2022-27: Perceval and Blanchefleur lying together until morning described twice, Parceval 134: only described once; Graal 2274-77, 2280-82: Blanchefleur’s retainers wonder why Perceval did not take Aguingueron’s head, then ask him directly, Parceval 136: “Þeir spurðu: ‘Hví vildir þú eigi drepa Gingvarum eða höfðuð hann hingat með yðr?’” (They asked: “Why did you not want to kill Gingvarus or take him here with you?”).

2. Characters

- a) Ridicule of Gauvain / Valven by others reduced: Graal 5060-63: a lady at Escavalon laughs at Gauvain, Parceval 170: “þar sem inn mikli maðr sitr” (there where the big man is sitting); Graal 8580-81: “mais tu sez autant de la lune / Con tu sez do chastel, ce cuit” (but I think that you know as much about the castle as you know of the moon), Valven 198; Graal 8586-98: Guiromelant claiming Gauvain invents the tale of defeating the bed of marvels, Valven 198.

3. Romance Elements

- a) Narrator's explanation of dialogue transformed into direct speech: Graal 1332-33: "Et li prodon li redemande / Qu'il set faire do son cheval" (the noble man asks him also what he can do with his horse), Parceval 122: "Þá spurði sa inn góði maðr: 'Hvat kant þú gera með hesti þínum?'" (Then the worthy man asked: "What can you do with your horse?"); Graal 4017-18: "li rois [...] / [...] li pardone sa prison" (the King pardons him from his imprisonment), Parceval 160: "Ek gef þér frelsi þitt svá at þú skalt liðugr af mér vera" (I grant you your liberty, so that you are released from any duty of service to me); Graal 4937-38: "sa suer qui delez lui seoit / Li dit que plus bel i avoit" (her sister, who was sitting next to her, told her that there was one who was more handsome), Parceval 170: "Ek sá annan riddara fríðara ok má vera at hann sé hraustari" (I saw another knight who is more handsome, and it may be that he is braver); Graal 5252-58: Gauvain is offered provisions at Tintagel, but states that he does not need any, Parceval 172: "'Guð þakki yðr, herra,' kvað Valven, 'en ek hefi nóga fjárluti þá sem ek hafða heiman'" ("God reward you, sire," said Valven, "but I have enough provisions which I have brought from home"); Graal 5451-54: Gauvain asks a squire to bring the first horse he has captured to the girl for whom he fights, Parceval 174: "Far ok fær inni yngri kóngsdóttur þessa mína fyrstu gjöf" (Go and give this to the King's younger daughter as my first gift).
- b) Emotions of secondary characters omitted: Graal 764-65 (the Haughty Knight): "Ez vos celui desconforté / Et engoiseus en son coraige" (And he is now in great discomfort, and with an anxious heart), Parceval 112; Graal 1165-66 (King Arthur): "en sa grant ire / Estoit encore" (was still in his great rage), Parceval 120; Graal 1251-54 (King Arthur): "Ensin li rois plaint e regrave / Lo valet et fait chiere mate, / Mail il n'i puet rien conquerer, / S'an laisse la parole ester" (In this way the King laments and feels

regret for the boy and makes a sad face, but he can achieve nothing and thus quits talking about him), Parceval 122; Graal 340-44 (Perceval's mother): "Ou sa mere dolant et noir / Avoit lo cuer por sa demore. / Grant joie en a aü en l'ore / Qu'ele lo vit, que pas ne pot / Celer la joie que ele ot" (where his mother was waiting for him, in a sad and black mood because he was late. She felt great joy when she saw him, so that she could not hide the joy she had), Parceval 108; Graal 472 (Perceval's mother): "Lors fist la mere doel estrange" (at that the mother felt an unusual pain), Parceval 108-10.

- c) Narrator's comments omitted: Graal 893: "sanz nule fable" (I am not making up any tales), Parceval 114; Graal 6574-75: "Petit valoit meins que Pavie / Li chastiaus, qui molt estoit nobles" (this castle, that was very noble, was worth not much less than Pavia), Valven 184; Graal 6901: "Et quels fu il, dirai lo vos" (and I will tell you what he was like), Valven 186.

4. The Translator and his Context

- a) Misreading of numbers: Graal 1957: ".III^C. chevaliers et dis" (three hundred and ten knights), Parceval 132: "þrétan þúsundum vaskra riddara" (thirteen thousand valiant knights); Graal 1960: "deus cenz et dis mains de seissante" (two hundred and sixty, minus ten), Parceval 132: "sex tigr" (sixty); Graal 2354, 2374: ".XX. chevaliers" (twenty knights), Parceval 138: "sex tigu" (sixty); Graal 2371-72: ".III^C. chevaliers amez, / Et .M. sergenz toz acesmez" (four hundred armed knights and one thousand well-equipped soldiers), Parceval 138: "vér höfum fimtán þúsundir fólks" (we have a host of fifteen thousand); Graal 2398-99: "et furent .IIII^C. conté / Estre les .M. sergenz" (one counted four hundred men, in addition to the one thousand soldiers), Parceval 138: "fjögur hundrað riddara ok tvær þúsundir gönguliðs" (four hundred

knights and two thousand foot soldiers); Graal 4622: “.V^C. et .LX. et dis” (five hundred and seventy), Parceval 166: “tíu ok hálf tetta hundrað” (five hundred and sixty); Graal 4671: “jusqu’a cinquante” (up to fifty), Parceval 166: “sex tigr” (sixty); Graal 6169: “jusqu’a .X.” (up to ten), Parceval 178: “tuttugu” (twenty); Graal 6355: “.XII. anz” (twelve years), Parceval 180: “sjau vetr” (seven winters); Graal 8647: “qu’il a bien .LX. anz passez” (since he has passed sixty years), Valven 200: “fyrir fjórum tigum vetra átti Artús kóngr enga móður” (for forty years King Arthur has had no mother); Graal 8666: “bien a .XX. anz a tot lo mains” (it is at least twenty years), Valven 200: “fyrir tíu vetrum” (for ten years); Graal A 6-7: “ocist de mes cosins germains / Un chevalier vaillant et preu” (killed one of my cousins, a courageous and valiant knight), Valven 200: “tvá systrunga mína” (two of my cousins)

- b) Misunderstanding of sentences: Graal 995: “si tu viz par aaige” (if you survive to maturity), Parceval 116: “ef ek lifi nokkura stund” (if I live any time at all); Graal 1026: “a toz .V. conpaingnons acort” (he leaves all five companions), Parceval 116: “með kumpánum sínum” (with his companions); Graal 1100: “Tantost Yonez lo devest” (Ivonet quickly undresses him), Parceval 118: “Þá kastaði Íonet yfírklaði sínu” (then Ionet threw off his cloak); Graal 2003-04: “s’il k’ose anpanre, / Por sa terre et por li desfandre” (if he dares to undertake it to defend her and her land), Parceval 132: “ok engi riddari hafði þorat við at hrökkva at verja hana ok ríki hennar” (and no knight would have dared to excuse himself from defending her and her land); Graal 2456-57: “cil do chastel desarmerent / Les chevaliers qu’il orent pris” (those in the castle disarmed the knights they had taken prisoner), Parceval 138: “En hinir er í váru borginni fóru af herklæðum” (and those who were inside the stronghold took off their armour); Graal 2946-48: “[...] si aeschoit / Son ameçon d’un peissonet, / Petit plus grant d’un veironet” (he baited his hook with a small fish, hardly bigger than a

minnow), Parceval 146: “ok dró þegar mikinn fisk” (and he immediately pulled up a big fish); Graal 5088-89: “S’an orent cil defors lo pris, / Et cil dedanz i gaaignerent” (and those outside had the honour of it, and those inside had the gains), Parceval 170: “ok fengu borgarmenn inn betra hlut, en kastalamenn inn lægra” (and the men of the town had the better of it and the castle men the worse); Graal 5677: “mais il n’i iert pas coneüz” (but he is not recognised there), Parceval 176: “ok vissi hann þó ekki til þess” (but he knew nothing of this); Graal 7185-86: “Et après li ses palefroiz / Qui ansi ot fait mainte foiz” (followed by her palfrey, which had done this many times before), Valven 188: “ok sté þar á með hesti sínum, þvíat hún hafði þá leið fyrr farit” (and she stepped on board with her horse, as she had travelled that way before); Graal 8480 n.: “maugré suen” (against her will), Valven 198: “ok þó nauðigr” (and yet against my will); Graal 8514-15: “si vos voloit faire neier / En l’aive bruiant et parfonde” (she wanted to drown you in the roaring and deep water), Valven 198: “væri henni þat makligt at hun druknaði í þessu vatni” (it would serve her right if she drowned in this water).

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