

## INTRODUCTION

This volume has been conceived to honor Marianne Kalinke upon her retirement from teaching at the University of Illinois at Urbana-Champaign in May 2006.

Marianne started her teaching career in 1969 at Albertus Magnus College. Two years later, in 1971, she accepted a position at the University of Rhode Island, where she taught for eight years. In 1979, she began her tenure at the University of Illinois in the Department of Germanic Languages and Literatures, where in 2003 she was elected to the Center for Advanced Study and in 2005 named Trowbridge Chair in Literary Studies. Marianne has a distinguished record of service to both the department and the university. On two separate occasions, she served as department chair; twice, she acted as graduate advisor; and during her twenty-seven years of teaching at Illinois she served on every possible department committee. She also participated in almost forty different university committees, while at the same time mentoring scores of students, from undergraduate to graduate, developing new courses, and serving as a managing editor of the *Journal of English and Germanic Philology*, a position she has held since 1981.

Marianne's scholarship began with her doctoral dissertation on *Erex saga* at Indiana University. She and Foster Blaisdell, her advisor, subsequently published a translation of *Erex saga* and *Ívens saga* in 1977. Her work on these two texts set the course for her interest in Old Norse-Icelandic Arthurian romances and led to a stream of

publications on this topic: *King Arthur, North-by-Northwest: The matière de Bretagne in Old Norse-Icelandic Romances* (1981); *Bibliography of Old Norse-Icelandic Romances* (1985), which she compiled in collaboration with P. M. Mitchell; *Möttuls saga* (1987), which she edited and published under the auspices of the Arnamagnaean Institute in Copenhagen; and *Bridal-Quest Romance in Medieval Iceland* (1990), her seminal work on the Old Icelandic bridal-quest stories. Marianne also served as an associate editor of *The Arthurian Encyclopedia* (1986) and *The New Arthurian Encyclopedia* (1996) and as the general editor of a three-volume series of editions and translations of the Old Norse-Icelandic Arthurian corpus: *Norse Romance I: The Tristan Legend*, *Norse Romance II: The Knights of the Round Table*, and *Norse Romance III: Hærra Ivan* (1999); she herself edited and translated *Möttuls saga*, *Ívens saga*, and *Erex saga* for the second volume. During this time, the mid-1990s, Marianne also began important new work on medieval saints' lives, examining the narratives, in part, as sacred romances, which resulted in *The Book of Reykjahólar: The Last of the Great Medieval Legendaries* (1996) and *St. Oswald of Northumbria: Continental Metamorphoses. With an Edition and Translation of Ósvalds saga and Van sunte Oswaldo deme konninghe* (2005).

Reviewing Marianne's career and scholarship, it becomes clear why the theme of romance and love (both secular and sacred) has been chosen as the central focus of a Festschrift to honor her. Both concepts are, however, difficult to define, and when romance is extended to designate also a genre, it becomes even more difficult to come up with a suitable definition. This volume does not reflect any one theoretical paradigm on romance. Rather, the articles approach the theme of Old Norse-Icelandic romance and love from a variety of perspectives.

Several articles in the volume examine the dichotomy of love between a man and a woman. Robert Cook looks at the failed romance of Gunnarr and Hallgerðr in *Njáls saga* and comments on the difference between the depiction of love in the world of courtly romances and the Sagas of Icelanders. Theodore Andersson, in turn, analyzes the romance of Gunnlaugr and Helga the Fair in *Gunnlaugs saga ormstungu*, arguing that while the saga has traditionally been regarded as a late text influenced by *Hallfreðar saga*, *Bjarnar saga Hítödelakappa*, and *Egils saga Skallagrímssonar*, it is actually

an early production that served as a source for these other sagas. Jenny Jochens examines *Vatnsdæla saga* and *Hallfreðar saga* in an attempt to explicate the tribulations that the couples Ingólfr and Valgerðr and Hallfreðr and Kolfinna encounter in their romantic and married lives. Margrét Eggertsdóttir considers the tragic and comic elements that coexist in *Kormáks saga* and explores the themes of love and honor and the differing societal roles of women and men. Úlfar Bragason analyzes the emotional and intellectual relationship of Sturla Þórðarson with those closest to him, especially the women in his life, as this is presented in *Íslendinga saga*. Shaun F. D. Hughes discusses *Klári saga* and argues that the saga is not translated from a continental model, but is an indigenous composition composed by Bishop Jón Halldórsson. He identifies strong influence from Middle Low German in the language of *Klári saga* and sees the saga as a pastiche of romance and *exemplum* elements.

There are also articles that explore the intersection of folklore, mythology, and romance. John Lindow examines the tale of Skaði's choice of Njörðr as her husband, and to illuminate the story he analyzes the mythic parallel to this episode in the account of Freyr's attraction to Gerðr and the "historical" parallel in the account of Kormákr's attraction to Steingerðr, which is triggered by the sight of her feet. Ármann Jakobsson discusses the role of dwarfs in fourteenth-century Icelandic romances, including *Göngu-Hrólf's saga*, *Viktors saga ok Blávus*, *Samsons saga fagra*, and *Sigurðar saga þögla*, arguing that the trickster role of the dwarf in these narratives can be interpreted in the light of the dwarf's undefined presence in the eddic material. Johanna Denzin examines how *Hrólf's saga kraka*, traditionally classified as a heroic epic, actually functions as a romance on many levels. She analyzes the four failed romances of the saga and explicates many of the folkloric motifs and romance themes found in the story.

One article in the collection examines the social construction of romance, morality, and gender in a post-medieval text. This is Matthew James Driscoll's analysis of the *Saga of Lucian og Gedula*, which is found transcribed in one of the autograph miscellanies of the Icelandic clergyman Jón Hjaltalín. Driscoll argues that the romance, which tells the tale of a farmer's son and an aristocrat's daughter, who are initially prohibited from marrying because of the differences in their social status, can also be read as a moral tale.

Marianne has herself postulated a similarity between medieval romance and certain saints' lives. Four articles in the volume examine sacred and hagiographic texts. Kirsten Wolf analyzes the transmission of the Old Norse-Icelandic legend of Saints Faith, Hope, and Charity in an attempt to determine with somewhat more precision the complex relationship among the four manuscripts of the legend and, by extension, to assess C. R. Unger's choice of manuscripts for his edition. Saints' lives are also, in part, the topic of Svanhildur Óskarsdóttir's article, though they are here treated in the context of the late-fourteenth-century *Reynistaðarbók* (AM 764 4to). She demonstrates that the codex represents an attempt at compiling a universal history in Icelandic and notes an endeavor on the part of the compiler to keep women in focus. She speculates that the work may well have been intended for nuns in Iceland in the late Middle Ages. Margaret Clunies Ross examines love in Christian skaldic poetry, arguing that late medieval European vernacular poetry of religious devotion is often characterized by an emotional fervor of great intensity, especially when addressed to the persons of Christ and his mother Mary. She notes that such affective piety appears to only a very limited degree in the Icelandic Marian miracle poems, but demonstrates that they display other qualities of equal interest and are no less concerned with love. Sverrir Tómasson discusses genre classifications with a focus on *Mírmanns saga*, arguing that the saga may well be considered the first Old Icelandic hagiographical romance.

The world of romance, whether secular or sacred, is often fraught with difficulties. Lovers are parted and have to struggle to be reunited, monsters or evil step-mothers have to be defeated, and the strength of one's devotion to God or the Virgin Mary has to be demonstrated. Scholars of medieval romance themselves often encounter a thicket of theoretical or philological thorns to wade through, but as all lovers of a good romance know, the protagonist is always rewarded for his or her kindness, wit, hard work, and perseverance. This collection of articles by a small cohort of Marianne Kalinke's friends and colleagues is offered to Marianne, who has dedicated a large portion of her career to working through the morass of medieval romance in its many different forms and rewarded us with her findings and insight.

Kirsten Wolf      Johanna Denzin