

readership, namely a lay one. Chapter 4, "Le vocabulaire et le rapport à d'autres textes norrois," treats, as its title announces, the vocabulary of the translation and its resemblance to other texts, notably *Alexanders saga*, *Ágrip af Nóregs konunga sögum*, *Barlaams saga ok Josaphats*, *Hávamál*, *Konungs skuggsjá*, legal texts, and certain episcopal and royal letters, in particular a letter of 1211 by Archbishop Þórir to Icelandic chieftains, the text of which, along with the epilogue of *Víðræða*, is printed in the appendix to the edition. Indeed, the author comments that "[i]l serait bien entendu tendant d'identifier le traducteur avec l'archevêque Þórir ou un de ses clercs," but notes that "en ces matières les faits son bien ténus" (p. 186) and that the affinities with *Konungs skuggsjá* and *Barlaams saga ok Josaphats* indicate rather the middle of the century as the date of the translation. Chapter 4, "Le contexte littéraire et social de la traduction de *De arrha*," considers the cultural movement and the Norwegian monarchy in the thirteenth and fourteenth centuries and Haukr Erlendsson's career, literary activities, and intellectual milieu. The social context is defined as being "celui des hauts fonctionnaires de l'État norvégien pendant le règne de Magnús lagabætir et de ses fils, dans les années 1260-1320, liés plus ou moins directement à la cour des rois de Norvège" (p. 183), while the literary context is "celui des œuvres de littérature édifiante, des traductions et des œuvres originales comme le *Konungs skuggsjá*, à la fois didactique, religieuse et courtoise, c'est-à-dire celui de la culture littéraire donc cette même élite est porteuse" (p. 183). The evidence of the five chapters is drawn together in the "Conclusion." A bibliography, indices of manuscripts and proper names, maps, and manuscript facsimiles round off the volume.

The present edition greatly enhances our knowledge of the Old Norse-Icelandic translation of *De arrha animae* and, by extension, the Victorines and their influence in the North. The probing into historical questions and social and ecclesiastical institutions within a broad European cultural context as well as solid editorial policies and practices are the hallmarks of this edition. The linguist and the literary historian could, perhaps, have wished for a more detailed treatment of the manuscripts as well as a discussion of the transmission of the Latin source text, which is here represented by the twelfth-century manuscript BN Lat. 2566. As the title of the book announces, however, the approach is primarily a historical one, and as such there is no question that Gunnar Harðarson has done full justice to this interesting monument of theological thought.

KIRSTEN WOLF

University of Manitoba

THE ORIGINS OF DRAMA IN SCANDINAVIA. By Terry Gunnell. Cambridge: D. S. Brewer; Rochester, New York: Boydell and Brewer Inc., 1995. Pp. xxvi + 414; 3 tables, 94 illustrations. \$89.

Terry Gunnell offers a fascinating and thorough study of the evidence concerning early dramatic performance in pre-Christian Scandinavia, placing particular emphasis on the dialogic poems of the Elder or Poetic Edda. Most students of Old Norse literature will already be familiar with the theory proposed by Bertha Phillpotts (1920) that the Eddic poems represent the last literary vestiges of a long tradition of pagan ritual drama. Andreas Heusler (1922), in a review of her work, voiced skepticism, noting that there was little concrete evidence to support her argument, and posed three critical questions concerning the relationship between the poems, the myths at the heart of these poems, and their relationship to drama; he answered all of these questions with an unequivocal

Like the previous editors, Gunnar Harðarson uses as his base text *Hauksbók* (AM 544 4to), the only manuscript which preserves the text in its entirety, but unlike his predecessors he pays due attention to the fragments AM 696 XXXII 4to and AM 696 XXXIII 4to. On the basis of a comparison with the Latin, the author demonstrates that the texts of the two fragments most likely derive from a lost common exemplar (*c) and that in several cases they preserve readings that are closer to the original than *Hauksbók*. Accordingly, the texts of the two fragments are printed synoptically on the page. The text of *Hauksbók*, the value of which is limited from a text-critical point of view despite its status as the base text, and that of *c are shown to be independent copies of the original translation. Yet another improvement in this edition over the previous editions is the inclusion of the Latin text of the *De arrha animae*, which is printed beneath the Old Norse-Icelandic text(s).

The text of the three manuscripts is diplomatic, but without indication of expansions. Where necessary to the sense, emendations have been made to the text, the original being given in footnotes. Words or letters now illegible but assumed to have originally been in the manuscripts are printed in square brackets. Matter never present but presumed to have been inadvertently omitted is added in angled brackets. The editorial policy is in every respect sound. As Gunnar Harðarson points out: "En procédant de cette façon, on obtient un texte norrois lisible sans risque de le trahir en le mettant sous une forme reconstruite normalisée" (p. 192).

What further distinguishes the edition is the sweep and scope of the introduction. As such, it testifies to a new trend in Old Norse-Icelandic studies in which the literary works are no longer treated in isolation or in a native literary context, but in a broad European historical and cultural context. Chapter 1, "Les victorins et les pays du Nord," gives a historical survey of the introduction of Christianity followed by an analysis of the Victorine movement in the Nordic countries with special emphasis on Norway and Iceland. It is argued that while the Victorines exerted considerable influence in Norway, their direct impact on Icelandic culture was limited. But, as the author points out, "[l]e fait que l'Islande ait fait partie de l'archevêché de Niðarós permet cependant de considérer qu'une influence victorine ait pu s'exercer à travers l'action de l'Église norvégienne en Islande dans la période 1161-1214" (p. 30). The area in which Victorine influence manifests itself is politics; the most tangible evidence, however, of this influence is found in Old Norse-Icelandic literary works, a number of which, including *Konungs skuggsjá*, *Stjórn*, and *Historia de antiquitate regum Norwagiensium*, show acquaintance with and use of the works of Hugh, Walter, Richard, and Andrew of St. Victor. The ensuing chapters then focus on *Vidræda líkams ok sálar*. Chapter 2, "La tradition manuscrite," presents a description of each of the three manuscripts, as well as Upps. De la Gardie 4-7, which contains a fragment of the *Vidræda ædru ok hugrekki*, and an examination of their filiation. The chapter ends with an analysis of the paleography and orthography of the *Vidræda* section of *Hauksbók* in an attempt to determine the provenience of its exemplar. Gunnar Harðarson concludes that "[s]i le cahier AM 544 ff. 60-68 a été copié après 1310, lorsque son copiste, Haukr Erlendsson, résidait à Bergen, il est probable que le cahier en question ait été copié à Bergen," but comments that "[l]a question de la nature et de la provenance précise du modèle reste ouverte" (p. 73). In Chapter 3, "La traduction et ses écarts," the divergences between the Old Norse-Icelandic translation and the Latin original are analyzed, and it is argued that these are due to the fact that the translation was intended for a different

"no." That review likely deterred many other scholars from pursuing the subject further. Indeed, the topic of the dramatic nature of the Eddic poems, while often broached in graduate courses on Old Norse literature, rarely receives great attention, largely because of the speculative nature of the endeavor. In this work, Gunnell revisits the position of Phillpotts, and manages to rehabilitate her stance at least in part, contending that numerous Eddic poems relate to an early dramatic tradition in Scandinavia. The scope of Gunnell's work is impressive, spanning both the archeological and the literary record. At times, he falls prey to the highly speculative nature of his investigation, while at other times, he gets overly involved in the minutiae of a particular argument. Nevertheless, the idea that the Eddic dialogic poems in *ljóðaháttir* (chant meter) necessitate dramatic performance is intriguing and Gunnell makes a strong argument for his case.

Early on in his introduction, Gunnell offers a somewhat broad characterization of drama, emphasizing aspects of "mimicry" and "acting out" (pp. 12–14). If "drama" is to be as broadly conceptualized as Gunnell first suggests, "overlap[ping] on one side with solo recitation . . . and on other sides with ritual, spectacle, children's games of make believe and the living art 'performances' of modern artists" (p. 12), one must question the need for a book, since these types of drama have taken place throughout history. Gunnell avoids this pitfall, however, and focuses instead on evidence for performances by several people playing the roles of other people or beings, proposing that drama requires an audience that recognizes that the performers represent someone or something other than themselves.

The first chapter of the work provides a comprehensive overview of archeological finds that may support the idea that early Scandinavians engaged in ritual performances in which several actors wore masks. The concept of costuming is crucial to Gunnell's argument concerning the performers playing the role of someone or something else, and thus he interprets many of the figures depicted in petroglyphs and on other archeological finds as wearing masks, even when that is not necessarily apparent. While appealing, the archeological evidence is so widely open to multiple interpretations, it does not offer much more to Gunnell's argument than the simplistic idea that ritual existed in early Scandinavia.

Gunnell's second chapter is perhaps the most problematic of the entire work. Concentrating primarily on nineteenth- and twentieth-century Scandinavian folklore and folklife, Gunnell searches for "survivals" of earlier pagan ritual dramas in these more recent folk traditions. The "survivals" approach to folkloristics is all but a dead field, and one does not expect to find this type of analysis in a modern scholarly work. With a primary emphasis on Christmas traditions in Scandinavia, Gunnell is forced into all sorts of contortious positions to find traces of hypothetical early Scandinavian drama in contemporary tradition. While it is true that many traditions have ancient roots, it is an entirely speculative and often fruitless endeavor to attempt to reconstruct earlier forms of traditional expression from recent versions. Some of Gunnell's assertions in this chapter are simply wrong, such as the statement, "It is commonly assumed that folk traditions tend to disappear when people emigrate," which would preclude a great deal of scholarship on the formation of oikotypes. (Indeed, it was also surprising to find not a single reference to the important work of Carl Wilhelm von Sydow in this chapter.) Gunnell is on much firmer ground in his discussion of *Grýla* and makes a compelling case for a dramatic tradition in Iceland that is quite possibly many hundreds of years old. Whether or not the contemporary tradition is a close reflection of the medieval tradition is still anybody's guess.

It is not until the third chapter—and halfway through the work—that Gunnell takes up the most interesting part of his work, namely the examination of certain Eddic poems as directly related to drama. In a series of extraordinarily close readings, Gunnell points out numerous difficulties of solo-performance of the dialogic *ljóðaháttir* poems of the Edda (Skírnismál, Hárbarðsljóð, Vafþrúðnismál, Lokasenna, and Fáfnismál). His examination of the role of prose in the Eddic poems, as well as his handy tables categorizing aspects of the poems not only add considerably to his argument, but also stand as useful tools for any student of the Edda. Furthermore, his close readings and discussion of the problems of performing the dialogic *ljóðaháttir* poems is convincing. Since it is generally agreed that the Eddic poems were at some time performed orally, Gunnell's argument for a dramatic performance of these works holds up well. His following chapter on marginal notation further bolsters his argument, and ultimately one leans towards acceptance of the claim that the dialogic poems represent a script or a record of what at some point were dramatic performances—individuals playing roles other than themselves for an audience.

Gunnell's work represents an appealing revisit to a topic long ignored in Eddic studies. He incorporates an extraordinary range of material and reveals a remarkable scope of knowledge. The book is well written and well documented and, while some of the photographic plates did not reproduce as well as could have been wished, it is all in all a handsome volume. Gunnell's appendix on *leikarar* provides some quite interesting ancillary material, although it seems that much of the chapter on folklore could have been relegated to this appendix as well. His index is easy to use, and further makes his work useful as a sourcebook for the study of the Edda. Oddly, Gunnell's final conclusions are weak: "drama . . . must have existed in early medieval Scandinavia, and . . . some of the Eddic poems should also be seen in the context of dramatic performance" (p. 357). Nonetheless, Gunnell has taken up Heusler's three questions and expertly demonstrated that, at least in answer to the question of whether the dramatic performance of Eddic poems can explain their artistic form, the answer is a quite convincing "yes."

TIMOTHY R. TANGHERLINI

University of California, Los Angeles

SPRACHGESCHICHTE DES NEUHOCHDEUTSCHEN: GEGENSTÄNDE, METHODEN, THEORIEN. Herausgegeben von Andreas Gardt, Klaus J. Mattheier, Oskar Reichmann. (Reihe Germanistische Linguistik, 156.) Tübingen: Max Niemeyer Verlag, 1995. Pp. x + 468. DM 168.

This book represents the revised proceedings of a conference held in Heidelberg in 1992 (one article, that by V. M. Pavlov, was written afterwards at the behest of the editors). It contains eighteen articles plus a summary of the podium discussion at that conference. The articles were all written within the context of the question "Welches sind die zentralen Gegenstandsbereiche einer Sprachgeschichte des Neuhochdeutschen?" (p. vii).

Except for the programmatic first article by one of the editors, Mattheier (pp. 1–18), none of these contributions tries to give an overall answer to this question. Instead, most of them can be seen as arguing for the inclusion in such a Sprachgeschichte of certain perspectives or types of data not necessarily handled by traditional historical handbooks. Thus we find in the articles by Knoop, pp. 19–38, and Hermanns, pp. 69–102, suggestions that the central object of such