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The Foundation of Grammar

An edition of the first section of Óláfr Þórðarson's
grammatical treatise

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Preface

Málfræðinnar grundvöllr, the first of two parts of the Old Icelandic *Third Grammatical Treatise*, is the earliest extant work of runology. It has been studied ever since the earliest modern scholarship into medieval Icelandic language and literature at the turn of the seventeenth century. However, since Björn M. Ólsen's edition of 1884 there has been little interest in the text, and, although two editions have been published since then, they have both been based on Ólsen's.

The research project which led to the following dissertation was the result of the convergence of a number of interests: Old Icelandic grammatical literature; the history and philosophy of writing; and the reception of Old Icelandic literature in the modern period. It quickly became apparent that a new edition and study of *Málfræðinnar grundvöllr* was required, based on new readings of the four medieval manuscripts and with an English translation.

This edition aims to make a small contribution to the history of ideas. The discursive parts place the text in question in the context of the history of the disciplines of linguistics, the philosophy of language and runology. Of interest here are not only the sources and influences identifiable in *Málfræðinnar grundvöllr*, but also the texts which follow it and were influenced by it — these will shed some light on the interpretation of the text, most particularly in relation to the history of runology.

While there has been much recent work on the early reception of medieval Scandinavian literature, there has been very little scholarly activity concerning early studies in runes, nor in the broader history of runology. The significance of *Málfræðinnar grundvöllr* as the earliest extant runology has similarly failed to generate interest, with very little published about the runological section of the text since 1900. It is for this reason that much of this edition will deal with *Málfræðinnar grundvöllr* as a work of runology and in the context of the history of runology.

The present edition has been produced in an electronic form according to the guidelines of the Text Encoding Initiative. The electronic text forms the basis of both a web-based interactive edition and the printed thesis for examination. Unfortunately, the currently-available software for printing the electronic text is limited, and the presentation of the print edition has occasionally suffered as a

result. Some abbreviation marks in the transcriptions in Appendix 4 do not appear in the print version.

This thesis would not have been possible without the excellent supervision of Judy Quinn and Margaret Clunies Ross. Their advice and support, not only for my research project, but also for my activities in the university and scholarly community more generally, has been invaluable and has made my experience as a postgraduate particularly fulfilling and enjoyable.

Also of great help to this project were the staff of the Arnarnagnæan institutes in Reykjavík and Copenhagen, in particular, Matthew Driscoll. Two (former) non-academic staff members of the Faculty of Arts, Simon French and John Couani, also deserve thanks for their assistance in administrative and IT matters. Numerous others have provided support and ideas for various aspects of this project, including Karl-Gunnar Johansson, Alex Jones and Guðrún Nordal.

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Summary

The thesis presents an edition of *Málfræðinnar grundvöllr* ('The Foundation of Grammar'), the first section of the thirteenth-century Icelandic work known as *The Third Grammatical Treatise*. The edition is based on new readings of the four manuscripts and is presented with facsimiles and diplomatic transcriptions of those manuscripts; an English translation; textual apparatus and putative sources. The Introduction gives the intellectual, literary and historical context for the tract and its later reception, as well as re-examining the accepted theories regarding the dating of the text and its manuscript transmission. It also presents evidence for the considerable influence of the text in early (seventeenth-century) scholarship on Old Icelandic language and runology, principally relating to the work of the Danish scholar, Ole Worm. *Málfræðinnar grundvöllr*, it is demonstrated, is strongly associated with two common (and mistaken) themes in the history of runological scholarship, namely, that runes are extremely ancient and/or derive from Hebrew; and that runes were used very widely for writing all forms of literature in medieval Iceland and Scandinavia more generally.

The commentary looks closely at each chapter of the tract. Its first chapter is examined in relation to thirteenth-century logical treatises, and it is argued that *Málfræðinnar grundvöllr* is strongly influenced by that tradition. Also evidenced in this chapter is a particularly Icelandic conception of the letter and its relationship to speech and sound, centring on the concept of distinction and divisibility. It is argued that the second chapter of the treatise attempts to reconcile the thirteenth-century logical theories of the letter with earlier theories such as those found in Priscian. The two chapters (3 and 4) dealing with runes are examined closely and it is argued that they show some signs of the theories of the ubiquity and antiquity of runes. In concluding, it is argued that, contrary to earlier opinions, *Málfræðinnar grundvöllr* is a fairly coherent text. It can also be seen in the context of the history of runology, and shows that from the very beginning of, and at many points in the study of runes, scholars held to the theories of ubiquity and antiquity, despite any sound evidence in support of them.

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Abbreviations

1GT	The First Grammatical Treatise (in W)
2GT	The Second Grammatical Treatise (in W)
3GT	The Third Grammatical Treatise (in W)
3GTb	<i>Málskríðsfræði</i>
4GT	The Fourth Grammatical Treatise (in W)
5GT	The ‘Fifth’ Grammatical Treatise (in A)
A	AM 748 Ib 4to, Stofnun Árna Magnússonar, Reykjavík
B	AM 757a 4to, Stofnun Árna Magnússonar, Reykjavík
b	AM 744 4to, Stofnun Árna Magnússonar, Reykjavík
E	The present edition
JS	Jón Sigurðsson’s edition (1852)
JSB	Jón Sigurðsson’s diplomatic text of B
MG	<i>Málfræðinnar grundvöllr</i>
O	Björn M. Ólsen’s edition (1884)
R	Codex Regius of <i>Snorra Edda</i> (GKS 2367 4to, Stofnun Árna Magnússonar, Reykjavík)
S	Sveinbjörn Egilsson’s edition (1848)
U	<i>Uppsala Edda</i> (DG 11, University library of Uppsala)
W	<i>Codex Wormianus</i> (AM 242 fol., Det Arnamagnæanske Institut, Copenhagen)
w	AM 757b 4to, Stofnun Árna Magnússonar, Reykjavík

Other conventions used in the edition

§1.2	Chapter and section number of MG
[number]	manuscript line number
[number]	manuscript page number
[number]	section identifier (electronic version only)
˘text˘	text added above line
˘text˘	text added below line
text	erased text
text	deleted text
⌊text⌋	text supplied from another manuscript
<text>	text supplied by the present editor
[text]	text supplied by other editors
(text)	unclear text
ok	expansion of abbreviated text
⌈text⌋	variant reading
	line break in manuscript
	page break in manuscript
/	page break in edition.

Introduction

1. The text

Málfræðinnar grundvöllr ('The foundation of grammar', here abbreviated as 'MG') is the first and smaller of two parts of the work known as the *Third Grammatical Treatise* (3GT). MG is primarily a summary of the theoretical foundations of the study of grammar. It is largely an abridged adaptation of parts of the *Institutiones Grammaticae* of the Latin grammarian, Priscian (fl. c. AD 500), but with other Latin and Norse material incorporated into it. MG is one of a group of texts from twelfth- to fourteenth-century Iceland which deal with language subjects: grammar, rhetoric, orthography and poetics. As a great many texts survive, it would be fair to assume that there was a great deal of interest in this period in the study of such subjects.

It must be admitted that the treatment of MG as a separate text is by no means a self-evident approach. It is clear that the text of 3GT was written throughout by the same author, Óláfr Þórðarson: this will be discussed below. It is also clear that the two sections were considered part of a single text in the Middle Ages: in the three major medieval witnesses of the text, both parts are always found together. I have, however, chosen to undertake the present study and edition of the first section alone. This is for a number of reasons.

The sources and consequently the subject matter of MG are very different from that of the second section. The first section is largely an adaptation of books I and II of Priscian's *Institutiones Grammaticae*, but only loosely so. It also has a great deal of other material incorporated, including a section on sound and two lengthy sections on runes. The second section (*Málskrúðsfræði*, here abbreviated as 3GTb), in contrast, is generally based quite closely on Donatus' *Ars Maior* book III, with material supplemented from various commentaries. The interest in 3GTb is in the citation of a great many skaldic verses (121 in total), which are used to exemplify the subjects dealt with, and in its contribution to poetics, even though it is dependent somewhat on Latin sources. There is thus quite a different approach in the two sections to their adaptation of Latin sources. A closer examination of the sources for MG has been lacking — a lack which the present edition attempts to address.

The material in the second section relies to some extent on the material in the first. The discussion of barbarisms, for example, refers to the features of the syllable (length, accent and aspiration) to explain the concept, and in doing so refers back to the section on the syllable in MG. However, MG can be taken independently of

Málskrúðsfræði. The manuscript AM 757a 4to, for example, includes only one chapter from the second section, but almost all of MG.

While some of the material in MG serves as a foundation for the second section, the other subjects are of interest in their own right, in particular, the discussion of sound in the first chapter and the runological chapters. These parts of MG have not received much scholarly attention, which, again, the present study attempts to rectify.

1.1. Title

The name *Málfræðinnar grundvöllr* is not found in any medieval manuscript of the text. The name is possibly modelled on the title of its principal source, Priscian's *Institutiones Grammaticae*. The conventional titles of both the first and second (*Málskrúðsfræði* 'The lore of rhetoric') sections are at least as old as the earliest edition of 3GT, that of R. Rask (1818) and are used in all editions except that of Finnur Jónnson (1927). While the name, *Málfræðinnar grundvöllr*, is a modern invention, it is a fairly apt description of the contents of the work and has thus also been retained in the present edition.

None of the five grammatical treatises have names which survive from the Middle Ages, although parts of *Snorra Edda* do have known names (such as *Skáldskaparmál* and *Háttatal*). The works known as the First, Second, Third and Fourth Grammatical Treatises are so called because of their position in the Codex Wormianus. Many scholars have also held that their order in that manuscript parallels their chronological age, although this has been questioned (see section 5.1.3 below).

1.2. Contents

The principal subject of MG is the basis upon which grammar can be studied. The contents of the treatise are summarised below:

Table 1: Contents of MG

1	categories of sound and voice
1.1	definition of sound
1.2–11	non-vocal sound
1.12–21	categories of voice
2	the division of letters
2.1	definition of the letter
2.2–5	theoretical issues concerning letters
2.6–15	the characteristics of the syllable
3	names and categories of letters
3.1	the characteristics of the letter
3.2–5	multiple sounds of the letter
3.6–15	vowels
3.16–19	consonants
4	shape and value of letters
4.1–4	characteristics of the letter
4.5	Valdemar rune-phrase
4.6–11	about the first 3 runes in the phrase
4.12–18	diphthongs and ligatures
4.19–22	the other runes in the phrase
5	syllables
5.1	definition
5.2–4	number of letters in the syllable
5.5–10	rhymes
5.11–17	length of the syllable
5.18–23	aspiration
5.24–31	accent
6	words
6.1–2	definition &c.
6.2–13	parts of speech

MG starts by examining the relationship between sound and speech, that is to say, language. It also looks at the physical production of sounds. It then theorises the relationship between the letter and speech or voice, and follows this with a discussion of the various letters (runes) and their characteristics. It then looks at higher-level divisions of language: the syllable and how it relates to versification, and finally the word. This provides the basis for the study in the second part. The structure of the text and some of the content follow fairly closely the well-known grammatical work of Priscian, *Institutiones Grammaticae*.

The standard numbering of the chapters in MG dates from at least as far back as Sveinbjörn Egilsson's edition (1852). Ólsen also uses these divisions, but, as we will see, they are often quite arbitrary.

If we look at Table 5 (section 4.3 below), we see the way in which the medieval MSS of MG format the chapters which Ólsen orders as 1–9. However, there are only five points in the text where all MSS coincide in their chapter

divisions (if we exclude A's missing leaves). These are Ólsen's chapters 1, 2, 3, 5 and 9. These divisions also make sense of the structure of the text: the first categorises sound down to writeable or literate sound (that which can be divided into letters); the second deals with the theory and nature of the letter; the third deals with the features or 'accidents' of the letter (in particular, the values and names of runes); the fourth deals with the syllable; the fifth deals with words. I will now discuss all the chapter divisions marked in A, B and W in order to determine how the edited text of MG will be divided.

Manuscript A has the most marked divisions. However, because of a missing leaf, we cannot get an overall impression of how the text is visually divided. Manuscript A clearly marks the beginnings of new sections with red, dark red and green inks, and unlike the other manuscripts, includes headings consistently. Where the text in A is still extant, there are no chapter divisions in the other manuscripts which are not in A.

The divisions are evident at the end of Ólsen's chapters one and two. A's division at Ólsen's chapter 3/5 does not occur in the other two manuscripts. However, the division at chapter 3/17 occurs in W, and B at this point does not include the text. This chapter starts with the discussion of consonants. This is in some ways analogous to some of the later chapter divisions — there is great variation when the chapter begins with a subdivision of the subject of the previous chapter. In most cases, a chapter might begin in one manuscript with something along the lines of 'the second feature...'. The division for consonants can be seen in the same light — the section on consonants is the second part of a subdivision of letters (after vowels). It is on this basis that I have not included what would be a very small chapter here as separate.

Ólsen's chapter four starts with the words 'The second feature of the letter'. It is not marked as distinct in B, and on the basis of what I have argued for the previous division in A and W, I have not included it as a separate chapter. Ólsen's chapter 5, on the other hand, is marked clearly in B and W; A is missing a leaf here. As this is also a change in focus from the letter to the syllable, I have put a chapter division here in the edition.

Of the next three chapter divisions in Ólsen's edition, none occur in both B and W (A here is missing pages). Ólsen's chapter seven is not marked in any of the manuscripts. I have therefore not marked these as separate: they all form part of the chapter on syllables. The beginning of the last chapter in Ólsen's edition, which initiates the discussion of the word, is marked as a new chapter in the manuscripts which have it, and I have accordingly included it as a separate chapter. On this basis, I have separated MG into six chapters.

The three chapters that Ólsen distinguishes, but which are not distinguished here, all follow on quite clearly from the chapters preceding them: they all begin with the second, third or fourth part of a list of features or properties of the syllable. Ólsen's chapter seven is not marked as distinct in any of the extant manuscripts.

1.3. Author

It is in manuscript A that we find the authorship of 3GT attributed to Óláfr Þórðarson. This occurs in a passage in red ink at the end of the treatise, on fol. 14v, line 6ff:

Hær ær lykt þeim lvt bokar ær Olafr Þorðarson hæfir samansett ok vpphefr skaldskaparmál ok kænningar æptir því sem fyri fvndið var i kvæðvm höfvtskallda ok Snorri hæfir siþan samanfæra latit. (G. Nordal 2001, 59–60)

This is the end of that part of the book which Óláfr Þórðarson has put together and [here] begins *Skaldskaparmál* and kennings, according to that which is found in the poems of the chief poets and which Snorri has since caused to be brought together. (from G. Nordal 2001, 59–60 and Wessén 1945, 13)

There is no reason to doubt this attribution of authorship to Óláfr. Although the two sections of the treatise are very different in terms of their sources and subject matter, the work is clearly by the same author, as evidenced by both the style and terminology, as well as other features dealt with by Sveinbjörn Egilsson (1848, 62) and Björn M. Ólsen (1883, 62–64).

Óláfr was of the family of the Sturlungar, a very prominent family in thirteenth-century Iceland, both in politics and literature. Its most famous member was Snorri Sturluson, author of the prose *Edda*. Björn M. Ólsen has given a detailed account of Óláfr's life (Ólsen 1884, xxxii–xxxvii). Óláfr seems to have been a fairly minor figure in the political intrigues of the time and consequently there has not been much biographical work on him. Of interest to the present study are the following events in his life. Óláfr's father was Þórðr Sturluson, elder brother of Snorri. Óláfr was probably born at Staðr on Snæfellsness shortly before his brother, Sturla, who was born in 1214 according to *Sturlunga saga* (Ólsen 1884, xxxiii). In 1236 he went to live with Snorri, and the following year he travelled to Norway. Óláfr also visited the Swedish court before returning to Norway. In 1240 he travelled to Denmark and stayed at the court of Valdemar II, where he probably learnt Danish and German. Óláfr claims (§4.5) to have learnt a runic phrase from Valdemar. Some time after Valdemar's death in 1241 he returned to Iceland, where many in his family had been killed or exiled. Óláfr appears to have withdrawn somewhat from the political intrigues of the time and established a clerical school at Stafaholt, for which Ólsen (1884, xxxvi) thinks he composed his treatise. Óláfr was also law-speaker from 1248–50 and again in 1252 (he stood down for his brother Sturla in 1251). In that year, Óláfr aligned himself with his nephew, Þorgils, who had returned to Iceland with Gizurr Þorvaldsson to bring the country under the rule of Hákon. Óláfr taught at his school in Stafaholt until his death in 1259. The Icelandic annals record together with the date of his death that he was a subdeacon.

We thus know that Óláfr was a cleric and teacher, and was clearly very knowledgeable in the areas of law, poetry, languages, grammar and runology.

1.4. Date

Ólsen deals at length with the date of the text (1884, xxxv–xxxvii), which is comparatively easy to determine because of our knowledge of the authorship of the work. The work must have been written after Óláfr had returned to Iceland from the court of Valdemar, as MG attributes a runic phrase to that king (§4.5). The *terminus post quem* must therefore be around 1242, although Ólsen proposes that Óláfr may have returned later, in 1245.

Ólsen argues that a comment in *Málskrúðsfræði* gives a likely *terminus ante quem*. Óláfr cites a verse by Snorri about Hákon, and follows with the comment: *her er oiginlig líking milli Óðins ok nokvrs illgiarns manz* (Ólsen 1884, 117) ‘here there is an improper comparison between Odin and a certain malevolent man’ (Collings 1967, 112). Ólsen (1884, xxxvii) argues that Óláfr would not have included such an unflattering epithet for Hákon after he had aligned himself with those promoting his rule in 1252 (Óláfr had apparently fallen out with Hákon prior to this). Ólsen’s *terminus ante quem* is thus 1252.

However, Ólsen’s presumption that Óláfr’s school had already been established before 1252 seems to be an attempt to fit the evidence to the conclusion. The first time the school is mentioned is in fact in the year 1253. Even though he had supported his nephew in bringing Iceland under the Norwegian monarchy, it does not mean that he would refrain from insulting the king. Hákon was, after all, indirectly responsible for the death of his uncle, Snorri. It is understandable that Óláfr would recognise the irony of a verse in praise of the king by Snorri, even if doing so could have been seen to conflict with the allegiances of some of his kinsmen.

The *terminus ante quem* would be, conservatively, the time of Óláfr’s death in 1259.

2. Theories of writing

This edition aims to understand MG and its reception in the context of various theories of writing. In order to contextualise it in this way, I present here a very brief survey of the history of theories of grammar and writing which are relevant to the present study.

2.1. Antiquity

The theory of language, and in particular, the theory of the letter found in MG finds its ultimate origin in the works of the Greek philosophers Plato and Aristotle. The philosophical origin of this subject is something that remained in the background throughout the history of grammar until fairly recently, even when it was preoccupied with mainly practical questions. Aristotle in particular examines the relationship between sound — including the physics of sound — and language. This was seen as the foundation not only for the study of language, but also for the study of logic.

Slightly later, the Stoics were also interested in the philosophical foundations of language. Peter Matthews conveniently summarises some of the main points relevant to the present treatise:

For the rest we can begin where ancient writers themselves began, with vocal sound (*phōnē, vox*) in general. This is defined either physically, as air that is struck or set in motion, or as perceived by the hearer: a formulation in these terms is cited from the Stoic Diogenes of Babylon (c.240–152 BC), and the properties are similarly combined in the definition given by the Latin grammarians Charisius and Diomedes (fourth century AD), the latter mentioning the Stoics as his source. Democritus had earlier defined it as a stream of atoms. Vocal sound in man differs from that of animals. According to Diogenes of Babylon, the latter is air set in motion ‘under an impulse’; the former is articulate (literally ‘jointed’ or ‘having distinct members’) and is set in motion by thought. The grammarians generally define ‘articulate’ as ‘representable by letters’; a sound that cannot be written down is non-discrete or ‘inarticulate’. Priscian has a more elaborate classification in which, for example, a human whistle is at once articulate, since it signifies something in the mind of the whistler, but not representable by writing. (Matthews in Lepschy 1994, 11)

From this period onwards, the letter is thought of as a representation of a certain type of voice. While voice is sometimes defined physically, it is not often discussed

in relation to sound more generally, at least by grammarians. There is some recognition among later grammarians that letters can represent things other than thought, and also that some signifying things cannot be represented by letters.

The most significant and comprehensive work in linguistics was started towards the end of the Roman Empire. The grammatical works of Donatus (the *Ars major* and *Ars minor* from the mid-fourth century in particular) and Priscian brought together and expanded the earlier linguistic work of philosophers. As the Christian Church expanded, these texts were used to train clerics in the language it used, that is, Latin grammar and rhetoric.

2.2. The Early Middle Ages

There is not a great deal of material from the early Middle Ages of relevance to MG — most of the grammatical writing at that time was not of a theoretical nature. In England, the Latin alphabet was adapted for writing the vernacular by the addition of two runic characters (þ ‘th’ and ƿ ‘w’) and two modified Latin letters (ð and æ), but there is no account from the period of the rationale for this adaptation of the Latin alphabet.

Ælfric’s vernacular grammar, *Excerptiones de arte grammatica anglice* (ed. Zupitza 1880), is of particular interest to the present study, as it is, like MG, a vernacular adaptation of Priscian. This work, written in England probably between the years 992–1002 (Law 1997, 203), is an abridged adaptation of some works of Priscian. It is largely in Old English but with some (usually translated) Latin examples and terms.

The immediate source of Ælfric’s grammar is the anonymous *Excerptiones de Prisciano* (Law 1997, 203). Besides drawing from a great deal of Priscian’s *Institutiones*, the *Excerptiones* also include material adapted from some of Priscian’s other works, from Donatus and from other early grammars. The *Excerptiones*, according to Law, is ‘an attempt to bring Priscian into line with the Late Latin tradition’ (1997, 204).

Ælfric’s grammar is mainly concerned with instruction in Latin — it consists primarily of material on Latin accidence. It treats only very briefly letters, syllables and diphthongs. The examples are mostly in Latin, all of which indicates that the interest was in providing a text for instructing Anglo-Saxon students of Latin. The text was translated into the vernacular in order to facilitate this aim.

While Ælfric’s grammar is of interest as a vernacular adaptation of Priscian, of more relevance to the present study are the intellectual movements of the twelfth and thirteenth centuries. In this period, there were significant changes in the way language was conceived in medieval Europe which have some bearing on our reading of MG.

2.3. The High Middle Ages

Apart from the grammarians of late Antiquity, MG finds most of its sources in works of the twelfth and thirteenth centuries. There was also a considerable rise in the status of vernacular languages in this period. This not only meant that vernacular literature was more accepted, but also that grammatical description of vernacular languages started to emerge (Lepschy 1994, 186 and 280ff).

The twelfth century represents a period of considerably increased interest in grammar, particularly speculative grammars. These speculative grammars had a broader aim than simply instruction in the use and structure of Latin: they aimed to give a more theoretical basis to the study of language for more advanced students. Priscian's *Institutiones* became much more widely read in the later Middle Ages, and the difficulties that it presented to the student were addressed by numerous commentaries.

Part of the interest in the period was in the theory of writing itself, and this centred on the theory of the letter. For example, John of Salisbury in the twelfth century writes:

Littere autem, id est figure, primo vocum indices sunt; deinde rerum, quas anime per oculorum fenestras opponunt, et frequenter absentium dicta sine voce loquuntur. (*Metalogicon* 1:13, from Hall 1991, 32)

Fundamentally, letters are shapes indicating voices. Hence they represent things which they bring to the mind through the windows of the eyes. Frequently they speak voicelessly the utterances of the absent. (Clanchy 1993, 253)

This account of the letter is very similar to later ones, such as that of Condillac in the eighteenth century (see section 2.5 below). Writing is here characterised as representing voice and, in so doing, representing thoughts. Writing has the ability to represent speech and thought in the absence of the author.

Absent from the works of the twelfth-century grammarians is a systematic discussion of sound. The thirteenth century introduced sound as a topic of linguistic study. The discussions of sound find their origin in Aristotle and other philosophers. Priscian and his adapters and commentators were content to start the discussion of language with voice. Logicians, who often used the introductory material in Priscian as the starting point for their treatises on dialectic, did likewise. Thirteenth-century logicians, however, such as Petrus Hispanus and Roger Bacon preceded the discussion of voice with a discussion of sound in general, of which voice was seen as a species.

This approach was a departure from some of the earlier traditions which promoted speech and thought. Voice or speech was treated by twelfth-century theorists as a point of departure because of its relationship to thought. Sound as the point of departure puts less emphasis on the status of thought in the foundation of the study of language.

From the thirteenth to the beginning of the fourteenth century, there was considerable debate about the notion of a perfect language. Dante in particular is notable for his search for a perfect vernacular language in *De vulgari eloquentia* (c. 1303–5 — Eco 1995, 34). Also of note is the ‘language’ devised by Ramon Llull, an attempt at a system of elucidating universal truths. Llull’s work will be discussed further in relation to *The Second Grammatical Treatise* below. From the end of the fourteenth to the beginning of the seventeenth century, there is little of relevance to the present study. Works from this period neither influenced nor were influenced by the linguistic theories in MG. The interest in writing during this period was largely restricted to issues related to the new technology of printing. There was consequently not a great deal of interest in the relationship between speech and writing; nor was there much interest in writing systems for their own sake. It was, however, a period of considerable interest in poetics and other aspects of vernacular literature.

One example of the mention of runes in the sixteenth century, however, occurs in Olaus Magnus’s 1555 work, *Historia de gentibus septentrionalibus* (trans. Foote 1996 ‘A Description of the Northern Peoples’). This text has a chapter on runes, including a diagram of a runic *fupark* (Foote 1996, I:77). The accompanying text, however, contains little concerning the letters themselves. Rather, it concentrates on the materials used for recording the letters, such as stone and wood and various substitutes. In contrast, in the seventeenth century there was renewed interest in the study of writing and writing systems for their own sake, and it was in that century that MG was ‘rediscovered’. The seventeenth century saw the beginnings of modern runology along with the study of medieval Scandinavian literature. The following sections comprise a survey of some major movements in the theory of language from the seventeenth century to the present. Changes in attitudes to language and writing coincided with the varying popularity of runology and accompanying theories. These changes are of importance to the present study, not only because they help to explain the modern reception of MG, but also, as I will argue in the Commentary, because the runological material in MG is better understood in the light of recurrent themes in the broader history of runology. The survey begins in the seventeenth century because in the period of the Renaissance, there was little interest in writing systems, and consequently runes, or in the relationship between writing and speech.

2.4. The seventeenth century

The seventeenth century saw a great deal of scholarly attention given to various alphabets and scripts. An enormous number of works were published in the period which looked at a range of issues to do with writing and language. These works dealt with writing systems such as Hieroglyphics and Chinese characters; with

magic languages, such as the secret language of the Rosicrucians; and they presented a range of theories about the concept of a perfect language and the origins of language itself: usually that they all derived from an original language, that which Adam spoke, which was Hebrew (cf. Eco 1995, chapters 5, 6 and 8). Such theories were related and often influenced by medieval scholarship on language and writing, particularly that of the thirteenth century.

In this period, writing and letters were not viewed simply as arbitrary representations of elements of speech. They had a greater significance as potentially magical symbols and had often quite concrete relationships with spoken language. For example, in the 1667 work by Mercurius van Helmont, *Alphabeti veri naturalis Hebraici brevissima delineatio*, he argues that Hebrew is the original perfect language of Adam and that the shape of each of the letters of Hebrew is a visual representation of the way in which the vocal organs form that sound.

Writing in this period was the focus of such speculative theories. It was valorised because it made language survive beyond the point of its articulation or composition, both in time and in space. The seventeenth century is of particular interest to the present study because it was in that period that MG was rediscovered and with it modern runology began.

2.5. The eighteenth century

The eighteenth century saw significant changes to the conception of writing and language. While the dominant conception differed considerably from the widely-held views of the seventeenth century, it was in many cases no less extreme.

William Warburton's discussion of the origins of writing in *The Divine Legation of Moses Demonstrated* (in *Works* 1788, II:387ff) is indicative of the transition in the treatment of writing and writing systems that was occurring in this period. Warburton's work, which at one point discusses the origin and development of writing, shows an affinity with seventeenth-century works on writing systems — it outlines a number of different writing systems. In particular, Warburton discusses the ideographic and pictographic writing systems of the Mexicans, Egyptian hieroglyphics and Chinese writing as representative of three stages in the development of writing representing images or ideas (II:402). These systems are fundamentally different, he argued, from systems which use writing to represent sounds or words. *The Divine Legation* introduces an interest in the theory of writing and the importance of the relationship between writing and speech. He describes the process of the development of writing:

Men soon found out two ways of communicating their thoughts to one another; the first by SOUNDS, and the second by FIGURES: for there being frequent occasion to have their conceptions either perpetuated, or communicated at a distance, the way of figures or characters was next thought upon, after sounds (which were momentary and confined), to make their conceptions lasting and extensive. (Warburton 1788, II:388)

This distinction indicates a fundamentally different interest in writing from the seventeenth-century scholars: here, writing is a way of representing conceptions, and is thus secondary to thought. Warburton also put forward a theory that the type of literature composed in a given language at a given time is related to the written form in which it was recorded. He states that in primitive times, when the only visual form (and the most natural way) of representing language was with pictures, the dominant form of literature was one of action, that is, stories were illustrated with gestures and so on. As hieroglyphic writing developed, the dominant form was the fable or 'Apologue', and finally with alphabetic writing, simile and metaphor (Warburton 1788, II:390–402). According to this theory, a more 'primitive' written form would lead to a more primitive and natural literature.

Warburton also discusses the uses of writing for magical purposes — once again, in a way very different from the seventeenth-century scholars. His approach is more of an ethnological one:

Here then we see the first beginnings of Hieroglyphics amongst the Mexicans, and the end of them amongst the Chinese; yet we never find them employed in either of these places for *mystery* or concealment: what there was of this practice, therefore, in the middle stage of their cultivation amongst the Egyptians, we must needs conclude had some private or peculiar cause, unrelated to their general nature. (Warburton 1788, II:404)

Again this view differs from seventeenth-century writers, who did in fact see something in the nature of writing that was magical or supernatural. Such a view is indicative of one aspect of the change in attitudes to writing, that is, the attitude to the qualities writing possessed beyond simply representing thought. Thirteenth- and seventeenth-century authors were more interested in the more abstract and manipulable qualities of writing systems.

In the philosophical tradition, Abbé Étienne Bonnot de Condillac extended Warburton's theory of writing in his 1746 *Essai sur l'origine des connaissances humaines* (in Condillac 1821, vol. I), moving further still away from the interest in writing systems as such. Jacques Derrida has made famous his account of the origin of writing:

Les hommes en état de se communiquer leurs pensées par des sons sentirent la nécessité d'imaginer de nouveaux signes propres à les perpétuer et à les faire connaître à des personnes absentes. (Condillac 1821, 310–11)

Men capable of communicating their thoughts to each other by sounds felt the necessity of imagining new signs apt to perpetuate them and to make them known to absent persons.

This shows writing to have the essential purpose of representing thought. Like John of Salisbury, Condillac includes the principle that writing had the purpose of representing thought in the absence of the person who created the text. This quality of writing, that it allows the text to be removed from the author in both

time and space, caused considerable anxiety in the late eighteenth century. Jean-Jacques Rousseau, in his *Essay on the Origin of Languages*, contributed greatly to the view that writing was inferior to speech. Writing, according to Rousseau, was only an imperfect representation of speech, which represented the thoughts and intentions far better. Writing allowed utterances to be removed in time and space from the author, and thus could destroy the immediacy of spoken communication. This is a reversal of the seventeenth-century view of writing, which saw the abilities of writing to survive beyond the immediate presence of the author as a good rather than a bad thing.

Rousseau was an important part of the movement in the eighteenth century away from interest in writing towards oral communication, although this certainly was not the only view of language at the time. Arising from this, literatures which were thought to be oral were also of interest, and were often seen in contrast to cultivated and 'artificial' literatures. The importance of these eighteenth-century views to the present study is because they provide one reason why MG and runology more generally was not a popular topic in this period: because it was concerned with writing and the written preservation of texts. These views are also closely related to some contemporary theories about speech and writing.

2.6. Recent approaches to writing

Already by the thirteenth century, two approaches to the theory of writing can be seen. Jacques Derrida has represented these two approaches in some of his earlier works dealing with language (*Of Grammatology* (1976) in particular). His philosophy is strongly influenced by Husserlian phenomenology, and, for our purposes, can be seen as a way of representing the relationship between sound (phenomena) and signs, language, writing and so on. Derrida addresses what he sees as an underlying philosophy of language in a great many philosophers and linguists from Plato through to the twentieth century: the tendency to see writing as merely a representation of speech.

The difference can be seen in a contrast between speech and sound. The theorists who see writing as the representation of speech or voice imply a relationship between speech and thought: speech represents thought, and writing represents speech. The function of writing, then, is to represent the ideas of the author — something that it can only do imperfectly as it is two removes from thought. The theorists who are not so interested in speech tend to see writing as something more independent, that is, representing more than just speech and consequently thought.

Alternatively, the difference can be seen in the way the functions of writing are viewed. Writing, as we have seen, has the ability to transform the utterances of an author into a form which can survive beyond the presence of the author. It is, on

the one hand, an imperfect account of the author's intentions; it does not preserve the author's thoughts fully, nor even the intonations or gestures that would accompany them if they were spoken. On the other hand, it can survive through time and space (be 'lasting and extensive' to use Warburton's words); it can be copied; and it can be manipulated independently. All of this takes a written text further from the presence of the author. Whether this is seen to be a good or a bad thing is the discriminant in the two traditions.

Derrida shows that the separation of the text from the author (the so-called 'death of the author') is an essential possibility of all writing (Bergen 1999, 21). He also identifies a great many theorists who denigrate writing because it separates texts from their authors. However, Derrida's thesis that this view of writing is characteristic of an epoch in which this is the only way of treating writing is not historically accurate. Derrida simply ignores those periods, such as the thirteenth and seventeenth centuries, when writing was not denigrated but was rather the object of a great deal of interest.

Derrida's theories in fact have many similarities with theories from those periods he ignores. For example, he sees the possibility of the survival of the text as basically a good thing. He posits an originary writing (*archi-écriture*) as the basis for all languages and writing systems, which has similarities with a common attitude to Hebrew in the thirteenth and seventeenth centuries. For Derrida, the spoken and written instances of a language both stem from this originary writing. Likewise, the written form of a language in the ignored periods is rarely viewed simply as a way of representing speech, but rather is treated as an integral part of the language, that is, both derive historically from the original language.

Derrida attempts to represent his view as radical, that is, in opposition to an entire epoch of thought; however, it can be situated within a tradition, albeit interrupted, which privileges writing over speech.

Theoretical issues related to writing have also been dealt with recently in the English-speaking world, including the field of medieval studies. Studies in this area mostly focus on the issue of literacy and the corresponding issue of orality. This area of research has arisen more or less contemporaneously with Derrida's work and consequent debates, but there has been almost no dialogue between the two fields until very recently.¹ The orality and literacy work deals with the effects of the introduction of literacy and how this changed the societies in which it was introduced, as well as the nature of oral societies and literatures.

Much of the research into medieval orality and literacy has been informed by theorists such as Marshall McLuhan and Walter J. Ong, although not always directly. The following critique is based principally on Ong's overview of research in this field in *Orality and Literacy: The Technologizing of the Word* (1982). There are two principal problems with this approach to language. The first is that Ong and others put orality and literacy (hence speech and writing) at opposite poles. Human languages, Ong states, are fundamentally oral, and writing is a 'technologizing' of

speech:

Writing is in a way the most drastic of the three technologies [writing, print and computers]. It initiated what print and computers only continue, the reduction of dynamic sound to quiescent space, the separation of the word from the living present, where alone spoken words can exist. By contrast with natural, oral speech, writing is completely artificial. ... Writing or script differs as such from speech in that it does not inevitably well up out of the unconscious. The process of putting spoken language into writing is governed by consciously contrived, articulable rules ... (Ong 1982, 82)

This account of writing has problems. Firstly, it places orality and speech as natural and writing as entirely artificial. This is an extreme view. Ong works with a conception of writing which is usually restricted to an alphabetic representation of speech — again, this is extreme, as writing can always do more than represent speech. To Ong, speech is living, dynamic, natural and present; writing is static and artificial. Print and computers, it should be noted, do not only continue ‘the reduction of dynamic sound to quiescent space’ and so on. There are also examples of ‘primary oral’ cultures where speech is ‘governed by consciously contrived, articulable rules’ — most notably in verse.

These views of writing are closely related to those of eighteenth-century philosophers, as Timothy Clark (1999) has shown. The parallels include the conception of speech as natural and close to thought, and writing as an imperfect representation thereof which takes humans further from their natural state. It is also the case that Ong, like the eighteenth-century philosophers, sees alphabetic (i.e. phonetic) writing as the best and most advanced form (see Ong 1982, 85 and 87). Ong does not see writing, however, as all bad — he recognises that it enables new ways of thinking. Like Derrida, Ong suffers from a selective view of history. His account of orality and literacy is very similar to that of eighteenth-century scholars, but he makes no reference to such views.

It is difficult to examine the *conception* of language in medieval Iceland according to orality/literacy theories such as Ong’s. Such an examination would perhaps only uncover the extent to which literacy was affecting the thought of the Icelanders. Ong, however, does recognise that writing is a very powerful technology which creates new possibilities for thought. Where this theory is weak is in its premise that before writing, no such possibilities existed. This weakness is associated with Ong’s working definition of writing — that it is the visual representation of speech.

Derrida’s view of writing provides a way of understanding some aspects of medieval Icelandic thought. What writing and at least some forms of speech have in common is that they both aim to be repeatable beyond the presence of their first utterance. Writing can reproduce a text beyond the presence of the author, and in so far as it is memorisable, so can speech. Derrida thus concentrates on the similarities between speech and writing.

In the context of medieval Iceland, this can be seen in the similarities between

writing and verse. Writing, as we have seen, has the function of making a text 'lasting and extensive': writing can record and copy texts so that they will survive beyond the presence of the author. It transforms texts into a combination of a fixed number of signs, which are thus reproduceable. In doing so, it reduces the amount needed to be memorised: only the relationship between the visual signs and the language (as well as the language itself, of course) need to be remembered. Verse has some of the same functions as writing and achieves them in similar ways, but by aural means. It transforms texts into fixed structures of metre, phonic equivalences and formulae so that, once the structures are learnt, a smaller amount of additional information needs to be remembered to reconstruct a text. Verse is designed to be 'lasting and extensive'. Even in 'primary oral' cultures, verse is a technologising of the word.

Skaldic verses by Icelanders, in particular, verses praising a lord, serve a similar function to a great many written (runic) inscriptions on stone: they serve to preserve the name and reputation of prominent figures in mainland Scandinavia beyond the death of those individuals. Understanding the relationship between verse and runes (and writing more generally) is important to understanding the place of the runological material in MG. It is, after all, part of a treatise ultimately designed to treat the topic of poetics.

It is evident from the foregoing survey, that the history of the study of writing is characterised by repetitions of two different and (usually) opposed views of writing, namely, one which sees writing as simply an imperfect representation of speech, and another which sees it as having scholarly or theoretic interest independent of spoken language. These theories often arise without any apparent reference to previous periods when such views have been widely held. MG and its later reception is characterised in particular by one of these views, as I will show in the following section and in the Commentary.

3. The influence of MG

MG was the first of the Old Icelandic works on grammar, rhetoric or poetics to be referred to extensively in the post-medieval period. Most of the interest since the early seventeenth century has been in the information on runes contained in it. What follows in this section is something of a select history of Scandinavian runology, because, as we will see, MG has played a very important and recurrent part in the history of the post-medieval study of runes.

Two (erroneous) themes continually recur in the history of runology concerning the status of runes in medieval Scandinavia: one, that of ubiquity, that is, that runes were used extensively to record all forms of literature, even those which we now think of as oral; the other, that of antiquity, that is, that runes are very old, indeed a great deal older than the Latin alphabet and other scripts, and that runes are closely related to the oldest writing system, usually thought to be Hebrew. These two themes are related to the two functions of writing that were valued in the periods where runes were studied: writing made language 'lasting and extensive' (Warburton 1788, II:388).

As we will see, these theories of the ubiquity and antiquity of runes are closely associated in many instances with readings of MG. The persistence of the association of these two themes with MG must influence our interpretation of the text — the commentary which follows would be lacking if it did not take into account three centuries of scholarship.

The next two sections (3.1 and 3.2) of the introduction contain an analysis of the scholarship and correspondence of Ole Worm and Arngrímur Jónsson. These two scholars played a very large part in generating interest outside Iceland in Icelandic language and literature during the seventeenth century and beyond. Both scholars, too, drew upon MG in their works. After 1636 (the year Ole Worm's *Literatura Runica* was first published), other scholars, including many outside Scandinavia, took up a number of the issues in Worm's and Arngrímur's scholarship. I will deal with these subjects to some extent in section 3.3, although the focus of this chapter on the influence of MG is basically upon the direct influence of the text.

Not a great deal of research has been carried out on the medieval sources of Worm's and Arngrímur's scholarship on Old Norse language and runology. What does exist often lacks precision in the identification of both the sources and their

relationship to the work of these two scholars. Likewise, Ólsen's work on MG has not been examined closely largely because of the controversial nature of the theory he was trying to support. While I do not agree with his theory, it is based on some interesting readings of MG. I will take as my principal starting point for the examination of Worm and Arngrímur's work two publications by Jakob Benediktsson (1948 and 1951), which are by a long way the most extensive and accurate by twentieth-century scholars, although I will be proposing certain modifications to Benediktsson's observations.

3.1. Arngrímur Jónsson

3.1.1. The grammatical treatises

The Codex Wormianus (W — the only manuscript containing the complete text of MG) had been in the possession of Arngrímur Jónsson's family at least since the time of his great-grandfather, Jón Sigmundsson (1450-1520), whose name appears in the margin of page 117. Jón's daughter, Helga, passed it down to her son, Bishop Guðbrandur Þorláksson (1542-1627). Arngrímur's paternal grandmother was another of Jón Sigmundsson's daughters, and thus was a relative of Guðbrandur, under whom Arngrímur worked at Hólar. It is most likely that it was through the bishop that Arngrímur gained access to W and was able to use it in what was the most influential of his works, *Crymogæa*.² Peter Springborg (1977, 59) has a detailed family tree of Arngrímur and his ancestors.

Crymogæa contains a history of Iceland and an account of its culture. It played a large part in generating and satisfying the interest of European scholars in medieval Iceland and Scandinavia more generally. As Jakob Benediktsson puts it, '[Arngrímur's] works were the first buds of a new branch of scholarship which was to spread over the whole of Scandinavia and yet further afield' (Jakob Benediktsson 1951, 4:71). An early chapter of *Crymogæa* is devoted to the language and writing of the Icelanders ('De lingua gentis') and this is followed by a chapter discussing the origins of the language. The chapter on language draws much of its information from the Grammatical Treatises in W, including *Málfræðinnar grundvöllr*.

Jakob Benediktsson is one of very few scholars who have made explicit mention of Arngrímur's use of the grammatical treatises.³ One instance occurs within a survey of Arngrímur's manuscript sources (Jakob Benediktsson 1951, 4:102), and refers in particular to a section in *Crymogæa*, part of which is as follows:

Circa annum Domini 1216 scripsit quidam nostratium de literis lingvæ vernaculæ sermone patrio, ubi veteres istos characteres huic lingvæ proprios affirmat, utrosque tam veteres quam novos legitima tractatione persequitur per suas definitiones et divisiones literarum in vocales et consonantes, facitque ex quinque vocalibus latinis octodecim suæ lingvæ sono et pronuntiatione distinctas. (Jakob Benediktsson 1951, 27)

Samuel Purchas included a translation of a selection of *Crymogæa* in *Purchas his Pilgrimes* (1625) in which the passage above is translated as follows:

About the yeere of the Lord 1216. one of our Countrymen wrote in his Country language, concerning the letters of the proper, or mother tongue: where hee affirmeth these ancient Characters to be peculiar to this language, and handleth them both, as well as new as old after a legitimate and due manner of tractation, by his definitions and divisions of the letters into Vowels and Consonants, and of the five Latine Vowels, maketh eighteene of his language, distinguished in sound and pronunciation ... (Purchas 1626, 532-3)

Jakob Benediktsson quite rightly states that the section in *Crymogæa* that deals with the Icelandic language contains a reference to the *First Grammatical Treatise* (1GT) and 3GT.

However, in the section immediately following the one just quoted Jakob Benediktsson attributes Arngrímur's discussion of the consonants ('Consonantes naturaliter dividit in semivocales et mutas, et illas in liquidas et firmas, has in apertas vel clausas' (Jakob Benediktsson 1951, 2:27)) to a 'misleading account of the grouping of the consonants in the *First Grammatical Treatise*' (Jakob Benediktsson 1951, 4:286). It is plausible to suggest, however, that the section to which he refers is at least partially based on MG:

Samhljóðendr eru ellifu í rúna máli, fimm þeir er nálægir eru raddarstöfum, eru kallaðir hálfreddarstafir af þörum mǫnnum ... Í þessu stafrófi eru ok fimm stafir er vér kǫllum dumba stafi; þat eru ƿ þ ʀ 1 B. (3/16-19)⁴

There are eleven consonants in the runic alphabet; the five which are similar to vowels are called semivowels by other men ... In this alphabet there are also five letters which we call mute letters: ƿ þ ʀ 1 B.

The influence of MG here accounts for the disparity between Arngrímur's text and 1GT. Jakob Benediktsson points out that Arngrímur assigns to the same author what are now thought of as the two separate treatises, but sometimes identifies sections of *Crymogæa* as influenced by 1GT when the influence from MG is more apparent.

Other examples of the influence of MG on Arngrímur's chapter on the Icelandic language occur in the section on runes and include the discussion of the runes for k, g, z ('knésól') and p. Arngrímur's explanation of the rune for 'p' uses Óláfr's metaphoric description of the rune from MG: Arngrímur states, 'plastur vero refert B, ventre utroque supernè et infernè aperto' (Jakob Benediktsson 1951, 2:25) ['Plastur resembleth B. with both the bellies open above and beneath' (Purchas 1906, 13:531)]. MG reads 'þuí eru belger opner gjoifer a bjarkaní' ('the bellows are made open in bjarkan' or possibly 'the bellies are clearly open in bjarkan'; W 97:9, §4.10). The account of the origins of the runes in *Crymogæa* is also possibly from MG and this will be discussed further on. It is evident from the two examples cited above, and from others I examine later to do with Arngrímur's

information about runes, that MG, along with the other grammatical treatises in W, provided a great deal of the information in Arngrímur's chapter on language.

This chapter contains a section dealing with runes and it is reproduced in Purchas, an indication of the perceived importance of this kind of information. Through Purchas's translation, *Crymogæa* became known to English audiences. However, in the early stages, its influence is most noticeable in Danish scholarship, particularly that of Stephanus J. Stephanius and Ole Worm.

3.1.2. Arngrímur's runes

Crymogæa presents a list of runes (Jakob Benediktsson 1951, 4:26) together with their names and phonetic values as represented in the Latin alphabet. The two most likely sources for this information are MG and the Old Icelandic *Rune Poem* (cf. Page 1998, 1 and Wimmer 1887, 275–88). The evidence the two texts present on the names and phonetic values of runes largely coincides. Arngrímur knew of the Icelandic *Rune Poem*: he cites a section of it in a letter to Worm in 1627 (Jakob Benediktsson 1948, 5). It is not clear whether Arngrímur had access to a text of the *Rune Poem* at the time of writing *Crymogæa*, but the evidence presented here will show that if he did know of it, his preference was for MG as a source.

There are a few runes in *Crymogæa* that are not named in MG ('Fe', 'Hagall', 'Kaun', 'Laugur', 'Madur', 'Nand', 'Plastur', and 'Þuss' ('Þurs' or 'Þorn')), but all the names used by Arngrímur are those of MG, where available. All these names (except the curious 'plastur') also occur in the Old Icelandic *Rune Poem*. However, the *Rune Poem* is unlikely to be the major source for the list of runes, partly because Arngrímur includes the 'dotted' runes, which do not appear in it. In addition to this, Arngrímur must have considered the *Rune Poem* a less reliable source, as indicated in the shapes of the runes printed in *Crymogæa*. The *Rune Poem* has † for y, whereas *Crymogæa* and MG (and only in W) have ʰ, which does not appear in any manuscripts of the *Rune Poem* (Jakob Benediktsson 1948, 367–8) and is not common generally in Icelandic sources. ʰ (ýr), however, came to represent 'y' in Denmark (Gordon (rev. Taylor) 1957, 182) and Óláfr Þórðarson seems to have acquired at least some of his information about runes from Denmark. ʰ appears in W in a sentence attributed to Valdemar II of Denmark. This sentence will be discussed below (section 3.2.2 of Commentary).

The contribution of the *Rune Poem* and particularly MG to Arngrímur's discussion of runes has largely gone unnoticed in scholarship on Arngrímur. This lacuna is indicative of the often inaccurate recognition of the medieval works used in early modern scholarship about medieval Scandinavia. Seaton, for example, has inaccurate information about this section of *Crymogæa*. In discussing the description of the runes, she states:

Arngrímur explains the 'pointed' letters, *stunginnýr* and so on, but he has not extricated þ from confusion with p, 'the last new consonant of the old Alphabet

changed in name but not in shape. ... In times past it had the name of Puss: at this day it is called Porn, or Thorn, if you put p for th.' He then proceeds to quote from the treatise of the thirteenth-century Icelandic grammarian ... (Seaton 1935, 225)

Seaton adds more information about the reference to the grammarian in a footnote: 'The grammarian is presumably the anonymous writer on whose work Ólaf Thordsson [sic] Hvítaskáld († 1259) based his *Málfræðinnar Grundvöllr*' (Seaton 1935, 225n). However, this information is misleading as it is clearly MG itself that is used in the passage of *Crymogæa* she refers to. In addition to this, the mistake attributed to Arngrímur is in fact a mistake of his translator and printer. The errata attached to *Crymogæa* list all of the above printings of 'p' for 'þ' and many others. Purchas may have either not consulted the errata in producing his translation or had a similar problem with printing the character. The phonetic value of þ and its rune were obviously clear to Arngrímur, and a discussion of its value appears in *Crymogæa*.

3.1.3. Arngrímur and Worm

For a time after the publication of *Crymogæa*, the version of MG in *W* did not seem to have received much direct attention, although the material based on it in *Crymogæa* did. Arngrímur lent *W* to Magnús Ólafsson in 1608–9 to compile *Laufás Edda*, but this work only uses the skaldic material in 3GT. However, at some point during this period *Crymogæa* seems to have sparked Worm's interest in Icelandic sources. This book, and in particular the chapter on language, was for a long time his main source of information on medieval Iceland, and with it, early Icelandic language and writing. Worm's first letter to an Icelander (to Þorlákur Skúlason in 1623) refers to the chapter in *Crymogæa* on the language and runes of the Icelanders (Schepelern 1965, 75). It is apparent both that the work had great interest for Worm and that his knowledge of the subject was limited to its contents (see Jakob Benediktsson 1948, xvi and 1951, 4:72).

Worm was put in contact with Arngrímur through Þorlákur Skúlason, who studied in Copenhagen in 1616–19 and 1620–21, where he was introduced to Worm. Þorlákur was a distant relative of Arngrímur's (through Guðbrandur Þorláksson), and the former encouraged Arngrímur to initiate correspondence with Worm. While the content of their letters does not suggest that a great deal of information passed between them, there are other indications in the correspondence of the extent to which Worm used information provided by Arngrímur. The information came mainly in the form of manuscripts sent by Arngrímur (*W* in particular) and other texts written by Arngrímur that are no longer extant.

Jakob Benediktsson writes:

After Þorlákur Skúlason's return to Iceland in 1626, A[rngrímur] wrote at his instigation his first letter to Worm, and so began a correspondence which was to continue uninterrupted until AJ's death. The connection was however a

disappointment for Worm as far as his runic studies were concerned. There had never been any noteworthy use of runes in Iceland and the information that AJ and other Icelanders could provide had in reality only the slightest significance for Worm (Jakob Benediktsson 1951, 4:73).

Noteworthy or not, Arngrímur must have made Worm aware of the information in MG, and its significance for Worm in the absence of other sources on runes was considerable. Arngrímur's discussion of runes in *Crymogæa*, which, as we will see, is largely based on MG, was one of the main inspirations for Worm's study of Icelandic language and literature. Worm and Arngrímur corresponded regularly and Worm sought information from Arngrímur for his works on runes.

In Chapter 17 of *Literatura Runica* (1636), 'De literarum Runicarum divisionibus', Worm quotes from a letter from Arngrímur. The passage cited does not appear in any extant correspondence between them. It may have been part of an account of runes sent by Arngrímur to Worm in 1629, although the latter gives the date of the letter as 1626 (Jakob Benediktsson 1951, 2:16 and note). The section he chose, again, is clearly based on the runic chapters of MG, including a discussion of semivowels, the runes 'Knesol' (𐌺) and 'Stungin Tyr' (𐌹) and so on. The following passage is an example:

Habemus ... decem consonantes, quibus adduntur | & 𐌺 hoc est is & ur quoties fiunt consonantes ut in aliis lingvis, cujus hic expressa est mentio, & quasi præceptum. Monet quoque Scalda Bid est Biarekan pro P usurpari; sed utroque ventre aperto, sic B. Hæc igitur erit decima tertia consonans. Sed omissa est ex semivocalibus 𐌺 id est Sol vel S, & ex mutis Z, siquidem peculiarum habet figuram in Runicis, nempe 𐌺, & nomen videlicet Knesol. (Worm 1636, 100–1)

We have ten consonants, to which are added | and 𐌺, that is, *ís* and *úr*, which occur as often as consonants, as in other languages, of which mention is made here by way of advance notice as it were. The Skalda also instructs that Bid is used as Bjarkan in place of P, but with each 'belly' open, thus: B. This, then, will be the thirteenth consonant. But 𐌺, that is Sol or S, is omitted from the semivowels and Z from the mute (letters), since it has in runes a certain special shape, namely 𐌺 and name, that is *knésól*.

This compares to the following in MG:

Slikt hið sama ma ok grei-|na aðra raddar stafi í ok u. hafa þú fleiri greiner at þeir eru ftundum samhliðendi ... þar næft stendi B ok er bia[r]|kan sua at þat stendr þyrer b latínu staþ, ok heper sa runa staþ .y. dumba stafi í ser þa er þat | hliðar þyrer. enn aþ þú eru belger opner gjoifer a biarkaní þa er þat hliðar þyrer p ... her er | sol þýrft skípat þyrer .f. latínu staþ ok z grözkan staþ ok kollum uer þat knesol ok sua er goit | 𐌺. (W 96:7–8 (§3.5), 97:7–9 (§4.9), 97:3–5 (§4.6))

Likewise, one can also distinguish other vowels, but *i* and *v* have further distinctions in that they are sometimes consonants ... There next stands B, and *bjarkan* is written in this way if it stands for the Latin letter b, and the runic letter has two mute letters itself when it is pronounced. And thus the bellows are made open in *bjarkan* when it is sounded as *p* ... Here *sól* is placed first for the Latin letter s and the Greek letter z and we call it 'knésól' when it is made like this: 𐌺.

Arngrímur's information is here clearly based on MG.

3.2. Ole Worm

3.2.1. MG and *Literatura Runica*

Worm received the Codex Wormianus from Arngrímur accompanied by a letter dated 4 September, 1628 (only the third letter he had sent to Worm), containing the words, 'Eddam et conjunctam Skalldam, quia meus codex est, D. Wormio libenter concedo quamcunqve volet diu' (Jakob Benediktsson 1948, 10) ['I grant this Edda and connected Skalda, since it is my book, willingly to Dr Wormius [to use] in whatever way he wants for a long time']. Worm never returned the manuscript, and must have taken Arngrímur's words to mean that the manuscript was then his. Regardless of Arngrímur's real intention in sending Worm the manuscript, Worm retained possession of the manuscript, and it is on that basis that it now bears his name. It was passed down in his family until his grandson presented it to Árni Magnússon in 1705 and it has since formed part of the Arnamagnæan collection in Copenhagen (for more information, see section 4.2 below).

Ole Worm's *Literatura Runica* is one of the most significant texts of the early period of scholarship on medieval Scandinavia. Its influence was far-reaching and it was used by scholars well into the eighteenth century, among them, Paul-Henri Mallet and Thomas Percy. The work is divided into the main body (pp. 1–174) and its appendix (pp. 175–249, 'Literarum Runicarum in Poesi usum uberius declarans'). Recent studies of *Literatura Runica* tend to concentrate on its appendix, which reproduces some significant works of Icelandic poetry. Scholars have not yet examined the main part of the work for its relation to its medieval sources, probably due to a relative lack of contemporary interest in early runology as compared to early literary studies. This lack of interest has meant that the contribution of MG to *Literatura Runica* has not been recognised in recent scholarship. The most recent discussion I have been able to find of the use of MG in *Literatura Runica* was in 1877, where Thorsen (1877, 32–3) discusses the citation of the Valdemar rune-phrase (see below) on page 74 of *Literatura Runica*. It is this phrase that is also the most frequently cited part of MG in the seventeenth century. I have yet to find a scholar since Thorsen who has identified more than the smallest extent of the contribution of MG to *Literatura Runica*.

MG is not used in the appendix to *Literatura Runica*, but it is one of the principal sources for the main part. Chapters 11–15, 17 and 24 of *Literatura Runica* are largely based on information from MG, particularly (and not surprisingly) its two chapters on runes. The chapters based on MG deal with the value, order, names, shape, pronunciation and ligatures of runes. The use of MG involves quotation (almost always transliterated into Worm's version of the runic alphabet or *fupark*), translation and paraphrase.

This theory about the use of runes in medieval writing may be based on a misconception about the usage of the word ‘rune-’ in compounds (here, as in the seventeenth century, usually translated as the adjective ‘runic’) as employed by medieval Scandinavians. Worm argued that ‘runic’ could apply more generally to the Old Norse language. MG appears to at least contribute to this misconception in Worm’s interpretation of it. One example of this use of the word ‘runic’ in *Literatura Runica* occurs in a translation of a passage of MG: ‘... in Norvagico alphabeto (Norvagicum, Danicum, Runicum autori funt fynonima) ...’ (Worm 1636, 98).⁵ The text of MG here discusses the ‘Danish’ (‘Norwegian’ in A) language, and Worm is at pains to identify the subject as actually being Old Norse in general, hence including Danish. Further supporting material for this usage of the word ‘runic’ can be found earlier in *Literatura Runica*:

Hoc neutiquam praetereundum videtur, quod ab hisce Runis Lingva Danica antiquitus
 ᚱᚢᚱᚰ ᚱᚰᚱᚰ Runa Maali, appellata fuerit, ut ex non uno loco Eddae & Scaldae M:SS.
 ex Islandia ad nos delatorum, ad oculum demonstari potest. (Worm 1636, 32)

It seems an inescapable conclusion that the Danish language has, from ancient times, been called ᚱᚢᚱᚰ ᚱᚰᚱᚰ *Runa Maali* from these runes, as can be clearly seen from more than one place in the manuscripts of the Edda and Skalda that have been brought to us from Iceland.⁶

By ‘Danish’, Worm is referring to Old Norse in general, but his choice of this word is significant: it promotes the idea of the great antiquity of the Danish language, a concept that obviously appealed to a Danish scholar. Worm’s claim that the term ‘Runa Maali’ (‘rúnamál’) occurs frequently in the manuscripts of *Snorra Edda* is somewhat exaggerated. MG is in fact the only text in the manuscripts of the *Edda* in which the term appears: once in AM 748 Ib 4to and AM 757a 4to and twice in W.⁷

This reading of MG — that it is using *rúnamál* to refer to the Norse language — is questionable. It seems more likely that it is referring to the runic fuþark:

[S]amhliðendr eru .xij. íruna máli (W 96:19; 3/16)

There are twelve consonants in the runic alphabet.

enn z hefer natturliga 1 ser tueggia staða hlið t. ok f. ǣða ð ok f. ok af þi huargi stafr x
 ok z | ritað: 1 runa máli eða 1 þonu latinu stafrorí. (W 97:5–6; 4/7)⁸

But *z* has by nature the sound of two letters in itself, *d* and *s* or *t* and *s* just as *x* has the sound of two letters, *c* and *s* or *g* *s*, and neither of these letters, *x* or *z*, is written in runes or in the old Latin alphabet.

It is quite possible that Worm could have known about the occurrence of the term in A or a related manuscript,⁹ but it is W that he uses in the examples above, and this is evident from the rendering of long ‘a’ as the ligature ‘a’ in ‘máli’, which only occurs in W. Worm could not have been ignorant of the context in which the term *rúnamál* is used in MG: he quotes the first of the immediately preceding passages

(Worm 1636, 85). However, the idea that ‘runic’ could refer to not just the early Germanic form of writing, but to the Norse language and its literature (and particularly its poetry), was highly influential. It is most likely that Worm was the originator of this more general usage of the word, and his inspiration, or at least justification, was probably MG, as we have seen above. MG is the only medieval text he refers to in attempting to explain his generalised usage of the word.

Worm first used ‘runic’ to apply to Old Norse literature before he acquired W. The term ‘runic literature’ (‘literatura runica’) seems to be used first in two letters of 1627, to Magnús Ólafsson and Þorlákur Skúlason (Jakob Benediktsson 1948, 3 and 282). However, it is quite possible that he had already seen W before Arngrímur sent it to him. Arngrímur sent some manuscripts to Chancellor Friis at the same time as his first letter to Worm (in 1626), and W was probably among them (Jakob Benediktsson 1948, 1, 10 and 280). The two occurrences of *rúnamál* would have been easily identifiable to a scholar interested in material on runes, even without much knowledge of Old Icelandic. They occur within easily identifiable passages citing runes; they are not abbreviated; and each word in the compound *rúnamál* has Danish cognates. It is quite likely, then, that it was the wording of MG that led Worm to start using ‘runic’ in a more generalised way, or perhaps provided some justification or motivation for it.

3.2.3. Worm’s *fupark*

As with *Crymogæa*, there has not been an examination of what medieval texts may have contributed to the runic alphabet used¹⁰ in *Literatura Runica*. Also as in *Crymogæa*, the *fupark* seems to be based on a combination of MG and the *Rune Poem*, but in this case, the Old Norwegian version.

The runes in *Literatura Runica* correspond to those in MG in W, with four exceptions, and these are at least in part due to deficiencies in W. The exceptions are Worm’s use of ‘þ’ for ‘d’; ‘h’ for ‘r’ (not in W — this rune is used for ‘y’); ‘B’ (‘K’ in W) for ‘p’; and ‘h’ (‘ð’ in W and the *Rune Poems*) for ‘s’. All of these, apart from the last, can be explained at least in part by reference to the version of MG in W.

Crymogæa represents the value of ‘þ’ as ‘d’ and ‘th’, the latter occurring before a vowel (Jakob Benediktsson 1951, 2:27). However, Worm uses only the former value (except when transcribing *þ*) to represent the rune. This decision was probably due to a deficiency in the version of MG in W (probably the only form that Worm had access to), that is, the only equivalent value given for the rune þ is ð. This occurs in a sentence attributed to Valdemar II:

Sprengð manz hok flýði tuui boll. ǀKR††P1 ʎ†††† ††††† 1†††† B†††. (W 97:3; §4.5)¹¹

While ‘d’ is transcribed as 1, in the absence of other information about the rune in question, Worm must have taken þ to have the value ‘d’ (by substituting ‘d’ for ‘ð’ in ‘flýði’). This sentence may well have appeared to Worm to be a more accurate

source for a Latin equivalent for the letter than Arngrímur's work. Worm uses the unusual form ð to represent 'y' in *Literatura Runica*, whereas both MG and the Old Norwegian *Rune Poem* have h. As discussed above, Worm eventually settled on the value of r for the latter rune, but this may have been partly due to the fact that the text of MG in W is not always clear about the rune for 'y'. 'h' for 'y' only appears at one point in W (in the Valdemar sentence), having been omitted at various other locations where its presence is implied, and so Worm may have sought an alternative value.¹²

The use of 'B' for 'p' seems to arise from some confusion about the text of MG in W, which discusses the form of 'bjarkan' for 'p' ('k') without actually writing the rune 'K' in that context, as can be seen in the quotation above of a letter from Arngrímur in *Literatura Runica* (section 3.1.3). It is only the rune for 's' which cannot be explained at least in part by reference to the text of W, and it seems to derive in *Literatura Runica* from the late Danish *fupark*. All other runes are either the same as those in W or seem to be a result of confusion over the text in W.

The *fupark* used in *Literatura Runica* is significant in that it is taken by later authors (with varying amounts of credulity) to be the way in which Old Norse texts were originally written. Percy, for example, reproduces a section of the *Höfuðlausn* of Egill Skallagrímsson on the title page of *Five Pieces of Runic Poetry*. The text of the poem is that of the Appendix to *Literatura Runica*, as are the runes that Percy uses to print it.

3.2.4. Seventeenth-century scholarship

While Worm's theories about runes as well as the overall project of *Literatura Runica* seem somewhat strange to the modern reader, they are very much part of a broader intellectual movement which was happening in the seventeenth century. The study of runes coincided with an increase in scholarly attention towards non-Latin scripts.

This tendency can be seen in the seventeenth-century works on runes and other texts which mention them. Worm's *Literatura Runica* is very much part of this scholarly tradition. Worm discusses at length the possible origins of Runes in Hebrew letters (an argument for which he finds support in MG — see section 3.1.5 of the Commentary); Resén, to take another example, in the introduction to his edition of *Snorra Edda*, discusses the various writing systems of Greek, Hebrew, Latin, hieroglyphics, and so on (pp. d 1v–3v). Runes were seen as an example of another non-Latin script, which scholars were keen to link closely with the original and perfect language, usually thought to be Hebrew.

3.3. Eighteenth-century scholarship

MG's influence on the scholarship of the eighteenth century is much less direct than on that of the seventeenth century. However, its indirect influence is considerable, particularly in relation to the theory that all Icelandic literature was originally written in runes. The generalised usage of the word 'runic' — which was associated with this theory — became widespread and continued into the eighteenth and even the nineteenth centuries. It was taken up in England with some enthusiasm, as Seaton describes:

Naturally the English writers on runes shared all the errors of their authorities, especially that strange notion of Wormius that all early medieval records and sagas had been originally written in runes, and should therefore be transliterated back again into runes for publication. ... Wormius's mistake also led to the application of the word 'runic' to the language as well as to the script ... (Seaton 1935, 229-30)

The *Oxford English Dictionary* (which attributes the origin of the generalised use of 'runic' to Worm) has citations in English from 1665 (although this is unlikely to be the earliest) to 1851 of 'runic' applying to the language and literature of medieval Scandinavia (Simpson and Weiner 1989, 14:269-70).¹³

William Warburton mentions runes in passing in his discussion of the origins of writing. He only deals with their supposed magical qualities, an aspect of runes which was of great interest in the previous century. The use of runes for magic, Warburton notes, had to be combated by those converting the Northern peoples to Christianity, and so the Latin alphabet was introduced (Warburton 1788, II:437-8).¹⁴ However, this shows an underlying assumption of the ubiquity of runes, that is, the runic alphabet had the same uses as the Latin alphabet had after its introduction. In fact, the introduction of the Latin alphabet considerably expanded the ways in which writing could be used.

Warburton's argument, that the use of writing for magic and concealment was incidental to the origin of writing (Warburton 1788, II:404 — see 2.5 above) does not apply well to runes. The meaning of the word 'rune' had already been established as having its origin in the sense of 'secret' or 'mystery'. The use of runes for this purpose was likely to have been fundamental to their origin, even if their later use was generally not for these purposes.

As we have seen (section 2.5 above), there was a significant shift in attitudes towards writing between the seventeenth and eighteenth centuries. This intellectual shift had a fundamental effect on the way that MG was interpreted and the status of runes and runology. One aspect of this was that claims about the ubiquity and antiquity of runes became less important, and there was a greater emphasis on the literature rather than the writing systems of the medieval world. This did not mean that the claims for the ubiquity of runes were abandoned. Rather, there was less emphasis (although with some exceptions) on runes as providing a legitimate written tradition. Runic writing was in a way something closer to an oral literature — the belief that the Scandinavian literatures were

recorded in runes meant that the literature was independent of Latin learning and free from the cultivation and artifice that was, in this period, often associated with it.

The tension between writing as giving legitimacy as concrete record, and writing as artificial and unoriginal can be seen in the writings of a great many of the early historians of medieval literature. The English scholar Thomas Warton attempts to reconcile the two. In his *History of English Poetry* (1774), he associates the loss of runic writing in England in the Anglo-Saxon period with the loss of a native literature:

But the conversion of the Saxons to Christianity, which happened before the seventh century, entirely banished the common use of those characters [runes], which were esteemed unhallowed and necromantic; and with their antient superstitions, which yet prevailed for some time in the popular belief, abolished in some measure their native and original vein of poetic fabling ... the poems they have left us are chiefly moral rhapsodies, scriptural histories, or religious invocations. (Warton 1774, xli)

Runes are here associated with the 'native and original' literature before conversion. Other forms of writing, particularly Latin script, were associated with the opposite: artificiality. Thomas Percy, in his *Reliques of Ancient English Poetry* (1765), separates literate 'poets' from 'minstrels' in the Anglo-Saxon period, the latter of whom produced oral compositions (p. xv-xvi). By attributing the poems of his publication to the minstrels, he showed a clear preference for that group of authors over the 'poets'. Percy links the minstrels with the Norse skalds, who, in *Five Pieces of Runic Poetry* (1763), he assumes to have been literate in runes.

Provided with a 'runic' language and a 'runic' literature, the medieval Scandinavians could be seen to have had an ancient and written cultural tradition independent of Latin learning. By contrast, the idea that early Icelandic works were written in the Latin alphabet would have suggested that early Norse literature was in some way dependent on Latin learning. Having a unique written form meant not only that the literature was independent of Latin learning but also that there was 'hard' evidence for the written literature of medieval Scandinavia, that is, manuscript records of the literature, not just oral traditions. The antiquarian interest in Icelandic and other Scandinavian literatures was thus able to be supported by written evidence. In the eighteenth century, the value accorded to 'ancient' poetry came with an anxiety about the authenticity of such poetry, as witnessed by the controversy surrounding James Macpherson's Ossian poems. Thomas Percy's *Five Pieces of Runic Poetry* (1763, iii and v), for example, was in part a counter to the Ossian poems (Clunies Ross 1998, 70). While Percy does not dispute Worm's idea that 'runic' applied to the language, he does distance himself from it (Clunies Ross 1998, 67-8): 'The word Runic was at first applied to the letters only; tho' later writers have extended it to the verses written in them' (Percy 1763, v-vi). The idea that the poems contained in Percy's edition were originally written in runes gave them some authenticity:

Though he spends little time on runes in the Preface, his reference to 'runic poetry' in the title of his work and the reproduction of several lines taken from Ole Worm's runic texts, draw attention to yet another claim to Icelandic poetry's authentic antiquity. (Clunies Ross 1998, 68)

It should be noted that not everyone in the eighteenth century held to extreme views about the nature of oral literature and runic writing. Eventually, in the face of overwhelming evidence to the contrary, the theory of runic ubiquity had to be abandoned, but its tenacity in the face of all sorts of cultural and intellectual changes is remarkable.

An increase in knowledge about the manuscript sources for Old Norse texts led to the demise of the 'runic literature' theory, although it still took some time for it to disappear altogether.

3.4. Nineteenth-century theories of runes

3.4.1. Björn Magnússon Ólsen

Björn Magnússon Ólsen, in *Runerne i den oldislandske literatur* (1883), presented again the Worm theory that Icelandic literature was originally recorded in runes. This was probably the last attempt by a reputable scholar to defend this theory.

In his introduction, Ólsen places himself within a long tradition of scholars who adhered to the theory of the ubiquitous use of runes, including Ole Worm and Jón Þorkelsson from scholarship before the nineteenth century, and from the nineteenth century, Engelstoft (1808), Gísli Brynjúlfsson (1823), Finn Magnusen, Konráð Gíslason⁵ and P G Thorsen (1877). I will be making reference to the last of these only, as Ólsen seems to have been particularly impressed with Thorsen's *Om Runernes Brug til Skrift* (1877). Concerning this work and his own, Ólsen states:

Jeg kan på forhånd i det væsentlige enklare mig for enig med Thorsen. Men da jeg til dels ad en anden vej er kommen til det samme resultat og spørgsmålet desuden er af så stor vigtighed for den islandske literaturhistorie, så vil man vel næppe finde det overflødig, at jeg fremdrager det på ny og søger at belyse det fra flere sider (Ólsen 1883, 2).

I can from the outset declare myself essentially in agreement with Thorsen. But since I have come to the same conclusion in part in another way, and [since] the issue is of such great importance for Icelandic literary history, one will scarcely find it superfluous that I bring it to light anew and attempt to illuminate it from more angles.

Ólsen's main problem in trying to prove this thesis is the lack of Icelandic manuscripts written in runes, which he admits himself (1883, 2). However, rather than seeing this problem as an obstacle, Ólsen considers the lack of any Icelandic manuscripts from before about 1150 as opening up the question to the discussion of other sources which might shed light on what alphabet these early manuscripts (if

there were that many) might have been written in.

The texts in the *Codex Wormianus* give the bulk of the foundation for the thesis, in particular, the Prologue to the grammatical treatises (which mentions one Þóroddr rúnameistari) and 3GT, in particular the rune-section of MG. The use of MG may in part derive from Thorsen's frequent reference to this text in *Om Runernes Brug til Skrift*. In spite of the obvious problems with the thrust of Ólsen's thesis in *Runerne*, his study of MG therein remains the most comprehensive and insightful to date. Many of these insights have been either ignored or never recognised, probably because of the spurious nature of the overall thesis. In this section I shall examine more closely Ólsen's arguments in relation to MG, with a view to further understanding the relationship between MG and this persistent but erroneous theory.

Ólsen argues that the Þóroddr rúnameistari mentioned in the Prologue to the grammatical treatises is the same as the Þóroddr Gamlason mentioned in *Jóns saga ins helga* (Ólsen 1883, 45).

The relevant section of the Prologue to the grammatical treatises is as follows:

Skal yðr sýna hinn fyrsta leturs hátt svá ritinn eptir sextán stafa stafrófi í danskri tungu, eptir því sem Þóroddr rúnameistari ok Ari prestr hinn fróði hafa sett í móti látinumanna stafrófi, er meistari Priscianus hefir sett. (Ólsen 1884, 154 (normalised))

I will show you the first method of writing, written according to the sixteen-letter alphabet in the 'Danish' tongue, as Þóroddr rune-master and the priest Ari the learned have established in place of the alphabet of Latin men, which the scholar Priscian established.

Ólsen's argument is elaborate, but I shall summarise the main parts. He argues firstly that the section of the Prologue in which the sentence above is found was originally an introduction to 3GT, but was inserted in a more general prologue to all the grammatical treatises. It therefore refers to 3GT and not to any other of the treatises in W (Ólsen 1883, 51).¹⁶ He argues further that the following section in MG refers to the same two scholars mentioned in the above sentence of the Prologue:

ok hafa því hváirtveggju meistarar vel ok náttúrliga skipat stöfunum í sínu máli. (§3.14)

and thus both [Latin and Norse] scholars have distinguished well and in a natural way the letters in their language.

I have translated the above sentence as referring to two kinds of scholars (Latin and Norse) rather than two individuals. Given the context in which it occurs — following a comparison of how Latin and Norse speakers order the vowels — the former interpretation seems more natural than to consider it as a reference to a text which is found in a separate place and in only one of the manuscripts of MG. It is still possible that there is some fairly close relationship between the middle section of the Prologue and MG. If this is the case, however, it is much more likely that the Prologue was written later as an introductory summary of the treatises which

follow, and the reference to the two twelfth-century scholars in the Prologue may be an interpolation of the above sentence in MG.

Ólsen does not discount Óláfr Þórðarson's authorship of MG. Instead, he thinks Óláfr is the author, but also that Óláfr drew upon an earlier work by Þóroddr rúnameistari and perhaps also Ari Þorgilsson for the section on runes in MG. Ólsen believes the words 'hinn fyrsti lettr hátt' refer to runic writing, as evidenced by the reference to a sixteen-letter alphabet. This may well be the case, and it may well also be likely that the author of the Prologue is referring to some work of Þóroddr's which outlines a runic alphabet. The relationship with the rune-sections of MG, however, is much more a matter of conjecture — Ólsen's argument relies very much on his theory that this part of the Prologue was originally an introduction to MG.

Ólsen uses the reference to 'hinn fyrsta lettr hátt' in the Prologue as evidence, as it refers to the runic *fupark*, that runes were originally used for writing (1883, 59). This is a fairly uncontentious claim: there is literary evidence (such as in *Egils saga*) to suggest that runes were used in Iceland before the Latin alphabet was introduced. However, Ólsen tries to extend this reading to suggest that the use of runes was ubiquitous, although he does admit that it does not necessarily suggest runes were used for writing manuscripts.¹⁷

Ólsen's reading of the runic chapters of MG is also used to support his theory of runic ubiquity. He firstly refutes the claim that the text originally did not contain the runic chapters (Ólsen 1883, 67–69), an argument which is outlined in more detail in the section below on the manuscripts (4.3). He then goes on to make further additions to back up his theory that the runic sections of MG are based on an earlier work by Þóroddr rúnameistari.

To this end, he argues that some parts of the runological section are based on Óláfr's own knowledge of runes, particularly from Denmark, but that other parts are based on a twelfth-century source, namely that of Þóroddr. This, he argues, explains some inconsistencies in the text: that the additional runes (K P 1 4) are not mentioned at all in the earlier section. The section on diphthongs (§4.12–17), he argues, is also twelfth-century, backed up by a lengthy phonological argument.

However, Ólsen is simply exploiting apparent inconsistencies in the text which could easily have a simpler explanation. The four additional runic consonants were seen as simply derivatives of the runes from which they were formed (B P 1 4, respectively) and their names reflect this conception — K does not have a separate name, and the names for the others are all based on the name for the basic rune. Likewise, his arguments concerning the diphthongs are based on particular readings of what the runic diphthongs actually represent, when this is not clear: some seem to be digraphs and others diphthongs (see Commentary sections 3.2.5–7).

What is contentious here is not so much the varyingly dubious arguments that Ólsen proposes to back up the theory that MG's runic chapters have a twelfth-

century Icelandic source, but that this is somehow evidence that in the early stages of Icelandic writing runes were used for writing in manuscripts. Even if there were some twelfth-century text which outlined an alternative orthography for Icelandic based on the runic alphabet, it does not follow that it was used or even intended for widespread use. After all, we have an extant twelfth-century text — namely, 1GT — which outlines an alternative orthography, for which, however, there is no evidence that it was ever adopted. If there is no evidence to show that the orthographical reforms of 1GT, a text of whose existence we are certain and whose reforms were comparatively conservative, were not adopted, why should we consider that Þóroddr's reforms, the existence of which is somewhat dubious and whose reforms would have been far more radical, would have been adopted?

Ólsen's theory, while the same as that of many who came before him, was based on the very different evidence of the text of 3GT. Thorsen, for example, draws heavily on Worm for his observations on 3GT (Thorsen 1877, 30–33). Both authors note that MG seems to conflate the adjectives Danish, Norwegian and 'runic' when referring to the Icelandic language and runic alphabet. Thorsen, like Worm, seems to assume runic ubiquity from the outset. Such usages in MG, then, appear to make sense — these words are synonymous because runes were the way in which the language was written. Such observations do not constitute arguments for the ubiquity of runes; they are based already on this assumption.

Ólsen, to his credit, attempted to argue for the ubiquity of runes with a more open mind. However, he does still fall prey to relying *a priori* on the assumption of ubiquity, and gathering evidence around such an assumption.

3.4.2. Conclusions

There was obviously considerable interest in the theory of runic ubiquity from the early seventeenth century right through to the end of the nineteenth century. This was, however, often outside mainstream scholarship, particularly in the later period. While Ólsen was a respected authority on grammatical literature, his theories concerning the use of runes had little currency. The ubiquity theory was accepted throughout the period by many scholars, but interest in supporting the theory itself occurs mainly in the seventeenth and nineteenth centuries. The eighteenth century seems to have had other interests in the purpose of such writing.

Ólsen's (and Thorsen's) attempts to show that the texts of all early Icelandic authors were originally written in runes represents a preoccupation fundamentally different from that of the eighteenth century — in that period, it did not matter so much how the texts were transmitted from their authorship to the surviving manuscripts, but rather that the texts themselves represented the original views of the medieval Icelanders and were authentically old. In many ways, a textual tradition represented something artificial and learned, although being written in

runes did not necessarily cast the texts in this sort of light. But overall, in the eighteenth century, scholars were willing to accept that the texts either survived through an oral tradition or were preserved in a native written form (such as in runes), and to just get on with dealing with the texts themselves rather than their manuscript traditions (closer examination of which would have led more scholars to abandon Worm's theory).

Scholarly interest in runes and attempts to argue for the ubiquitous use of runes tend to occur outside the periods which are characterised by an interest in writing in general, namely the eighteenth and twentieth centuries. Consequently, interest in MG also wanes in these periods. MG itself could perhaps be seen as part of a similar movement in the twelfth and thirteenth centuries. In the twelfth century, there was less interest in writing, and it was seen as secondary to voice or speech, as shown by the quotation from John of Salisbury above, but in the thirteenth century, writing and systems and patterns of writing became more interesting to scholars. On the continent, we can see this in works such as those by Ramon Llull and others, where writing becomes something of interest in itself. Likewise, in Denmark, runes were gaining a great deal of interest, as shown by the runic formula of Valdemar II which Óláfr quotes (§4.5). In Iceland, discussions of language in the twelfth century are most characterised by the First Grammatical Treatise, which attempts to make the writing of Icelandic a closer representation of speech. In contrast, Ólsen's work, like that of Worm, belongs to a period where writing was highly valued as a topic of study for its own sake. The functions of writing — that it makes utterances lasting and extensive — were applied to medieval runes, arguing that they had far greater antiquity and ubiquity than any evidence suggests.

3.5. Other modern scholarship

There has been a certain amount of scholarship since the nineteenth century on MG and 3GT — much of this is not related to runology and thus has not been discussed above. A great deal of the scholarly activity focusing on MG and 3GT is found in the editions of the nineteenth century. As these studies of the text are generally early, they will be discussed first.

3.5.1. Editions

There have been six editions of MG prior to the present one. These are (in chronological order): Rask 1818; Sveinbjörn Egilsson 1848; Jón Sigurðsson et. al. 1852; Björn M. Ólsen 1884; Finnur Jónsson 1927 and Krömmelbein 1998.

Rask's edition (1818) of *Snorra Edda* includes the text of 3GT and 4GT (1818, 297–353), but does not distinguish the two works. His text is based on a copy of W only, and is consequently inferior (Ólsen 1884, lxiii).

Sveinbjörn Egilsson (1848) similarly includes the text of 3GT as material appended to his edition of *Snorra Edda*. He identified A as the best ms. of the treatise, and used it as the basis of his edition. For the material missing in A, Sveinbjörn Egilsson's edition tends to favour B over W, and consequently it sometimes reads better than Ólsen's edition. While this edition is the best prior to Ólsen's, it has some deficiencies. The text is generally quite good, but lacks textual or critical apparatus. Manuscript readings are often selected somewhat arbitrarily, or with a tendency towards shorter readings. Occasionally the edition reorders or omits words or phrases without explanation or makes other unnecessary emendations (such as in §1.4). Sveinbjörn Egilsson's readings are included here in the textual apparatus (siglum 'S') when they differ from A; or in the section missing in A, they are included when they differ from the present Edition's text.

The Arnamagnæan edition of *Snorra Edda* includes, in the second volume, all the related grammatical material found in *Snorra Edda* mss. The edition of 3GT by Jón Sigurðsson (1852) is based on W; there are also transcriptions of the treatise in mss A and B, although the abbreviations are not indicated. The transcription of A is quite accurate, but that of B contains a number of errors, as will be discussed below (section 4.3). The edited text contains some Latin source material, mostly from Priscian, Donatus and Isidore. There is also a parallel Latin translation of the treatise. The Arnamagnæan edition, however, suffers from its use of W as the base manuscript — surprising, perhaps, given that Sveinbjörn Egilsson had already established that A contains the best text. The textual apparatus is also somewhat limited.

Ólsen's edition of 3GT and 4GT (1884) was the first to be published independently of *Snorra Edda*. Ólsen also included a detailed introduction which treated the topics of Icelandic grammatical literature, the manuscripts and other matters in great detail. The edition is a diplomatic text based on A, and there is also a diplomatic text of the version of the treatise in W. Ólsen also identified many sources and analogues to the text in addition to Priscian and Donatus, and was greatly assisted in this project by the publication of Thurot's *Notices et extraits* (1869). His edition generally is very good, but there are still some problems. While Ólsen was not a particularly intrusive editor by the standards of his time, many of his readings show the influence of the earlier editions which used W as their base text. He also relies on Jón Sigurðsson's reading of B, which is frequently incorrect.

Ólsen's edition is very good, and has consequently been used as the basis of two editions since. However, it is not without problems. Ólsen did not make an original transcription of B, instead relying on the inaccurate transcription of Jón Sigurðsson. Although Ólsen did claim to have checked parts of that transcription, he failed to detect the extent of its inaccuracy (see 4.3 below). This has several consequences. Because of the inaccurate nature of the transcription of B, it has led to some variant readings being included in the apparatus, which are not in fact variants. Consequently, Ólsen's stemma for 3GT has B in a separate branch of

transmission from A and W, whereas, as I argue in section 4.5 below, B is fairly closely related to A. On the basis of his stemma, Ólsen often uses readings from W rather than B, even when the latter makes as much or more sense. Thus, in the parts of the text where A is missing, Ólsen's text is often deficient. The present edition makes reference to Ólsen's text (siglum 'O') where it reads differently from the edited text.

Despite the otherwise unnormalised text, curiously, when readings are used from B and W, Ólsen alters the text so that it has the same orthography as A. This includes using 'æ' for 'e' in some words such as 'ær' (*er*), but not in words such as *sem* which have 'æ' in A but not in B and W. A normalised edition would avoid the inconsistencies that arise from taking an approach to spelling such as that of Ólsen.

Finnur Jónsson 1927 is such a normalised edition of 3GT. The edition and apparatus are basically those of Ólsen's edition, but normalised and simplified. The sources and analogues, likewise, are mostly taken from Ólsen, although an occasional additional text is identified. Finnur Jónsson chooses some different readings from Ólsen's, but these tend to be more intrusive, using B and W more readily when A's text is as good. The short introduction, too, is heavily dependent on Ólsen's work. In short, Finnur Jónsson's edition adds little to the scholarship, textual or otherwise, on MG and creates some problems of its own. There is, therefore, some scope for a new normalised edition of 3GT.

Krömmelbein's 1998 edition is also based on Ólsen's. It presents in parallel Ólsen's edited text and the text in W, together with a German translation. Krömmelbein has added some additional analogous material, particularly from Donatus, some of which is reproduced here. However, many of the adduced sources or analogues are somewhat remote or unlikely, or are themselves the basis of identifiable closer sources (as is the case with some of the material from Donatus, much of which was adapted by Priscian). Like Finnur Jónsson, Krömmelbein preserves the erroneous readings of B which date back to the Arnarnagnæan edition of *Snorra Edda*. The dependence of this edition on Ólsen's textual scholarship make it subject to the same problems I have identified with Ólsen's edition.

Krömmelbein's introduction contains a discussion of 3GT in the context of medieval Scandinavian poetics, particularly that found in *Snorra Edda*. It also discusses the material in the first chapter on the categorisation of sound, which had previously been the subject of almost no scholarly work. However, there is no mention of the *Summulae logicales* of Petrus Hispanus as the likely source for this material, the identification of which was first made by Raschellà (1982, 110n).

No edition since Jón Sigurðsson's has utilised a new and accurate reading of B. The present edition provides a normalised text of MG based on A and new readings of all the medieval manuscripts of 3GT. While there is an unpublished English translation of *Málskrúðsfæði* (in Collings 1967), prior to the present edition there have been no translations of MG into English.

3.5.2. Commentaries

Since the beginning of the twentieth century, most attention to The *Third Grammatical Treatise* has focused on the second part. *The Foundation of Grammar* has largely been seen as based fairly uncritically on its Latin sources and providing little original material. On the other hand, the material on poetics and the citations of skaldic verse in *Málskrúðsfræði* have generated a fair amount of interest for modern scholars, particularly in recent years.

I do not wish to discuss at length scholarship dealing specifically with *Málskrúðsfræði*. Rather, the following is restricted to material dealing specifically with MG or which has some bearing on the reading of MG, although I will make some mention of recent scholarship on *Málskrúðsfræði*.

There has been something of a resurgence of interest in 3GT in the last ten to fifteen years, resulting in a number of articles dealing exclusively with the text, one edition and frequent treatment of 3GT in a number of books and articles. Much of the recent work on 3GT has been done by Italian scholars, mostly on the Latin traditions and the second part of the treatise.

Fabrizio D Raschellà's edition of 2GT (1982) discusses a few issues relating to MG. He reassesses the relative chronology of 2GT and 3GT, coming to the conclusion that 3GT was written before 2GT (130). This is based on a phonological argument concerning diphthongs mentioned in the fourth chapter of 3GT. He examines this section of MG (§4.17) further in the recent article, 'Vowel change in thirteenth-century Icelandic: A first-hand witness' (2000). In his edition of 2GT, Raschellà also notes that Finnur Jónsson believed 2GT and 3GT to be virtually contemporaneous. Important, too, to the present study, is that Raschellà suggests the thirteenth-century authors Petrus Hispanus and Roger Bacon as possible sources for the first chapter of MG (1982, 110n). He also examines at length the technical terminology of 2GT and how it relates to that of 1GT and 3GT (1982, 114–121). This examination of the terminology is one of the few instances where MG is discussed in terms of its indigenous elements.

Raschellà's article, 'Rune e alfabeto latino nel trattato grammaticale di Ólafur Þórðarson' (1994) is perhaps the only article this century which deals at length with the runological material in MG. I discuss this article at length in section 3 of the commentary.

Valeria Micillo's 'La terminologia tecnica nel *Terzo trattato grammaticale islandese*' deals principally with MG. She argues that the audience of 3GT must have been fairly well-educated and knowledgeable, in contrast to the intended audience of Ælfric's grammar (126–7). Micillo goes on to discuss the relationship between the terms used in MG and the Latin terms upon which they are based.

Gísli Sigurðsson is one of the few scholars who have looked at 3GT for the evidence it might provide about the oral literary culture of thirteenth-century

Iceland. His article ‘Ólafur Þórðarson hvítaskáld og munnleg kvæðahefð á vesturlandi um miðja 13. öld: Vitnisburður vísnaðæmanna í 3. málfræðiritgerðinni’ (1993 and 2000) looks at the citations of skaldic verse in the second part of the treatise to show that oral knowledge of sagas and poetry may have been more localised than previously thought. This article, again, is concerned only with the second part of the treatise.

There has thus been some scholarship in the last decade which deals specifically with MG, although the major part of recent work has been on *Málskrúðfræði*. Ólsen’s studies of MG (in 1883 and 1884) still remain the most comprehensive to date, in spite of his theory concerning the use of runes.

3.6. Conclusions

MG was one of the earliest medieval texts to be the subject of scholarship outside Iceland in the modern era. It generated interest largely because of the section on runes contained in it, which is unique in medieval Scandinavian literature for its comparison with the Latin alphabet and its provision of other information on runes.

The theories of the antiquity and ubiquity of runes are strongly associated with scholarship of MG. The two most notable proponents of the theory of ubiquity, Ole Worm and Björn M. Ólsen, are both heavily reliant on ‘evidence’ in MG to support their claims that medieval Icelandic manuscripts were written in runes. Although those two scholars approach the issue from very different perspectives, and their readings of MG focus on different aspects, they come to the same conclusion: MG provides good evidence that the Icelanders used runes extensively to record their literature.

Such theories, however, have little to do with the known uses of runes; nor do they have much to do with reasonable readings of the text of MG. They simply represent a desire to promote runes as having a greater age and significance in medieval Iceland than they appear to have had in reality. This had patriotic significance — by giving the Icelandic language and literature a native written form, it promoted further its independence from Latin and its antiquity. Although Arngrímur Jónsson does not appear to have subscribed to the same theories as Worm, his use of the text of MG in *Crymogæa* was no doubt to this same end.

Also of note is the absence of scholarship on MG apart from these works promoting the antiquity and ubiquity of runes (although there are a couple of recent exceptions). This is in many ways parallel with the lack of research into the runological material in Worm’s *Literatura Runica* — both represent a lack of interest in the history of runology, despite interest in both runes and the history of linguistics.

Lack of interest in the history of runology can probably be ascribed to the often spurious nature of the scholarship, which is evidenced in the material

presented above. However, runology was for a very long time a central part of medieval Scandinavian studies. Further, the early theories concerning runology, dubious as they were, influenced the early study of Icelandic literature to a great extent and contributed to its popularity.

4. Manuscripts

There are four medieval manuscripts, AM 748 Ib 4to (A), AM 242 fol. (W), AM 757a 4to (B) and AM 757b 4to (w), containing all or part of 3GT. For comparison, 2GT survives in two manuscripts (Codex Wormianus and Codex Upsaliensis) and the other Icelandic grammatical works (excluding *Snorra Edda*) survive only in the Codex Wormianus, except for 5GT, of which only a fragment survives in A. This perhaps indicates that 3GT was the most popular of the grammatical treatises in medieval Iceland. There are also some early modern paper manuscripts containing MG, but none of these are independent witnesses to the text. The medieval manuscripts will be discussed in chronological order. I will then discuss the transmission of the text of MG in these manuscripts.

4.1. AM 748 Ib 4to (A)

748 Ib 4to, Stofnun Árna Magnússonar, Reykjavík

Physical description: 205 x 152mm; 22 leaves

Date: 1300–1325

Provenance: unknown

Kålund (1889, II:174) gives the date c. 1300; Wessén (1945, 14) argues that on paleographic evidence, the manuscript was probably written between 1300 and 1325. A facsimile was published in 1945, with an introduction by Wessén. AM 748 Ib 4to has also been described in detail by Ólsen (1884, xlvii–lii), Faulkes (1998, I:xliv–xlv) and Guðrún Nordal (2001, 57–64). Jón Sigurðsson (1852, 397ff) has a transcription of the text in A.

The manuscripts now known as AM 748 Ia, Ib and II 4to were given to Árni Magnússon in 1691 by the Rev. Halldórr Torfason. Torfi Jónsson, father of Halldór, was nephew and heir to Bishop Brynjólfur Sveinsson at Skálholt, and it is possible that the manuscripts belonged to the bishop, who also owned the Codex Regius of the Elder Edda, and the R and U manuscripts of *Snorra Edda* (Wessén 1945, 11). Wessén, however, raises doubts as to whether the whole manuscript belonged to Bishop Brynjólfur — on fol. 15r, there is a list of people and farms in Borgafjörður in the seventeenth century, suggesting the manuscript was in that area at the time (Wessén 1945, 11).

These manuscripts were originally bound together in the one volume. It was separated into two parts by Árni Magnússon to form AM 748 I and II 4to. These two parts are quite clearly separate manuscripts — they both contain a version of *Skáldskaparmál* and the *Þulur*. More recently, AM 748 I 4to was divided into two manuscripts — Ia containing the first quire and Ib forming the second quire. Both parts are internally consistent, but the relationship between them is not so clear. While it appears that Ia and Ib are written in the same hand, the script in the former is larger and the layout of the page different (Wessén 1945, 14). AM 748 Ia 4to contains mythological poems, some of which are also found in the *Codex Regius* of the Elder Edda: this fragment remains in the Arnarnagnæan collection in Copenhagen.

The following is a list of the contents of the three gatherings in manuscript A.

Table 2: Contents of MS A

Quire	Folios	Contents	Preservation of quire
1 (1–8)	1r/1–8	5GT (end)	2 leaves lost after fols 2 & 6
	1r/9–8v/5	3GT	
	8v/6–8	Passage attributing authorship of 3GT to Óláfr	
2 (9–16)	8v/9–9v/23	<i>Litla Skálda</i>	fully preserved
	9v/24–34	<i>Fenrisúlfr</i>	
3 (17–22)	9v/34–17r/19	<i>Skáldskaparmál</i>	last 2 leaves are lost
	17r/20–22r/9	<i>Þulur</i>	
	22r/10–11	a Latin sentence	
	22r/12–22v	<i>Íslendingadrápa</i> (end missing)	

Like most manuscripts of *Snorra Edda*, A also contains various grammatical texts. The fragmentary work known as the Fifth Grammatical Treatise, immediately before 3GT, is not found elsewhere. *Litla Skálda* is a short treatise containing a list of kennings; this and *Fenrisúlfr* are also found in B. The version of *Skáldskaparmál* following these texts is considerably reduced and reorganised compared with that found in other manuscripts of *Snorra Edda*. The three gatherings, setting aside the missing leaves in the first gathering, were clearly written consecutively and are connected (Wessén 1945, 14).

A uses coloured inks extensively for headings and initials, including red, a dark red and green — these are shown in the electronic version of the edition. Verses are marked in the margin. The text also contains headings for some of the chapters — all of the chapter headings in the present edition are taken from A. Guðrún Nordal suggests that these features may indicate that the manuscript was used as a reference book (2001, 62). Nordal also lists in detail the places where green ink is used (2001, 62–63).

The present edition uses A as its base manuscript, as does Ólsen and the other editors who have used his edition as the basis of their own.

4.2. Codex Wormianus (W)

242 fol., Det Arnamagnæanske Institut, Copenhagen

Physical description: 280 x 202mm; 63 parchment and 22 paper leaves

Date: 1350–70 (S. Nordal 1931, 5 & 15)

Provenance: Þingeyrar, northern Iceland (Johansson 1997, 16)

Of all the manuscripts of MG, W has received the most scholarly attention. It has been published in facsimile (S. Nordal 1931) and is described in detail there; also by Ólsen (1884), Finnur Jónsson (1924 — a diplomatic edition of *Snorra Edda* in W), Hreinn Benediktsson (1972, 16–19) and Johansson (1997 — a detailed study of the composition of the manuscript).

The history of the ownership of W up to the time of Árni Magnússon has been given above at the beginning of sections 3.1 and 3.2, and is also covered in other editions of the texts it contains (Finnur Jónsson 1924, i; S. Nordal 1931, 17–20; Hreinn Benediktsson 1972, 17; Raschellà 1982, 15–16). To recapitulate, Jón Sigmundsson (1450–1520), whose name appears as ‘Jon Sigm̄’ in the margin of page 117, is probably the earliest known owner of the manuscript. It passed through his daughter, Helga, to her son, Bishop Guðbrandur Þorláksson (1542–1627), who then left it to the scholar Arngrímur Jónsson. However, Hreinn Benediktsson (1972, 17) has questioned the reading of Jón Sigmundsson’s name. Ole Worm took possession of the manuscript after Arngrímur sent it to him, based on a dubious interpretation of a letter from Arngrímur (see section 3.2.1 above). Ole Worm’s grandson, Christian, gave the manuscript to Árni Magnússon in 1706. W is the only medieval manuscript of MG (or indeed *Snorra Edda*) to remain in the Arnamagnæan collection in Copenhagen following the return of manuscripts to Iceland between 1973 and 1997.

W was the first manuscript of MG to be referred to extensively after the Middle Ages. We know a lot more about its history before the time of its eponymous owner, Ole Worm, than we do about the other MG manuscripts. There has also been much work done on this manuscript, including an edition of the version of *Snorra Edda* in it (Finnur Jónsson 1924), a facsimile edition (S. Nordal 1931) and Karl G. Johansson’s detailed study of the manuscript (1997). As we have seen above, W was also referred to extensively by scholars in the early stages of the study of Old Icelandic language and literature, especially in the seventeenth century.

W is the only medieval manuscript of *Snorra Edda* of folio size. It is written in the same large, tidy hand throughout and the scribe is responsible for a number of

other manuscripts (cf. Johansson 1997, 66ff). The legibility of the text probably contributed to its popularity in early Old Icelandic scholarship. *W* preserves a few texts not found elsewhere, including expanded sections of *Snorra Edda* (although these are not generally considered to belong to the main MS tradition), the prologue to the grammatical treatises, 1GT, 4GT and *Rígsþula*. Where a text in *W* is also found in another manuscript, most editors have not preferred the version in *W* — in many instances the compiler or author of *W* has added what are considered interpolations to the accepted text. This is not the case with 3GT, except in one or two minor instances. Although *A* is now considered to have the best version of MG, all editors prior to Ólsen (1884) based their texts on *W*.

The contents of *W* are as follows (see also Johansson 1997, 29 and G. Nordal 2001, 55–56).

Table 3: Contents of MS *W*

Quire	Folios	Contents	Preservation of quire
1 (1–8)	1r	empty	complete
	1v–4v/19	Prologue to <i>Snorra Edda</i>	
2 (9–16)	4v/20–20r	<i>Gylfaginning</i>	complete
3 (17–24)	20v–35v	<i>Skáldskaparmál</i>	complete
4 (25–32)			complete
5 (33–40)	36r	Prologue to the grammatical treatises	complete
	36v–39v	1GT	
6 (41–47)	40r–41v/7	2GT	complete
7 (48–54)	41v/8–50r/17	3GT	complete
	50r/18–54r	4GT	
	54v	originally empty	
8 (55–60)	55r–60v	<i>Háttatal</i>	originally 8: first and last leaves missing
9 (61)	61	<i>Rígsþula</i>	a single leaf
10 (62–63)	62–63r	<i>Ókennd heiti</i>	2 leaves
	63v	originally empty	

There are some decorated capitals used to mark new chapters and texts, including a large ‘h’ at the beginning of MG and ‘s’ at the beginning of chapter 2. The other capitals in MG have been left blank.

The grammatical material in *W* has a large number of glosses, particularly in 2GT and 3GT. They are perhaps most concentrated on the pages containing MG. Árni Magnússon’s hand is identifiable on p. 99 (44r), line 22, where he has corrected the text. The vast majority of the marginalia are in the hand of Jón

Ólafsson frá Grunnavík (1705–1779), a scholar who played an important role in the history of runology. His marginalia include chapter headings, some of which are taken from A (the headings for chapters 2 and 4); minor headings, usually Latin translations of the Icelandic; marginal notes in Icelandic and Latin summarising or otherwise pointing to the contents; Latin glosses for grammatical terms, especially in the last chapter; glosses for runes; cross-references to other parts of the manuscript and to other manuscripts; and punctuation, particularly in the form of commas (his commas are included in the diplomatic text below).

4.3. AM 757a 4to (B)

757a 4to, Stofnun Árna Magnússonar, Reykjavík

Physical description: 210 x 150mm; 14 leaves

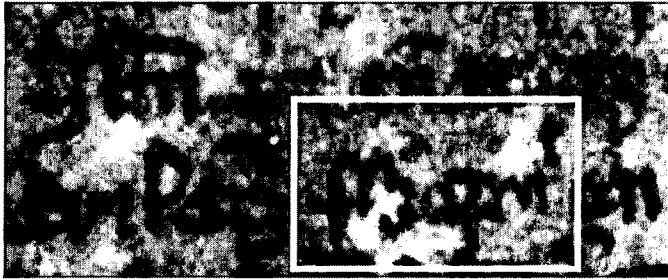
Date: c. 1400 (Kålund 1889, II:179)

Provenance: unknown — northern Iceland?

No facsimile of B has been published, and there has been little work done on the text. Jón Sigurðsson 1852 and Björn M. Ólsen (1883 and 1884) discuss the composition of the manuscript. More recently, Faulkes (1998, I:xliv–l) and Guðrún Nordal (2001, 64–66) have discussed the manuscript in detail.

The manuscript was in very poor condition when it came into Árni Magnússon's possession. He received it from Ásgrímur Magnússon at Höfði, according to a note by Árni in AM 739 4to (Kålund 1889, II:179). It is very dark and contains many holes and other damage. The hand is tiny (about 50 lines per small quarto page) and quite unusual — for example, the shape of 'e' appearing several times in the image below.⁸ The manuscript is a palimpsest, with the original script near impossible to decipher. All of these factors make it a very difficult manuscript to read.

The first published text of the version of MG in B is in Jón Sigurðsson's edition of 1852. Ólsen used this edition for his text of B in his own edition, stating that he had not enough time to make his own transcription of the manuscript while in Copenhagen, but that he had made comparison of Jón Sigurðsson's text with a small passage from the manuscript and found it to be correct (Ólsen 1884, lv). There are however, numerous minor errors in Jón Sigurðsson's edition, and at least one major one in the first section: the following word which is on the fifth line of the first page of B:



... hlutum en annat af ...
[hr]érilegum skepnum en ...

Granted, this is a very badly damaged manuscript and a difficult script. Even so, Jón Sigurðsson and all subsequent editors have recorded this as a variant reading from the other manuscripts, which have 'skepnum', and transcribed it as 'hlutum'. I have taken the above to read (filling in the holes) 'skepnum' (skepnum). There is clearly a descender on the fourth character and there is no indication of a 'u' in the manuscript. It is thus highly unlikely to be 'hlutum'. Ólsen reproduces this error and many others, as do subsequent editors following him (that is, Finnur Jónsson 1927, 20 and Krömmelbein 1998, 38). While no emendation is made on the basis of major errors such as the one above, the misreadings in Jón Sigurðsson's edition tend to give the impression that the text of B is not very closely related to that of A. This influenced how Ólsen established the stemma (the stemma will be discussed in detail in the next section) and thus indirectly affected his edited text based on such a stemma. I have therefore found it necessary to make my own transcription of B, on which the readings in the edition are based.

The contents of B are similar to those of A (G. Nordal 2001, 64; Faulkes 1998, I:xlvii):

Table 4: Contents of MS B

Quire	Folios	Contents	Preservation of quire
1 (1-9)	1-3r/4	3GT	1 leaf missing after 5
	3r/5-3v/18	<i>Litla Skálda</i>	
	3v/18-25	<i>Fenrisúlfr</i>	
	3v/25-8r/2	<i>Skáldskaparmál</i>	
	8r/3-9v	<i>Þulur</i> (end missing)	
2 (10-11)	10r/1-38	<i>Heilagsandavísur</i>	complete
	10r/39-11r/38	<i>Leiðarvísan</i>	
3 (12)	11r/39-12r/42	<i>Líknarbraut</i>	complete
4 (13)	12r/43-13v/18	<i>Harmsól</i>	complete
	13v/18-end	<i>Martudrápa</i> and <i>Gyðingsvísur</i>	

The text of *Skáldskaparmál* in B is similar to that of A: reordered selections of the full text. Guðrún Nordal argues that A and B show that *Skáldskaparmál* ‘is not necessarily a consistent part of the *Edda* as it is transmitted in R, W and U, but a text defined in the context of other writings on skaldic diction, the 3GT, *Litla Skálda* and the *Þulur*’ (G. Nordal 2001, 65; see also Faulkes 1998, I:xlvii–xlviii).

The manuscript is also interesting for what it omits from 3GT, MG in particular, as compared with the text in A, W and w. The following list of omissions from MG is based on the list of omissions in Ólsen (1884, lvi):

- §1.9: a small reference to Plato regarding the stars;
- §3.2: the number of letters in the ‘Norse tongue’ (i.e. the runic *fuþark*) and a comparison with Greek;
- §3.5: gives the name for the rune for consonantal ‘u’ (venð);
- §3.6–19: the first part of the section on runes;
- §4.1: makes sense only with reference to the above passage which has been omitted;
- §4.5–22: the last part of the section on runes;
- §5.14: a defective sentence which only occurs in W;
- §5.31: a remark that some features of the syllable will not be discussed at length because they are not very relevant to skaldic poetry.

And from 3GTb, the following is omitted (Ólsen’s numbering):

- ch. 10 (first chapter): introduction to the second part, with a short euhemerist argument based on Snorri;
- ch. 11 (2–4): explanation and derivation of the word *barbarismus*;
- ch. 12–16 (the rest of the treatise).

The principal omissions are the runological material and most of *Málskrúðsfræði*. Jón Sigurðsson in the Arnamagnæan edition of *Snorra Edda* put forward the argument that B provides a more coherent and original text of the treatise and that the parts not found in B (the material on runes and parts of *Málskrúðsfræði*) were later additions incorporated into the other manuscripts. Ólsen, in both *Runerne i den oldislandske literatur* (1883, 67) and again in his edition (1884, lvi–lviii) argues that this is not the case — the structure in B is in fact further from the original than that in A and W, evidenced by the coherent nature of the text of MG as it is found in the other manuscripts and the consistent use of Priscian throughout the longer redaction in A and W (1883, 68). Ólsen’s account has been generally accepted.

Ólsen’s interpretation of the omissions from 3GT is thus:

Ser man på udeladelserne i denne første del, falder det straks i øjnene, at de systematisk går ud over alt det, som har en national karakter og som giver også denne del af afhandlingen dens islandske særpræg. (Ólsen 1884, lvii)

If one considers the omissions in the first part, it is immediately apparent that they systematically omit everything which has a national character and which also gives this part of the treatise its distinctive Icelandic stamp.

While I agree that the abridgement of the text is systematic, I disagree with this assessment of the nature of the omissions as simply material which gives a 'distinctive Icelandic stamp'. Firstly, there are a few things that escape the redactor's scalpel which give a very Icelandic character to the text. One example is in §5.2-4, which discusses the number of letters in the syllable:

... þvíat hver samstafa hefir stafa-tölu, einn staf eða fleiri, ok hefir engi samstafa í látínu fleiri en vi., en í nórænu megu eigi standa fleiri í einni samstöfu en viii. eða ix. sem hér, spönnskr ok strennzkr. Í látínu standa ii. samhljóðendr hit flesta fyrir raddar-staf, en iii. eptir. En í nórænu megu standa þrír samhljóðendr fyrir raddar-staf, en v. eptir, sem skilja má í þeim nöfnum, er fyrr váru ritað.

... because each syllable has a number of letters, one letter or more, and no syllable in Latin has more than six, but in Norse, there cannot be more than eight or nine in one syllable, like 'spönnskr' or 'strennzkr'. In Latin two consonants at most come before a vowel and three after. But in Norse three consonants can come before a vowel and five after, as can be discerned in those words that were previously written.

Ólsen himself admits inconsistencies in what he sees as B's attempt to remove material of a particular national character, namely, a discussion and comparison of Icelandic metrics in the second section (Ólsen 1884, lvii).

Secondly, we can disregard the first and last two of B's omissions from MG as insignificant. The second last occurs only in W and is defective — it must be seen as expedient editing, a point which Ólsen concedes.

The last omission perhaps best supports Ólsen's contention that B systematically omits everything which has a distinctive national (especially Icelandic) character. Taken on its own, the removed text is more or less redundant — it adds nothing substantial to the treatise, but simply states what will not be dealt with in the manuscript.

The first omission, a reference to Plato, adds little to the treatise. However, it may have been removed for the same reason as the runic material: both have associations with paganism.

Of the three omissions which I have just discussed, two (§5.14 and §5.31) may well have been made out of editorial expediency. What we are left with is a set of omissions which all relate to a discussion of runes, and which comprise the whole of the treatise's discussion of runes. It is only these runic omissions which show a systematic process of omission in this version.

Ólsen does not discuss at what point in the transmission of the text the above omissions were made. Establishing when the text was removed will help us to identify possible reasons for the systematic editing. There is some evidence which suggests that the omissions were made by the scribe of B. The process of omitting material relating to runes seems to have happened at the point of copying the manuscript, which can be seen from the way in which the chapters in B are visually

structured. The following is a list of how the beginning of each chapter in MG is represented visually in A, W and B:

Table 5: Chapter divisions in MSS of MG

Ch/sec	A	W	B
1 (1)	1r/9 · new line; large red capital; heading	94/8 · new line; large decorated capital	1r/1 · new line; large gap for capital
2 (2)	1v/5 · new line; large red capital; heading	95/4 · new line; large decorated capital; heading in a post-medieval hand	1r/28 · new line; small gap for capital; text for previous chapter ends on same line after gap
3 (3)	2r/5 · gap before; largish red capital	96/1 · new page and line; gap for capital	1v/12 · new line; small gap for capital; text for previous chapter ends on same line after gap
3-4 (3/5)	2r/14 · new line; space and largish red capital; heading	no chapter division	no chapter division
3.16 (3/17)	2r/30 · gap before; largish red capital; heading	96/19 · new line; gap for capital	(omitted)
4 (4)	2v/8 · gap before; largish red capital; heading	96/29 · new line; space for large capital; text for previous chapter ends on same line after gap (for heading?)	no chapter division
5 (5)	(leaf missing)	97/32 · new line; gap for capital; gap for heading	1v/26 · new line; space for capital; text continues onto previous line after a gap where previous chapter ends
5.11 (6)	(leaf missing)	98/29 · new line; gap for large capital; text for previous chapter ends on same line after gap (for heading?)	no chapter division
5.18 (7)	(leaf missing)	no chapter division	no chapter division
5.24 (8)	(leaf missing)	no chapter division	2r/12 · new line; largish capital; previous chapter ends on previous line
6 (9)	(leaf missing)	99/16 · new line; gap for large capital (in later hand); text for previous chapter ends on same line after gap (for heading?)	2r/21 · new line; gap for capital; text for previous chapter ends on same line after gap

TGTb (10)	3r/10 · new line; largish red capital; text for previous chapter ends on same line after gap for heading	100/1 · new page and line; gap for large capital; gap at end of line (for heading?)	2r/39 · new line; gap for capital; text for previous chapter ends on same line after gap
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The table shows how the beginning of each chapter is visually marked in the text in order to represent how each manuscript divides the text. AM 757a 4to has chapter divisions at similar points to those in W.

The usual practice of formatting the text in B is shown between (Ólsen's) chapters 1 and 2; 2 and 3; 7 and 8; 8 and 9; and 9 and the second section (Ólsen's numbers are in brackets). If the previous chapter fills up a whole line, the new chapter simply begins on a new line. In most cases, however, the previous chapter occupies part of a line, which is not commenced at the left margin but is rather justified to the right. The next chapter begins on the same line at the left margin and then leaves a gap before continuing onto the next line. This requires, on the scribe's part, identifying the end of the chapter and planning the length of the final line so that it fits correctly. There are two instances, however, where the end of a chapter in AW is omitted in B: the ends of chapters 3 and 4. In both these cases, there are indications that the scribe of B is copying from a witness which contains the text which the scribe omits.

The point where chapter 3 ends and 4 begins is not distinct, although it is marked quite clearly in AW — B simply begins a new sentence. This also happens at the start of chapter 6, where W has the new chapter clearly indicated. Ólsen's chapter 7 is not separated in any of the extant MSS, and in all three cases (chapters 3, 6 and 7), the chapter begins either with 'Annat' (another/the second) or 'Þriðja' (the third). The scribe may well not have considered a sentence such as this a new chapter — it clearly follows directly from what precedes it (although chapter 8 begins this way).

The end of chapter 4 in B, on the other hand, follows the same principle as the other chapter formats, except that its execution is different. Chapter 4 ends prematurely, if we take AW as the full text — most of it (including its end) is omitted. Unlike the other chapters, its final line in B begins on the left margin and ends a short part of the way along the line (l. 25). Chapter 5 then starts on the next line (l. 26) and continues onto the previous (unfinished) line (l. 25), leaving a gap, and then ending at the right margin of that line (l. 25). The text then continues two lines below (l. 27). This suggests that when the scribe wrote the last part of chapter 4 which was to be included (i.e. containing no reference to runes), he did not realise that it was the end of the chapter and so began the final line of the chapter at the left margin. The scribe looked ahead to find the next section, and as it was clearly a new chapter (whereas chapter 4 does not start so clearly as a new chapter), he began writing on the left margin, and so had to start a new line. He then filled up the previous line. In other words, it is quite likely that he was

copying from a text which had the rune sections, but was editing them out as he went along.

Ólsen argues that omissions from B were made because the text was designed as an aid for teaching in a clerical school. B's redaction includes everything that is necessary for teaching the elementary and fundamental concepts of grammar, and omits everything else. That there are four extant medieval versions of 3GT perhaps indicates that it was used for this purpose (Ólsen 1884, lviii). However, it does not follow that simply because the text was used for teaching, that material relating specifically to Icelandic was not considered useful. In fact, the opposite case would seem more likely. Besides, the other texts in B frequently deal with very specifically Icelandic material, *Skáldskaparmál* in particular. A, too, appears much more appropriate than B as a textbook, and it makes no such omissions: it contains clear headings represented with coloured inks, as well as marginal marks to indicate verses. B would be a very difficult text to use for the purpose of teaching or reference.

It should also be noted that a significant portion of *Skáldskaparmál* (chapters 10–40 in Finnur Jónsson's 1931 edition) is omitted from B (for a full description of the text of *Skáldskaparmál* in B, see Faulkes 1998, 1:xlv–xlvi), but, as Finnur Jónsson argues, the scribe of B must have known or had a manuscript which contained the omitted material (1931, xvi). Like the omission of the first chapter of *Málskrúðsfræði*, there is also an omission of a section which refers to the Euhemerist explanation of the Norse gods. Otherwise, the omissions and re-ordering of *Skáldskaparmál* appear fairly arbitrary compared to the omission of the runic material from MG. The omitted parts of *Skáldskaparmál* have a significantly greater proportion of verse — again, this is similar to the last part of 3GT (Ólsen's chapters 12–16) which also contain a high proportion of verse, but seem otherwise to have been left out arbitrarily. Of those parts of *Skáldskaparmál* which are included in B, a considerable amount of verse was removed.

It is perhaps significant, then, that the runic material was edited out in such a systematic way, that is, sentence by sentence. It is the only example in any witness of 3GT where material is omitted in this detailed and systematic fashion. The reason for the omissions from MG, and perhaps also the other texts found in B, may be attributable to a certain religious leaning of the compiler. After *Skáldskaparmál* are a number of skaldic poems on Christian subjects, dating mostly from the twelfth and thirteenth centuries (cf. Paasche 1914). These are *Heilagsandavísur*, *Leiðarvísan*, *Líknaibraut*, *Harmsól*, *Maríudrápa* and *Gyðingsvísur*. 3GT and the other texts on skaldic poetics before these poems would have provided a theoretical and literary background to the verse.

It is likely that the compilation of the manuscript was made in a systematic way and that the compiler intended the manuscript as a whole to have a coherent purpose. Although the religious material is in separate quires from the material containing 3GT, there was at some stage intervening material on the missing

leaves. This probably created a complete text — the consistency in the size of the vellum and the hand suggest that all the material currently in the manuscript was intended to form the one codex (G. Nordal 2001, 64).

Given the relationship between the theoretical and verse texts, it is quite possible that the runic material was removed in B's version of 3GT with a view to making it more in keeping with the Christian material found later in the manuscript. Runes may have had pagan connotations, but in any case they would have seemed old-fashioned to the compiler of a manuscript at the beginning of the fifteenth century. The runic material in MG may not have seemed to the compiler suitable for a codex with relatively modern Christian verse, either because they were seen as archaic or as pagan.

A copy was made of B at the beginning of the eighteenth century in the manuscript catalogued as AM 744 4to (Kålund 1889, 1:172). This manuscript is a fairly accurate and faithful reproduction of the text, although it does contain a few errors. It reproduces all the abbreviations and even reproduces instances where holes have removed part of a letter. I have referred to AM 744 4to where the text of B is illegible or very unclear. Any text marked as unclear in the transcription should be assumed to be taken from AM 744 4to, unless otherwise indicated.

4.4. AM 757b 4to (w)

757b 4to, Stofnun Árna Magnússonar, Reykjavík.

Physical description: 120 x 97mm; 2 leaves

Date: 1450–1500 (Ólsen 1884, liv)

Provenance: unknown

According to a note by Árni Magnússon, he got the fragment in 1724 from Jón Árnason, who in turn received it from Guðrún Ögmundardóttir in Flatey. It contains no text other than MG and is missing two leaves which originally came between the two which survive. The text ends mid-word in §4.4. The text is very similar to that in W, and must be considered a direct copy of it (Ólsen 1884, liv).

4.5. Stemma

What I intend to do in this section is to reexamine the transmission of the three manuscripts containing independent witnesses of MG (A, B and W). I will firstly look at the transmission of the other texts in those manuscripts and then reexamine Ólsen's stemma for 3GT.

While the texts found in both A and B occur in the same order, W has quite a different structure. The distribution of the texts in the manuscripts is represented

by the following table, which aligns the contents of the three manuscripts at 3GT:

Table 6: Structure of MSS A, B and W

A	B	W
-	-	Prologue to <i>Snorra Edda</i> and <i>Gylfaginning</i>
...	-	<i>Skáldskaparmál</i>
'Fifth GT'	-	Prologue to the GTs, 1GT & 2GT
3GT	3GT	3GT
<i>Litla skálda</i>	<i>Litla skálda</i>	4GT
<i>Skáldskaparmál</i>	<i>Skáldskaparmál</i>	<i>Háttatal</i>
<i>Þulur</i>	<i>Heilagsandavísur,</i> <i>Leiðarvísan,</i> <i>Líknarbraut,</i> <i>Harmsól,</i> <i>Mariúdrápa,</i> <i>Gyðingsvísur</i>	<i>Rígsþula</i>
<i>Íslendingadrápa</i>		<i>Ókennd beiti</i>

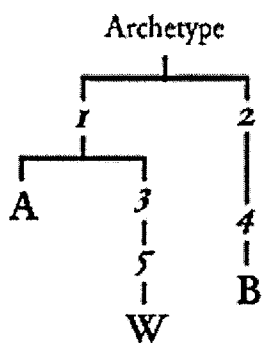
One might infer that the compilers of A and B (or their common predecessor) had a slightly different conception of the place of 3GT. These two manuscripts begin with the theoretical and rhetorical 3GT, followed by the more specific Icelandic poetics of *Skáldskaparmál*. These are followed by poems which are explained by or perhaps illustrate the poetological material. In contrast, W begins with the largely mythological material of the Prologue to *Snorra Edda* and *Gylfaginning*, and follows it with the material on poetics in *Skáldskaparmál*. The grammatical treatises are placed after this, but before *Háttatal* and *Rígsþula*. A and B begin with grammatical material, whereas W begins with mythological information.

As can be seen above, the three manuscripts all contain one other text in common — *Skáldskaparmál*. Indeed, all manuscripts which have independent witnesses of Old Icelandic grammatical literature also have independent witnesses of *Skáldskaparmál*. It is not inconceivable that the original text of MG or an early version of it was included in a manuscript which also had *Skáldskaparmál*: however, in examining the two different texts, Björn M. Ólsen (1884, lxii) and Finnur Jónsson (1931, xxxviii) establish stemmata which place these three manuscripts in a different relation to each other for either 3GT or *Snorra Edda*. I will take Ólsen's argument first.

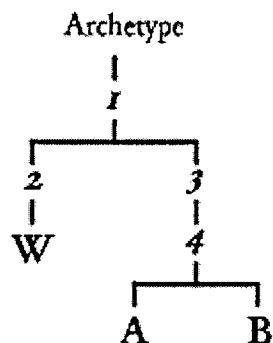
Ólsen argues that A is most obviously the best text of 3GT. There is no reason to disagree with this assessment: A is the earliest witness, and its text generally reads better and has fewer mistakes or obvious scribal interventions than the other manuscripts. Ólsen argues that A and W have both been indirectly copied from the same text and that B is from a different branch in the transmission. While

the text of B appears closer to A than W, this is probably due to W (or a version from which it is derived) being copied inaccurately. In Ólsen's edited text, at only one point do A and B have a common mistake, where W has the correct text. These features of the text lead Ólsen to suggest the following stemma:

Third Grammatical Treatise
Björn M. Ólsen



Skáldskaparmál
Finnur Jónsson



Ólsen's stemma is here compared to Finnur Jónsson's stemma for the text of *Skáldskaparmál* in these three manuscripts (I have not included the other *Snorra Edda* manuscripts in Finnur Jónsson's stemma). His stemma is generally accepted as an accurate representation of the transmission of *Snorra Edda* in these three manuscripts. The common (indirect) exemplar and generally close relationship between A and B has been noted by others, most recently Faulkes (1998, I:xliv).

Ólsen's stemma above, on the other hand, is based specifically on the evidence of the text of 3GT. However, his argument for it is dependent on what he considers correct readings in the manuscripts in contrast to incorrect ones. Ólsen concedes that A agrees in most places more with B than with W and that the text in B is less 'corrupt' in most places than the text in W. His main evidence, however, is based on the presence of a few instances where B has a more correct text and A and W have the same, apparently incorrect text. However, this does not necessarily mean that A and W are derived from a text which has an inaccurate copy of the correct original — such an assertion presumes that the original must have been correct and that the process of copying a manuscript can only lead to corruption and not correction. In many instances where Ólsen chooses a reading from B, A's text reads just as well as the variant. It is worth reexamining the variants in the three manuscripts without reference to such an arbitrary notion of correctness.

A difficulty in determining a stemma is that two of the three principal manuscripts contain large omissions from their presumed exemplars: A because of missing pages and B because of deliberate abridgement. The following comparison

of the texts in the three manuscripts is therefore based on readings of the texts where all three manuscripts bear witness.

We have the basic problem that the manuscripts of A and B are quite a bit closer to each other than to W in both their texts of *Skáldskaparmál* and in the overall contents of the manuscripts, but with regard to the text of MG, A in some ways appears closer to W than to B. There are two factors contributing to this appearance which can be disregarded. The first is the structure of the text of 3GT in B, which is very different to that of A and W. As I have argued, this was probably the result of editing at the point at which the manuscript was copied, or at least was done with a view to removing pagan and Euhemerist material from that particular manuscript. The second is the presence of a few readings of B in Ólsen's edition which show it to differ from A. Many of these are incorrect, taken without verification from Jón Sigurðsson's transcription. For example, the variants in §1.5 (A B W: skepnum; Ólsen B: hlutum), §3.2 (A B: tíu; Ólsen B: þriu) and §6.11 (A B W: at; Ólsen B: á). All of these contributed to the view that B was not as closely related to A, but are in fact misreadings of the text in B.

Close examination of the text of MG reveals that the relationship between the three manuscripts varies according to what part of MG we look at. In the first and second chapters, A generally reads closer to W than to B. Instances where either B or W differ from A are frequent, but overall W reads closer to A slightly more often than B does. This is the case, too, in the final chapter. In the third and fourth chapters, however, (those containing information on runes), the reverse is the case. B generally reads quite close to A and W diverges far more than B. This disparity is not because W's text is more corrupt, but rather because B's text in this location is much closer to A's than in chapters 1, 2 and 6.

This leaves us with an unusual situation in trying to determine the stemma for the manuscripts. B's text differs from A's in the first and last part of the text in quite a different way from how it differs in the rune chapters. In the former part of the text, variation tends to occur at the level of words and word order; in the latter, it is at the level of the inclusion and omission of sentences. It is likely that the scribe of B actively and systematically removed material from his exemplar, and consequently it is also possible that he took an active approach to editing the material he was copying, perhaps with a view to improving the text. This means that A and B are probably more closely related than they might appear, but the scribe of A's approach to copying from the exemplar was more conservative and B's more intrusive. For example, in 3/3 both A and W have a lacuna. The text states that there are six distinctions of a long 'a' sound, outlines them, and then introduces examples with the usual 'sem hér ...', but gives no examples. B, however, omits the 'sem hér', thus removing the reference to the missing examples. Ólsen argues that this indicates a closer relationship between A and W, which both have 'sem hér', than between A and B. However, the text at this point more likely suggests that the exemplar never had the example, and that B altered the text more

radically by removing ‘sem hér’ so as to cover over the lacuna. If there were a version with a correct text, B should rather include the example than omit any reference to it. There is a similar instance of a lacuna in §5.14: in B the text before a missing example is removed in order to hide the lacuna.

I would suggest something close to a reversal of Ólsen’s theory that W differs from A only because it was an inaccurate copy, not because they are less closely related. W, it seems, differs from A because it comes from a different branch of transmission (but it is also not a very accurate copy). B, however, differs from A because of fairly intrusive editing and correction, but otherwise is more closely related to A.

This assesment of the relationship between the three manuscripts gives us a stemma more similar to Finnur Jónsson’s stemma for *Skáldskaparmál*. There are many shortcomings to the above account: we have to speculate on whether variants are deliberate or simply mistakes. However, the above stemma is based on no more speculation than that of Ólsen, and it brings the transmission of MG into line with the transmission of both the structure of the manuscripts and the common text (*Skáldskaparmál*) found in them.

5. Related texts

Most of the grammatical literature in Old Icelandic is found in the Codex Wormianus, and it is from the ordering of four of these texts in that manuscript that we get the names ‘First Grammatical Treatise’, ‘Second Grammatical Treatise’ and so on. Two of these treatises are found in other manuscripts of *Snorra Edda*, namely 2GT in U and 3GT in A and B. In addition, there is the work known as *Litla Skálda* found in A and B and a fragment of another grammatical treatise known as the Fifth Grammatical Treatise immediately before MG in A. MG is thus found in manuscripts together with other grammatical treatises and with *Snorra Edda*, in particular, *Skáldskaparmál*. In all cases, its immediate neighbours in the manuscripts are the other grammatical works. The relationship between MG and these works on language and poetics is close, not only on account of their manuscript transmission, but also with regard to their subject matter and purpose. It will thus be helpful in reading MG to examine the related vernacular literature.

Although many of these texts are referred to as grammatical treatises, only MG fits neatly within that category in the modern sense of that word. In the medieval understanding of *grammatica*, however, most of the material in these treatises would have been classified as grammar. The treatises apart from MG deal primarily with orthography, rhetoric, poetics or metrics. One can separate two groups of treatises. The first, which I will argue is the group to which MG most clearly belongs, is the group of texts dealing with Icelandic orthography: 1GT and 2GT. The other group comprises the two rhetorical treatises: 3GTb and 4GT; parts of *Snorra Edda: Skáldskaparmál*, *Háttatal*; and *Litla Skálda*.

What I wish to do in this section is to examine these related texts in terms of certain themes that can be found in MG, and which will be examined in more detail in the commentary. These themes have to do with the conception of language in twelfth- and thirteenth-century Iceland. They include: the status of writing and its relationship to language; the status of runes; the treatment of orthography; and the status of the West Norse language, particularly in relation to Latin.

5.1. The orthographical treatises

The orthographical treatises present either a description of Icelandic orthography or

prescribe a reformed orthography. While it is clear from the treatises that the subject of orthography was controversial, reformed orthographical systems in particular bear little resemblance to actual writing practice in medieval Iceland. It appears that the earliest Icelandic script and orthography was based on the Caroline miniscule in use on the European continent, but combined with some features of English script (Hreinn Benediktsson 1965, 35). Hreinn Benediktsson summarises the development of Icelandic script:

The process of introducing Latin writing into Iceland may then be described, very briefly, as follows: Icelandic clerics of the eleventh century acquired a knowledge of Latin, written and spoken, abroad — on the continent or in England — and at home, in schools and through contact with missionaries. The material of instruction must have been Latin texts written in the script current for this purpose in most of Western Europe, in England as well as on the continent, the Caroline miniscule. The next step was the transfer and gradual adaptation of the Latin writing to the vernacular, the basis being the rules of Latin orthography with the value of each symbol as determined by the Latin pronunciation current in most of eleventh-century Western Europe — as far as these were applicable to the phonemic structure of the vernacular. Where the Latin alphabet and Latin orthography did not suffice, expedients of different kinds had to be resorted to. Since the introduction of Latin writing into Iceland, and well as the other Nordic countries, came after its spread among the other Germanic nations, the orthographic patterns developed among these peoples were available as models in the north. In Iceland, the principal model was vernacular English orthography. The reasons for the choice of English as a model are not hard to perceive or appreciate: only the English had encountered similar orthographic problems, and been able to cope with them; the dental spirant, for instance, was no longer part of the German phonemic system in the eleventh century, and German orthography had by then not found any consistent way of symbolizing the front round vowels.

My interest here is not in the practice of writing but its theory, in particular, how the orthographical treatises reflect an intellectual concern with writing at that period. There is, however, a relationship between the theory and practice of writing.

The designation of ‘orthography’ is sometimes less appropriate in these treatises — their discussion focusses simply on letters. That is, the subject of these works is often script as much as orthography, but essentially their purpose is to describe or prescribe a set of letters which can be used to represent the sounds of the Icelandic language.

5.1.1. A treatise by Þóroddr rúnameistari

The Prologue to the grammatical treatises in *W* dates from the fourteenth century, and is probably by the same author as *4GT*: either the scribe of *W* or someone involved in the compilation of the manuscript. It serves as an introduction to the treatises which follow it, discussing the main topics dealt with in the four treatises: skaldic poetics, orthography and the accidents of the letter and syllable. The reason why it is included here in my discussion of the orthographical treatises is because it contains some hints as to the treatment of orthography in twelfth-century Iceland.

As we have seen in section 3.4.1 above, Björn M. Ólsen, on the basis of his reading of the prologue to the grammatical treatises and of *Málfræðinnar grundvöllr*, believed that runes were the original orthography for recording Old Icelandic texts in manuscripts. While that conclusion is doubtless incorrect, as part of his argument he makes some observations which show a possible connection between MG and the following sentence in the Prologue:

Skal yðr sýna hinn fyrsta lettr hátt svá ritinn eptir sextán stafa stafrófi í danskri tungu, eptir því sem Þóroddr rúnameistari ok Ari prestur hinn fróði hafa sett í móti látinumanna stafrófi, er meistari Priscianus hefir sett. (Ólsen 1884, 154 (normalised))

I will show you the first method of writing, written according to the sixteen-letter alphabet in the 'Danish' tongue, as Þóroddr rune-master and the priest Ari the learned have established in place of the alphabet of Latin men, which the scholar Priscian established.

It is fairly clear from this passage that the author of the Prologue believed there to have been some sort of orthographical system proposed by these two scholars. The runic *fuþark* was widely known as comprising exactly sixteen runes, although the precise composition occasionally varied. No other alphabet which could be referred to as *í danskri tungu* could have been this short: all versions of the Latin alphabet were longer. Likewise, the fact that Þóroddr's nickname 'rúnameistari' is mentioned also points to the runic alphabet as the referent here. Sigurður Nordal also clearly considers this reading of the sentence in the Prologue to be valid, even though he is very critical of Ólsen's overall thesis:

It is, however, interesting to note that during the period from 1120 to 1130 an attempt was made to reform the runic alphabet. This reform, which started with Thóroddr Runemaster (probably the joiner Thóroddr Gamlason), is mentioned in the prologue to the grammatical treatises in Codex Wormianus, and B. M. Ólsen thinks that he has found traces of an "essay" on this subject in the III. Grammatical Treatise. We cannot here go into this intricate problem, but the fact itself, that orthographical reform was already thought of in Iceland at this early date, cannot be disputed. (S. Nordal 1931, 8)

The Prologue, then, seems to be referring to a proposed reform of the runic alphabet, designed to replace the Latin alphabet, for writing Icelandic. In contrast, the Prologue could here be read as referring to an attempt to supplement the Latin alphabet with runes, such as was the case in Old English orthography and adopted to a certain extent in early Icelandic manuscripts (see Hreinn Benediktsson 1965, 21–35). However, I think that the possibility that this sentence simply refers to the development of the Icelandic orthography actually practiced in manuscripts can be disregarded. Firstly, only two runes found their way into either Old English or Icelandic orthography (excluding the occasional runes used to abbreviate words): Þ (þ) and ƿ (p — the insular 'w' or 'v' in Icel.). The phrases 'eptir sextán stafa stafrófi' and 'í móti látinumanna stafrófi' suggest that the reforms were based on the runic alphabet and were designed to replace the Latin, and not that the reforms were based on the Latin alphabet and supplemented with runes. Although it is peculiar

that to Ari is attributed collaboration on developing a runic orthography, it would be as strange to attribute to him and Þóroddr the sole development of Icelandic orthography as it was practiced in early Icelandic writing.

There is, of course, no evidence to suggest that such a proposal was in fact adopted in Iceland, but this would not have been the only case where an orthographic reform was not taken up in practice in twelfth-century Iceland (see 1GT below).

It is not at all surprising that the issue of how to record Icelandic in writing would have been prominent in this period. It was during Ari's lifetime that the first Icelandic texts were recorded in manuscripts, according to *Íslendingabók*. In chapter 10, it tells how at the 1117 Alþing, it was decided that Icelandic laws should be written down in a book at Hafliði Másson's farm (cf. Hreinn Benediktsson 1965, 13). While the book in question does not survive, this is the earliest reference to texts being written down in Iceland.

The beginning of manuscript writing in Iceland occurred only shortly after the establishment of Latin literacy. Latin orthography would not have been fully entrenched as the standard way of writing vernacular texts. Manuscript writing also coincided with a rise in the status of vernacular languages in Europe, and also the study of the grammar of those languages independently of Latin (see section 2.3 above). Thus there was not only the opportunity but also the motivation for developing a vernacular orthography independent of the Latin alphabet. The author of the Prologue is likely to be referring to such an attempt.

That such a proposal was never adopted is probably due to practical considerations. Scribes and readers, who would have been trained in ecclesiastical schools, would have already learnt the Latin alphabet and there was no practical need to use another system — only nationalist motivations. The sixteen-letter runic alphabet was also not at all well adapted for recording the sound system of the Icelandic language.

The relationship between the above sentence in the Prologue and MG itself will be discussed further in the Commentary (section 3). Our concern here is in the intellectual interest in orthographical reform in the twelfth century. While the Prologue only refers to a twelfth-century text dealing with orthography, W preserves an actual text from this period: 1GT.

5.1.2. *First Grammatical Treatise*

The First Grammatical Treatise is generally considered the most original and significant work of the four Icelandic grammatical treatises. It dates from the early period of Icelandic literature (between 1125 and 1175 according to Benediktsson 1972, 31). 1GT prescribes a systematic orthography for writing Icelandic based on a careful analysis of the Icelandic sound system. These reforms were probably motivated by the need to write Icelandic in manuscripts.

ıGT was written only fairly shortly after Icelandic texts were for the first time being written on parchment. ıGT situates itself within a debate about how to record the Icelandic language. At one stage, ıGT gives the argument of an imaginary opponent, who states that Icelandic can be read fairly well with Latin orthography, even if it does not represent all the distinctions of sound. In response to this argument, the author of ıGT states:

Eigi er þat rvnanna koftr þo at þv le fer vel eða raðir vel að likindvm | þar fem rvnar vífa o skyrt. helldr er það þinn koftr ... (Hreinn Benediktsson 1972, 214)

It is not the virtue of letters (runes) if you can read well or make a good guess where the letters (runes) are unclear, but rather it is your virtue ...

In other words, the author is arguing that the writing system should not depend so much on the ability of the reader to interpret the letters as representing particular sounds, but rather the letters should themselves indicate these distinctions.

The problem, as the author seems to have seen it, was that Latin letters, which were designed to write Latin, were adapted only to a very limited extent to Icelandic, which contained a great many more sounds, particularly vowels, than Latin. This problem is already introduced near the beginning of the treatise:

Enn af því at tvngvrn[ar] | erv [v]likar hverr annarri. þær þegar er ór æinni ok hinni fomv tvngv hafa gengiðz ęða græinz þa | þarf vlika stafi í at hafa enn æigi ena fomv alla i ollvm Sem æigi rita grikkir latinu stofvm | girzkvna ok æigi latinu menn girzkmv stofvm latínv ne enn h[e]lldr [e]breškir menn ebreškvna hvar-|kí girzkmv stofvm ne latínv helldr ritar sfnvm stofvm hverr þioð fina tv[n]gv. (Hreinn Benediktsson 1972, 206)

But because languages differ from each other — which previously parted or branched off from one and the same tongue — different letters are needed in each, and not the same in all, just as the Greeks do not write Greek with Latin letters, and Latin-speakers (do) not (write) Latin with Greek letters, nor (do) the Hebrews (write) Hebrew with Greek or Latin letters, but each nation writes its language with letters of its own. (Hreinn Benediktsson 1972, 207)

The author argues that different languages need different letters to write them. Although we would tend to see the language as independent of the letters used to write it, this was not so in the period when ıGT was written. Thus, the author does not present the above argument as controversial. ıGT differs from other works of the time, not in arguing that Icelandic needed a set of letters of its own, but in arguing that these letters should be chosen on phonological principles. The languages referred to above have alphabets which reflect the sounds of those languages, but the main difference in why they differ so much from each other is because of historical considerations. There was in fact a set of letters which was historically used for writing the Scandinavian languages: runes. Although they were little used in Iceland, runes must have been known to the Icelanders as the way in which the language was written before Christianity.

The passage above, in which the author responds to his imaginary opponent, gives some evidence that the author of ıGT was also addressing a potential

historical argument regarding letters: that is, that runes should be used as the native writing system. Although the imaginary opponent refers specifically to ‘Latin letters’, in his response, the author uses only the word *rún* to refer to the letters he thinks inadequate. Hreinn Benediktsson translated *rún* here as ‘letter’, stating that it is ‘a mere stylistic variant’ of *stafr* (1972, 42). However, nowhere else does the author use *rún* as such a variant. It is quite rare for *rún* to be used for Latin letters, and even when it is, it is often quite ambiguous as to whether this is what it in fact refers to (see Cleasby and Vigfússon, 504). I think that in fact the author of 1GT here is pointing his argument against the use of runes for writing Icelandic, although the criticism applies to any alphabet which does not cover the phonological distinctions of Icelandic.

Björn M. Ólsen also argues that *rún* is used pointedly here:

Dog synes ordet på dette sted at være valgt med flid for at fremhæve det uklare og usikre i den lydbetegnelser, som forfatteren der polemiserer imod, og som i virkeligheden står på runealfabetets standpunkt, således som det var før Torods reform. (Ólsen 1883, 103–4)

However the word seems in that place to be used deliberately to stress the unclear and uncertain (practice) in the designation of sound against which the author directs his polemic there, and which in reality is presented from the perspective of the runic alphabet as it was before Þóroddr’s reform.

Ólsen’s interpretation, however, is biased towards his overall thesis. He clearly believes that the comments by the author of 1GT must not be directed against Þóroddr’s supposed reformed runic alphabet. This view is due to Ólsen’s thesis that Þóroddr’s reform was the basis for the orthography of the earliest Icelandic manuscripts and therefore must have been fairly suitable for recording the language. Consequently, it would not be subject to criticisms such as the author of 1GT put forward. A more balanced view would perhaps see the response to the imaginary opponent as a reference to a more general debate about the suitability of runes, which may well have included a reformed runic alphabet proposed by Þóroddr.

The other occurrence of the word ‘*rún*’ in 1GT is in an example of a phonological distinction. The word is contrasted with the word for ‘boar’:

Runar heita gelltir enn *rúnar* málstafr. (Hreinn Benediktsson 1972, 222)

Male pigs are called *boars* (*runar*), but letters (are called) *runes* (*rúnar*). (Hreinn Benediktsson 1972, 223)

I do not wish to make too much of this example. Nevertheless, it does indicate further that the author of 1GT at least did not wish to avoid an unfavourable juxtaposition for ‘*rún*’. Whether this example is further evidence of his dislike for runes is not certain.¹⁹ It is fairly obvious that for one reason or other, the author did not consider runes suitable for recording the language.

The set of letters for Icelandic proposed by 1GT follows the principles outlined in the opening section. This saw the alphabet used by the English as a model for the

project of iGT:

Hverega | tvngv er maðr íkal ri[t]a annarr tvngv stöfvm þa verðr fvmra stafa vant ²⁰ af þi at æig[i] | finnz þat hlioð i tvngvnn[i] fem stafirnir hafa þeir er af ganga. Enn þo rita enfkir menn enskv|na latinu stöfvm öllum þeim er retræðir verða i enskvnni. en þar er þeir vinnaz æigi til þa hafa | þeir við aðra stafi fva marga ok þesskonar sem þarf en hina taka þeir or er æigi erv | rett ræðir í malí þeira. / Nv eptir þeira dæmvum ... þa hefir ek ok ritað off íflendingum | staf rof ... (Hreinn Benediktsson 1972, 206 and 208).

Whatever language one intends to write with the letters of another language, some letters will be lacking because the sound of the surplus letters does not exist in the language. Thus, Englishmen write English with all those Latin letters that can be rightly pronounced in English, but where these do not suffice, they apply other letters, as many and of such a kind as are needed; but they put aside those that cannot be rightly pronounced in their language. / Now, following their example ... I have composed an alphabet for us Icelanders as well ... (Hreinn Benediktsson 1972, 207 and 209).

Thus the author wishes to base his alphabet on the same principles as that of the English, who used the Latin alphabet supplemented with two runes, to write the language. This was in fact the basic approach of the Icelandic script that was used in early manuscripts. The author of iGT, however, wished to take this to its full phonological extent.

iGT shows evidence of the presence of three approaches to determining a set of letters in which to record Icelandic, of which its own proposal represents one. One approach is a historical one, that is, to use the native alphabet (runes) which was known throughout Scandinavia but not used in manuscripts. The author is probably arguing against such an approach when he responds to his imaginary opponent. Another approach is to construct an alphabet founded purely on the phonology of Icelandic. This is the rather unique approach taken by the author, who analyses the sound system of Icelandic, and represents as many distinctions as possible with letters from Latin script and from English, which had some similarities to Icelandic. The third approach, that of the imaginary opponent, is simply to use an alphabet based on Latin, with only a limited number of extra characters to represent some sounds not found in Latin. The last approach was the most practical and the only one adopted in practice by the Icelanders.

The approach of iGT, while very insightful and unique, was in the end not adopted in practice. The only principle really notable in the development of Icelandic script is probably the desire for greater abbreviation than was used in vernacular English MSS. iGT's proposal for representing geminate consonants with a single small capital was the only reform taken up with any enthusiasm, mostly because it conserved some space in manuscripts.

Another feature of iGT which, as we will see in the commentary, is shared with MG, is that it shows a certain degree of nationalist enthusiasm in its account of the Icelandic language, particularly its sound system. This centres on the discussion and status of vowels in comparison with consonants. The author firstly points out that extra vowels need to be added to the Latin alphabet for Icelandic. This is

because Icelandic has so many vowel sounds:

Or ærv teknir famhlioðendr nokkvir or latin v staf-|roff enn nokkvir i giorfir raddar stafir e[rv] ɔngvir or teknir enn i giorfir miðg margir þviat vǫr | tvnga hefir flesta alla hlioðf ɛða raddar. (Hreinn Benediktsson 1972, 208)

A few consonants are left out of the Latin alphabet, and some put in; no vowels are left out, but a good many put in, because our language has almost all sonants or vowels. (Hreinn Benediktsson 1972, 209)

It is thus established that Icelandic is characterised particularly by its vowels, to the extent that it is ‘mostly’ made up of vowel sounds. Having established this, the author then describes the status of the two classes of letters or phonemes:

Nv af þi at famhlioðendr megv ekkí | máál ɛða atkveði giora ænir víð sik æigi fva at þeir megi nafn hafa æn raddar staf Enn | að raddar stafnvm æinvm sier hverivm ma kveða fem hann heitir ok að honvm kveðr í | hveriv maalí ok þeir bera fva tign af famhlioðondvm fem almætti af half mætti. þa helþi ek af því fyrí fetta þa bæði í staf roff ok i vmræðv her nv: (Hreinn Benediktsson 1972, 10)

Now since the consonants can make no (piece of) discourse or pronounceable sequence alone by themselves — not even so (much) that they can have a name without a vowel (in it) — while each vowel can be pronounced in each (piece of) discourse, and (since) they thus outrank the consonants as the almighty (outranks) the halfmighty, I have placed them first both in the alphabet and in the present discussion. (Hreinn Benediktsson 1972, 11)

The grammarian thus associates Icelandic with the higher-ranking class of letters — vowels — and in doing so elevates the status of the language itself. To reinforce the distinctiveness of Icelandic, his alphabet places the vowels first in the alphabet, all eighteen (thirty-six vowel sounds in total) of them. When he puts forward the criticisms of the imaginary opponent above, the examples he uses are of vowels. Again, when he addresses the criticisms, he only makes reference to the vowel sounds which are needed to correctly interpret written Icelandic, arguing that nine vowels and thirty-six distinctions are needed.

1GT is notable for its application of phonological analysis to producing a set of letters for writing Icelandic. It seems in part to have been motivated by a desire to promote the vernacular language, in particular, its notable vowel system. I think there is some evidence that it forms part of an intellectual debate about what alphabet should be used for writing Icelandic — among the suggestions, perhaps, a proposal that runes should be used. In the case of a proposal to use runes, the motivation was probably also to promote the vernacular, which had used (although in a comparatively limited way) runes for writing before Latin was introduced.

The orthographical material in 2GT and MG shows a very different approach to the prescriptive reforms represented by 1GT. However, orthography continued to be a subject of interest in the thirteenth century and was to some extent influenced by the twelfth-century material.

5.1.3. *Second Grammatical Treatise*

2GT is in three parts. The first part is an account of different types of sound and their relationship to voice and speech — it is probably the closest Icelandic analogue to any of the material in MG (see section 1 of the commentary below). It is followed by a circular figure (in U) with a description of the ways in which letters can combine to make words. The last part is introduced by a square figure which uses a musical analogy to extend the account of how letters can combine.

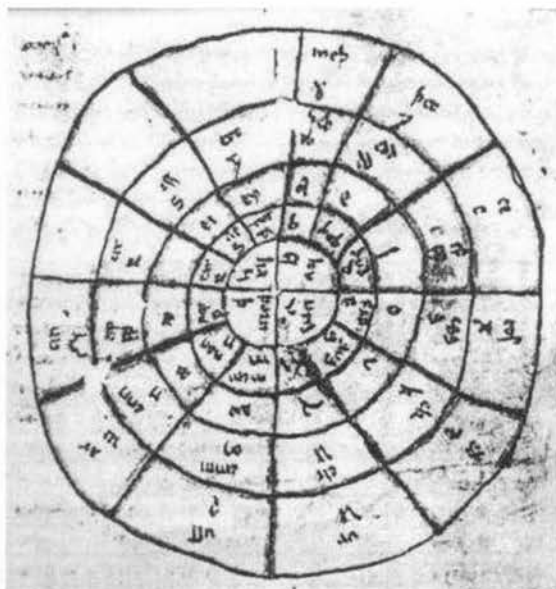
It was widely held up to fairly recently that the order of the grammatical treatises in the *Codex Wormianus* was also the chronological order of their composition, and consequently it was believed that 2GT was older than 3GT.²¹ Raschellà, however, in his edition of 2GT put forward convincing phonological and orthographical arguments to show that 2GT was most likely written after 3GT, probably around 1270–1300 (Raschellà 1982, 130). For example, in MG (4.17) there is a distinction made between the vowel sounds represented by the letters ‘æ’ and ‘ø’, a distinction which was slowly disappearing from the Icelandic sound system (see Raschellà 2000). 2GT, however, does not recognise the distinction and so is probably from a later date. It is quite likely that the grammatical treatises were ordered as they are in the *Codex Wormianus* because of the nature of their contents rather than their chronology. As we will see in the commentary, 2GT shows some influence from MG.

2GT’s project is less concerned with a prescriptive orthography than with a description of the orthographic system already in use at the time the treatise was written. The conception that 2GT had a prescriptive approach was in part the cause of some early datings. For instance, Sveinbjörn Egilsson and Jón Sigurðsson both held that it must have been written around 1200, because it would have introduced the letter ‘ð’ into the Icelandic orthographical system (cf. Ólsen 1884, 130). However, the approach of 2GT is more descriptive than that of 1GT, indicating perhaps a more entrenched version of the Latin alphabet than was current at the time 1GT was written.

The first section of 2GT discusses sound. It includes examples of sounds caused by various natural phenomena and other causes according to the type of sound. This section will be discussed in more detail in the first section of the commentary: it is quite similar to the opening part of MG.

The orthographic project of the second section is quite unusual. It bears no similarities to other works of Icelandic literature, but it shares with the material in 3GT dealing with letters a descriptive approach, in contrast to the prescriptive approach of 1GT. The circular figure is reminiscent of any such circular figures in medieval manuscripts. A possible source or analogue to the figure in 2GT can be found in the *Ars Demonstrativa* (ed. Bonner 1985) of Ramón Llull (1232–1316). The figure in 2GT is probably a representation of a design meant to be mounted as independently movable concentric rings, which could be turned to make different

combinations of the letters appearing on it, with the initial letters coming first and so on. It appears only in U thus:



U (MS DG 11, University Library of Uppsala), p. 89

Llull's figure is represented in the following form:



Bonner 1985, 319 (plate XIII)

The purpose of Llull's *Ars Demonstrativa* was to use the alphabet to create a perfect language or universal system to represent combinations of universal ideas. It used

the alphabet as the key to these combinations, and while it had no orthographic purpose, the diagrams and systems by which letters could be combined in the *ars* could be adapted for this purpose. In Lull's work, the letters represent concepts and their combinations universal truths; in 2GT they represent sounds and their combinations are language.

The circular figure represents a shift in interest in the study of letters in Iceland. Like the descriptive nature of the treatise (in contrast to 1GT's prescriptive approach), both show a move away from simply using letters to represent the phonemic system of the language. The interest here is in letters themselves as a combinatory system. The way letters combined was not of interest to the author of 1GT. 2GT's approach can be seen in the context of intellectual changes in Europe. The focus of language in the thirteenth century was more on abstract systems and the alphabet for its own sake, rather than on the phonological basis for language. This can be seen in the popularity of Lull's work — it attempted nothing approximating a 'real' language, but rather attempted to communicate universal ideas through an abstract system.

There are many parallels between the orthographic approach of 2GT and that of the runological sections of MG. It is also interesting to note that Lull's *Ars Demonstrativa* generated a great deal of interest around the same time that MG's runological material was also widely influential — the seventeenth century.²² Both MG and 2GT deal with the letters twice, approaching them in different ways. In MG, the letters are discussed first in categories (vowels, semivowels and consonants) and are later discussed in terms of their shape and value (see Commentary 3.3). In 2GT, they are first discussed according to the round figure, and then according to a square figure, which represents the combinations of letters by analogy with a musical instrument.

The musical analogue again shows a departure from the earlier Icelandic orthographic work — it does little to explain how the letters are used in the actual language. The source for such a description of the language is unknown — it may well be an invention of the author. The first chapter of MG also implies certain links between literate vocal sound (sound that can be represented in writing) and music. This will be examined in more detail in the commentary to the first chapter.

2GT's interest in letters is not simply as phonemes. It is interested in their categories and combinations, together with ways in which the letters can be organised visually. 2GT presumes some knowledge of the letters as phonemes of Icelandic, and as such relies and expands upon the work in 1GT, while focusing less on phonological concerns. Given the changes taking place in European thought, it is quite likely that 2GT was produced as a reexamination of earlier theories of the orthographic system with a view to bringing it up to date with those changes.

5.1.4. Conclusions

The orthographical treatises and the evidence from the prologue show that there was considerable interest in the issue of how to write Icelandic in the twelfth and thirteenth centuries. For the twelfth-century works, this focused on the reform of existing alphabets on the basis of phonological or (one presumes) historical principles. 2GT draws on that tradition, but brings the question of the alphabet up to date with contemporary Continental thought, which at the time was using the alphabet to represent systems of thought. 2GT took the combinatory methods of the work of late thirteenth-century scholars and applied it to the phonological description of language.

Our interest in these texts is because, as we will see, MG takes a similar approach of drawing on the Icelandic orthographic tradition and updating it with contemporary European thought.

5.2. Treatises on rhetoric and poetics

MG in *W* is located between the two orthographical treatises and some treatises dealing with rhetoric and Icelandic poetics. These treatises are 3GTb, 4GT and *Háttatal*. 3GTb and 4GT use skaldic verses to exemplify rhetorical concepts from Latin grammars. In *A* and *B*, MG is located before *Skáldskaparmál*, which deals, like the other treatises, with indigenous poetics. There is a large body of scholarship on these works, including their relationship with MG. It is for this reason that they are not dealt with at length in the present study.

5.2.1. *Málskrúðsfræði* and 4GT

3GT's two parts reflect the two broad concerns of Icelandic grammatical literature: orthography and with it a theory of writing, and rhetoric exclusively as it applies to verse. MG in many ways follows on from 1GT and 2GT, and *Málskrúðsfræði* (3GTb) and 4GT constitute the study of poetic diction more generally.

Both 3GTb and 4GT examine equivalences between Icelandic and classical rhetorical figures and tropes. Latin rhetoric is thus seen as applicable to Icelandic verse. Some justification for this approach can be found in the first chapter of *Málskrúðsfræði*. It is interesting in that it outlines the purpose of the second section of 3GT, as well as the origins of skaldic verse. It is quoted here in full:

Jþæssi bok ma gerla skilia, at öll ær æin listin | skalld skapr sa, ær romverskir spækingar
namv iathænis borg a gríklandi ok | snerv síþan i latinv mal, ok sa líoð háttr æða
skalldskapr, ær oðinn ok aðrir asia | menn flvttv norðr higat i norðr halfv heimsins, ok
kendv monnum a sina tvngv | þæsskonar list, sva sæm þeir hoðv skipat ok nvmit isialfv
asia landi, þar sæm mæst | var frægð ok rikdomr ok froðlæikr veralldarinnar. (Ólsen 1884,

It may be clearly understood from this book that the art of speech which the Roman orators learnt in Athens in Greece and then transferred into the Latin language is the same as the metre or poetry which Odin and other men of Asia brought northwards when they settled the northern hemisphere, and which they taught to men in their own language, as though they had studied and devised it in Asia itself, where beauty and wealth and knowledge were the greatest in all the world. (Collings 1967, 74)

A similar argument occurs in the Prologue to *Snorra Edda* (Faulkes 1988, 4–6) and again in *Skáldskaparmál* (Faulkes 1998, 5–6). The account in *Skáldskaparmál* in particular is used to justify the study of skaldic verse. However, the emphasis in this section of 3GT seems less directly aimed at justifying the study of verse which has a pagan mythological background, as is the emphasis in *Snorra Edda*. Rather, 3GT here gives a pseudo-historical context for the origin of Norse verse so that it could be studied according to Latin models (Clunies Ross 1987, 27–28). Part of the reason for such an argument was thus to justify the use of Priscian and Latin poetics for discussing Norse verse — Latin verse has the same origins as Norse, and so the study of Latin verse can be applied to Norse. His theory also lends the vernacular verse a certain status, as it, too, finds its origin in that place where knowledge was the greatest. Consequently, Norse verse would have had the status of classical verse.

The relationship between native and Latin poetics in *Málskrúðsfræði* is not simply that of applying the latter to the former. Óláfr's argument regarding the common origin of Latin and Norse poetry in Greece gives a reason for the study of Latin poetics in relation to Norse. Where Norse poetics departs from Latin, such as in the use of barbarisms, Óláfr defends the Norse usage (Tranter 2000, 146). The assumption in *Málskrúðsfræði* is that vernacular poetry and poetics has the same status as that of Latin: '... Óláfr hvítaskáld establishes the principle that the native poetic tradition need not be judged as inferior to the models of Antiquity although it does not always comply with antique principles' (Tranter 2000, 146–7). Óláfr's treatment of grammatical subjects in MG is, as we will see, similar to his treatment of poetics.

The opening chapter is followed by chapters on the faults of speech: *barbarismus* and *soloecismus* and other faults which come under those categories. The first two of these chapters refer, respectively, to material covered in the fifth and sixth chapters of MG: syllables and parts of speech. All these concepts are illustrated with citations from skaldic verse. The lengthy final chapter deals with comparisons between Latin rhetorical figures and Norse poetics, which is further expanded in 4GT.

Björn M. Ólsen raises an interesting question regarding the structure of the treatise as a whole: why did the author use two different sources — namely Donatus' *Ars Maior* and Priscian's *Institutiones Grammaticae* — for the two sections of the treatise? After all, Donatus also covers the material found in MG. The structure of the treatise as a whole, Ólsen argues, comes from the example in Donatus, which offers the same connection between the grammatical and rhetorical

material (Ólsen 1883, 60). The reason for this (which Ólsen also gives, but only secondarily to a speculation about Óláfr's exemplar) is simply that Priscian provided a more theoretical account of the foundation of grammar, and it is the theory of grammar which most interested the author. This will be discussed in particular in relation to the first chapter in the commentary.

The other rhetorical treatises are of less relevance to the present study: they represent an interest in the study of rhetoric in relation to skaldic verse in the fourteenth century. 4GT is largely a continuation of Óláfr's work in 3GT. 5GT only survives in a fragment immediately preceding MG in A. It contains some information on versification.

5.2.2. Snorra Edda

The corpus of Icelandic literature contains other texts that deal with poetics, rhetoric and the theory of writing. The most notable of these is *Snorra Edda*, and in particular, the third and fourth parts of that work, *Skáldskaparmál* (The Language of Poetry) and *Háttatal* (List of verse-forms).

Skáldskaparmál deals primarily with poetic diction. It provides examples of *kenningar* (periphrastic descriptions) and *beiti* (terms or names) used in skaldic diction. There is mythological material included which explains some of the *kenningar*. Among this material is an extended account of the origin of the mead of poetry and its acquisition by Óðinn. There are some points of contact both in content and terminology between *Skáldskaparmál* and *Málskrúðsfræði*. This is not surprising, given the close family relationship between Óláfr Þorðarson and Snorri Sturluson. Margaret Clunies Ross's 1987 study of *Skáldskaparmál* includes detailed examinations of some of these points of contact.

Skáldskaparmál contains poetic lists or *þulur* of *beiti*. Further such lists are included after the text in various *Snorra Edda* MSS, including A and B. Like *Skáldskaparmál* as a whole, the function of the *þulur* is to aid in the oral instruction and transmission of skaldic diction.

Snorri's approach in *Skáldskaparmál* is more independent of Latin learning than that of Óláfr in 3GT, but was based to a certain extent on the intellectual premises of twelfth-century philosophy and linguistics (Clunies Ross 1987, 174). In contrast, 3GT — or at least MG — is situated intellectually more in thirteenth-century thought, as we will see.

In so far as *Skáldskaparmál* treats the subject of poetic diction, it differs from the more formal descriptions of 3GT. *Háttatal*, in contrast, deals with the formal and quantifiable features of poetry. However, *Háttatal's* approach to Norse poetics is different from that of *Málskrúðsfræði*. There is some classical influence in *Háttatal* in the way in which the material is presented and in its structure (Faulkes 1999, xiv–xv; Tranter 2000, 147). However, the content of the tract, including almost all

of the categories expounded, does not derive from the Latin tradition.

Both *Skáldskaparmál* and *Háttatal* at points use categorisations to elucidate the concepts of poetic diction and versification. These tend to be in question-and-answer form, with two or three categories in each division. In *Skáldskaparmál*, such categorisations immediately follow the myth of the mead of poetry.

5.3. Other associated material

We have seen that *Skáldskaparmál* contains an account of the origin of poetry. Also of interest is that there exists a mythological account of the origin of runes in the eddic poem *Hávamál*: this myth is of some importance to understanding the status of runes, and hence the cultural background to the runological material in MG. However, it is not quoted in any of the grammatical treatises, including *Snorra Edda*. In this passage of *Hávamál* (138ff), Óðinn describes how he hanged himself for nine nights on a tree (most likely the world-ash, Yggdrasil), wounded by a spear and without food or drink. The imagery here is quite reminiscent of the crucifixion of Christ and many scholars have argued for some Christian influence on this passage. However, Evans (1986, 29–33) argues against these claims, pointing to evidence from kennings and other pagan religions to show that the origin is more likely to be independent of Christian mythology.

After this ordeal, Óðinn ‘takes up’ the runes. In the next stanza, he describes how he learnt some spells and also alludes to his acquisition of the mead of poetry. The acquisition of knowledge of runes, magic and poetry are all treated as analogous both here and elsewhere in the mythology. All have the following in common: the power of concealment; magic; acquired by Óðinn; and all are linguistic phenomena.

The poem then lists eighteen spells (one per stanza) which can be invoked in various circumstances. A similar list occurs in another eddic poem, *Sigrdrífumál*.

In all cases, the status of runes in Christian theology is highly problematic. The Euhemerist argument of *Snorra Edda* justifies the study of native poetics, but it does not necessarily justify the use of runes or magic.

Notes

1. Most notably, an issue of the *Oxford Literary Review* (Vol. 21, 1999) is devoted to the topic of 'Technologies of the Sign'. The articles are principally from a Derridean perspective. Ong, in *Orality and Literacy* (1982, 165–170) discusses Derrida's theories, although very inadequately. English translations of Derrida, however, were limited at the time of the publication of Ong's study.
2. Reprinted in Jakob Benediktsson 1951, vol. 2. Page references are to Jakob Benediktsson's edition.
3. The only other scholars I have identified are Ethel Seaton, whose work I will discuss below, and Sigurður Nordal. Nordal states that Arngrímur used W in *Crymogæa*, 'evidenced by the epitome of the grammatical treatises contained therein' (1931, 19), but this is the extent of Nordal's identification of the use of MG.
4. 'vfröðvm' is W's reading, which Ólsen chooses for his edited text. AM 748 Ib 4to has 'ððrum'.
5. '... In the Norwegian alphabet (Norwegian, Danish, Runic are synonyms for the author [of the Grammatical Treatises]) ...'. Worm, like Arngrímur, did not distinguish between what we now identify as four separate grammatical treatises in the Codex Wormianus. Reference to the 'Danish' language in MG only occurs in W.
6. More literally: 'This seems by no means to be escaped, that the Danish language will from ancient times have been called *Runa Maali* from these runes, as can be demonstrated to the eye from not one place in the manuscripts of *Edda* and *Skalda* brought to us from Iceland.'
7. Again, the scribe has omitted the text in AM 757a 4to. The Arnamagnæan Dictionary Project cites a further occurrence of the term, in the *riddarasaga*, *Dínus saga drambláta* (Jónas Kristjánsson 1960, 12 — see Commentary 3.3.4). The citations for the word in Fritznér and Cleasby-Vigfússon are only from MG.
8. The use of 'rúna mál' at this point only occurs in W, whereas the previous citation occurs in the same form in W, A and B. In both cases of the use of this term in MG, it is in the dative case. This is the reason for Worm's particular spelling of the term, further evidence that he had no other witnesses for the term outside MG in W.
9. Magnús Ólafsson used a manuscript of Snorra Edda related to A and B for *Laufás Edda*, although this is no longer extant (Faulkes 1979, 156). He may have sent the manuscript or communicated its contents to Worm in their regular correspondence.
10. I am drawing the distinction here between the runes used in *Literatura Runica* to print the Old Norse texts and those that appear in the texts Worm cites, which, of course, must belong to the *Rune Poem* and MG respectively.
11. The meaning of this sentence is somewhat obscure. Raschellà, however, explains most of the words, apart from 'tuui' (1994, 684n). I have attempted to explain the sentence in section 3.2.2 of the commentary.
12. The discussion of this rune occupies a large part of the earliest correspondence between Arngrímur and Worm (Jakob Benediktsson 1951, 2:3–8 and notes). Because the sound ʀ only occurs in inflexions, it had the name 'ýr'. This must have caused some confusion for early runologists, as all the other rune names have the phonetic value represented in the initial letter.
13. The first citations are from John Webb, *A vindication of Stone-Heng restored*, 1665, including 'The Teutonick and Runick were one and the same Language.' (85). The last is from Sir Daniel Wilson, *The Archaeology and Prehistoric Annals of Scotland*, 1851: 'In Iceland where the language

of their runic literature is still a living tongue ...' (Vol. 1, p. 330 (entry for 'runic')).

14. 'But now alphabetic letters (which henceforth could only be used amongst the Hebrews) being taken by the Egyptians from their hieroglyphic figures, retained, as was natural, much of the shapes of those characters: to cut off therefore all occasion of danger from symbolic images, Moses, as I suppose, altered the shapes of the Egyptian letters, and reduced them into something like those simple forms in which we now find them. Those who in much later ages converted the northern Pagans to the Christian Faith observed the same caution. For the characters of the northern alphabet, called Runic, having been abused to magical superstition, were then changed to the *Roman*.' (Warburton 1788, II:437–8).

15. Ólsen does not give these references in any sort of detail.

16. On pages 52–54, Ólsen gives a close comparison of this part of the Prologue with the text in MG, which indeed is quite similar in many ways. It does not follow, however, that the former was originally intended as an introduction to the latter.

17. Section 5.1.1 below deals at length with the Prologue to the grammatical treatises, including the evidence it may provide for orthographical reform in the twelfth century.

18. Owing perhaps to the late date of this manuscript, this form of 'e' is not discussed by Hreinn Benediktsson in *Early Icelandic Script*, nor does it appear in any of the manuscripts included in that work.

19. The example uses the word *málstafr* as the gloss to *rún*. Ólsen argues that the former word was used to refer to runic letters in particular, as opposed to *bókstafr*, which was used for letters of the Latin alphabet (Ólsen 1883, 12–13; see also Hreinn Benediktsson 1972, 52n). *Málstafr* is also used in 2GT, but for 'consonant'.

20. Hreinn Benediktsson adds to fill in a section presumed missing from the text: 'af þi at hvern tvnga hefir hlið þav er ægi finnaz i annarri. fva ganga ok fvmir ftafir af ('because each language has sounds that are not to be found in the other language; and likewise some letters are superfluous') (1972, 208–209).

21. The only notable exception, as pointed out by Raschellà, is Finnur Jónsson. Although he did not argue for a late-thirteenth century dating for 2GT, he implies it when he notes that the opening section of 2GT was an 'echo' of the corresponding section of 3GT (Raschellà 1982, 130; cf. Finnur Jónsson 1933, 4).

22. Drucker (1995, 125) notes the influence of Lull on the writers Giordano Bruno (1548–1600), Athanasius Kircher (1601–1680) and Gottfried Leibnitz (1646–1716). Eco also discusses at length early modern works influenced by Lull (1995, 128–143).

Sigla and Abbreviations

Sigla

- A AM 748 1b 4to, Stofnun Árna Magnússonar, Reykjavík
B AM 757a 4to, Stofnun Árna Magnússonar, Reykjavík
b AM 744 4to, Stofnun Árna Magnússonar, Reykjavík
E The present edition
JS Jón Sigurðsson's edition (1852)
JSB Jón Sigurðsson's diplomatic text of B
O Björn M. Ólsen's edition (1884)
S Sveinbjörn Egilsson's edition (1848)
W *Codex Wormianus* (AM 242 fol., Det Arnamagnæanske Institut, Copenhagen)
Wb Jón Ólafsson's marginalia in W
w AM 757b 4to, Stofnun Árna Magnússonar, Reykjavík

Abbreviations

- om. text omitted in ms. or edition
<text> emendation
[text] variant reading

All chapter and section numbers are supplied by the present editor. For comparison with Björn M. Ólsen's numbering, see the appendices.

Edition and Translation

1. At greina hljóð

(1.1) Allt er hljóð þat er kvikvendis eyru má skilja. (1.2) Hljóð hefir margar kynkvíslir, ok verðr hljóð þat, sem náttúrliga megu eyru greina, af samkvámu tveggja líkama. (1.3) En önnur hljóðsgrein er sú, er heilög ritning segir «andliga hluti hljóða». (1.4) Líkamligt hljóð verðr annat af lífligum hlutum, en annat af líflausum hlutum.¹ (1.5) Hljóð þat, er heyriz af líflausum hlutum verðr annat «af hræriligum skepnum», en annat af óhræriligum, annat af samkvámu hræriligra hluta ok óhræriligra. (1.6) Af hræriligum hlutum verðr hljóð sem af höfuðskepnum: «eldi», vindum ok vötnum. (1.7) Af óhræriligum hlutum verðr hljóð sem steinum eða málmum eða strengjum, ok verðr þó þess kyns hljóð jafnan af hræring nokkurs líkama lífligs eða ólífligs. (1.8) Af samkvámu hræriligra hluta ok óhræriligra verðr hljóð sem þá er vindr eða vötn eða elldr slær sínu afli við jörð eða aðra óhræriliga hluti. (1.9) Hljóð þat er verðr af líflausum hlutum er sumt ógreiniligt «sem vinda gnýr eða vatna þytr eða reiðar þrumur, en sumt hljóð er greiniligt» eptir náttúrulegri samhljóðan, þeiri er philosophi kölluðu músikám; ok verðr þat hljóð hit efsta ok hit æzta af hræring hringa þeira sjau er sól ok tungl ok fimm merkistjörnur ganga í þær er *planetae* eru kallaðar, ok heitir þat *caelestis harmonia* eða himnesk hljóðagrein. Þessar stjörnur sagði Plato hafa líf ok skyn ok vera ódauðligar. (1.10) Greiniligt hljóð verðr í líflausum hlutum, þat sem vér köllum listuligt hljóð sem í málmum ok strengjum ok pípum ok allz kyns söngefærum. (1.11) Í lífligum hlutum ok vitlausum verðr hljóð sem viðum eða grösom ok þó af tenging nokkurs hræriligs líkama. (1.12) Af lifandi hlutum, þeim er sen hafa, verðr annat hljóð, þat er rödd heitir, en annat þat er eigi er rödd sem fótastapp eða handaklapp ok annat slíkt. (1.13) Rödd er hljóð framfært af kvikvendis munni, formerat af nú náttúrligum tólum: lungum ok barka, tungu ok tveim vörum ok fjórum tönnum. (1.14) Enn Priscianus kallar rödd vera hit «grannligsta loptsins högg ok eiginliga eyrum skiljanligt. (1.15) Rödd greiniz á marga vega: önnur rödd ritanlig en önnur óritanlig. (1.16) «Óritanlig rödd er sú, er eigi má stöfum greina.» (1.17) «Ritanlig rödd er önnur merkilig en önnur ómerkilig.» (1.18) Ómerkilig rödd er sú, er til engrar merkingar er þrengd, sem 'bu', 'ba', 'blicitrix'. (1.19) Merkilig rödd er önnur af náttúru, önnur af setning eða sjálfvilja. (1.20) Merkilig rödd af náttúru er barna grátr eða sjúkra manna stynr ok annat slíkt. (1.21) Merkilig rödd af setning er sú, er framfæriz «af sjálfvilja manns, sem þetta «nám»: maðr merkir kvikendi skynsamligt ok dauðligt.

1. At greina hljóð A, om. B W;

(1.1) Allt er hljóð A B, Hljóð er allt W; kvikvendis A w, um kvikvendis B W O; skilja A B, heyra W; (1.2) ok A W, nú B; þat A W, allt þat B; náttúrliga megu eyru A W, megu eyru náttúrliga B; (1.3) En A, om. B W; er A W, sem B; «andliga hluti hljóða» B W, hljóða andliga hluti A S O; (1.4) lífligum MSS, líflausum S; líflausum MSS, lífligum S; (1.5) Hljóð þat A W, þat hljóð B; er A, sem B, om. W; líflausum A W,

1. Categorising Sound

(1.1) Sound is everything which the ears of a living being can discern. (1.2) There are many varieties of sound, and that sound which the ears may naturally distinguish arises from the coming together of two bodies. (1.3) But a second type of sound is that which scripture says spiritual things produce. (1.4) Physical sound is caused either by living entities or by non-living entities. (1.5) The sound which is heard from non-living entities arises either from movable things or from immovable things, or from the coming together of movable and immovable things. (1.6) Sound arises from movable things such as the chief elements: fire, winds and waters. (1.7) Sound arises from immovable things such as from stones or metal or strings, although this kind of sound can arise equally from the movement of a living body or a non-living body. (1.8) Sound arises from the coming together of movable and immovable things, such as when wind or waters or fire strikes the earth or other immovable things with its force. (1.9) Some sound which occurs from non-living things is indistinct like the howling of winds or the roaring of waters or the rumble of thunder, but some sound is divisible (distinguishable) according to natural consonance, which philosophers called music; and the most sublime and noble sound arises from the movement of those seven rings in which the sun and moon and five 'marking' stars — which are called planets — travel, and that is called *caelestis harmonia* or heavenly type of sounds. Plato said that these stars have life and reason and are immortal. (1.10) Divisible sound occurs in non-living entities, which we call artistic sound, such as in metal, strings, pipes and musical instruments of all kinds. (1.11) In living things without consciousness, such as trees and grasses, sound arises, but this is still from the meeting of a particular moving body. (1.12) From living things which have consciousness one sound arises which is called voice, and another sound which is not voice, such as the stamping of feet or the clapping of hands and other such sounds. (1.13) Voice is sound pronounced from the mouth of a living entity, formed from nine natural tools: the lungs and windpipe, tongue and two lips and the four [upper front] teeth. (1.14) But Priscian declares voice to be the finest striking of the air and intelligible to one's own ears. (1.15) Voice is distinguished in many ways: one type of voice is writeable and another unwriteable. (1.16) Unwriteable voice is that which cannot be divided into letters. (1.17) Writable voice is either significative or non-significative. (1.18) Non-significative voice is that which is not pressed into any meaning, such as 'bu', 'ba', 'blicitrix'. (1.19) Significative voice is either from nature, or from planning or intention. (1.20) Significative voice from nature is the weeping of children or the groaning of sick people and other such things. (1.21) Significative voice arising from planning is that which is the articulation of a person's intention, as in this definition: man is a rational and mortal animal.

lífligum B; ¹af¹ B W, af tveim A S; (1.6) höfuðskepnum A W, om. B; ¹eldi¹ W, om. A B S; (1.7) verður A W, om. B; sem A W, sem af B; eða A B, ok W; (1.8) vötn eða ... slær A W, elldr eða vötn slær B; sínu afli við A B, með afli W; (1.9) ógreiniligt A W, ógreiniligt svá B; ¹sem vinda ... greiniligt¹ B W, om. A S; er A W, sem B; bringa þeira sjau A, bringa sjau þeira B, bringa þeira W; ganga í þær A W, reika um B; er A, sem W, om. B; eru kallaðar A, heita B W; þat A W, þat hljóð B; eða himnesk hljóðagrein A, svá sem himnesk hljóðagrein B, om. W; Þessar stjörnur ... ódauðligar A W, om. B; (1.10) þat A W, þeim B; listuligt hljóð A W, skemtanar tól B; í málmi ... söngferum A, í málmi ok strengjum ok allz kyns söng ok pípum W, er í strengjum ok pípum ok allz kyns söngferum, í klukkum ok í þörum málmi B; (1.11) ok vitlausum A B, om. W; hljóð A B W, om. W; viðum A, í viðum B W O; eða A, ok í B, ok W; tenging A, hrering B W O; (1.12) lifandi A B, lífligum W; sen A, skyn B O, líkama W; er A, sem B W; ok A W, eða B; slíkt A, þvílíkt B W O S; (1.13) fjórum tönnum A B, tönnum fjórum W; (1.14) kallar A W, segir B; ¹grann¹ B O, greini W, grand A S; eiginliga A W, einkannliga B; eyrum A B, om. W; (1.15) om. A, er B O; Rödd greiniz ... ritanlig A B, om. W; (1.16) Óritanlig rödd ... sú W, Sú er óritanlig B; er W, sem B; ¹Óritanlig rödd ... greina.¹ B W O S, om. A; (1.17) ¹Ritanlig rödd ... ómerkilig.¹ B W O S, om. A; (1.18) Ómerkilig rödd ... er A W, Sú er ómerkilig sem B; merkingar A W, nytsamligrar merkingar B; þrengd A, sett B, höfð W; 'bu', 'ba', 'blictrix' A, 'bu', 'ab', 'bligstrix' W, 'bumba', 'lictrix' B, bumbo biccrix JSB; (1.19) önnur A W, en önnur B; (1.20) ok A B, eða W O; slíkt A, þvílíkt B W O; (1.21) setning A W, setningu B; ¹af¹ B W O, með A S; ¹nám¹ W O S, ná A B; ligt A B, lig W; ligt A B, lig W;

Notes

1. This phrase (*verður ... blutum*) is repeated and deleted in W due to dittography.
2. B is erroneously recorded as a variant in all editions. See the note to this word in the transcription of B for more information.

Translation

2. Frá stafa skipti ok tíma

(2.1) Stafr er hinn minzti hlutr raddar samansettrar, sem rita má, ok er stafr kallaðr hinn minzti hlutr eða óskiptiligr í því, sem heyrir allri samsetning stafligrar raddar, þvíat vér skiptum böckr í kapitula, en kapitula í klausur eða vers, en klausur í málsgreinir, málsgreinir í sagnir, sagnir í samstøfur, samstøfur í stafi. (2.2) En þó eru eigi stafir náttúrliga óskiptiligr, þvíat stafr er rødd, en rødd er lopt eða af lopti formerat. (2.3) En hvárt sem rødd er lopt eða lopts formeran, þá er hon samansett með sínum þortum sem loptit með því at þat er líkamligt ok allir líkamir eru samansettir, en jafn hlutr verðr af jöfnu efni at ⁷geraz sem hold af holdi. (2.4) En svá sem í náttúrligum líkømmum eru nøkkurir þeir hlutir er einfaldir kallaz sem fjórir høfuðskepnur: eldr ok vatn, lopt ok jørð, ok kallaz þessir hlutir eigi af því einfaldir, at þeir sé óskiptiligr, heldr af því, at hverr þeira hlutr er jafn sínu øllu, svá sem lítill gneisti hefir jafna náttúru hinu mesta báli, svá eru ok stafir óskiptiligr í misjöfnu efni, eða í þá hluti sem ólíkir eru, þvíat 'a' eða aðrir raddarstafir hafa stundum skamt hljóð en stundum langt, ok ef þeir hafa langt hljóð þá hafa þeir tvá tíma. (2.5) Philosophi kølluðu stafi elementa, id est høfuðskepnur þvíat svá sem allir líkamir eru skapaðir af fjórum høfuðskepnum, svá gera ok stafir saman settir alla stafliga rødd svá sem nøkkurs konar líkam, þvíat rødd tekr eyru ok hefir þrenna mæling sem allt þat, er líkamligt er, þat er hæð upp ok ofan, breidd til vinstri handar ok hægri ok lengd fyrir ok eptir, þvíat rødd má øllumegin heyrar. (2.6) Samstøfur hafa hæð í hljóðsgrein, en breidd í anda, lengd í tíma, þvíat hver samstafa er annat hvárt hvøss eða þung eða umbeygilig. (2.7) Hvøss hljóðsgrein er sú er skjótliga er framfærð með upphøldnu hljóði, sem þessi samstafa: hvat. (2.8) Þung hljóðsgrein er sú, er af lítillátu hljóði hefz ok dregz niðr í enn lægra hljóð, sem hin fyrsta samstafa í þessu nafni: háreysti. (2.9) Umbeygilig hljóðsgrein er sú, er hefz af lítillátu hljóði ok þenz upp sem hvøss hljóðsgrein, en fellr niðr at lyktum sem þung svá, sem þetta nafn: hraustr. (2.10) Hver samstafa hefir ok framflutning annathvært lina eða snarpa ok er sá andi hér kallaðr hræring framflutningar samstøfu. (2.11) Með snørpum anda verðr samstafa framfærð sem hin fyrri samstafa þessa nafns: þurum. (2.12) Með linum anda flytjaz samstøfur sem þessar: langan tíma. (2.13) Hver samstafa er annat hvárt lōng eða skømm, ok er skømm samstafa skjótt fram flutt ok hefir eina stund sem fyrri samstafa í þessu nafni: ari. (2.14) Lōng samstafa er sú, er seinliga er framflutt ok hefir tvær stundir sem hin fyrri samstafa i þessu nafni: hati. (2.15) Ok er tími eða stund kallaðr dvøl mælandi ⁷framflutning raddar.

2. *Frá stafa ... tíma* A Wb, om. B W;

(2.1) *raddar samansettrar* A, *samansettrar raddar* W, *samsettrar raddar* B; *sem* A, *sá sem* B W; *hinn minzti hlutr* A B, om. W; *eða óskiptiligr* A, om. B W; *heyrir* A W, *tilheyrir* B; (2.2) *eigi* A, *ergi* W, om. B; *lopti* A W, *loptz* B; (2.3) *lopts formeran* A B, *af lopti formerat* W; *með* A, *af* B W; *sem* A W, *svá sem* B; *ok* A B, om. W;

2. The division and length of letters

(2.1) The letter is the smallest part of connected vocal sound which can be written, and the letter is called either the smallest unit, or not divisible into that which can be heard in all composition of writeable¹ voice, because we divide books into chapters, and chapters into paragraphs or verses, and paragraphs into sentences, sentences into words, words into syllables, syllables into letters.² (2.2) However, letters are not naturally indivisible, because the letter is voice and voice is air or formed from air. (2.3) But whether voice is air or the forming of air, nevertheless it is composed of its own parts like the air because it is physical and all bodies are composite, and an equivalent part must be made from an equivalent substance, like flesh from flesh. (2.4) And just as in natural bodies there are certain things which are called elementary — like the four elements: fire and water, air and earth; and these things are not called elementary because they are indivisible, but rather because each part of them is the same as its whole, just as a small spark has the same nature as the largest blaze — so too letters are indivisible into different matter or into things which are unlike, because *a* or other vowels sometimes have a short sound and sometimes long, and if they have a long sound then they have two temporal units. (2.5) Philosophers called letters *elementa*, that is, elements because just as all bodies are created out of four elements, so too letters combined make all writeable speech, just like a body of some kind, because voice strikes the ears and has three dimensions, like everything that is corporeal, that is, height up and down, breadth to left and right, and length forward and behind, because voice can be heard from all sides. (2.6) Syllables have height in their accent³ and breadth in their aspiration, length in their quantity because each syllable is either acute or grave or circumflex. (2.7) An acute accent is that which is pronounced quickly with a lifting sound, as in this syllable: ‘hvat’ (what). (2.8) A grave accent is that which begins from a low⁴ sound and is pulled down to an even lower sound, like the first syllable in this word: ‘háreysti’ (noise). (2.9) A circumflex accent is that which starts from a low sound and is stretched up like an acute accent, but falls down at the end like a grave accent, like this word: ‘hraustr’ (strong, brave). (2.10) Each syllable also has either smooth or rough pronunciation and that breathing is defined here as the movement of the pronunciation of the syllable. (2.11) A syllable is pronounced with rough breath like the first syllable of this word: ‘þurru’ (dry). (2.12) Syllables like these are produced with a smooth breath: ‘langan tíma’ (long time). (2.13) Each syllable is either long or short, and a short syllable is pronounced quickly and has one measure of time like the first syllable in this word: ‘ari’ (eagle). (2.14) A long syllable is that which is pronounced slowly and has two measures of time like the first syllable in this word: ‘hati’ (hater). (2.15) And quantity or length is defined as the duration in speaking of the articulation of voice.

samansettir A W, *samansettir af sínum þortum* B; ¹*geraz* B W O S, *getaz* A; *sem* A W, *svá sem* B; (2.4) *er einfaldir kallaz* A, *sem einfaldir kallaz* B, *er kallaz einfaldir* W; *sem* A W, *svá sem* B; *vatn, lopt ... jprð* A, *jprð, vatn ok lopt* B W; *af því einfaldir* A B, *einfaldir af því* W; *svá sem* A B, *sem* W S; *misjofnu* MSS S, *misjofn* O; *tíma* A B, *tíma jamlanga* W; (2.5) *stafi* A W, *stafina* B; *id est* A, *þat eru* W S O, *þat þyðiz* B; *þvíat* A B, *af þvíat* W; *allir* A B, om. W; *er* A W, *sem* B; *upp ok ... eptir* A W, *ok lengð ok breidd; hæð er upp ok ofan, en lengd fyrir ok eftir, en breidd er til hægri handar ok vinstri* B; *øllumegin* A O, *øllum megin* B W S; (2.6) *hljóðsgrein* A B, *hljóða grein* W; *lengd* A W, *en lengd* B; (2.7) *er* A B, om. W; *er* A W, *sem* B; *skjótliga er framfærð* A, *skjótliga færð fram* B, *framm færð* W; *sem* A W, *svá sem* B; (2.8) *sú, er ... hefz* A, *sú, sem hefz af lágu hljóði* B, *lítílatu hljóði hefz* W; *enn* A B, *hið* W; *í þessu namni* A W, *þessa nafns* B; (2.9) *sem þung* A, *í þunga* B; *er* A W, *sem* B; *ok þenz ... þvoss* A W, *ok hefr sik upp þaðan í hvassa* B; *en fellr ... svá* A B, om. W; (2.10) *ok framflutning ... snarpa* A W, *annathvært í framflutning linan anda eða snarpan* B, *ok í framflutning annat hvært linan anda eða snarpan* O;¹ (2.11) *samstafa* A B, *sú samstafa* W; *sem* A W, *svá sem* B; *þurrum* A W, *þurvir* B; (2.12) *sem* A, *svá sem* B, om. W; (2.13) *er* A B, om. W; *ok hefir ... sem* A, *ok hefir eina [.....]* W, *svá sem hin* B;² (2.14) *sú, er ... er* A, *seinliga* B W; *sem* A W, *svá sem* B; *hati* A S, *hari* B O, om. W;³ (2.15) *Ok er ... stund* A W, *Stund eða tími er* B; ¹*framflutning* B W O, *framfluttrar* A S;

Notes

1. Ólsen (1884, 39n) argues: 'B, hvis tekst her er at foretrække, efter som den både i sig selv er mere korrekt en teksten i AW, og tillige støttes ved det følgende *sa andi*', but the text in A is quite sensible and correct.
2. W has a gap for 'stund sem', but this was filled in by Jón Ólafsson according to Ólsen (1884, 4).
3. There is no reason why B's reading should be taken ahead of A's here.

Notes

1. ‘staflig’ rather than the previous chapter’s ‘ritanlig’ — see Commentary 2.1.1 for further discussion of the terminological change here.
2. That is, the letter cannot be divided further into some other unit or part of writeable vocal sound.
3. There are two distinct uses of the Icelandic word *hljóðsgrein* in MG (listed separately in the Glossary). The first is the fairly literal, general sense of ‘distinction of sound’; the other (the case here) is of the specific technical sense of ‘accent’ (i.e. acute, grave or circumflex). The origin of the latter usage is not clear. In §3.2, the two senses appear to be used in the one sentence.
4. This appears to be the only instance (along with the following sentence) of a linguistic usage of *lítillátr* ‘humble, condescending’. The context suggests ‘low (pitch)’; *lítilu* ‘small’ is used in the same context in §5.26–28.

3. ⟨Untitled⟩

(3.1) Stafr hefir þrjú tilfelli: nafn ok figúru ok veldi eða mátt. (3.2) Stafanöfn eru sextán í nórænni tungu í þá líking sem Girkir höfðu forðum daga, en þó eru merkingar þeira miklu fleiri, þvíat Priscianus segir at hverr raddarstafr hafi tíu hljóð eða fleiri, svá sem *a* ef þat er skamt hefir fjórar hljóðsgreinir: hvassa hljóðsgrein fyrir útan áblásning *b* sem hér, ‘ari’; þunga hljóðsgrein enn fyrir útan *b* sem hér, ‘á’; hvassa hljóðsgrein með áblásning *b* sem hér, ‘hafi’; ok þunga hljóðsgrein með *b* sem hér, ‘hafandi’. (3.3) Langt *a* hefir sex hljóð: ef þat hefir áblásning *b*, þá berr þat annat hvárt hvassa hljóðsgrein eða þunga eða umbeygiliga sem hér, [...] . (3.4) Slíkt hið sama, ef þat hefir eigi áblásning hljóðar þat þrjár leiðir, sem þessi nöfn, ‘ari’, ‘aranna’, ‘ara’. (3.5) Slíkt hið sama má ok aðra raddarstafi greina, en *i* ok *v* hafa því fleiri hljóðsgreinir at þeir eru stundum samhljóðendr sem í þessum nöfnum, ‘iarl vitr’ ok er þá *v* venð kallar í nórænu máli.

(3.6) ²Í nórænu stafrófi eru fimm hljóðstafir svá kallaðr: úr Π , óss λ , íss ι , ár α , ýr Υ , ok er íss stundum settr fyrir *e*, þá er hann er stunginn, svá sem *aleph* eða *ioth* setjaz fyrir tveim raddarstöfum í ebresku máli. (3.7) Π er því fyrst sett, at þat hljóðar í framanverðum vörum. (3.8) λ er þar næst; hann hljóðar í munni. (3.9) ι stendr þar næst, þvíat hann hljóðar í ofanverðum barka, en í neðanverðum barka, ef hann er punktaðr, ok hljóðar þá sem *e*. (3.10) Þar næst er α skipat, þvíat þat hljóðar í brjósti. (3.11) Υ er tekit af ebreskum stöfum. (3.12) En látínúmenn skipuðu stöfum gagnstaðliga þessu, sem hér er greint. (3.13) Þeir settu *a* fyrst, þvíat þat hljóðar næst hinu nezta tóli raddarinnar,³ er vér kōllum lungu, ok þat má fyrst skilja í bernsligri raust. (3.14) Enn Π er því fremst skipat, at þat er fremst ok næst sjálfu efni raddarinnar er vér hyggjum at loptit megi kalla, ok hafa því hváirtveggju meistarar⁴ vel ok náttúrliga skipat stöfunum í sínu máli. (3.15) Raddarstafir þessir hefjaz allir af sínu hljóði ok leggjaz í samhljóðendr \Re (reið) ok \downarrow (sól).⁵

(3.16) ⁶Samhljóðendr eru ellifu í rúnamáli, fimm þeir er nálægir eru raddarstöfum, eru kallaðir hálf-raddarstafir af öðrum mōnnum, þvíat þeir hafa meiri líking raddarstafa ok merkiligri hljóð en aðrir samhljóðendr; þat er: \Re \downarrow Ψ Γ . (3.17) Ψ er af sumum mōnnum með þessum stöfum taliðr í látínu stafrófi, þvíat hann hefir sitt hljóð af raddarstaf sem aðrir þesskyns samhljóðendr. (3.18) En Priscianus segir eigi mega ráða stafsins merking, hvárt hans nafn hefz af raddarstaf eða eiginligu hljóði, sem marka má í þessu stafrófi ok mōrgum öðrum, er nálaga hefjaz allir stafir af sínu hljóði, bæði raddarstafir ok samhljóðendr, ok halda þó fullkomliga sínum merkingum. (3.19) Í þessu stafrófi eru ok fimm stafir er vér kōllum dumba stafi; þat eru Ψ \downarrow Γ \downarrow \Re , ok eru stafir þessir eigi því dumber kallaðir at þeir hafi ekki hljóð; heldr því, at þeir hafa lítit hljóð hjá raddarstöfum, í þá líking sem sá maðr er lítills kallaðr verðr eða einskis af góðri ætt, er lítt er mannaðr hjá sínum göfgum

3. [Untitled]

(3.1) The letter has three characteristics (accidents): name and shape and power or value. (3.2) There are sixteen letter-names in the Norse language, just as the Greeks had in former days, but still there are many more phonetic values for them, because Priscian says that each vowel has ten or more sounds, just as *a* if it is short has four distinctions of sound: an acute accent without an aspirated *h*, as here, ‘ari’ (eagle); a grave accent without aspirated *h*, as here: ‘á’ (river); an acute accent with aspirated *h*, as here: ‘hafi’ (have); and a grave accent with *h* as here: ‘hafandi’ (having). (3.3) Long *a* has six sounds: if it has an aspirated *h*, then it has either an acute accent or grave or circumflex, as here [...]. (3.4) Likewise, if it does not have aspiration, it is sounded in three ways, as in these words: ‘ari’, ‘aranna’, ‘ara’. (3.5) Likewise, one can also make distinctions in other vowels, but *i* and *v* have further distinctions of sound, in that they are sometimes consonants, as in these words: ‘iarl vitr’ (wise earl), and then *v* is called ‘venð’ in the Norse language.¹

(3.6) In the Norse alphabet there are five vowels² called: úr ʀ, óss ʁ, íss ʀ, ár ʁ, ýr ʁ, and íss is sometimes used for *e*, when it is ‘dotted’, just as *aleph* or *ioth* are used for two vowels in the Hebrew language. (3.7) ʀ is placed first, because it is sounded on the front of the lips. (3.8) ʁ is next; it is sounded in the mouth. (3.9) ʀ stands next because it is sounded in the upper windpipe, but in the lower windpipe if it is dotted, and it then sounds like *e*. (3.10) ʁ is placed next, because it is sounded in the chest. (3.11) ʁ is taken from hebrew letters. (3.12) But Latin speakers arranged the letters in the opposite order to that expounded here. (3.13) They placed *a* first because it is sounded closest to the lowest organ of speech, which we call the lungs, and it can be distinguished first in a child’s voice. (3.14) But ʀ is placed in front because it is the most forward and the closest to the substance of voice itself, which we think may be called air; and thus both (Latin and Norse) scholars³ have ordered the letters in their language well and in a natural way. (3.15) These [names of] vowels all begin with their own sound and end in the consonants R (reið) and ʀ (sól).

(3.16) There are eleven consonants in the runic alphabet; those five which are similar to vowels are called semivowels by other men because they have greater similarity to vowels and more perceptible sound than other consonants; these are: R ʀ ʁ ʀ ʁ. (3.17) ʀ is counted among these letters in the Latin alphabet by some men, because its name begins with a vowel like other consonants of this kind. (3.18) But Priscian says one cannot determine the value of the letter — whether its name begins with a vowel or its own sound — as can be observed in this alphabet and many others, where nearly all letters begin with their own sound, both vowels and consonants, and yet fully retain their value. (3.19) In this alphabet there are also five letters which we call mute letters; these are: ʀ ʀ ʀ ʀ ʀ, and these letters are not called mute because they do not have sound; rather because they have little sound

frændum.

3. <Untitled> E, *Cap. um áblafning* Wb, om. W B;
 (3.1) þrjú B, iii. A, þrenn W S; ok A, om. B W; ok A B, om. W; (3.2) nórnenni A, danskri W;⁷ forðum A, om. W; *Stafangfn eru ... daga*, A W, om. B; *en þó ... fleiri*, A W, om. B; þvíat Priscianus segir A, Priscianus segir W, Svá segir Priscianus B; [†]raddarstafr[†] B W O, þeira raddarstafr A;⁸ [†]haf[†] B W O, hafa A S; tíu A B, ii. W, þriu JSB; hljóð eða fleiri A B, eðr fleiri hljóð W; fjórar A B, fernar W; þunga hljóðsgrein ... hér, A B, om. W; [†]d[†] B O, [...] A;⁹ hljóðsgrein A B, om. W; ok A B, en W S; [†]með h[†] B O, om. A W S; sem hér, A B, om. W S; (3.3) berr A B, hefir W; [†]hljóðsgrein[†] B W, hljóðgrein A; sem hér, [...] A W, om. B; (3.4) þat þrjár leiðir, A, þat á þrjá vega, B, om. W S; sem A, svá sem B, þar sem W; ngfn A B, om. W; (3.5) Slíkt hið sama A W, Með þessum hetti B; aðra raddarstafr greina A B, greina aðra raddar stafr W S; en A B, om. W S; hljóðsgreinir A B, greinir W S O;¹⁰ þeir A W, þau B; sem A W, svá sem B; ok er ... máli A, ok heitir v W, ok heitir ú þá vend i norrænu máli S, om. B; (3.6) kallaðr: A, om. W S; ýr †, A, om. W; þá er ... stunginn A, er þá stundum W; (3.7) því A, af því W S; framanverðum A, om. W S; (3.8) er A, om. W; (3.9) þvíat hann A, ok W S; , en ... e A, sem e ef hann er pontaðr W S; (3.10) † A, a W; [†]skipat[†] W, skipaðr A; þat A, hann W S; (3.11) [†]ebreskum[†] W S O, ebresku A; (3.12) stöfum A, stöfunum W S; þessu A, þessum W; (3.13) Þeir settu A, Settu þeir W S; hljóðar A, er W S; tóli raddarinnar A, raddartóli W S; þat má A, má þat W; raust A W, rødd w; (3.14) því A, af því W S; fremst A, fyrst W S; næst A w, mest W; [†]er[†] W S O, at því er A; (3.15) ok A, en W S; (3.16) ellifu A, .xii. W; eru A, om. W; þórum A, ófroðum W O; † A, om. W S; (3.17) er af ... mönnum A, kalla sumir menn W; taliðr A, teljandi W; hefr A, hefir W; (3.18) En A, om. W; eiginligu hljóði A, af eiginligum W; bæði A, hvártveggja W; þó A, om. W; (3.19) [†]kallaðr[†] W O, kallaz A; stafrófi A, om. W; ok A, om. W; stafir þessir A, þessir stafir W S; því A, af því W; [†]haf[†] W S O, haf A; því A, af því W; lítils [†]kallaðr[†] ... einskis A, kallaðr eingis háttar W; mannaðr A, mentr W;

Notes

1. A begins a new chapter here with the title 'Um áblásning hljóðs'.
2. B omits the rest of chapter 3
3. MS w recommences at this point.
4. Ólsen's *Runerne* claims this refers to Ari the learned and Þóroddr rúnameistari, whereas others consider this to refer to both Latin and Norse *meistarar*. See the commentary.
5. MS A has the names of the runes written above each runic symbol here.
6. A has a new chapter heading here.
7. Ólsen takes W's reading, and refers to Ólsen 1883, 80–81 for support.
8. A has 'raddarstafr' added above 'þeira' as a correction.
9. A has a large gap for this example.
10. 'hljóðsgrein' has the sense here, as in the first chapter, of 'type of sound'.

compared with vowels, in the same way that a man is said to be of little value, even if he is from a good family, if he is accomplished in little compared with his noble kinsmen.

Notes

1. Raschellà notes of this rune-name: ‘Presumibile adattamento dell’ingl. ant. *wenn* (wynn) “gioia, estasi”, nome della runa denotante il valore fonemico /w/.’ (Raschellà 1994, 680n).
2. *bljóðstafir*, rather than the usual *raddarstafir*. This term for vowels seems to refer in particular to the runic letters — see Commentary 3.1.3.
3. Ólsen (1883, 58) argues that this is a reference to the same two scholars (Ari and Þoroddr) mentioned in the Prologue to the grammatical treatises. The present translation is considerably less speculative, however. See Introduction 3.4.2 and 5.1.1 for more detail.

4. Um tilfelli stafs

(4.1) 'Annat tilfelli stafs er figúra, þat er mynd eða vöxtr stafanna gerr, sem nú er ritat. (4.2) Þriðja tilfelli stafa er máttur ok er þat sjálf framflutning stafa ok merking þeira. (4.3) Fyrir þann sama mátt stafanna eru bæði fundin nöfn ok figúrir. (4.4) Sumir meistarar kalla skipan hit fjórða tilfelli stafs, en þat kallar Prisci²anus einn part, þann er mætti stafsins heyrir. (4.5) Þessa stafi ok þeira merkingar compileraði minn herra Valdimarr konungr með skjótu orðtæki á þessa lund: Sprængd mannz hok flyði tovi boll; ḂK̅R̅ṽṽṽṽṽṽ ṽṽṽṽṽṽ ṽṽṽṽṽṽ ṽṽṽṽṽṽ ṽṽṽṽṽṽ. (4.6) Hér er sól (Ḃ) fyrst skipat ok bæði sett fyrir s látínustaf ok z girzkan staf, ok kōllum vér þat *knésól*, ef hon er svá gōr Ḃ. (4.7) En z hefir náttúrulega í sér tveggja stafa hljóð, d ok s, eða t ok s, svá sem x hefir tveggja stafa hljóð, c ok s, eða g s, ok er því hvárgi þeira stafa ritaðr í rúnum eða í fornu látínustafrófi. (4.8) Nú eru þeir stafir því í stafrófi settir at skjótara þykkir at rita einn staf en tvá. (4.9) Þar næst stendr K, ok er bjarkan á þá leið ritat, ef þat stendr fyrir p látínustaf, ok hefir sá rúnastafir tvá dumba stafi í sér þá er ólíkir eru í hljóði. (4.10) En því eru opnir belgir gōrvir á K þá er þat hljóðar fyrir p, at þat skal meir sundr loknum vōrrum nefna en b. (4.11) Þar næst stendr R fyrir r látínustaf, ok er hann af þeim stōfum er hálfreddarstafir eru kallaðir. (4.12) Þar næst stendr ṽ, þat hljóðar fyrir tveim raddarstōfum ⟨ṽ⟩ ok ṽ, ok kalla Girkir þann staf *diptongon*, þat er *tvíhljóðr* á nóræna tungu, ok eru fjórir diptongi í látínustafrófi en fimm í rúnum. (4.13) Diptongus er samanlíming tveggja raddarstafa í einni samstōfu þeira er báðir halda afli sínu. (4.14) Þessir eru límingarstafir í rúnum: ṽ fyrir ae; ṽṽ fyrir au; ṽṽṽ fyrir ei, ok er sá diptongus ekki í látínu; ϕ fyrir ey; ṽṽṽṽ fyrir eo (ø), ⟨oe⟩ er hinn fjórði diptongus í látínu, ok er hann ekki í rúnum. (4.15) Sumir raddarstafir eru fyrir skipaðir í samanlímingu sem a ok e, en sumir eptir «skipaðir» sem e ok i, o «ok» u, ok eru þeir raddarstafir náttúrulega fyrir skipaðir í samanlímingum, er nálægra hafa hljóð hinu inzta raddartóli mannsins, en hinir eptir skipaðir, er nærri standa í hljóðsgrein efni raddarinnar, sem a fyrir e ok u, ṽ en e fyrir ⟨i⟩ «ok o ok u», þvíat þat hljóð er grannara, er nær stendr brjóstinu ok fyrr tekz, en hitt digrara er framarr skapaz ok meira hefir rúm, er ok hōegra þat hljóð fyrri at setja í samanlímingu er fyrri skapaz en⁴ hitt eptir er síðar formeraz. (4.16) Á látínu er diptongus fyrir þrennar sakir fundinn: fyrir hljóðfegrð ok sundrgrein ok samansetning, en í nórænu fyrir tvennar sakir: fyrir grein ok hljóðfegrð. (4.17) Fyrir greinar sakir er diptongus fundinn í nórænu sem í þessum nöfnum: ⟨mæx ok sæx⟩, at greina þau frá fornöfnum sér ok mér ok øðrum þvílíkum, en fyrir hljóðsfegrð er diptongus fundinn sem hér: lōkr, øgr, þvíat fegra þykkir hljóða heldr en lækr, ægr. (4.18) Þar næst stendr ṽ, ok er hon af þeim er hálfreddarstafir heita. (4.19) Þar næst stendr ṽ, ok er þat fyrir tvá samhljóðendr, k ok g. (4.20) Þar næst er ṽ stunginn ok stendr fyrir d látínustaf. (4.21) At slíkum hætti eru allir rúnastafir settir í þessum orðskviðum, ok munum vér þat eigi framarr greina, þvíat eigi er nauðsynligt. (4.22) Því eru þessir fjórir rúnastafir settir fyrir tvá samhljóðendr, at þeir samhljóðendr

4. The characteristics of the letter

(4.1) The second characteristic of the letter is *shape* (*figura*), that is the form or shaping of letters, made as is now written. (4.2) The third characteristic of the letter is *value* (*potestas*) and that is the actual pronunciation of letters and their signification. (4.3) The characteristics of name and *figura* are both found before the value of letters. (4.4) Some scholars call *order* the fourth characteristic of the letter, but Priscian calls it only a part, which belongs to the characteristic of value of the letter.¹ (4.5) These letters and their significations my lord King Valdemar compiled with a short word-formula in this manner: ‘Sprængd mannz hok flyði tovi boll’; ḁKR††ƿ1 ƿ†††† ††† ƿ††††† 1†††† B†††† (The man’s tired hawk flees from the ?double-ball).² (4.6) Here *sól* (ḁ) is placed first and stands for both the Latin letter *s* and the Greek letter *z*, and we call it *knésól* if it is made in this way: ḁ. (4.7) But *z* has by nature the sound of two letters in itself, *d* and *s* or *t* and *s* just as *x* has the sound of two letters, *c* and *s* or *g* *s*, and neither of these letters, *x* or *z*, is written in runes or in the old Latin alphabet. (4.8) Nowadays these letters are included in the alphabet because it is quicker to write one letter than two. (4.9) There next stands *K*, and *bjarkan* is written in this way if it stands for the Latin letter *p*, and the runic letter represents two mute letters that are dissimilar in sound. (4.10) And thus the bellows are made open in *K* when it is sounded as *p*, so that it will (be) pronounced with pursed lips, further apart than with the pronunciation of *b*. (4.11) Next stands *R* for the Latin letter *r*, and it is one of the letters called semivowels. (4.12) † is next; it sounds for two vowels: † and †, and the Greeks call that type of letter *diptongon*, which is *twíhlyðör* in the Norse language, and there are four diphthongs in the Latin alphabet but five in runes. (4.13) The diphthong is the conglutination³ of two vowels in one syllable, both of which retain their value. (4.14) These are the diphthongs⁴ in runes: † for *ae*; †† for *au*; †† for *ei*, and that diphthong is not in Latin; † for *ey*; † for *eo* (*o*); *oe* is the fourth diphthong in Latin, and it does not occur in runes. (4.15) Some vowels come first in conglutination like *a* and *e*, and some come second like *e* and *i*, *o* and *u*, and those vowels which have a sound closest to the innermost of human speech organs naturally come first in conglutination, and those which are closest in sound to the substance of voice come second, like *a* before *e* and *u*, and *e* before *i* and *o* and *u*, because that sound is finer, which is close to the breast and occurs first, than the thicker sound which is created further forward in the mouth and has more space; it is also easier to place the sound which is created first at the start of the conglutination and that one following, which is formed later. (4.16) The diphthong is found in Latin for three reasons: for euphony and distinction and composition, but in Norse for two reasons: for distinction and euphony. (4.17) It is for the sake of distinction that the diphthong is found in Norse, as in these words: ‘*mær*’ (maiden) and ‘*sær*’ (sea), to distinguish them from the pronouns ‘*sér*’ (reflex. pron.) and ‘*mér*’ (to me) and other such words, and for

hafa líkara hljóð en aðrir, svá sem g ok k, s ok z, b ok p, d ok t.

4. *Um tilfelli stafs* A Wb, om. W B;

(4.1) þat er A B, ok er þat W; stafanna A B, stafanna svá W O S; gerr, sem ... ritat A, gjorr sem hér er ritað W, om. B; (4.2) stafa A B, stafs W; ok er A W, , B; framflutning stafa A W, framfæring stafanna B; (4.3) bæði A B, om. W; nqfn A B, nqfn þeira W; (4.4) skipan hit fjórða A B, hið fjórða skipanar W; kallar A B, kallaði W; er A W, sem B; heyrir A W, til heyrir B; (4.5) konungr A, Dana konungr W S; tovi A S, tvi W O; ⁵ƿ W, om. A; 1 A, 1 W; † A, † W; ƿ W, 1 A; 1 1 1 A, 1 1 1 W O S; (4.6) (ð) A, om. W S; ok bæði sett A, om. W; ef hon ... gqr A, ok svá er gort W; (4.7) d ok ... s A, t ok s, eða d ok s W; svá sem ... s, A, om. W; er A, af W; þeira stafa A, stafr x ok z W; rúnum A, rúnamáli W S; (4.8) því A, af því W; rita A, rita eptir, heldr W; (4.9) K A, B W; á þá ... ritat A, om. W; ef A, svá at W; p A, b W; ólíkir eru ... hljóði A, þat hljóðar fyrir W; (4.10) því A, því af W; opnir belgir A, belgir opnir W; K A, bjarkani W, B S; (4.11) hann A, einn W; stofum A, om. W; (4.12) † A, e W; þat A, ok W; <†> O, † A W, † S; † A, † W S; nórræna tungu A, nórrænu W; fimm í rúnum A, í rúnum fimm W S; (4.14) 1 1 A, 1 1 W; † A, † W; ei A, e ok i W; φ fyrir A, om. W; eo (ρ) A, e ok o W; <oe> S O, ok A W; ⁶ ekki A, eigi W; (4.15) samanlímingu A, samlímingu W; sumir A, sumir eru W S; skipaðir⁷ W, skipaðar A; ⁸ok⁷ W S O, om. A; nálegra hafa hljóð A, nálegt hljóð hafa W; skipaðir A, settir W; efni A, om. W; e A, a W; ⁹en e fyrir⁷ W, om. A S; <i> O, e W, om. A S; ¹⁰ok o ... u⁷ W, om. A S; þvíat A, af því at W; stendr brjóstinu A, brjóstinu stendr W; tekz A, stendr W; ¹¹W S O, , en hitt er eptir, er síðar formeraz, A; ¹²fyrri A, fyrir W; fyrri A, fyrr W S; síðar A O S, om. W; ¹³(4.17) <mær ok sær> O S, mer ok ser W; (4.20) 1 W, týr O;

Notes

1. B recommences at this point.
2. MS w ends at this point.
3. B omits the rest of chapter four.
4. There is a lacuna here in A due to a missing leaf. The remainder of this chapter is extant only in W.
5. Neither reading here makes any sense: see the Commentary for more on this phrase. I have chosen A's reading in keeping with the stemma.
6. I have maintained Sveinbjörn Egilsson's emendation here: it is fairly clear that *œ* is meant here as the fourth diphthong in Latin. The reading *ok* in AW does not make sense: there is no subject for *er*; or, if the previous diphthong is meant as the subject, it would be self-contradictory. The error probably arises from an earlier scribe skipping over *œ* after *eo* (and possibly *ok* or *œc*).
7. A seems to suffer here from dittography, 'idet skriverens öje her et öjeblik har forvildet sig fra det første til det sidste *skapaz*' (Ólsen 1884, 49n).
8. Ólsen takes 'síðar' from A, which includes it as part of some earlier dittography.

the sake of euphony the diphthong is found, as here: ‘løkr’ (brook), ‘øgr’ (terrible), because the sound seems more agreeable than ‘lækr’ or ‘ægr’. (4.18) Next there stands þ, and it is one of the letters called semi-vowels. (4.19) ᚠ is next, and it represents two consonants, *k* and *g*. (4.20) Dotted 1 is next, and it stands for the Latin letter *d*. (4.21) In such a manner all the runic letters are placed in these phrases, and we will not distinguish that further, because it is not necessary. (4.22) And so these four runes are used for two consonants, because those consonants have a more similar sound than others, that is, *g* and *k*, *s* and *z*, *b* and *p*, *d* and *t*.

Notes

1. That is, Priscian says that the characteristic of order or distribution comes under the characteristic of value.
2. On the translation of this sentence, see the Commentary 3.2.2.
3. ‘conglutination’ is Cleasby and Vigfússon’s translation of *samanlíming* (lit. ‘gluing together’). In an analogous passage by Joannes of Genoa (see this section in Appendix 2), the word *coniunctio* is used, but this does carry the sense of ‘gluing’ in Óláfr’s word.
4. There are three words used in MG for ‘diphthong’: *diptongus*, *tvíbljóðr* and *límingarstafr* (used only here). The last probably refers to runic diphthongs or digraphs (see Raschellà 1982, 118).

5. ⟨Untitled⟩

(5.1) Samstafa er samfyllilig stafasetning með einum anda ok einni hljóðsgrein ósundrgreiniliga samansett ok framfærð. (5.2) Samstafa hefir fjögur tilfelli: ⟨stafatölu⟩, tíð, anda ok hljóðsgrein, þvíat hver samstafa hefir stafatölu, einn staf eða fleiri, ok hefir eingi samstafa í látínu fleiri en sex, en í nórænu megu eigi standa fleiri í einni samstöfu en átta eða níu, sem spænnzkr ok strennzkr. (5.3) Í látínu standa tveir samhljóðendr hið flesta fyrir raddarstaf en þrír eptir. (5.4) En í nórænu megu standa þrír samhljóðendr fyrir raddarstaf, en fimm eptir, sem skilja má í þeim nofnum, sem fyrr váru rituð. (5.5) Þessar samstöfur gera mesta fegrð í skáldskap, ef einn raddarstafr er í tveim samstöfum ok hinir sömu stafir eptirsettir, sem hér: snarpr, garpr, ok kōllum vér þat aðalhending. (5.6) En ef sinn raddarstafr er í hvárrí samstöfu, en allir einir samhljóðendr eptir sem hér: rōskr, vaskr; þat kōllum vér skothending. (5.7) Þessar hendingar þykkja þá bezt falla, ef tvær samstöfur eru í hvárrí sögn ok hinn sami sé raddarstafr í fyrri samstöfu hveðrar sagnar ok svá samhljóðendr, þeir sem fylgja, en öll ein hin síðari samstafa sem hér: allir, snjallir, ok eru þessar hendingar víða settar í látínuskáldskap sem þetta:

Ante chaos ⟨jurgium⟩ indigestae molis
adhuc yle gravida fetu magna prolis.

(5.8) Þessar sömu hendingar eru ok settar í nórænskáldskap í þeim hætti, er vér kōllum runhendu, sem Snorri kvað:¹

Orms er glatt galla
með gumna spjalla.

(5.9) Látínu klerkar hafa ok þá hending í versum er þeir kalla consonantia, ok skal hinn sami raddarstafr vera í efstu samstöfu hvárrartveggju sagnar, sem hér: aestas, terras. (5.10) Þessar hendingar er lítt geymt í nórænum skáldskap, þegar fleiri eru samstöfur í einni sögn en ein.

(5.11) Annat tilfelli samstöfu er tíð, þvíat hver samstafa hefir annat hvárt eina tíð eða tvær, eða svá sem Priscianus segir, at sumar samstöfur hafa hálfra aðra stund eða hálfra þriðju, en sumar þrjár stundir. (5.12) Skamma stund hefir sú samstafa, er raddarstafr hennar er náttúrulega skammr ok komi eigi tveir samhljóðendr eptir, sem þessi nofn: ari, api. (5.13) Hálfra aðra stund hefir sú samstafa, er vera má hvárt er vill löng eða skōmm, sem fyrri samstafa í þessum orðum: hvatra, spakra. (5.14) Tvær stundir hefir sú samstafa [...]² (5.15) Hálfra þriðju stund hefir sú samstafa, er einn samhljóðandi stendr eptir raddarstaf náttúrliga langan, sem hér: hjól, sól. (5.16) Þrjár stundir hefir sú samstafa, er tveir samhljóðendr standa eptir langan raddarstaf, sem hér: bjórs, stórs. (5.17) En þó setja nú nýverandi klerkar í versagjörd allar samstöfur annathvært einnar stundar eða tveggja.

5. [Untitled]

(5.1) The syllable is a complete arrangement of letters with one breathing and one accent, combined and pronounced without interruption. (5.2) The syllable has four characteristics: number of letters, quantity (length), aspiration and accent,¹ that is, each syllable has a certain number of letters — one letter or more — and no syllable in Latin has more than six letters; but in Norse there cannot be more than eight or nine in one syllable, like ‘spønnzkr’ (Spanish) or ‘strennzkr’ (most sided?²). (5.3) In Latin two consonants at most come before a vowel and three after. (5.4) But in Norse three consonants can come before a vowel and five after, as can be discerned in those words that were previously written. (5.5) Syllables create the most beautiful effect in poetry if the same vowel is in two syllables and the same letters follow it, as here: ‘snarpr’ (sharp), ‘garpr’ (warrior); and we call that full rhyme. (5.6) But if each syllable has a different vowel, but all the consonants after it are the same — as here: ‘rōskr’ (brave), ‘vaskr’ (manly) — then we call that half-rhyme. (5.7) These rhymes seem to suit best if there are two syllables in each word and the same vowel is in the first syllable of each word as well as the consonants which follow it, and everything is the same in the second syllable, as here: ‘allir’ (all), ‘snjallir’ (excellent); and these rhymes are widely found in Latin poetry, like this:

Ante chaos jurgium indigestae molis
adhuc yle gravida fetu magnae prolis.³

(5.8) These same rhymes are also put in Norse verse, in that verse-form which we call *runbenda*, as Snorri said:

Orms er glatt galla
með gumna spjalla.⁴

(5.9) Latin scholars⁵ also have that rhyme in verses which they call *consonantia*; and the same vowel must be in the last syllable of both words, as here: ‘aestas’, ‘terras’. (5.10) These rhymes are little observed in Norse poetry once there is more than one syllable in the word.

(5.11) The second characteristic of the syllable is quantity (time), because each syllable has either one measure of time (quantity) or two, or as Priscian says, some syllables have one and a half measures or two and a half measures, and some three measures. (5.12) A syllable is short (has a short length) in which the vowel is naturally short and there are not two consonants after the vowel, as in these nouns: ‘ari’ (eagle), ‘api’ (ape). (5.13) That syllable has a length of one and a half, which may be either long or short as desired,⁶ like the first syllable in these words: ‘hvatra’ (quick), ‘spakra’ (quiet, wise). (5.14) That syllable has a length of two [...] (5.15) That syllable has a length of two and a half, in which one consonant stands after a naturally long vowel, as here: ‘hjól’ (wheel), ‘sól’ (sun). (5.16) That syllable has a

(5.18) Þriðja tilfelli samstöfu er andi, þvíat hver samstafa hefir annat hvárt linan anda eða snarpan. (5.19) Andi er hér kallaðr hræring framflutningar samstöfu. (5.20) Snarpan anda hefir sú samstafa er með digrum anda er framflutt sem þessar sagnir, hraustr, horskr, ok þær aðrar, er áblásningarnóti er í upphafi skipaðr. (5.21) *b* er kallaðr merking eða nóti áblásningar, þvíat hann er engi stafr fullkominn fyrir sik, hvárki samhljóðandi né raddarstafr. (5.22) Linan anda hafa þær samstöfur, er engi áblásningarnóti er í upphafi settr, sem hér: jorð ok armr. (5.23) En þó þykkir betr sama í nórænskaldskap, at annathvært hafi áblásning höfuðstafr ok svá stuðlar þeira eða engi þeira.

(5.24) Fjórða tilfelli samstöfu er hljóðsgrein, ok er hljóðsgrein hér kolluð rækilig hljóman raddarinnar í merkiligri frammfœring. (5.25) Hver samstafa hefir annat hvárt hvassa hljóðsgrein eða þunga eða umbeygiliga. (5.26) Sú samstafa hefir hvassa hljóðsgrein, er hefz af litlu hljóði ok endiz í hvassara hljóð, sem þessar samstöfur: var, þar, ok er hon svá merkt '. (5.27) Þunga hljóðsgrein hefir sú samstafa, er hefz af litlu hljóði ok endiz í lægra hljóð, sem hin fyrri samstafa í þessum nōfnum: hára, sára, ok er sú hljóðsgrein svá merkt: ` . (5.28) Umbeygiliga hljóðsgrein hefir sú samstafa, er hefz af lítlu hljóði ok dregz upp í hvassara hljóð en niðr at lyktum í lágt hljóð, sem þessar samstöfur: árs, sárs, ok er sú hljóðsgrein svá nóteruð ^ . (5.29) Hljóðsgrein merkir hæð samstafligrar raddar, en andi digrleik hennar, sem skilja má, at hvern raddarstafr verðr at nefna meir með sundrloknum munn, ef áblásning fylgir. (5.30) Tíðar tilfelli merkir sem fyrr er sagt, lengð samstafligrar raddar. (5.31) En með því at þess konar greinir heyra lítt nórænskaldskap at flestra manna ætlan, þá tala ek þar um ekki fleira að sinni.

5. <Untitled> E, *De Syllablis Wb*, om. W B;

(5.1) *ósundrgreiniliga samansett ok W*, ok *sundrgreiniliga B*, *ósundrgreiniliga S*; (5.2) *nú B*, *tólf W S*; *stafatplu O*, *stafr eða tōlu B W S*; ³ *tíð, anda B*, *andi ok tíð W O*; *þvíat W*, om. B S; *stafatplu B*, *skamma tōlu W*; *ok hefir ... sex W*, *Eingi samstafa hefir fleiri stafr en sex í látínu mali B S*; *megu eigi ... strennzkr W*, *máli mega standa sjau eða nú í einni samstöfu, sem hér: spænskr, strenndzkr B S*; (5.3) *raddarstafr W*, *raddarstafr B*; (5.4) *sem B*, *er W S*; (5.5) *stafr B*, om. W; *settr W*, om. B S; *aðalbending W*, *aðalbendingar B*; (5.6) *raddarstafr B*, *raddarstafr W*; *hvárri W*, *hverri B*; *en W*, *ok B S*; *rōskr, vaskr B*, *vaskr, rōskr W O*; ⁴ *skothending W*, *skothendingar B*; (5.7) *hvárri W*, *hverri B*; *sogn B*, *sōgu W*; *sé W*, om. B S; *hverrar sagnar B O*, om. W FJ; *sem W*, *er B S*; *ōll ein ... samstafa W*, *hin síðarri samstafa hverrar sagnir sé ōll jōfn við sik, svá B S*; *þessar bendingar ... settar B FJ*, *bendingum diktuð ritin W*, *bendingum diktuð vers ritin O*; ⁵ *jurgium O*, *virginum W B S*; (5.8) *sōmu bendingar W*, *sambendingar B S*; *er W*, *sem B S*; *með W*, *við B S*; (5.9) *þá B O*, *þessa W FJ*; *í versum W*, om. B; *er W*, *sem B S*; *hinn sami ... efstu W*, *þar vera hinn sami raddarstafr hinnar efri B S*; (5.10) *fleiri eru samstöfur B*, *er fleiri samstöfur eru W O*; (5.11) *samstöfu W*, *stafa B*; *eða B O*, om. W; *þriðju B*, *th;riðju stund W O*; *þrjár stundir B*, *þrjár W O*; (5.12) *er W*, *sem B*; *þessi nōfn B O*, om. W; (5.13) *er W*,

length of three, in which two consonants come after a long vowel, as here: ‘bjórs’ (beer), ‘stórs’ (great). (5.17) Nevertheless, contemporary scholars use all syllables in composing verse, whether they are of one measure or two.

(5.18) The third accident of the syllable is breathing, because each syllable has either a smooth breathing or rough. (5.19) Breathing is defined here as the motion of the pronunciation of the syllable. (5.20) That syllable, which is pronounced with a deep breath, has a rough breathing as in these words: ‘hraustr’ (strong), ‘horskr’ (wise), and others in which an aspiration-mark is placed at the beginning. (5.21) *h* is called an aspiration-mark or -sign because it is not an independent letter by itself, neither consonant nor vowel. (5.22) Those syllables in which no aspiration-mark is placed at the start have a smooth breathing, as here: ‘jǫrð’ (earth) and ‘armr’ (arm). (5.23) Nevertheless, it seems to suit Norse poetry better that either the head-staves and the props (in alliteration) should have aspiration, or neither of them.⁷

(5.24) The fourth characteristic of the syllable is accent, and accent is defined here as the precise sound of the vowel in distinguishable pronunciation. (5.25) Each syllable has, as Priscian says, either an acute accent or grave or circumflex. (5.26) That syllable, which begins from a soft⁸ sound and ends in a sharper sound, has an acute accent, like these syllables: ‘var’ (was), ‘þar’ (there), and it is written like this: ‘. (5.27) That syllable, which begins from a soft sound and ends in a lower sound, has a grave accent, like the first syllables in these words: ‘hára’ (hair) and ‘sára’ (wound), and this accent is written like this: ‘. (5.28) That syllable, which begins with a soft sound and moves up to a sharper sound and down to a low sound at the end, has a circumflex accent, like these syllables: ‘árs’ (year), ‘sárs’ (wound), and this accent is written like this: ‘^ (5.29) Accent marks the height of syllabic voice and aspiration its depth, as can be discerned because each vowel becomes pronounced more with an open mouth if it follows aspiration. (5.30) The characteristic of time represents, as was previously said, the length of syllabic voice. (5.31) But in as much as these kinds of distinction belong little to Norse poetry in most people’s opinion, I will talk no more about it for the present.

Notes

1. In order, perhaps, to highlight the distinctiveness of Icelandic in having so many letters in one syllable, the feature of number of letters is placed first, where Priscian has it last.
2. Krömmelbein has: [“strandisch”; lat. Übers. “Strandensis”], but cf. -strendr compounds, meaning ‘-sided’.
3. This verse is the opening of a poem about Thomas a Beckett (in E. du Méril, *Poésies populaires Latines du moyen âge*, Paris, 1847, p. 70; cf. Ólsen 1884, 51n–52n). The ultimate source is Ovid’s *Metamorphoses* I: 5–10 (Krömmelbein 1998, 77).
4. *Háttatal* verse 83, ll. 5–6 (Faulkes 1999, 34). ‘It is a joy to be in the company of the friend of men during the snake’s harm [winter]’ (Faulkes 1987, 213).
5. I have translated *klerkar* ‘clerics’ here (and in §5.17) as ‘scholars’. The context in both cases is

sem B S; sem W, svá sem B S; í þessum orðum B O, om. W; (5.14) *Tvær stundir ...* [...] W, om. B S; (5.15) *stund W, samstöfu B; stendr B O, kemr W;*⁶ *raddarstaf náttúrliga langan B W, langan raddarstaf S; sem hér: B O, om. W;* (5.16) *er W, sem B;*, *sem ... stórs W, om. B;* (5.17) *nú nýverandi B, núverandi W O S;*⁷ *versagjörð W, versagerðir B S; allar samstöfur W, om. B;* (5.18) *samstöfu B O, om. W;* *andi W B, rødd JSB;*⁸ (5.19) *hér kallaðr B, kallat W;* (5.20) *er W, sem B S; ok W, eða B S; er W, sem B S;* (5.21) *fullkominn fyrir sik B, fyrir sik fullkominn W O;* (5.22) *er W, sem B S; sem hér: ... armr W, om. B;* (5.23) *nórænuskáldskap B, nórænum skáldskap W S; höfuðstafir ok ... stuðlar B, báðir stafir ok hljóðstafr W;*⁹ (5.24) *ok er hljóðsgrein W, Hljóðsgrein er B S; rækilig O, røkilig W, reglulig B S; í merkiligri W, ok merkilig B;* (5.25) om. B, , *sem Priscianus segir, W O;* (5.26) *Sú samstafa ... er W, Hvöss hljóðsgrein B S; sem þessar samstöfur B O, svá sem hér W S;* ' B O, ɔ W; (5.27) *hin fyrri ... nǫfnum B, þessar samstöfur enar fyrri W O; sú B, sjá W O; merkt B, nóteruð W O; ` B, c W;* (5.28) *Umbeygiliga W, Umbeygilig B S; hefir W, er B S; er W, sem B S; hvassara W, hvast B S; lágt hljóð B, lægra W; sem W, svá sem B S; sárs W, fárs B S; ^ B, a W;* (5.29) *samstafligrar B O, stafligrar W; sem W, svá sem B S; með W FJ, om. B O;* (5.30) *Tíðar W, En tíðar B S; sem fyrr ... raddar B, lengð samstafligrar raddar, sem fyrr var sagt W;* (5.31) *En með ... sinni. W, om. B;*

Notes

1. The verse is from Snorri Sturluson's *Háttatal*, verse 83, lines 5-6.
2. This clearly is a lacuna in W; B omits the incomplete sentence altogether, and so W and B probably have a common source with the sentence in an incomplete form. Ólsen (1884, 53n) supplies the following Icelandic text, based on Priscian: 'er raddarstaf hennar er langr af náttúru eða setningu, sem hér: ...'.
3. Ólsen's emendation is a bit tenuous: it is based partly on B's reading of the next clause, containing the text 'stafa tǫlu' (W has 'skamma tǫlu').
4. The 'l' in the scribe's 'valskr' has been deleted by a later hand.
5. B's reading here is slightly more sensible.
6. Ólsen and the two subsequent editors have not noted that B's reading, which they use, is different from W's.
7. Both the words 'núverand' and 'nýverandi' are not elsewhere attested. B's reading would seem more likely because of the rarity of compounds based on *nú-*. Ólsen, Finnur Jónsson and Krömmelbein do not note B as a variant.
8. Jón Sigurðsson's reading of this damaged section of B is incorrect — the text is the same as that in W.
9. B's reading makes more sense here. It refers to the terminology of alliterative versification.

the application of poetics to the composition of both vernacular and Latin verse, activities not restricted to the religious orders.

6. This observation seems to be directed at poets; that in the cases outlined, the syllable could be either short or long depending on the requirements of metre or rhyme.

7. In other words, it is better to have aspiration in both syllables that are to alliterate or neither. The text here refers to the vernacular theorisation of alliteration, where the word which alliterates on the first letter in the alliterative sequence is referred to as a *stuiðill* (prop). In classical poetics, 'h' is a vowel quality and therefore does not affect alliteration. However, in Germanic languages, it has the value of a consonant and therefore a vowel with aspiration (h) cannot alliterate with other vowels.

8. 'Lítill' here could be referring to pitch (i.e. 'low'). See note to §2.8 above.

6. ⟨Untitled⟩

(6.1) Sögn er hinn minsti hlutr samsetts máls ok hon er kōllut einn hlutr af því máli, er fullkomið sen hefir. (6.2) En sú sögn eða sá hlutr er af alþýðu kallaðr orð. (6.3) Aristotiles hinn spaki kallar tvá parta málsgreinar nafn ok orð, þvíat þeir gera meðal sín samtengðir fullkomna málsgrein, sem hér: 'maðr ⟨renn⟩'. (6.4) En meistari Priscianus telr átta parta málsgreinar þessa: nafn ok fornafn, orð ok viðrorð, hluttekning, samtenging, fyrirsetning ok meðalorpning, ok greinir glöggliga náttúru hvers þeira. (6.5) Nafn er hlutr málsgreinar sá er veitir eiginligan eða sameiginligan hvílgileik hverjum hlut eða líkama. (6.6) Nafn er æzt allra sagna, þvíat þat er svá sem efni eða grundvöllr¹ alls máls. (6.7) ²Fornafn er sett í stað nafnsins sem hleytismaðr fyrir meistara, ok merkir þrjár persónur, en nafn merkir eina. (6.8) Því næst er orð, er skryðir ok formerar nafnit svá sem mynd efni, þvíat þat skýrir tilfelli nafns ok merkir gerð eða þíning. (6.9) Viðrorð fegrir ok endimarkar orðit í þá líking sem viðrleggjanlig nōfn gera við undirstaðlig nōfn svá sem hér: 'sterkr maðr berz hraustliga'. (6.10) Hluttekning er frá skilið orði þvíat hon merkir föll ok kyn sem nafn, en í því skilz hon frá nafni at hon merkir gerð eða þíning ok hefir ýmsar stundir sem orð. (6.11) Samtenging knýtir saman nōfn eða aðra parta eða sjálfar málsgreinir, sem hér:

Hringr ok Dagr at þingi.³

(6.12) Fyrirsetning er eiginlig til at þjóna föllum nafnsins, sem hér: 'til borgar', 'af skipi'. (6.13) Meðalorpning sýnir hugþokka manns, ok er hon jafnan fráskilið öðrum þortum, sem hér: 'vei', 'hai'.

6. ⟨Untitled⟩ E, *Um orðinn* Wb, om. W B;

(6.1) *samsetts* B, *samanblaðins* W; *ok* W, om. B S; *hon er ... hlutr* B, *er hon hlutr kallaðr einn* W; *er* W, *sem* B; (6.2) *En sú* W, *Þessi* B; *eða sá hlutr* W, om. B S; *alþýðu* B S, *alþýðu rúmliga* W; (6.3) *samtengðir* B, *samtengðar* W; *kallar tvá ... samtengðir* W, *segir nafn ok orð vera tvá hluti málsgreinar, þvíat nafn ok orð sín í millum samtengðir gera* B S; *⟨renn⟩* O, *reinn* W, *rennr* B S; (6.4) *átta* W, *átta vera* B S; *þessa* W S, om. B; *ok* W, om. B S; *ok* W, om. B S; *samtenging* W, *samsetning* B S; *ok* W, om. B S; *ok* W, *hann* B S; (6.5) *Nafn* B, *hann* W;⁴ *er* W, *sem* B S; *hlut eða* B O, om. W; (6.6) *Nafn* B O, *Hann* W; *æzt* B, *æztr* W; (6.7) *Fornafn er* A W, *þar nerst er fornafn svá sem* B; *nafnsins* A B, *nafns* W; om. A W, *þat* B; (6.8) *Því* A O, *þar* B W FJ; *mynd efni, þvíat* A B, *mynder.* W; *nafns* A W, *nafnsins* B; *ok merkir* A, *í* B, om. W; *þíning* A B, *punktur* W; (6.9) *endimarkar orðit* A B, *endir orð* W; *við* A W, om. B; *svá* A W, om. B; (6.10) *þvíat* A B, *í því, at* W O; (6.11) *eða* A B, *ok* W S; *at* A B W, *á* JSB; (6.12) *at* A W, *þat at* B, *þess at* JSB; *föllum* A W, *öllum föllum* B; *sem* A W, *svá sem* B; (6.13) *manns* A W, *mannsins* B;

6. [Untitled]

(6.1) The word (*dictio*) is the smallest part of connected speech, and it is called the only part of that speech which has complete meaning. (6.2) But that word or that thing is called *orð* by the common people. (6.3) Aristotle the wise says the two parts of speech are the noun and the verb, because they make between them when joined together a complete, independent sentence, like here: ‘maðr renn’ (a man runs). (6.4) But master Priscian enumerates these eight parts of speech: noun and pronoun, verb and adverb, participle, conjunction, preposition and interjection, and he distinguishes clearly the nature of each of them. (6.5) The noun is that part of speech which gives a proper or common quality to every thing or body. (6.6) The noun is the foremost of all words because it is like the material or foundation of all language. (6.7) The pronoun is used in the place of the noun like a disciple for a master, and it can denote three persons, whereas the noun can denote only one. (6.8) Next is the verb which embellishes and shapes the noun just as shape [does] matter, because it clarifies the properties of the noun and it can denote active or passive voice. (6.9) The adverb embellishes and delimits the verb in the same way as attributive nouns (adjective) act upon substantive nouns, just like here: ‘sterkr maðr berz hraustliga’ (the strong man fights courageously). (6.10) The participle is distinct from the verb because it has case and gender like the noun, but it is distinct from the noun in that it denotes active or passive and it has various tenses like a verb. (6.11) The conjunction joins together nouns or other parts (of speech) or sentences themselves, like here:

Hringr and Dagr at þingi.

(Hringr and Dagr at the meeting). (6.12) The preposition is specifically to attend the case of the noun, like here: ‘til borgar’ (to town), ‘af skipi’ (from the ship). (6.13) Interjection shows the disposition of a person, and it is always distinct from other parts of speech, like here: ‘vei’ (woe!), ‘hai’ (alas!).

Notes

1. The text in A resumes at this point.
2. This sentence and the following are in reverse order in A and W
3. *Fóstbræðra saga* verse 37; see this section in Appendix 2.
4. 'Nafn' written in gap in W by Árni Magnússon

Glossary of terms

The following is a list of the technical terms in MG, based in part on the glossary in Ólsen's edition (1884, 301–28). The types of translation shown in the third column are abbreviated thus:

- T: normal translation of the Latin term;
- C: calque on Latin compound;
- L: direct loan word from Latin;
- V: vernacular cognate of the Latin term;
- I: Icelandic word.

	Latin	Type	English	Instances
<i>aðalhending f.</i>		I	<i>lit.</i> full-rhyme	5.5
<i>andi m.</i>	spiritus	T	breathing, aspiration	2.10–12, 5.1–2, 5.18–20, 5.22
<i>áblásning f.</i>	aspiratio	C	aspiration, aspirated	3.2–4, 5.21, 5.23, 5.29
<i>áblásningarnóti m.</i>	nota aspirationis	C	aspiration-mark	5.20, 5.22
<i>consonancia indecl.</i>	consonantia	L	consonance	5.9
<i>digr a.</i>	crassus	T	deep (breath)	4.15, 5.20
<i>digrleikr m.</i>	crassitudo	T	thickness, depth	5.29
<i>díptongus indecl.</i>	diphthongus	L	diphthong	4.12–14, 4.16–17
<i>dumbr a.</i>	mutus	T	mute (letter)	3.19, 4.9
<i>dvølf f.</i>	mora	T	quantity	2.15
<i>einfaldr a.</i>	singularis	T	singular	2.4
<i>fall n.</i>	casus	T	case	6.10, 6.12
<i>figúra f.</i>	figura	L	shape	3.1, 4.1, 4.3
<i>flytja v.</i>	proferre	T	pronounce	2.12
<i>fornafn n.</i>	pronomen	C	pronoun	4.17, 6.4, 6.7
<i>framflutning f.</i>	pronunciatio	C	pronunciation, breathing	2.10, 2.15, 4.2, 5.19
<i>framfœra v.</i>	proferre	C	pronounce	2.7, 2.11, 5.1
<i>framfœring f.</i>	pronunciatio	C	pronunciation	5.24

fyrirsetning <i>f.</i>	praepositio	C	preposition	6.4, 6.12
gerð <i>f.</i>	actio	T	active (voice)	9.8, 9.10
grannligr <i>a.</i>	tenuis	T	precise, exact	1.14
greiniligr <i>a.</i>		I	divisible (sound, voice)	1.9-10
hálfraðdarstafr <i>m.</i>	semivocalis	C	semivowel	3.16, 4.11, 4.18
hending <i>f.</i>		I	rhyme	5.7-10
hljóð <i>n.</i>	sonus	T	sound	1.1-12, 2.4, 2.7-9, 3.2-3, 3.15-19, 4.7, 4.9, 4.15, 4.22, 5.26- 28
hljóða <i>v.</i>	sonare	T	sound, be sounded, be pronounced	3.3, 3.7-10, 3.11, 4.10, 4.12, 4.17
hljóðfegrð <i>f.</i>			euphony	4.16
hljóðsgrein (1) <i>f.</i>	accentus, tenor	I	accent	2.6-9, 3.2-3, 5.1-2, 5.24-29
hljóðsgrein (2) <i>f.</i>	soni differentia	C	(type of) sound	1.2, 3.2, 3.5, 4.15
hljóðstafr <i>m.</i>	vocalis	I	vowel (in runes)	3.6
hljóman <i>f.</i>		?	sound	5.24
hlutr <i>m.</i>	pars	T	part (of speech)	6.1, 6.5
hluttekning <i>f.</i>	participium	C	participle	6.4, 6.10
hræriligr <i>a.</i>	mobilis	T	mobile, moving	1.5-6, 1.8
hvass <i>a.</i>	acutus	T	acute	2.6-7, 2.9, 3.2-3, 5.25-26, 5.28
hæð <i>f.</i>	altitudo	T	height	2.5-6, 5.29
høfuðskepna <i>f.</i>	elementum	T	element	2.5
høfuðstafr <i>m.</i>		I	'head-stave' (in alliteration)	5.23
kapituli <i>m.</i>	capitulum	L	chapter	2.1
klausa <i>f.</i>	clausula	L	paragraph, passage, clause	2.1
kyn <i>n.</i>	genus	V	gender	6.10
látína <i>f.</i>		L	Latin (language)	3.17, 4.14, 4.16, 5.2-4
látínuklerkr <i>m.</i>		L, C	Latin scholar	5.9
látínuskáldskapr <i>m.</i>		L-I	Latin poetry	5.7
látínustafr <i>m.</i>		L-I	letter of the Latin alphabet	4.7, 4.9
látínustafróf <i>n.</i>		L-I	the Latin alphabet	4.8, 4.12
lengð <i>f.</i>	longitudo	V	length	2.5-6, 5.20
linr <i>a.</i>	lenis	V	smooth (breathing)	5.18, 5.22
límingarstafr <i>m.</i>	diphthongus	I	(runic) diphthong, ?ligature	4.14
lítílatr <i>a.</i>		?	low (pitch); <i>lit.</i>	2.8, 2.9

			humble, condescending	
<i>mál f.</i>	oratio, lingua	I	speech, language	3.5, 3.6, 3.14
<i>málsgrein f.</i>	sententia	I	sentence	2.1, 9.3-5
<i>máttir m.</i>	potestas	T	power, (phonetic) value	3.1, 4.2, 4.4
<i>merkiligr (1) a.</i>	significativus; articulatus (BMÓ)	T	significative	1.17, 1.19-21, 5.24
<i>merkiligr (2) a.</i>			distinct, perceptible (?)	3.16
<i>merking (1) f.</i>	significatio, sensus	T	signification, meaning	1.18
<i>merking (2) f.</i>	potestas	-	value	3.18, 4.2, 4.5
<i>mæling f.</i>	dimensio	I	dimension	2.5
<i>nafn (1) n.</i>	nomen	V	noun	2.8-9, 2.11, 2.13-14, 3.4-5, 4.17, 5.3, 6.3-12
<i>nafn (2) n.</i>	nomen	V	name (characteristic of letters)	3.1-2, 3.18, 4.3, 5.12
<i>nám n.</i>	definitio	I	definition	1.21
<i>nótera v.</i>		-	written, represented	5.27-28
<i>nóti m.</i>	nota	L	character	5.21
<i>orð (1) n.</i>		I	word	5.13, 6.1
<i>orð (2) n.</i>	verbum	-	verb	6.3-4, 6.8-10
<i>orðtæki n.</i>		I	phrase	4.5
<i>ógreiniligr a.</i>			indistinct, indivisible	1.9
<i>óhræriligr a.</i>	immobilis	C	immovable, immobile	1.5, 1.7-8
<i>ómerkiligr a.</i>	non significativus; inarticulatus	T	non-significative	1.17, 1.18
<i>óritanligr a.</i>	illiteratus	T	illiterate, unwriteable	1.15, 1.16
<i>óskiptiligr a.</i>	individuus	C	indivisible	2.1-2, 2.4
<i>partr m.</i>	pars	L	part	6.3-4, 6.11, 6.13
<i>partr málsgreinar</i>	pars orationis	L	part of speech	6.3-4
<i>persóna f.</i>	persona	L	person (grammatical)	6.7
<i>píning f.</i>	passio	T	passive (voice)	6.8, 6.10
<i>raddarstafr m.</i>	vocalis	T	vowel	2.4, 3.2, 3.5-6, 3.15- 19, 4.12-13, 4.15, 5.3- 7, 5.9, 5.12, 5.15-16, 5.21, 5.29
<i>raddartól n.</i>			organs of speech	4.15
<i>raust f.</i>	vox	T	voice	3.13
<i>ritanligr a.</i>	litteratus	T	literate, writeable (cf.	1.15, 1.17

			stafligr)	
runhenda <i>f.</i>		I	end-rhyme	5.8
rún <i>f.</i>		I	rune	4.12, 4.14
rúnamál <i>n.</i>		I	runic alphabet	3.16, W:4.7
rødd <i>f.</i>	vox	T	voice, speech	1.12-21, 2.1-5, etc.
roekiligr <i>a.</i>	accuratus (?)	T	precise, accurate	5.24
samanlíming <i>f.</i>	conjunctio	C	conglutination, joining	4.13, 4.15
samansetning <i>f.</i>	compositio	C	composition?	4.16
sameiginligr <i>a.</i>	communis, appellativus (BMÓ)	-	common (noun)	6.5
samhljóðan <i>f.</i>		C	consonance, harmony (Cleasby & Vigfússon)	1.9
samhljóðandi <i>part.</i>	consonans	C	consonant	3.5, 3.15-18, 4.19, 4.22, 5.3-4, 5.6-7, 5.12, 5.15-16, 5.27
samstafa <i>f.</i>	syllaba	T	syllable	2.1, 2.6-8, 2.10-14, 4.13, 5.1-7, 5.9-20, 5.22, 5.24-28
samstafligr <i>a.</i>	syllabicus	T	syllabic	5.29-30
samtenging <i>f.</i>	conjunctio	C	conjunction	6.4, 6.11
sen <i>n.</i>	sensus	L	meaning	9.1
skipan <i>f.</i>	ordo	T	order	4.4
skothending <i>f.</i>		I	<i>lit.</i> half-rhyme	5.6
snarpr <i>a.</i>	asper	T	aspirated, rough (breathing)	5.18, 5.20
stafligr <i>a.</i>	litteratus	T	literate, transcribable (voice)	2.1, 2.5
stafatala <i>f.</i>			number of letters	5.2
stafr <i>m.</i>	litera	T	letter	1.16, 2.1-5, 3.1-2, 3.11-14, 3.17-19, 4.1- 12, 5.2, 5.5, 5.21
stafróf <i>n.</i>		I	alphabet, <i>fupark</i>	3.6, 3.17-19, 4.8
stuðill <i>m.</i>		I	'supporter': an alliterating letter (see <i>þöfúðstafr</i>)	5.23
stund (1) <i>f.</i>	mora	T	length of time (quantity)	2.13-15, 5.11-17
stund (2) <i>f.</i>	tempus verbi	T	tense	6.10
stunginn <i>part.</i>		I	dotted	3.6, 4.20
sundrgrein <i>f.</i>		?	interruption	4.16

<i>sogn f.</i>	dictio	T	word	2.1, 5.7, 5.9–10, 5.20, 6.1–2, 6.6
<i>tilfelli n.</i>	accidens	C	characteristic, accident	3.1, 4.1–3, 5.2, 5.11, 5.18, 5.24, 5.30, 6.8
<i>tíð f.</i>	tempus, mora	T	quantity, length	5.2, 5.11, 5.30
<i>tími m.</i>	tempus, mora	T	quantity	2.1, 2.4, 2.15
<i>tól n.</i>	instrumentum	T	organ, tool	1.13
<i>tunga f.</i>	lingua	T	tongue, language	1.13, 3.2, 4.12
<i>tvíhljóð m.</i>	diphthongus	C	diphthong	4.12
<i>umbeygiligr a.</i>	circumflexus	C	circumflex	2.6, 2.9, 3.3, 5.25, 5.28
<i>undirstaðligr a.</i>	substantivus	C	substantive	6.9
<i>veldi n.</i>	potestas	T	power, (phonetic) value	3.1
<i>vers n.</i>	versus	L	(a Latin) verse	2.1, 5.7, 5.9
<i>versagjörð f.</i>	versificatio	L	(Latin) versification	5.17
<i>viðleggjanligr a.</i>	adiectivus	C	adjective	6.9
<i>viðrorð n.</i>	adverbium	C	adverb	6.4, 6.9
<i>vöxtr m.</i>	figura	T	shape	4.1
<i>þungr a.</i>	gravis	T	grave (accent)	2.6, 2.8–9, 3.2–4, 5.25, 5.27

Commentary

1. The theory of sound

1.1. Commentary

1.1.1. Section 1.1

3GT begins with a definition of sound:

Allt er hljóð þat er kvikvendis eyru má skilja.

Sound is everything which the ears of a living being can discern.

This starting point sets MG apart from most of the Latin grammatical tradition — almost all grammatical texts, even those of a theoretical nature (‘speculative grammars’) begin with voice (*vox*) as the foundation of the study of grammar. MG’s point of departure seems to be closer to treatises on logic and dialectic. A parallel can be found in a number of twelfth-century treatises on logic:

Sonus est quicquid aure percipitur.¹

Sound is whatever is perceived by the ear.

The particular form of the definition in MG, with its specific mention of a living being (*kvikvendi*), is slightly unusual. Most definitions follow the one above.

1.1.2. Sections 1.2–11

MG departs further from both the grammatical tradition and the standard logical tradition in the section which follows. Whereas treatises on logic immediately follow the definition of sound with the categorisation of sound into voice and not voice (‘Sonus alius vox, alius non vox’), MG gives, firstly, an account of how sound is formed (‘af samkvámu tveggja líkama’; ‘from the coming together of two bodies’), and secondly, numerous categorisations of sound before arriving at the voice/not voice categories.

The first category is an implicit one, differentiating ‘physical’ (*líkamligt*) from ‘spiritual’ (*andliga hluti hljóða*) sounds. The category of physical sounds is divided into sounds arising from living beings and sounds arising from non-living entities. The sub-category of sounds arising from non-living entities is, unusually, divided into three sub-categories, that is, sounds arising from: movable things; immovable things; and the meeting of movable and immovable things. At this point, the text bears little similarity to Latin logical treatises, which usually give some examples of non-vocal sound,

normally one or more of these three: ‘collisio lapidum, strepitus pedum, fragor arborum’ (‘striking of rocks, stamping of feet, crashing of trees’). However, MG offers a great many more sub-categories than the logical tracts, and gives examples of all three of the ways in which sound can arise.

The primary difference between MG and the Latin texts I have found is that the former explores in more detail the branches of sound which do not lead to the subject of the treatise, that is, it explores the branch dealing with sound from non-living things as well as the branch which leads to articulate and meaningful vocal sound. Apart from the three physical categories of sound — that is, the three ways in which sound can be produced — two logical sub-categories are distinguished: divisible (*greiniligt*) and indivisible (*ógreiniligt*) sound. The translation of *greiniligr* is difficult: Cleasby and Vigfússon have ‘distinct, articulate’ for its use in grammatical contexts. It derives from the verb *greina* ‘to divide (into branches)’. I have chosen to translate the word as ‘divisible’, although ‘distinguishable’ could also be used. This word and related ones, however, are generally used in the context of a particular sort of distinction: the discernment of letters, sub-categories or (musical) notes. That is, the concepts in question are subject to a kind of division.

I have been unable to find a medieval source for the account of sound as a physical phenomenon which follows the definition: it finds its origin in neither the logical tradition nor the grammatical tradition. The ultimate source, however, is probably Aristotle’s tract ‘On things heard’² or a similar text. ‘On things heard’ describes how sounds are formed, and further how the general principles of the formation of sound apply to vocal and musical sounds.

Aristotle’s tract deals at length with the concept of clarity or distinctness of sounds. This applies in particular to vocal sound and music: he describes why some instruments and some voices have greater clarity than others according to the sort of physical mechanism (vocal organs, etc.) by which the sound is made. There are echoes of Aristotle’s discussion of sound in this early section of MG:

Hljóð þat er verðr af líflausum hlutum er sumt ógreiniligt sem vinda gnýr eða vatna þytr eða reiðar þrumur, en sumt hljóð er greiniligt eptir náttúruligri samhljóðan, þeiri er philosophi kǫlluðu músikám; (§1.9)

Some sound which occurs from non-living things is indistinct like the roaring of winds or the whistling of waters or the rumble of thunder, but some sound is distinguishable according to natural consonance, which philosophers call music;

Divisible sound (*greiniligt hljóð*) from non-living things thus is primarily exemplified by music. The musical example occurs again in the treatise in §1.10:

Greiniligt hljóð verðr í líflausum hlutum, þat sem vér kǫllum listuligt hljóð sem í máłmi ok strengjum ok pípum ok allz kyns sǫngfærum.

Divisible sound occurs in non-living entities, which we call artistic sound, such as in metal, strings, pipes and musical instruments of all kinds.

These sections have certain similarities with the section on voice later on: that is, the concept of distinction or divisibility (the *grein-* root) is the discriminant for the categories of music and literate or writeable voice, as we will see later. The concept of

greiniligt sound as it applies here is likely to have originated ultimately in the Aristotelean description of the production of sound. But the term comes up repeatedly in other contexts, as will be seen.

2GT also uses the *grein-* root frequently, particularly in its first chapter. In general, the first chapter of 2GT is probably the closest analogue to the first chapter of MG. The relationship between the two texts is difficult to establish, particularly as 2GT has been variously dated, both as older and as younger than 3GT (cf. Introduction 5.1). Raschellà's dating of 2GT as younger than 3GT seems more plausible, as 2GT shows some influence from 3GT (see section 1.2.1 below).

2GT's categorisation of sound, like MG's, involves a description of sound as a physical phenomenon. Unlike MG, there are few definitions — the different categories are distinguished primarily by exemplification. It is likely that both texts are influenced by the encyclopedic tradition, which ultimately derives from Aristotelian physics. There are numerous translations, although fragmentary, of a certain type of natural encyclopedia in Old Icelandic, and it is likely that these were very popular. These encyclopedias deal with various natural phenomena in order to describe the physical world (see Clunies Ross and Simek 1993 on encyclopedic literature). The numerous phenomena used to exemplify sounds in 2GT and MG are probably influenced by the encyclopedic descriptions.

1.1.3. Sections 1.12–11

The account of sound in the previous part is primarily a physical one. What follows in this section of the first chapter does not have its source in the tradition of physics. Rather, it derives quite clearly from the tradition of dialectic, with a very close source (or analogue) in the *Summulae Logicales* of Petrus Hispanus (Peter of Spain).³ *Summulae logicales* was probably written around 1245 or earlier and is concerned primarily with logic and dialectic. It differs from Priscian and his commentators, the interests of whom are primarily grammatical, in that the grammarians all start with a discussion of voice. The purpose of including a discussion of sound, however, is necessitated by the study of dialectic, according to Petrus Hispanus. His treatise starts with the following:

Dialectica est ars artium et scientia scientiarum ad omnium methodorum principia viam habens. ... Dicitur autem 'dialectica' a 'dya' quod est 'duo', et 'logos' quod est 'sermo', vel 'lexis' quod est 'ratio', quasi duorum sermo vel ratio, scilicet opponentis et arguentis in disputando. Sed quia disputatio non potest haberi nisi mediante sermone, nec sermo nisi mediante voce, omnis autem vox est sonus — ideo a sono tamquam a priori est inchoandum. (Bochenski 1947, 1 (§1.01)s)

Dialectic is the art among arts and the science among sciences which provides a path to the basic foundation of all methods. ... This art is called 'dialectic' from 'dia' which means two and 'logos' which means discourse (sermo), or from 'lexis', which means reasoning (ratio), suggesting the discoursing or reasoning of a pair, an opponent and a respondent in disputing. But since disputation cannot be held without discourse, nor discourse without vocal expressions, since every expression (vox) is a sound, we must therefore start with sound as from what is prior. (based on Dineen 1990, 1)

But the discussion of sound in the logical tradition is merely to lead the study quickly

to voice. Most of the twelfth-century logical tracts (see de Rijk 1967, vol. II) simply categorise sound as being in the form of either voice or not voice. *Summulae Logicales*, however, does give a very brief physical account of how voice is produced. Again, this differs from the grammatical tradition, which is not interested for the most part in accounting for the physical production of voice.

Once voice has been introduced in §1.12–13, we find our first indication of the influence of Priscian in the text:

En Prisciánús kallar rødd vera hit grannligsta loptsins högg ok eiginliga eyrum skiljanligt.
(§1.14)

But Priscian declares voice to be the finest striking of the air and intelligible to one's own ears.

Philosophi definiunt, vocem esse aërem tenuissimum ictum vel suum sensibile aurium
(Priscian in Keil 1855, I:5)

Priscian's *Institutiones* begins with this definition of voice, and the text of MG generally follows Priscian in the same order. Everything which precedes this section of MG must derive from other sources. From the point at which voice is introduced to the end of this chapter, too, the text is only loosely based on Priscian: it in fact finds a more immediate source in Petrus Hispanus.

The next distinction, the first of voice, has some parallels in the discussion of sound from inanimate things. Again, the word *greina* plays an important part in making the distinction:

Rødd greiniz á marga vega: önnur rødd er ritanlig en önnur óritanlig. Óritanlig rødd er sú, er eigi má stöfum greina. (§1.15–16)

Voice is distinguished in many ways: one type of voice is writeable and another unwriteable. Unwriteable voice is that which cannot be divided into letters.

This has a parallel in Priscian, who distinguishes 'literate' (*literata*) from 'illiterate' (*illiterata*) voice: literate voice can be written ('quæ scribi potest' — Keil 1855, I:5) — the same definition occurs in *Summulae Logicales*. The difference between the two accounts is the concept of divisibility (*grein*) and the explicit nature of the relationship between 'writeable' sound and the letter. It is a similar distinction to that which defines music and 'caelestis harmonia'. This is very significant, too, in that it departs from all the Latin sources. The Latin grammarians, as a rule, use the simple definition of 'illiterate' voice based on Priscian ('quæ scribi non potest').

So, writeable voice is voice which can be divided into letters. This conceptualisation of the division of sound becomes important in the second chapter, which deals with the letter, and can thus be seen as a sort of foundation for that chapter. However, more significant are the links this concept makes with the chapters on runes, which will be discussed in section 3 below.

'Writeable' voice is then further subdivided into what is meaningful and what is 'confused'; of voice that is meaningful, it is further divided into meaningful voice which is natural (examples are weeping or groaning) and meaningful voice which is intentional. It is this last category which forms the basis of the study of rhetoric which

follows: it is the study of meaningful and intentional voice or speech. Intentional voice is, firstly, a subcategory of meaningful voice and so both form subcategories of writeable voice — a categorisation ultimately taken from Priscian.

These last few categorisations come originally from the grammatical tradition, specifically, from Priscian, who distinguishes articulate (*articulata*) and literate (*literata*) vocal sound. However, the more immediate source is likely to be a logical treatise such as Petrus Hispanus' *Summulae Logicales*. I have not, however, found any external evidence that such works were known in this period in Iceland. The text of the two treatises is very similar, as can be seen from the text appended to the present edition. The fact that Priscian is explicitly mentioned suggests that the author of MG was not actually using Priscian as his main source at this point, but was supplementing another source (most likely *Summulae Logicales*) with material from Priscian and other sources. At this point, the grammarian's definition of voice is included even though the surrounding text is taken from a logical treatise. Thus the author, while using the logical tradition as his source, clearly had in mind that this section was part of a primarily grammatical work and so also made reference to the grammatical tradition.

1.2. Conclusions

1.2.1.

The following table compares the main points in MG chapter 1 where it is closely based on *Summulae Logicales*.

Table 7: Sources for MG 1

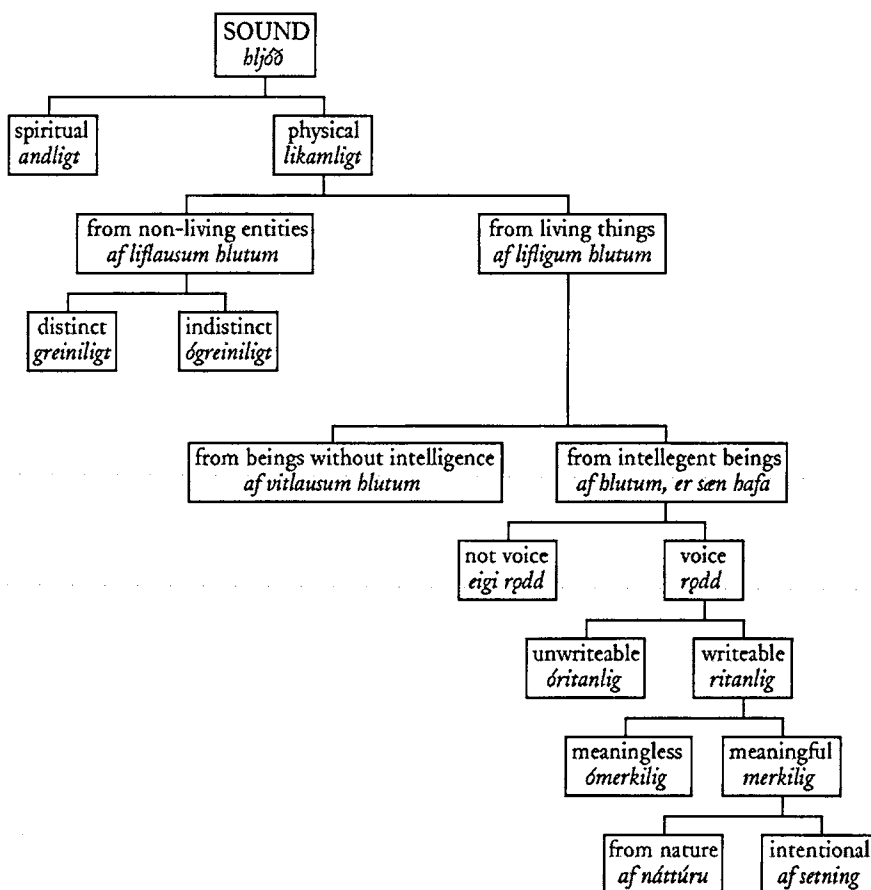
§	Edited text	Translation	Petrus Hispanus: <i>Summulae logicales</i>	Translation
1.12	Af lifandi hlutum, þeim er sæn hafa, verður annat hljóð, þat er rödd heitir, enn annat þat er eigi er rödd sem fóta stapp eða handa klapp ok annat slíkt.	From living things which have consciousness one sound arises which is called voice, and another sound which is not voice, such as the stamping of feet or the clapping of hands and other such sounds.	Sonorum alius vox, alius non vox.	Sounds are either voice or not voice.
1.13	Rödd er hljóð framfært af kvikvendis munni, formerat af níu náttúrligum tólum: lungum ok barka, tungu ok tveim	Voice is sound pronounced from the mouth of a living entity, formed from nine natural tools: the lungs and windpipe, tongue and two lips and the four [upper front] teeth.	Unde vox est sonus ab ore animalis prolatus, naturalibus instrumentis formatus. Naturalia instrumenta quibus formatur sunt haec: labia, dentes, lingua, guttur et pulmones. Sonus non vox est ille qui generatur ex	Voice is sound produced from the mouth of an animal, formed by natural instruments. Those are called natural instruments by which vocal expression is formed: the lips, teeth, tongue, throat and lungs. A sound is not voice which is generated

	vörðrum ok fjórum tönnum.		colisione corporum inanimatorum, ut fragor arborum vel strepitus pedum.	from the coming together of inanimate bodies, as in trees cracking or the sound of footsteps.
I.15	Rödd greiniz á marga vega: önnur rödd er rítanlig en önnur órítanlig.	Voice is distinguished in many ways: one type of voice is writeable and another unwriteable.	Vocum alia litterata, alia non litterata.	Expressions are either literate or illiterate.
I.16	Órítanlig rödd er sú, er eigi má stöfum greina.	Unwriteable voice is that which cannot be divided into letters.	<i>Vox litterata est, quae scribi potest, ut 'homo'; vox non litterata est quae scribi non potest.</i>	<i>Literate expression is that which can be written, like 'man'; illiterate expression is what cannot be written.</i>
I.17	Rítanlig rödd er önnur merkilig en önnur ómerkilig.	Writable voice is either significative or non-significative.	Vocum litterarum alia est significativa, alia non significativa.	Literate expression is either significative or non-significative.
I.18	Ómerkilig rödd er sú, er til engrar merkingar er þröngd, sem 'bu', 'ba', 'blictrix'.	Non-significative voice is that which is not pressed into any meaning, such as 'bu', 'ba', 'blictrix'.	<i>Vox significativa est illa, quae auditu aliquid repraesentat, ut 'homo' vel gemitus infirmorum, qui dolorem significat. Vox non significativa est illa, quae nihil auditui repraesentat, ut 'bu', 'ba'.</i>	Significative expression is that which represents something when heard, like 'man' or the groans of the sick, which signify pain. Non-significative expression is that which represents nothing when heard, like 'bu', 'ba'.
I.19	Merkilig rödd er önnur af náttúru, önnur af setning eða sjálfvilja.	Significative voice is either from nature, or from planning or intention.	Vocum significatarum alia significat naturaliter, alia significat ad placitum.	Significative expression is either significative naturally or significative by convention.
I.20	Merkilig rödd af náttúru er barna grátr eða sjúkra manna stynr ok annat slíkt.	Significative voice from nature is the weeping of children or the groaning of sick people and other such things.	<i>Vox significativa naturaliter est illa, quae idem repraesentat apud omnes, ut gemitus infirmorum, latratus canum.</i>	Naturally significative expression is that which represents the same thing to everyone, like the groans of the sick or a dog's barking.
I.21	Merkilig rödd af setning er sú, er framfæriz af sjálfvilja manns, sem þetta nám: maðr merkir kvikendi skynsamligt ok dauðligt.	Significative voice arising from planning is that which is the articulation of a person's intention, as in this definition: man is a rational and mortal animal.	<i>Vox significativa ad placitum est, quae aliquid repraesentat ad voluntatem instituentis, ut 'homo'.</i>	A conventionally significative expression is one that represents something, depending on the choice of its inventor, like 'man'.

As we can see, the text of MG, where it is categorising sound and describing the sub-

categories, follows the text of *Summulae Logicales* quite closely. There are some differences, but these are mostly minor. Most startling are the examples, many of which seem to be taken directly from *Summulae Logicales*. *Summulae Logicales* goes on to make a further sub-division of significative voice from convention or intention: either simple (the example is noun or verb) or complex, like a word group. MG does not discuss word groups specifically. It stops its analysis at the level of the word, describing the parts of speech, in the final chapter. Thus the final distinction in Petrus Hispanus's text would have been fairly irrelevant had it been included, and so it was omitted by the author.

The classification system, including the physical distinctions of sound can be rendered as follows:



2GT also categorises sound in various ways, but the approach is slightly different from that of MG. In U, it starts with the words: 'Hvat er hljóðsgrein? Þrenn.' ('How is sound divided? Into three kinds' Raschellà 1982, 50-1). Unlike MG, the divisions of sound which it outlines are not single categories of sound. The binary schema of MG seems to have been adapted in 2GT to take the reader more quickly to the main point of what is to be discussed. There is an assumed binary categorisation system, but of each binary pair, only one part — the one which is of significance for the treatise — is

discussed at any length. MG on the other hand, spends much of its time describing categories of sound which are less relevant to the later chapters.

The three categories of sound that are discussed are: sound in general; voice (which applies to the sounds made by the mouths or mouth-like organs of certain animals); and speech. Clearly we are not dealing here with the same sense of *grein* as in MG: these three categories are not all subcategories of the same thing. The first 'category' includes most of those things mentioned in MG up to the discussion of voice. The category of voice in 2GT is not quite the same as that of MG: it includes many sounds made by living things like birds and animals (living things with intelligence, according to MG's categorisation, although 2GT does not specify such a category). In the category of voice, 2GT does not specifically rule out those sounds which, in contrast, MG categorises as not voice.

A number of similarities exist between the first chapter of 2GT and MG, particularly in their examples and terminology. While 2GT does not categorise sounds in such a structured way as MG, like MG it does include examples of sound from natural phenomena as well as some human-produced sounds. In both cases, examples are given of *vitlaus hljóð* ('irrational sounds': Raschellà 1982, 50–51). *Vitlaus* also occurs as a category in a similar context in MG. Music in 2GT is also used as an example of a more distinct form of non-vocal sound. There are also certain similarities between the two treatises in the description of voice, but 2GT focuses less on the categories of voice than on the actual process or production of speech.

The structure of the first chapter in 2GT has created some confusion, particularly over the third 'category'. This final category reads as follows:

En þriðja hljóðsgrein er sú, sem menninir hafa; þat heitir hljóð ok rödd ok mál.

The third kind of sound is that belonging to men: this is called sound, voice and speech. (Raschellà 1982 52-3)

There are three names given here for the final category. The one of significance is *mál* ('speech', 'language'),⁴ which is a sub-category of *rödd* ('voice') which in turn is a category of *hljóð* ('sound'). There is quite a clear parallel between MG and 2GT here: MG starts with a discussion of sound which is then categorised in various ways, with the next main sub-category being voice. Finally there is a category of voice which clearly corresponds to *mál*: meaningful and literate voice. If we read 2GT in light of the more detailed description of sound in MG, we can then understand why three names are given for 2GT's final category: as voice is a type of sound, and speech or language (*mál*) is a type of voice, then *mál* is all three: it is sound and voice and speech. This explains why the last category is 'the only one on which the author concentrates his attention' (Raschellà 1982, 79).

It is for this reason that it is more likely that MG is the source for this material in 2GT than the reverse. MG's approach is more complete and can be understood independently. The first section of 2GT, on the other hand, is difficult to understand without reference to the categorisations of MG.

2GT bears other similarities to MG in this section, in particular, in the terminology employed. The description of the category of sound from intelligent beings

has some terminological similarities to similar material in 2GT. Certain noises are described as irrational ('vitlauss') in 2GT — the same term employed to describe sound from things without intelligence in MG ('af vitlausum hlutum' §1.11). Likewise the 'senseless' ('skynlauss') sounds made by sea-animals: the term used in opposition to *vitlauss* in MG in one manuscript is 'skyn'. These particular uses show further the connection between the two treatises.

1.2.2.

This first chapter of MG is quite unusual even in relation to its traceable sources. While it aims to provide a foundation to the study of grammar and poetics, it departs from the grammatical tradition by starting with an account of sound, not voice. As a point of departure, this owes much to the logical tradition, but again, MG differs by examining the physical aspects of sound- and voice-production, before returning to categorising voice according to the logical tradition.

All of this is not to suggest that the project is confused or ill-conceived: in fact, quite the reverse is the case. The logical tradition provided a more detailed account of the relationship between language and sound than the grammatical tradition. While the former owed much of its structure to the latter, grammarians, on the other hand, did not incorporate the logical account of voice that had emerged in treatises on dialectic. MG, by doing this, provides a sound philosophical basis for the study of language.

Likewise well-conceived is the incorporation of the physical account of sound-production. Aristotle's account of the physical production of sound is the basis for establishing why some sounds and voices are more distinct than others. While the concept of distinction in voice is important in one way or another to both the logical and grammatical traditions (as distinct voice is what is studied in both cases), it is not linked to a physical account in either tradition. Again, by starting with a physical account of sound, MG provides a very solid foundation for the later study of distinct vocal sound, that is, language.

1.2.3.

I have shown, firstly, that the first chapter uses very different sources from the subsequent chapters, which are largely based on Priscian. The first chapter is based largely on the traditions of physics and logic whereas the subsequent chapters are based largely on the grammatical tradition. The closest traceable source for the first chapter (*Summulae Logicales*) was most likely written around the same time as 3GT. This raises the issue of how such a text might have been known so far from and soon after its composition. Óláfr might have come in contact with it while he was in Denmark. It is unlikely that the first chapter is not the work of Óláfr Þórðarson, despite the disparity between it and the subsequent chapters in its sources.

While *Summulae Logicales* does seem to provide the closest parallel to the latter half of the first chapter, it is quite possible that both texts were based on an earlier work

which is now lost (or unedited). *Summulae Logicales* is not such an original work in the logical tradition that this is not a distinct possibility: it shares many similarities with twelfth-century works on dialectic.⁵ Secondly, while the sources for the first chapter are from different traditions from those of the subsequent chapters, I have shown that they form a very well-conceived whole. Even though different vocabulary is sometimes used for apparently the same concept, there is a deal of coherence in the use in particular of words based on the *grein-* root. Also, while there is some repetition of subject matter within the second and subsequent chapters of the treatise (particularly the account of accent), there is no such repetition of the material in the first chapter, nor any conflict with accounts in subsequent chapters.

1.2.4.

So why did Óláfr choose such a beginning for his treatise when there seem to be no Latin models for such a structure, and why did he draw upon physics and logic for the foundational chapter of a treatise on grammar? The answer to this probably has to do with the status of writing following the introduction of Latin literacy in Icelandic society.

Before Latin literacy was brought to Scandinavia, runes had a fairly limited use in pre-Christian Iceland and Scandinavia more generally. They were usually in the form of short inscriptions on stone, wood and bone. There are some surviving short poetic inscriptions in runes, but they were not used for the most part for recording longer poems, and certainly not for longer prose literature. The introduction of the Latin alphabet for writing Icelandic would have shaken up many notions of the relationship between writing, sound and language. The orthographical treatises, 1GT and 2GT, both deal with the problem of writing Icelandic in Latin letters. 1GT does this by reexamining the basis of the orthography in a fairly fundamental way. Similarly, 3GT, whose interest is in grammar, also reexamines the relationship between sound, language and writing. In order to discuss letters or runes, it has to determine what in fact a letter is; for the Latin grammarians writing was more ubiquitous and entrenched, so that this did not require much explanation. For the Icelanders, however, this would have been a bigger issue, and it is not surprising that Óláfr drew upon, firstly, a physical description of sound and secondly, the categorisations offered by treatises on dialectics. Taken as a whole, the first chapter gives a fairly consistent account of what sound is, in a physical sense and how that relates to language and letters — that which is examined later.

1.2.5.

Words based on the *grein-* root are used extensively in this section of the treatise. The words are used in basically two ways: *grein-* words, on the one hand, describe the process of categorising and distinguishing concepts; on the other hand, they also form the discriminant within some of those categories. In particular, the concept of *greiniligt hljóð* as opposed to *ógreiniligt hljóð* is clearly based on the distinction between what is

distinguishable or not. Likewise, *ritanlig rþdd* is defined by its ability to be distinguished into letters.

This theme of distinction or division must have been very important to the medieval Icelandic conception of language and writing. It occurs frequently in both the orthographical treatises, 1GT and 2GT, and in similar ways. I have already shown the parallels in the categories of sound in 2GT and MG. 1GT is also similar in some ways to MG in its use of words based on the *grein*- root: again, it is used in two ways:

The term *grein* may best be translated by 'distinction' (i.e., in the sense, current in modern technique, of a functionally significant distinction or opposition). However, this term is used in two slightly different ways. One is to designate the RELATION between two units (or groups of units) which are contrasted with one another to show their significant difference. The other is to denote the end-points of these relationships or, in other words, the distinctive units themselves; this use occurs in contexts where, in modern terminology, we would simply use the term PHONEME; in these cases *grein* is, for all practical purposes at least, a synonym of *stafr*. (Hreinn Benediktsson 1972, 68–69)

While the second usage is not exactly the same as in MG, there are certain similarities between 1GT and MG. As we have seen, in MG the concept of divisibility is the discriminant in distinguishing writeable voice (hence writing) from unwriteable voice. The letter is the entity into which writing can be divided. Since it is voice being divided or distinguished, we could take a phonological approach and call the letter a phoneme, although MG certainly does not have the phonological slant of 1GT. In both 1GT and MG, however, the letter is a unit of distinction or division of language.

It is this concept that gives 1GT its modern flavour: its analysis of the sound system into what could be called significant distinctions is fairly unique at its point in history. While MG's use of the term is probably influenced by 1GT or other twelfth-century works, Óláfr does incorporate the concept of distinction fairly well into this introductory section of the treatise. The main difference between 1GT and MG concerning this concept is that 1GT's approach is primarily empirical, whereas the approach of MG is basically logical. MG treats logical concepts with a view to establishing the logical relationship between sound, writing and letters, whereas 1GT establishes the empirical relationship between sound and letters.

The concept of distinction is found throughout Óláfr's adaptation of his various sources and it is what gives this section both its distinctiveness and cohesion. It shows, moreover, that although the material was being taken from a variety of sources, it was being incorporated to some extent with a view to explicating this concept. Distinction is prominent in all the grammatical literature dealing with letters and so was probably fairly central to the Icelandic conception of writing at the time. In adapting his Latin sources, Óláfr would have sought to incorporate the concept into his treatise.

2. The letter

The second chapter is more closely based on Priscian's *Institutiones* than the first. There are, however, large parts which do not have an identifiable source. The interest in the physics of sound continues here from the first chapter. The structure of the two chapters, however, departs from that of logical treatises — works on logic tend to follow the categorisation of sound immediately with a discussion of the noun, whereas chapter two continues with a discussion of the letter.

2.1. The theory of the letter

2.1.1. Section 2.1

The opening section of chapter 2 is taken mostly from Priscian, book I:3. This gives a definition and description of the letter. The definition centres on the letter as a division of vocal sound. It is not, according to Priscian, itself divisible because it is the smallest division of 'literate' (*stafligr*) voice.

A minor departure from Priscian occurs in this section and provides a division/classification system to classify the letter that differs from that in the first chapter:

vér skiptum bækr í capitula, en capitula í clausur eða vers, en clausur í málsgreinir, málsgreinir í sagnir, sagnir í samstøfur, samstøfur í stafi.

we divide books into chapters, and chapters into paragraphs or verses, and paragraphs into sentences, sentences into words, words into syllables, syllables into letters.

This has a parallel in Ælfric (Ólsen 1884, 37n), and they probably both find their source in Isidore XIII, 2 (Finnur Jónsson 1927, 22n) or a related text. So we have two mechanisms for determining letters as 'elements': one by a classification and division of sound and another by the division of written works. Both are basically the same: the letter is a unit of (connected) vocal sound, that is, a division like syllables and words. This account of the letter is something of a departure in approach from the first chapter. Vocal speech can be in a sense 'pulled apart' into smaller parts, the smallest of which is the letter.

We see already in the heading to this chapter, and in the opening sentence, that there is a notable shift in terminology from the first chapter. The first term to change is that division is not represented by terms based on the *grein-* root but rather the *skipt-* root (such as *skipta*, 'divide, share'). Words based on the *grein-* root are important in establishing the dominant theme of the first chapter. The second significant shift in

terminology is the translation of the Latin *vox literata*. In the first chapter, *ritanlig rþodd* is used, but in this chapter, *staflig rþodd* is used instead. The terminology is maintained throughout the chapter.

2.1.2. Sections 2.2–4

The next section in some ways represents a return to an approach similar to that of the first chapter. §2.2 comments on the description of the letter found in the previous sentence:

En þó eru eigi stafr náttúrliga óskiptiligr, þvíat stafr er rþodd; en rþodd er lopt eða af lopti formerað.

However, letters are not indivisible by nature, because the letter is voice and voice is air or formed from air.

This description is based on the classification of the letter as being a component of writeable voice rather than as a component of the syllable, word and so on. It also shows a physically-based conception of the relationship between letters and sound.

The subsequent sentences continue with this account of the physical nature of letters and voice. This basically describes the nature of letters as divisible: they can be divided into smaller parts (the example given is that ‘a’ can be divided into units of time (§2.4)) but they cannot be divided into other letters, and hence are elementary.

This argument is partly based on Priscian, but these arguments in general are influenced by the Aristotelean account of sound and voice. This saw voice as a physical entity analogous to inanimate objects which can be used to produce sound. These sentences are a considerable expansion of the corresponding arguments in Priscian. They go into some detail to explain the notion of the letter as an element. This approach seems to be an attempt to reconcile the account of the letter in the first section with Priscian’s approach. The account given in MG, compared to Priscian, stresses that the letter is physical — not simply analogous with physical things. Letters can therefore be divided as physical entities, an account which is more compatible with the account of the first chapter, which saw letters as divisions of literate vocal sound.

Óláfr, having stressed this aspect of the letter, in contrast to Priscian, was then obliged to reconcile this with the main emphasis of the source: the letter as element. The section following the account of the letter as a physical entity is not from Priscian. It gives an expanded account of the nature of letters as elementary, which is perhaps loosely based on Priscian or a Priscian commentary. This account of letters is basically a repetition of some of the surrounding material, reconciling the composite nature of letters and the elementary nature of letters.

2.1.3. Sections 2.5–15

§2.5 again is based on Priscian and covers some of the arguments in the previous sentence. The analogy made between voice and the body is extended into the next sentence. Voice is said to have three dimensions, like bodies. The analogy is applied to

syllables: accent determines the height of a syllable, aspiration determines breadth and quantity determines length.

The subsequent sentences illustrate this point by describing the features of accent, aspiration and length. It is unclear why there is such an extended illustration of the 'dimensions' of the syllable. This chapter should properly be restricted to the letter: the next two chapters continue with a discussion of the letter and the chapter following them (5) continues with the syllable. What is more, chapter 5 covers most of the material dealt with here, which is not found in the context of the theory of the letter in Priscian.

2.2. Conclusions

The second chapter of MG seems to sit somewhat uncomfortably in its overall structure, with different terminology and material which is repeated elsewhere. For comparison, the arrangement of the first chapters of MG is similar to the first sections of 2GT. In both cases a classification of sound is followed by a categorisation of letters. However, in MG, there is a chapter on the theory of the letter between the material on sound and the material on letters themselves.

The change in terminology which occurs in the second chapter does not continue into the third and fourth chapters. Those chapters have more similarity in this regard to the first, particularly in their use of the *grein-* root. There are also some stylistic differences between this section and the surrounding material, in particular, long, complicated sentences making logical arguments. This is not simply due to the nature of the material: the first chapter is more dependent on logical works; the second chapter considerably expands on the conceptual arguments of Priscian.

This is unlikely to indicate a separate author for this section. Rather, it seems to be an attempt on the part of Óláfr to make sense of the grammatical theorisation of the letter, when it is clear that he is more comfortable with the logician's account of the relationship between sound and writing, which is seen in the first chapter. The relationship in the first chapter between the two is that literate voice is a type of sound which can be 'divided' (*greina*) into letters. This definition, which is not taken from the thirteenth-century logicians, is clearly influenced by it. It is also at odds to a certain extent with the approach found in Priscian, upon which this chapter is based. It is probably for this reason that the fairly central concepts of divisibility/distinction and literate voice go under different terminology in this chapter from the first.

The lengthy interpolations of Priscian's arguments are part of this attempt to make sense of this conception of language. In particular, they emphasise more the physical analogies of letters and literate voice. Ultimately, however, these are analogies, whereas the first chapter treats voice and letters as physical entities. The shift in terminology also coincides with a shift in both approach and sources from the first chapter. The first chapter was interested in the categorisation of sound and voice, and 'literate voice' (*vox literata*), hence the letter, as voice divided or distinguished. Because the concept of *litteratus* has to do with the ability of this kind of voice to be written,

Óláfr uses the adjective *ritanligr*. The second chapter, however, is more interested in the letter as an element of literate voice. In both cases, the letter is characterised by division, but in the sources for this chapter, that division is a division of the semantic units of speech — syllables, words and so on. The difference is thus: letters as a division of sound (a physical entity) as opposed to letters as a division of speech (a linguistic entity, having higher-level divisions such as words and syllables, but analogous to physical things). The terminological changes, in this chapter, particularly in the translation of *litteratus* are thus a result of the different Latin source in chapter 2 and the corresponding concept of the letter and writing.

This chapter, then, was probably included by Óláfr in deference to his source, but it does not fit within the overall conception of sound, language and writing of the surrounding chapters. It expands on the account of letters and explains in detail the ‘dimensions’ of voice, but without fitting these well into the overall thesis. Óláfr’s attempt to reconcile the two approaches was not particularly successful. The rest of the treatise, however, does not suffer so much from their incompatibility.

3. The rune chapters

The rune chapters in MG are unique in medieval Germanic literature for their comparison of the runic *fupark* and the Latin alphabet, according to Fabrizio Raschellà (1994, 679), and they are in many ways the most original part of the treatise. Nevertheless, there has been very little scholarly work done on this part of MG since Ólsen's edition and his *Runerne i den oldislandske literatur* (1883). The only notable exception is the previously mentioned article by Raschellà. There are further issues not dealt with in those studies.

As we have seen above, in discussing the section on runes, we are only dealing with MSS A and W (and consequently w) — B omits any material which mentions runes. However, it does include the material at the start of the two chapters which do not deal specifically with runes.

The rune chapters correspond to a section in Priscian's *Institutiones Grammaticae* which deals with the values and other characteristics or 'accidents' of the letter. As can be seen by comparison with its sources, MG draws heavily on Priscian in this section. In the second part of 3GT, the project of adaptation involves taking the structure and categories of Latin rhetorical theory and applying them, with more or less success, to skaldic poetry. In this way, the adaptation of the section on letters is analogous — it involves using the framework of Priscian's work but using indigenous material for the examples of the principles at work.

By means of a close reading of the two runic chapters, I hope to establish how the following issues were conceived of in thirteenth-century Iceland: the relationship between the vernacular language and the ways in which it was written (Latin and Runic alphabets); the relationship between runes and classical writing systems (Greek, Hebrew and Latin); the relationship between the sixteen-rune *fupark* and later expanded forms. In addition, I will also look at the relationship between the rune chapters and various Latin texts; and the relationship between the rune chapters and other Norse-Icelandic texts.

I will discuss the two chapters, 3 and 4, separately, as they differ somewhat in their approach.

3.1. Chapter 3

3.1.1. Sections 3.1–2

The chapter opens with a conventional enumeration of the features or accidents of the

letter: name, shape and value. A similar opening is also found in Ælfric's grammar (Zupitza 1880, 4–5) but unlike Ælfric, this does not lead into a discussion of the Latin alphabet. Rather, the runic *fupark* is clearly the subject of this section, as is shown at the beginning of the next sentence (§3.2): 'Stafanøfn eru sextán í nóránni tungu' ('There are sixteen letter-names in the Norse language'). Ælfric enumerates twenty-three, as does Priscian. There is, however, a distinction: Priscian counts *figurae litterarum*, 'shapes of letters', whereas Óláfr counts *names* of letters. This distinction is important, as there are more shapes of runes than names. The additional forms are dealt with in chapter 4.

It is this opening sentence which is perhaps in the mind of the author of the Prologue to the grammatical treatises when he refers to a discussion of the sixteen-letter alphabet. As discussed in the Introduction (3.4), Björn M. Ólsen uses this reference to support his argument that chapter three of MG is based on a twelfth-century treatise by Þóroddr rúnameistari. This, he argues, explains the discrepancy between the enumeration of the letters in chapter 3 (16) and chapter 4 (20, including the additional runes: ƿ, 1, k and ʝ) (Ólsen 1883, 76–77).⁶ The modification can be explained because the adaptation of Priscian at this point basically deals with the first feature of the letter, name, and not shape — Chapter 4 deals with the features of shape and value of the letter introduced in the opening sentence of that chapter. Because Óláfr had in mind a runic *fupark* with more shapes than names of letters (cf. Raschellà 1994, 689–690), he had to change Priscian's text so that there would be no discrepancy between the number at the beginning of the chapter and the names discussed. For Priscian, there was no difference between the number of names and the number of shapes of letters.

The sentence continues, 'Stafanøfn eru sextán í nóránni tungu í þa líking sem Girkir høfðu forðum daga' ('There are sixteen letter-names in the Norse language, just like the Greeks had in the old days'). This introduces another recurrent theme in this material: comparison with the classical languages, Greek and Hebrew. Such comparisons will be dealt with below. The comparison with Greek does not occur in Óláfr's source.

3.1.2. Sections 3.3–5

The text goes on to enumerate the sounds for each vowel. Unlike 1GT, the distinctions include accent and aspiration — these concepts are taken from Priscian, which MG follows quite closely at this point, to the extent that very similar examples are used for the different accents in §3.4. Óláfr modifies the Latin examples into Norse words: Priscian has 'á-rae à-rarum à-ra' and MG has 'ari aranna ara' (forms of a poetic word for 'eagle'). In the previous section, there is a lacuna in all MSS where Priscian has examples for the three accents in aspirated syllables. It is quite likely that Óláfr was unsure how to apply the concept of accent to Norse, but included such sections nevertheless as they were in his exemplar. Óláfr has a more detailed discussion of accent in chapter 5, which will be examined later in the commentary.

In the discussion of the consonantal values of 'i' and 'u', (§3.5) the latter is given

the name *venð*. Raschellà speculates that this originates in the name for the English letter Þ ('wynn') (Raschellà 1994, 68on). This letter was taken from the runic *fuþark* and was used for 'w' in Old English orthography, but was soon superseded by 'w' following the Norman conquest (Denholm-Young 1954, 18–19). While 'wynn' did not exist in the Norse *fuþark* at this time, it is quite possible that the author, who was clearly well-versed in runology, knew of the rune.

3.1.3. Section 3.6

Up to this point in MG, the only word used for 'vowel' has been *raddarstafr*, which is also the word most commonly used in 1GT. At this point, however, the terminology changes. Both A and W say here that there are five vowels in the Norse language, and the word used for vowel is *hljóðstafr*. For comparison, *hljóðstafr* alone is used for 'vowel' in *Háttatal* and 2GT (probably further indicating the influence of *Háttatal* on 2GT); it is also found in two places in 1GT. Raschellà argues that *hljóðstafr* and the corresponding *málstafr* for 'consonant' found in 2GT are remnants of pre-Latin (hence runic) terminology:

... the situation of *málstafr* in FGT is singularly analogous to that of *hljóðstafr* in TGT: both occur in contexts where reference is explicitly made to runic letters. ... *hljóðstafr* in TGT and *málstafr* in FGT, together with *límingarstafr* in TGT (corresponding to *límingr* in SGT), occur precisely and exclusively in those contexts which have something to do with runic letters. If we discount pure coincidence, it may be reasonably inferred that these terms already existed in Icelandic before the adoption of the Latin alphabet, in other words in runic tradition, and that, before being definitively replaced, they went on being used for some time alongside the terms fashioned upon Latin models. (Raschellà 1982, 118 and 121)

Hljóðstafr is used at this point in MG, despite it being fairly faithful to Priscian as a source. Later in this sentence, *raddarstafr* is used again in the context of Hebrew letters.

A and W differ in what vowels are included: A has the runes representing u, o, i, a and y, but W omits the rune for y. While this appears to be an error, it may not be: the text goes on to say that 'íss [i] is sometimes used for e'. It is possible that the text in W reflects a reading which recognised 'e' as one of the five vowels in the runic alphabet.

Once again there is a comparison with a classical language — Hebrew in this instance. The use of *íss* for two vowels is compared to a similar practice of using one letter for two vowels in Hebrew. This is an interpretation independent of Priscian, but no possible source has yet been identified.

3.1.4. Sections 3.7–10

The two manuscripts outline the pronunciation of four of the vowels, described according to the speech-organs which are used to make the sound. This description is reliant to some extent on §1.13, where the nine speech-organs are described. The order of the vowels in the runic alphabet, it is argued, is according to the place where the

vowel is pronounced: ʀ is first because it is pronounced in the lips and the subsequent vowels are pronounced progressively in the lower speech-organs.

Ólsen (1884, 47n) found (in Thurot 1869) a twelfth-century grammatical manuscript which is a source or possible analogue for this section of MG.

3.1.5. Section 3.11

Here the two texts differ: W (which did not include ʀ as one of the vowels), says ‘h’ is from Hebrew letters. While W is still internally consistent, it is clear that A’s reading is better: this sentence is found in the middle of the discussion of vowels, and a non-vowel such as ‘h’ would be out of place.

In both manuscripts, a letter of the Norse alphabet is attributed in origin to the Hebrew language. Its inclusion can be seen in the context of the other comparisons with classical languages and alphabets in this chapter. The text makes comparisons between Norse/runic and Greek and Hebrew, here attributing the origin of a rune to Hebrew. This has the effect of suggesting that runes have at least part of their origin in that language. It would have considerably boosted the prestige of runes to be associated with Hebrew in this way — Hebrew had a very high status as it was widely considered the original, pre-Babel language, spoken by Adam.

Ole Worm, as discussed in section 3.2 of the Introduction, also believed runes originated in Hebrew. He does not make reference to this sentence of MG in the chapter dealing with the Hebrew origin of runes. This was because he only had access to W, which attributes the origin of ‘h’, not ʀ, to Hebrew. However, he does quote the passage when dealing with this section of MG (Worm 1636, 99), transliterating it into runes (with * for ‘h’). He does not believe * to come from Hebrew,⁷ but this is probably because he considered the text at this point less reliable — after all, it has a Latin letter and not the rune. It is nevertheless likely that Worm was influenced by the numerous comparisons with Greek and Hebrew in the rune sections of MG (see 3.3.4 below).

3.1.6. Section 3.15

The text points out that the names for runic vowels all end in the letters *reið* or *sól*. This is an independent observation which does not derive from Priscian or any other identifiable source.

3.1.7. Sections 3.16–19

The remainder of the chapter, which concerns consonants, follows Priscian fairly closely again. The consonants are categorised as semivowels (L. ‘semivocales’, Icel. ‘hálfraðdarstafir’) and mutes (L. ‘mutæ’, Icel. ‘dumba stafir’). However, there are some differences in what is included in each category. In Priscian’s listing of the two groups, the mute letters are all plosive consonants, except for ‘h’, and there are no plosives among the semivowels. The categories, however, are only loosely based on this

distinction.

ƿ (f) is not included in MG with the semivowels, even though it is in the initial listing of semivowels in Priscian. Priscian, however, argues that ‘f’ more properly belongs to the category of mutes when he discusses the letters individually (Priscian I:46: ‘F multis modis muta magis ostenditur ...’). The text thus does not simply copy Priscian’s list of letters, but uses a list based on a more complete knowledge of Priscian’s first book. ƿ is therefore included with the mutes. Also included with the mutes, but again not a plosive consonant, is þ (‘þ’). The reason for this probably has to do with the name of the consonant: apart from ‘f’, consonants whose names started with a vowel were categorised as semivowels, and consonants whose names ended with a vowel were mutes. The letter ‘þ’ corresponding to þ had the runic name *þurs* (*þorn* in English), and 1GT gives it the name ‘þe’ on the same basis as Latin letter-names are formed (1GT 88:27–29). In all cases, the name starts with the sound of the letter it refers to. Thus ‘þ’ appears to be a mute consonant rather than a semivowel, if one uses the position of the vowel to discriminate between the two groups.⁸

It should be pointed out that the runes are always presented in the order that they appear in the *fubark*, not in the order of the Latin alphabet. The order of the letters was considered a sub-feature of the characteristic of value (§4.4). The order of the runes was thus a characteristic inherent in runes, if taken according to Priscian’s model. The importance of ordering the letters is seen in 1GT, which re-orders the alphabet so that vowels appear at the beginning.

3.1.8.

There is an apparent inconsistency in the text of chapter 3: while §3.2 counts sixteen letters in the Norse (i.e. runic) alphabet, only fifteen are discussed: five vowels, five semivowels and five mutes. Both Raschellà and Ólsen dealt with this problem and independently conclude that it is the rune for ‘h’ (✱) which makes the sixteenth letter (Raschellà 1994, 689; Ólsen 1883, 74). This is doubtless correct: its omission is because it is not considered a conventional letter in Priscian. Including it as one of the sixteen letters is consistent with the conventional composition of the *fubark* at that point in history (a fact which neither Ólsen nor Raschellà mention, despite dealing with the problem at length).

Óláfr, by not discussing ✱, is unable to reconcile his exemplar’s discussion of Latin with the discussion of runes. However, the letter ‘h’ is discussed specifically in a later chapter (§5.21 and §5.23), including a description of how it is used in Icelandic alliterative verse.

3.2. Chapter 4

3.2.1. Sections 4.1–4

The fourth chapter begins with a brief explanation of the characteristics of shape and

value of letters. This establishes part of the content of this chapter, but the approach is quite different from the third. Rather than using Priscian as a model, the discussion uses as its starting point a phrase exemplifying all the shapes and values of the runes.

3.2.2. Section 4.5

Section 4.5 of MG has probably been the most commonly quoted part of the text from the seventeenth century to only a few decades ago. It contains a phrase which Óláfr attributes to Valdemar II of Denmark. Óláfr was at the court of Valdemar from 1240 to 1241 after staying in Norway for some time (Ólsen 1884, xxxiv–xxxv).

The phrase is designed to use all the letters of the runic *futhork*, in the same way as the English sentence ‘the quick brown fox jumps over the lazy dog’ contains all the letters of the alphabet. It reads thus:

Sprængd mannz hok flyði tovi boll; ḁKR ʃʃʃʃ ʃʃʃʃ ʃʃʃʃ ʃʃʃʃ ʃʃʃʃ ʃʃʃʃ ʃʃʃʃ.

The meaning of the phrase is somewhat obscure and there are some differences between the manuscripts. Raschellà (1994, 684n) explains most of the words in the phrase: *sprængd*, ‘tired, mistreated’ (*sprengja*); *mannz*, genitive of *maðr* ‘man’; *hok*, ‘hawk’ (*haukr*); *flyði* from *flýja* ‘flee’; *boll* is perhaps a form of *ballr* ‘hard, stubborn; dangerous’; Raschellà does not explain *tuui* or *tovi*. For the last two words, Cleasby and Vigfússon have *tvíböllr* ‘a double ball’ (645). They do not explain this further, but it is quite possible that their interpretation is correct. *Tovi* or *tvvi* could be a form of *tví*, with an additional vowel inserted. The referent is probably some device used in falconry, perhaps to catch a reluctant bird.⁹ The phrase then reads ‘The man’s tired hawk flies (or flees) from the double ball’. Bæksted has instead interpreted this sentence as a magical formula (1942, 216), but the more mundane interpretation of a falconry scene offered here is probably more likely.

3.2.3. Section 4.8

The text then goes through the letters of the phrase, discussing each in turn. The first is ḁ (*sól*): it is said to represent both *s* and *z*. The text also states that it has another form, ʃ, which is called *knésól* ‘knee-sun’. ʃ is used in the second word of the phrase. It is not explicit that the ʃ form represents ‘z’; also, in the next sentence, it states that ‘z’ is not in the runic alphabet. It notes that the letters *z* and ‘x’ are combinations of two letters and that ‘neither ... is written in runes or in the old Latin alphabet’. However, the transcription of the runes in both A and W have ‘z’ as the value of ʃ.

The reason given for the inclusion of ‘z’ and ‘x’ is economy: the ability to write two letters with one. This is an issue which is also discussed in 1GT, but the author there wishes to leave ‘z’ out of the alphabet and include ‘x’. The latter represented a more common combination than the former; in addition, the author of 1GT was concerned not to make his alphabet too big (1GT 89:14–15; see also Hreinn Benediktsson 1972, 97–98 and 99).

3.2.4. Sections 4.9–10

The second rune in the phrase is discussed next. Again, there are two forms of the rune called *bjarkan*. The name probably derives from the word *björk* ('birch'; Raschellà 1994, 685n). The two forms represent the voiced and voiceless forms of 'b' and 'p'. The open shape of the 'p'-version is due to the way it is pronounced:

En því eru opnir belgir gørvir á K þá er þat hljóðar fyrir p, at þat skal meir sundr loknum vørrum nefna enn b.

And thus the bellows are clearly open in K when it is sounded as *p*, so that it will (be) pronounced more with pursed lips, further apart than with the pronunciation of *b*.

Once again there is particular emphasis on relating the characteristics of the letter to their articulation. Here, the shape of this rune is explained by analogy with the way it is pronounced.

3.2.5. Sections 4.12–14

After briefly mentioning R in §4.11, the text discusses the fourth letter of the phrase, †. This, Óláfr states, is a diphthong — he uses the Greek word and gives an Icelandic gloss, *tvíhljóðr*. In this section, diphthongs and ligatures are treated mostly as the same phenomenon.

The numerical supremacy of Norse-Icelandic is pointed out: there are five runic diphthongs but only four in Latin. This is a very common theme both in MG (see §5.6) and rGT.

There is some slippage here between referring to the Norse (i.e. Icelandic) language and to runes. It is not apparent that the diphthongs were thought of as independent of their written form. In §4.12, the number of diphthongs in Latin is compared to the number in *runes*, not Norse, and again in §4.14, the Latin diphthong 'oe' is said not to occur in *runes*.

3.2.6. Section 4.15

The next sentence discusses the ordering of vowels within diphthongs.

Ólsen identified an analogue in a commentary on Alexander de Villa Dei's *Doctrinale* (Ólsen 1884, 48n; Thurot 1869, 138). This section depends somewhat on a knowledge of the order of speech-organs established in the first chapter and the explanation of the order of vowels in the third chapter. In all three cases, a corresponding passage is not found in Priscian or Donatus, but there is a more contemporary Latin source or possibly analogue. Each, however, has an apparently different source: for the ordering of the speech-organs, it is either Petrus Hispanus or another logical tract (with the order modified); for the order of the vowels according to the speech organs, it is a twelfth-century manuscript found in Thurot (1869, 133–34); for the order of vowels in diphthongs, it is this commentary on Alexander de Villa Dei.

Óláfr thus compiled this material from at least two sources apart from Priscian

and included them in a consistent manner. He therefore probably had a fairly good grasp of contemporary grammatical theory and was able to connect different concepts in order to explain some of the characteristics of letters.

3.2.7. Sections 4.16–17

It is also clear from these sections that Óláfr had a good critical and theoretical knowledge of his own language. In the next section, he discusses the reasons for diphthongs in Latin and which of those apply to Norse. However, in both cases, the account of the reasons for the existence of diphthongs is a bit obscure. The first reason for diphthongs is distinction (*grein*). It is unclear how this might differ from any other distinction of sound which differentiates words. Of note, however, is that once again a word based on the *grein-* root is used. The other reason that diphthongs are used, according to Óláfr, is for ‘euphony’, that is, a diphthong is used when it sounds nicer than would a simple vowel. The example given is *løkr*, which Óláfr states sounds better than *lækr*. However, it is not clear what is distinguished here: the latter, not as attractive sounding word clearly has a diphthong, and the former has the letter ‘ø’ (W is the only manuscript which preserves this section).

A Latin source for this material has not been identified.

While this section is introduced as dealing with diphthongs, digraphs or ligatures (as we would call them) are also discussed. Thus, of the five Norse ‘diphthongs’, three are true diphthongs (au, ei and ey) and two are digraphs (ae (æ) and oe (ø or ø)) representing a monophthong. The confusion arose because Icelandic orthography adopted some ligatures (such as *ø/av*, *æ/ε* and *ø*) to represent the additional vowel sounds not found in Latin. While a ligature of ‘av’ was often used to represent the u-mutation of ‘a’ in Icelandic, the ligature usually represented a diphthong in Latin, and the same was the case with the ligature of ‘æ’.

The section in fact deals with digraphs, some of which represent diphthongs, and some of which represent monophthongs which do not occur in Latin. Fabrizio D. Raschellà (2000) examines this passage in great detail as well as a passage referring to it in 4GT. In particular, he discusses the comparison of the two diphthongs *ø* and *æ* in the context of changes in Icelandic phonology in the middle of the thirteenth century.

3.2.8. Sections 4.19–20, 22

The next part deals with the runes *ƿ* and *1*, which appear in ‘dotted’ form in the passage (*ƿ* and *1* respectively). They appear in their undotted form to represent the voiceless plosives ‘k’ and ‘t’ and in the dotted form to represent their voiced counterparts. The two forms of *ƿ*, however, are not discussed: the rune is simply said to represent the two consonants; dotted *1*, in contrast, is referred to specifically as representing ‘d’. There is some slippage in the text between seeing these later forms as separate characters or just modifications of the one rune. This is likely to be an inconsistent attempt to keep the later, expanded *fubark* consistent with the sixteen-

rune *fuþark* of the previous chapter.

In the final section of the chapter, it is noted that the reason for the dual signification of these consonants is that the pairs they represent are quite close in sound: in all but one case, they are simply voiced/voiceless pairs of plosive consonants. The distinction, therefore, was less significant than between other consonants.

3.2.9. Section 4.21

The chapter ends without discussing the rest of the runes in the phrase attributed to Valdemar (§4.5). This is because there are no more runes requiring more than a simple comparison with their Latin equivalent, and so the chapter ends. The first word, 'sprængd', is therefore quite a useful one for discussing the runes: it contains all four consonants with two forms (s/z, p/b, g/k, d/t) and a diphthong. Thus Óláfr can discuss all these concepts using this word as a starting point. It is possible, then, that the sentence was designed with this in mind: the first word was selected in order to demonstrate these concepts and the rest of the phrase to simply represent the significations of the letters. As a mnemonic device, the phrase was probably very effective.

3.3. Conclusions

3.3.1. Relationship with chapter 1 and 2GT

As discussed in the Introduction (5.1.2–3), the first chapter of MG has many points of contact with 2GT. There is also some evidence of points of contact between both those tracts and the rune chapters of MG.

Ólsen (1883, 72) argues that the rune section of MG has a link with the first chapter of MG and with 2GT. However, Ólsen presumes that the source for MG's first chapter and 2GT are both older than they probably are in fact: I have already shown that the source for MG chapter 1 is probably thirteenth century and Raschellà argues that 2GT is likely to have been written after 3GT (1982, 126–32). While the link between MG chapter 1 and 2GT is fairly certain, a strong link between the first chapter and the rune chapters of MG is less so. It is probably indicative of the difficulty of showing it that Ólsen resorts to a rhetorical question to make his conclusion:

Skulde dette ikke tyde på en indre sammenhæng mellem runeafsnittet, den tredje afhandlings begyndelse og Afh. II? (Ólsen 1883, 72)

Must that not indicate an inner connection between the rune section, the beginning of 3GT and 2GT?

However, Ólsen is basically right in seeing the connection between the first chapter and the rune chapters. Ólsen points out that the ordering of the runic vowels is different from that of Priscian, and the explanation of the order does not seem to derive from Priscian.¹⁰ The ordering of the runic vowels, according to MG, is because of the place in which they are articulated — thus ƿ is ordered first because it is pronounced in

the lips, and so on (§3.7). The order of the organs of speech in which the vowels are articulated follows roughly the order of the organs of speech in the first chapter (§1.13), although in reverse. Ólsen also discusses the relationship between this part of MG and a sentence in 2GT which describes the way speech is articulated by humans and outlines some of the speech organs (Raschellà 1982, 52 and 53; Ólsen 1883, 72).

It is possible that there is some link between the explanation of the ordering of the vowels in the third chapter and the ordering of the organs of speech in the first. The section on diphthongs in the fourth chapter also depends to some extent on the description of the speech-organs in the first. §4.15 demonstrates that the vowels in diphthongs are ordered according to the position where they are pronounced. Thus *a* comes before *e* in that diphthong, *e* before *i* and so on.

Another piece of evidence for a link between chapters 1, 3 and 4 is the use of words based on the *grein-* root. This occurs in both the runic chapters a few times, in verb, noun and compound forms. *Grein*-based words tend to occur in only two forms outside of chapters 1, 3 and 4: in the compounds *málsgrein* ('sentence') and *hljóðsgrein*. The latter is used to refer to accent (L. *accentus, tenor*) in chapters 2, 5 and 6, but in the chapters we are dealing with here, it usually refers to simply a type or category of sound (L. *soni differentia*). These two meanings of *hljóðsgrein* — 'accent' and simply 'type of sound' — are quite distinct. Ólsen also notes that the word is used in the same way in 2GT as in the first and rune chapters of MG, that is, to mean 'type of sound'.

The return of the use of *grein-* marks an increased interest in the process of distinction. It is this theme of distinction that marks the parts of MG which are not dependent on Priscian. This theme points to a preoccupation in this period of Icelandic scholarship with theorising the relationship between sound and writing. It differs from other periods, such as represented by Priscian and to a certain extent, 1GT, where *sound* is not so much the focus as *speech* or *voice*. The distinction is important to the theorisation of writing. The relationship between writing and sound is one of division or differentiation: sound is divided into letters (§1.16). The relationship between writing and speech is one of representation: we speak essentially in phonemes, and these are given symbols. The latter approach tends to be the one taken by 1GT and other texts from the twelfth century.

3.3.2. Relationship with 1GT

The material in the rune chapters differs in a few ways from 1GT. Rather than seeing the properties of name, order and shape of the letters as arbitrary, MG seeks to make connections between the pronunciation of the letter and the other attributes. Hence the order of the vowels is explained by the position of the vocal organs which are used to articulate them (§3.7–10); the shapes of the runes for 'p' and 'b' are explained by the way in which they are pronounced (§4.9–10); the order of the vowels in diphthongs is explained also by the way in which they are articulated by the organs of speech (§4.15).

In contrast, 1GT is interested in the phonology alone: the shapes and ordering of the letters are arbitrary, except for patriotic considerations (thus vowels are placed first in the alphabet because there are so many).

The project of rGT is to attempt to create a phonetic orthography which can represent as closely as possible all the sounds of Icelandic speech. For the author of rGT, the purpose of writing is clearly purely (or at least primarily) to represent speech. rGT represents an interest in particular in the relationship between letters and meaning, that is, that letters should preserve the true meaning of the speech it records.

The approach to writing in the rune chapters is essentially in agreement with the theory of sound outlined in the first chapter. The emphasis in the first chapter is on the relationship between letters and sound as a physical entity: letters can represent sound which has no meaning. Letters are treated as if they are not merely there to represent sounds: they have a history; they have different forms; and they have a visual relationship to sounds.

3.3.3. Purpose

It is not immediately evident whether the purpose of the runic chapters of MG was primarily pedagogical. It is evident, however, that orthographical material was of interest to Icelanders in this period: there are three orthographical treatises which survive (including the runic chapters of MG).

The section on the letter in Priscian's *Institutiones* which corresponds to the runic chapters is a fairly advanced text — it gives the origins of letters and other detailed information. It was intended for advanced scholars, not to instruct novices in the Latin alphabet. Óláfr seems in part motivated by a need to give a more basic instruction in runes. It is probably for this reason that Óláfr departs more from Priscian in these chapters than in the other chapters (apart from the first).

There are a few differences between the two runic chapters. Chapter 3 is characterised by comparisons between runes and the Greek and Hebrew alphabets, and contrasts with the Latin alphabet and language. Chapter 4 is much more concerned with the similarities between runes and Latin. The third chapter relies more on Priscian as a source, whereas the fourth chapter, while drawing on Priscian, uses the Valdemar rune-phrase as the model for the discussion. The purpose of each of the two runic chapters, then, is slightly different.

The material in the third chapter is designed to place the runic alphabet in a historical context in a similar way to Priscian's material. This is the reason why the older, sixteen-rune *fupark* is used rather than the expanded form: the additional forms of runes in the fourth chapter were recent additions and are simply modifications of the historical forms. The historical contextualising of runes also explains the frequent comparisons of runes with Greek and Hebrew writing in this section. Here, Óláfr avoids making comparisons with Latin which would show a close relationship between runes and Latin letters. Instead, he makes contrastive observations (such as with the ordering of vowels in runes and Latin) and comparisons with Greek and Hebrew. The effect of these measures is to give runes a historical status independent of the Latin alphabet, but favourable associated with other classical languages, in particular, Hebrew, which was privileged as the first human language.

In contrast, the material in the fourth chapter is much better suited to instructing

in the use of runes. It gives a convenient way of remembering all the runic characters, including additional shapes used for different sounds. It also explains all variant shapes, something the historical emphasis of the third chapter does not permit.

3.3.4. The text and readings of the text

In the introduction, I discussed various instances where, in the history of studies of MG, it has been read in such a way as to support the fairly dubious theories of the antiquity and ubiquity of runes. What I wish to do at this point is to look again at these readings of the runic section of MG to see whether in fact MG suggests an assumption of ubiquity or antiquity on the part of the author.

In 3.1.1 above, I briefly discussed one of Ólsen's arguments attempting to demonstrate that parts of the third chapter originate in a text by Þóroddr. Ólsen's main point is to link the third chapter to the reference to Þóroddr and Ari in the Prologue to the grammatical treatises (cf Introduction 3.4 and 3.1.1 above). Ólsen also argues that this could explain some of the inconsistencies between the two chapters. Ólsen's argument is therefore that chapter 3 shows evidence of a twelfth-century treatise on the reform of the runic alphabet. This implies, he argues, that the use of runes was widespread at this time, hence the reform of the runic alphabet was a useful endeavour. Thus his reading of chapter three is designed to support his theory of the ubiquity of runes.

While there may have been some work on runology and runic orthography done by Þóroddr in the twelfth century (the Prologue certainly implies this), there is little evidence to show its influence on Óláfr's treatise. The Prologue's identification of Þóroddr as author was most likely to have been speculation. A's evidence of Óláfr's exclusive authorship is earlier and more reliable. Moreover, even if Ólsen were correct, the presence of traces of a treatise by Þóroddr does not in fact support a theory of the exclusive use of runes in Icelandic manuscripts.

Worm's theory of runic ubiquity is based considerably on the occurrence of the term *rúnamál* in MG. It occurs twice in W, the manuscript Worm had access to, but only once in the other manuscripts. While it is clear in the context that *rúnamál* meant 'runic alphabet/ *fubark*', it is not so clear why the element *-mál* was used, particularly given its connotations of spoken language.

It is possible that there may be a relationship or analogue in the word *málstafr*. Raschellà suggests that this word (meaning 'consonant' in 2GT), along with *hljóðstafr* in MG and 2GT, are remnants of pre-Latin runic terminology (cf. 3.1.3 above). In FGT, however, *málstafr* is used once in an illustrative sentence to gloss *rúnar*. It has been suggested that this word, in contrast with *bókstafr*, could refer to runes. In either case, the element *mál* is used in the context likely to be related to runic terminology.

It is possible, although somewhat remotely, that the term *rúnamál* in MG arose from an assumption of the ubiquitous use of runes. This assumption is not explicit in MG, nor is there any other evidence to suggest that Óláfr held such a theory.

Rúnamál also occurs in *Dínus saga drambláta* (Jónas Kristjánsson 1960, 12), probably the only other extant medieval use of the term. It is, along with *fitónsandalist*

'the art of magic', one of the skills of Princess Philotemia. The context, like 3GT, does not suggest that the referent is a language as such, but rather is confined to knowledge of the magical uses of runes.

Worm asserted that 'Runic', 'Norse/Norwegian' and 'Danish' were synonymous to the author of MG (Worm 1636, 98) — this was one of the justifications for using 'runic' to refer to the language and literature of medieval Scandinavia.

This is true to a certain extent: the runic letters are called variously *nóræna stafróf* (§3.6), *rúnamál* (§3.16, §4.7 in W), *rúnir* (§4.7 in A, §4.12), *rúnastafir* (§4.21, §4.22). It could therefore be argued that the runic alphabet could also be called the Norse alphabet. However, this only works in one direction — there is no evidence to show that the word 'runic' could be used for all the things that 'Norse' could apply to, such as language and verse.

The runic chapters do imply to some extent that runes were the standard way of writing Norse. This is primarily due to the slippage between referring to the Norse language and runes — the language and the written form are not systematically distinguished in the text. This can be seen in the section on diphthongs, where, on the one hand, they are discussed as a written phenomenon only belonging to runes (§4.12 and 14), and on the other, a linguistic phenomenon belonging to the Norse language (§4.16–17). The implication, then, is that runes were originally the standard way of representing diphthongs in the Norse language.

The purpose of treating runes in this way may have much to do with the patriotic implications of suggesting that the standard writing system was not dependent on Latin. This is not to say, as both Worm and Ólsen argued, that the rune chapters of MG contain evidence that runes were used widely, if not exclusively, for writing in manuscripts at some point in medieval Iceland. Nor is this to say even that the author held such a theory, but only that this would have been a favourable assumption to make in composing a tract on runes and how they are used.

As we have seen, Worm believed most of the runes find their origin in Hebrew and Greek letters. This was related to his theory of the antiquity of runes. There are some indications in MG that Óláfr also held something akin to the theory of the antiquity of runes, and that it was because of this that Worm may have made his assertions about the age and origins of runes. These indications are found primarily in: 1. the comparison of runes with Greek and Hebrew writing; and 2. the attribution of the origin of (some) runes to Hebrew and Greek. In the fourth chapter, runes are treated as having equal standing with Latin letters.

In these places where runes are given an implicit origin in Greek and Hebrew, and in the places where they are compared with Latin letters as analogous, it is possible that there is an underlying Euhemerist argument. This argument is found in the Prologue to *Snorra Edda* (Faulkes 1988, 4–6); in *Skáldskaparmál* (Faulkes 1998, I:5–6) and in *Ynglinga saga* (Bjarni Aðalbjarnason 1941, 13) to justify the study of skaldic verse. The argument states (roughly) the following: the gods of the pagan Scandinavians were actually people who had travelled to the North from Turkey after the fall of Troy and had convinced the local people that they were gods. The name *Æsir* given to the main

group of gods is said to derive from the fact that they were from Asia (Minor). The stories about them, which are referred to in skaldic verse, therefore have little to do with the worship of pagan gods but rather are manifestations of the trickery of these historical figures. This argument is elaborated by Óláfr in the second section of 3GT:

Jþæssi bok ma gerla skilia, at öll ær æin listin | skalld skapr sa, ær romverskir spækingar namv
iathænis borg a grīklandi ok | snerv siþan i latinv mal, ok sa lioð hátt æða skalldskapr, ær
oðinn ok aðrir asia | menn flvttv norðr higat i norðr halfv heimsins, ok kendv monnum a sina
tvngv | þæsskonar list, sua sæm þeir hoþöv skipat ok nvmit isialfv asia landi, þar sæm mæst |
var frægð ok rikdomr ok froðlæikr veralldarinnar. (Ólsen 1884, 60)

It may be clearly understood from this book that the art of speech which the Roman orators learnt in Athens in Greece and then transferred into the Latin language is the same as the metre or poetry which Odin and other men of Asia brought northwards when they settled the northern hemisphere, and which they taught to men in their own language, as though they had studied and devised it in Asia itself, where [fame] and wealth and knowledge were the greatest in all the world. (Collings 1967, 47)

There are certain parallels between runes and skaldic verse which support the extension of Euhemerism to justifying the use of runes, not least of which is that they both concern skills of language. In Scandinavian mythology, the original knowledge of runes was attributed, like skaldic poetry, to Óðinn. Óðinn's acquisition of knowledge of runes is treated in *Hávamál*, the latter in *Skáldskaparmál*. Both were obtained by Óðinn through ordeals. MS B of MG omits both the material on runes as well as the chapter of *Málskrúðsfræði* from which the above quotation is taken.

There is some evidence to show a conceptual link between runes and poetry in the thirteenth century. The following is from *Skáldskaparmál*, where Ægir and Bragi are discussing Skaldic poetry:

[Bragi:] 'En þat hoþum vér orðtak nú með oss at kalla gullit munntal þessa jötna, en vér felum í rúnum eða í skalldskap svá at vér koþlum þat mál eða orða(k), tal þessa jötna.'

Þá mælir Ægir: 'þat þykki mér vera vel fólgit í rúnum.' (*Skáldskaparmál*, 3)

[Bragi:] 'And we now have this expression among us, to call gold the mouth-tale of these giants, and we conceal it in secret language [runes] or in poetry by calling it speech or words or talk of these giants.'

Then spoke Ægir: 'This seems to me a very good way to conceal it in secret language [runes].'
(*Snorra Edda*, 61)

It is not clear that *runes* are what is meant here; Faulkes thus has translated *í rúnum* as 'in secret language'. However, such a use of *rún* is not used elsewhere in *Skáldskaparmál*. Both runes and poetry can be (and often were) a means of concealment. In *Háttatal*, there is a specific comparison between verse and runes:

Þetta er dróttkvæðr hátt. Með þeima hætti er flest ort þat er vandat er. Þessi er upphaf allra háttá sem málrúnar eru fyrir oðrum rúnum

This is *dróttkvætt* form. This is the form most often used for elaborate poetry. This is the foundation of all verse-forms just as speech-runes are the principal sort of runes.

The above uses of *rún* in *Snorra Edda* suggest a close relationship between the 'technologies' of verse and runic writing.

It is possible that underlying the treatment of runes and verse in 3GT is a view that not only was poetry brought North by Óðinn and the other Æsir, but also knowledge of runes. This would similarly remove the problem that Skaldic verse posed for Christians: the magical uses of runes would have been part of the trickery of Óðinn, but their use was otherwise legitimate.

This would explain the implied antiquity of runes found in the third chapter, and also that they might originate at least in part in Hebrew and possibly Greek. If runes were brought from Asia in the way described above, they would be very old, and they would derive or at least be closely related to the classical languages of the area: Greek (which was probably considered the same as or closely related to the language of Troy) and Hebrew. Runes would have originated in parallel with Latin letters, in the same way as verse, which Óláfr argues above. This also explains the mode of comparison with Latin found in the fourth chapter.

The theories of runic antiquity and ubiquity are prevalent throughout the history of runology. While MG is often used to attempt to support these theories, it provides no real evidence that runes were as ubiquitous or ancient as scholars such as Worm and Ólsen thought. MG's own theories of runes can be seen in the context of the history of runology: there are some slight indications that the treatise either assumes or is trying to support theories of ubiquity and antiquity. However, these themes of runology, even appearing as early they do in MG, have little to do with the actual evidence of the origin and use of runes.

4. Syllables

The lengthy section on syllables is included in this edition as a single chapter (5), although previous editions have presented it as four short chapters. Parts are heavily dependent on Priscian; other parts are dependent on other (unidentified) Latin sources; still others are probably Óláfr's own work. The sources have been adapted considerably for the Icelandic audience.

4.1. Commentary

4.1.1. Section 5.1

The definition of the syllable is based very closely on that in Priscian (II:1), except that reference to *vox literata* is removed.

4.1.2. Sections 5.2–4

Sections 5.2–4 contain an account of the maximum number of letters in a syllable: in total; and before and after a vowel. This passage contains two interesting comparisons between Latin and Old Norse regarding the number of letters which can occur in a syllable. It is noted (taken from Priscian) that Latin can have up to six letters in a syllable, but Norse can have eight or nine letters in its syllables (two examples are given). This comparison in a sense places Old Icelandic ahead of Latin in what might seem a minor regard, but which nevertheless has significance. It is comparable to the enumeration of distinctions of vowels in 1GT, which, as I argued in the Introduction (5.1.2), implied a degree of patriotic significance in the numerical supremacy of Icelandic over Latin.

The chapter goes further and discusses the number of letters which can come before and after the vowel in a Latin syllable as compared to an Icelandic syllable. At this point, however, the text mistranslates Priscian and states that in Latin, there can be a maximum of two consonants before the vowel (whereas there can be three, as Priscian states) and three after. Norse, on the other hand, is said to have a maximum of three before and five after; this mistranslation means that Icelandic, according to the manuscripts which have this section, is able to have more letters both before and after the vowel in a syllable than Latin. Whether this mistranslation was deliberate or not cannot be known, but Óláfr must have been familiar with Latin and the large number of words which begin with the combination of consonants 'str-'.¹

While the number of letters in a syllable would seem a fairly insignificant point of comparison between Latin and Icelandic, the possibility that the comparison was made in order to place Icelandic in a more significant light as compared to Latin is more likely given the significance of such letter combinations: they create the rhymes in poetry. Like rGT's account of vowels, the point made here suggests that Norse verse has a greater range of phonological distinctions than Latin verse.

4.1.3. Sections 5.5–10

This part of the chapter, which deals with rhyme, does not have an identifiable Latin source or analogue. The closest analogue in Old Icelandic is probably the so-called *Fifth Grammatical Treatise*, a fragment of which survives immediately before MG in A.

This material is basically a description of rhyme in skaldic verse, but it also contains information about rhymes in Latin versification, but this is included in a secondary way. The first two types of rhyme discussed are *aðalbending* 'full rhyme' and *skothending* 'half-rhyme'. These are illustrated with a pair of rhyming words in both cases. §5.8 discusses how rhymes are included in the Norse verse-form known as *runbenda*, which employs extensive end-rhyme. The lines of verse used to illustrate the form are by Snorri Sturluson and are from *Háttatal*. Most of this material, and also similar material in *Málskrúðsfræði* derives from the work of Snorri, particularly *Háttatal*. The terms for rhymes are from that work, which Óláfr refers to specifically in chapter 15 of *Málskrúðsfræði* (Ólsen 1884, 96–7) when *aðalbending* is mentioned again.

Towards the end of this part, there is a discussion of *consonantia*. This applies to Latin verse, but as Óláfr notes, is only observed in Icelandic if there is a single syllable in the rhyming words. Thus, on the whole, this section is designed to explain how syllables create rhyme in Icelandic verse, with some reference for comparison to Latin verse. Óláfr most likely used *Háttatal* or information direct from Snorri to compose this section.

4.1.4. Sections 5.11–17

The part dealing with quantity (length) of the syllable is taken almost exclusively from Priscian. The examples given, however, are from Norse, but there are no examples given for syllables containing a longer vowel.

4.1.5. Sections 5.18–23

MG goes on to discuss aspiration as a feature of the syllable. The definition of aspiration is the same as that found in §2.10, but no editor has identified a source for this definition. Nor do the subsequent sections seem to come from Priscian — this is probably because aspiration was more relevant to Icelandic verse than to Latin.

The discussion of this particular feature of the syllable ends, as do the discussions of the other features, with a sentence which relates the feature specifically to Norse poetry. In this case, it is to show the significance of aspiration for alliteration:

En þó þykkir betr sama í nórænum skáldskap, at annat hvárt hafi áblásning höfuðstafir ok svá stuðlar þeira eða engi þeira.

Nevertheless, it seems to suit Norse poetry better, to have either aspirated 'head-staves' (in alliteration) and so (too) their 'props', or none of them.

Óláfr again points out the importance of this feature of the syllable for Icelandic versification. Aspiration plays a part in poetry, essentially that alliteration can be on an 'h'. The terminology used is that of the native Icelandic theorisation of alliteration. Such terminology is used extensively in *Háttatal* (the section which explains the terminology is in Faulkes 1999, 4). This is the first point in the treatise where alliteration is discussed — only rhyme in Norse verse is discussed prior to this. The other features of the syllable affect only rhyme in verse, whereas aspiration only really affects alliteration.

4.1.6. Sections 5.24–31

The section on accent is very similar to that found in the second chapter (§2.6–9). The description of each type of accent (acute, grave and circumflex) is slightly different; different examples are given; and the accent mark is given.

The section does not occur in Priscian. Instead, Ólsen (1884, 55) identified a similar section in the work of the twelfth-century grammarian, Petrus Helias, but it is considerably shorter than Óláfr's text. It is unlikely that Óláfr was acquainted with the work of Petrus Helias (see Clunies Ross 1987, 72), although Petrus and Óláfr may have had a common source. The section ends with the following sentence (§5.31).

En með því at þess konar greinir heyra lítt nórænu-skáldskap at flestra manna ætlan, þá tala ek þar um ekki fleiri at sinni.

But inasmuch as these kinds of distinction are heard little in Norse poetry in most men's opinion, I will talk no more about it for the present.

Óláfr thus acknowledges that accent is not relevant to Norse verse. It is unclear as to why Óláfr included this section — the discussion of accent does not apply well to Norse, in spite of the examples he provides.

4.2. Conclusions

Two of the characteristics of the syllable (aspiration and accent) are discussed at length in MG, but are not discussed in nearly as much detail in Priscian. Furthermore, Óláfr acknowledges (in §5.31) that accent at least is not relevant to Norse verse, and he is not very successful in applying the concept to the Norse language. But chapter 5 is the second time that both concepts are discussed in the treatise: they had already been covered in chapter 2. This raises the issue of why this material was included at all.

It is possible that Óláfr had a source which contained material on accent and aspiration, and he did what he could to find Icelandic examples of these distinctions. The concepts of aspiration and accent derive ultimately from Greek grammar. It is also

possible that Óláfr was aware of this and applied the concepts to Norse in an attempt to further show the relationship between the Norse language and Greek. As we have previously seen, it is likely that thirteenth-century Icelanders considered their language to be derived from Greek, following the fall of Troy.

Óláfr may simply not have understood the distinctions, but still attempted to apply his sources to the vernacular. Confusion over such material may also explain why Óláfr goes over the concepts of accent and aspiration twice in his treatise. While Óláfr was certainly a knowledgeable grammarian, successfully applying or relating the concept of accent to Norse may simply have been beyond his abilities.

5. Words

The final chapter of MG deals briefly with the word, mostly in terms of the parts of speech. *Sogn* is the word used to refer to the subject of the chapter, here translated simply as ‘word’. It is a translation of the Latin term *dictio* found in Óláfr’s source. However, this is not the usual word used for ‘word’ in Old Icelandic: usually it is *orð*, which is acknowledged here (§6.2). ‘Sogn’ is now used in modern Icelandic to refer to the verb; ‘orð’ (used for ‘verb’ in MG) forms the compounds for the modern Icelandic ‘noun’ and ‘adjective’, among other parts of speech.

This chapter is the most closely based on Priscian (*Institutiones* II:14–22); parts are also similar to sections of Donatus (*Ars major* II:1; see Krömmelbein 1998, 89–91) and Isidore (*Origines* I:vi). All examples, however, are from Icelandic and are not translations of any identifiable source. In one regard, however, there is a notable departure from Priscian — when the parts of speech are listed. The order given is that found in Donatus (*Ars minor*, Keil IV:355). Priscian’s order is this (apparently derived from Greek sources): noun, verb, participle, pronoun, preposition, adverb, interjection, conjunction; whereas that of Donatus (and MG) is: noun, pronoun, verb, adverb, participle, conjunction, preposition, interjection.

6. Conclusions

6.1. MG and its sources

A detailed listing of sources and analogues for MG can be found in Appendix 2. The following table represents a summary of the apparent sources or analogues for MG, listed in order of their apparent proximity to the text.

Table 8: Sources for MG

1.1	Adapted from Priscian or Petrus Hispanus (?)
1.2–10	(Aristotle)
1.11–12	Petrus Hispanus, <i>Summulae Logicales</i>
1.13	Priscian <i>Inst.</i>
1.14–20	Petrus Hispanus
2.1	Priscian (and Ælfric?)
2.2–4	?
2.5–6	Priscian
2.7–15	Priscian (abridged)
3.1	Priscian
3.2	Priscian & original material
3.3–5	Priscian (mainly)
3.6	Priscian & original material on runes
3.7–10, 12–14	12th c. Latin material
3.11	original
3.16–19	Priscian & original material on runes
4.1–4	Priscian (adapted)
4.5–22	original (Valdemar phrase) & some adapted Priscian
5.1–3	Priscian
5.4–10	<i>Háttatal</i> and original material
5.11–18	Priscian
5.19–26	Priscian and possibly adaptations
6.1–13	Priscian

MG, or whatever direct source was used to form MG (if there was one), thus draws upon a very large range of material, mostly from Latin sources. It brings together material from the entire grammatical tradition since late antiquity, as well as philosophical material. Some parts, particularly some using Priscian as a source, are little more than translations of the Latin material. Other parts adapt and comment on the sources so as to increase their relevance to Icelandic language and verse.

We know that the first chapter has a Latin source, and parts of the runic chapters are not original. However, these parts are significant in that they are the sections that depart most from the dependence on Priscian, and thus show most the introduction of original material. The first chapter in particular shows an attempt to bring the treatise in line with thirteenth-century ideas about sound and language, while still maintaining the format of Priscian's work. It is very unusual for a medieval grammatical work to begin with such a comprehensive discussion of sound and its relationship to language.

The most original section is probably the fourth chapter. It departs in both structure and contents from Priscian by using a phrase containing all the runes as the basis of discussion.

Ólsen criticised MG for lack of coherence in comparison to the second part of *3GT*:

... Men han [Óláfr] har ikke haft så grundige grammatiske kundskaber, at han har forstået at hæve sig over sin kilder og magte dem. Utvivlsomt er bearbejdelsen af Priscian Olafs eget verk. ... Hvor han fjærner sig fra sit latinske forbillede, kan man for det meste påvise, at han uselvstændig optager eller benytter ældre kilder, som han ikke rigtig forstår at sammensmelte med sin bearbejdelse af Priscian. Følgen heraf er, at fremstillingens gang forstyrres og forfatteren kommer til at skade afhandlingens helhed. (Ólsen 1883, 66–67)

... But he [Óláfr] did not possess such a thorough knowledge of grammar that he had the ability to rise above his sources and manage them. The adaptation of Priscian is undoubtedly Óláfr's own work. ... Where he departs from the Latin exemplar, one can for the most part demonstrate that he, in a derivative way, adopts older sources, which he does not understand how to fuse correctly with his adaptation of Priscian. The consequence of this is that the progress of the exposition is disturbed and the author damages the integrity of the whole of the treatise.

MG, I would argue on the other hand, presents a fairly coherent text, given that what it is trying to achieve both relies very heavily upon the Latin grammatical tradition and attempts to provide a theoretical foundation for the study of poetry. While *Málskrúðsfræði* has basically only one source (probably an updated version of Donatus), MG attempts to provide a foundation for *Málskrúðsfræði* from a whole range of authors and periods of grammatical thought.

In many ways, MG is a highly sophisticated and coherent adaptation of its various sources. In its overall structure, it extends the thirteenth-century sources on logic as a foundation for the study of grammar. The discussion of sound and voice leads directly into a discussion of the parts of speech in Petrus Hispanus. MG, after making further distinctions in sound after 'literate' voice, returns to the concept of the letter implied in 'literate voice', and then uses this as the basis of the discussion of diphthongs and conglutinations, then syllables, then words. MG, then, is an attempt to bring together two traditions, grammar and logic, into one theoretical schema. Given that this is probably an original project on the part of Óláfr, he has done a reasonably good job of

bringing the two approaches together.

Óláfr also includes material necessary for the discussion of verse in the second section of 3GT. In particular, 3GTb refers to concepts in the final two chapters of MG, on syllables and parts of speech.

The text of MG in B could be seen to be an attempt to rationalise the multiplicity of sources for MG, by simply leaving out the ones that depart more obviously from the Latin grammatical tradition. This applies to both the runic material and other minor references to non-grammarians. However it is quite likely that this material occurred in the original (see Introduction 4.3). B's text, too, is no more coherent than that in A or W — as we have seen, the editing of B is more likely due to an attempt to make MG more suitable for the religious material in the other parts of B.

MG can be seen to have the following attitude to its sources: it takes the structure of the grammatical works of late antiquity as the basis for its own structure, translating and adapting material from Priscian's *Institutiones*. It inserts an introduction from thirteenth-century material on dialectic as the theoretical foundation for the study of the letter — in particular, it incorporates the concept of distinction as a central notion in the study of the letter and poetics. It replaces some material from Priscian which applies to Icelandic with vernacular examples (including runes for Latin letters and skaldic verses for Latin ones). It also inserts a large section on the values and shapes of runes which is mostly original. Much of the adaptation of Priscian is supplemented with additional material from twelfth- and thirteenth-century Latin sources.

6.2. MG and runology

We have seen that throughout the history of MG, it has been associated with particular theories about the use of runes. MG provides little actual evidence that runes were of great antiquity or extensively used, particularly for writing on parchment. Such theories are recurrent in the history of the study of runes, as we have seen. Theories about the antiquity and ubiquity of runes boost their status and significance, and consequently it is in the interest of scholars who study runes to promote such theories.

While MG does not support these theories, the reason why it has been a very popular text for those who do is probably associated with the assumptions of the text itself. There are indications that Óláfr may also have wished to promote runes in a similar way to later runologists. In other words, MG should be read in the context of the history of the study of runes: these theories of runic ubiquity and antiquity were already present in the earliest work of runology, despite their spurious nature.

In general, however, Icelandic runology is more cautious in its claims than its mainland counterparts — again, MG can be seen in this context. While there are some small indications that the author may have been promoting the theories of ubiquity and antiquity (such as saying that \uparrow is from Hebrew letters), it does not make any such claims explicit.

6.3. The theory of writing

The most significant and recurrent notion in the theorisation of writing is that of distinction or division — *grein*. This concept is present in logical material which MG draws upon, and to a lesser extent in its grammatical sources. However, MG takes it further than even the logical tracts — in MG, distinction or division is not just the method of categorising the subject matter, but the concepts find their way into the categories themselves. That is, divisibility or distinction is itself the discriminant in certain categories, such as ‘meaningful voice’. It is the concept associated with *grein* which determines the relationship between sound and writing. It is also a fairly central concept to 1GT, although it has there to do with the phonological approach of that work (Hreinn Benediktsson 1972, 38–39). Its use in MG may well be influenced by 1GT. In contrast to 1GT, MG is situated intellectually in the philosophy of thirteenth-century Europe. It finds the notion of *grein* fits well in the context of dialectic.

MG departs from the radical phonological approach of 1GT, but it is by no means dependent on Priscian for its representation of the relationship between letters and language. While Priscian concentrates on the letter as an element of speech, MG views it as a division of sound. It draws upon sources which to an extent reconcile the indigenous tradition, which concentrates on division and distinction, with the Latin grammatical tradition.

Notes

1. de Rijk 1967, II-2:11 (*Introductiones Montane Minores*). This definition is also found in a similar form in a great many of the treatises in De Rijk's study (1967, 78, 149, 357, etc.).
2. In Barnes 1984, 1229–36 (trans. T. Loveday and E. S. Forster). Similar material to that in MG's first chapter can also be found in the *Metaphysics*.
3. Petrus Hispanus was born between 1210 and 1220 in Lisbon. He studied at the Cathedral school in Lisbon before studying logic, medicine and theology at the University of Paris. Petrus taught at Paris up to 1245 and was professor of medicine at the University of Sienna to 1250. He then held various church positions before becoming physician to Pope Gregory X. He was elected Pope John XXI in 1276, but died only a few months later. A twelfth-century namesake was responsible for a commentary on Priscian, but it is clear that the two were different authors. Our Petrus was responsible for a medical text (*Thesaurus Pauperum*) and some logical treatises (*Summulae Logicales*, *Tractatus maiorem fallaciorum* and *Syncategoremata*). Some commentaries on Aristotle and Pseudo-Dyonisius have also been attributed to him. (Mullally 1964, 3–4).
4. *mál* is a term not included in MG's initial classification. 2GT here perhaps represents an advancement in the general theory of sound and its relationship to language.
5. The dating of *Summulae Logicales* is dependent on details about the life of Petrus Hispanus. It is possible that the work was an earlier creation but was later attributed to him — not inconceivable when one considers his later position and status (as Pope).
6. The number of runes in the fourth chapter, Óláfur argues, is based on Óláfur's own knowledge of runes from his time in Denmark. (Ólsen 1883, 76). The modification of Priscian's 'shapes of letters' to 'letter-names' may well support this. Óláfur knew of more than sixteen shapes of letters, but if he had counted the shapes, he would have more runes than the presumed treatise by Þóroddr. Surprisingly, Ólsen does not use this modification of Priscian to support his argument. Perhaps he did not notice this discrepancy. In any case, it is more simply explained by the account given here.
7. * IR 11P11 ƿ IBR114PNY 414PNY. id est * ex Ebraicis defumptum est literis. Quò ad potestatem scilicet, non vero quo ad figuram.' (Worm 1636, 99).
8. There may also be a conventional explanation for the inclusion of ƿ and þ among the mute letters: it creates three sets of the same number of letters. It was conventional to divide the sixteen-rune *fjúbark* into three groups of five or six runes — this was the basis of most runic cryptography. However, if the mutes were restricted to plosive consonants as in Priscian, there would be two very uneven groups of runic letters.
9. cf. *Gautreks saga*: 'Mér er sagt, at konungr sé oft á haugi drottningar ok beitir þaðan hauki sínum, ok offliga, er á líðr daginn, þá lezt haukrinn. Þá lætr konungr sveipa höndina hjá stólinum, ef hann finnr nokkut at kasta til hans. Nú er svá ferr, ef konungr fær ekki at kasta til hauksins, þá stikk þú brýninu í hönd honum, en tak við, ef hann réttir nokkut þér í hönd ok far þá aftr til mín. ... Refr settist hjá stólinum at baki konungi. Síðan sér hann, hvar komit var. Konungr réttir höndina á bak sér aftr. Refr stingr brýninu í hönd honum, en konungr kastar þegar á bak haukinum, ok flýgr hann upp snart, er heinin kom við hann.' (Guðni Jónsson 1959, IV:39–40). ('I've been told that the king often sits on the queen's burial mound, and flies his hawk from there. But as the day wears on, the hawk gets tired and then the king gropes round the chair for something to throw at the bird. Now if it happens that the king can't find anything to throw, you're to put the whetstone into his hand. ... [later] The king threw all the objects he could lay his hands on at the hawk. Ref sat down behind the king's chair. Then he realized his chance had come. When the king stretched his hand back, Ref put the whetstone into it, and the king hurled the stone at the hawk. The bird flew up as soon as the stone hit it.' (Hermann Pálsson 1985, 163)).
10. Later, in his edition, Ólsen finds an analogous passage in a twelfth-century manuscript cited in Thurot (1869, 133–134; Ólsen 1884, 42).

Appendices

Björn M. Ólsen's numbering scheme

Compared with the chapter and section numbers in the present edition. Page numbers for Ólsen's edition are also given.

Section	BMÓ		Section	BMÓ		Section	BMÓ	
1	1 (1)	p. 33	3	1 3 (1)		5	1 5 (1)	
2	1 (2)		2	3 (2-4)		2	5 (2-3)	
3			3	3 (5)	p. 41	3	5 (4)	p. 51
4	1 (3)		4			4		
5	1 (4)	p. 34	5	3 (6-7)	p. 42	5	5 (5)	
6	1 (5)		6	3 (8)		6	5 (6)	
7	1 (6)		7	3 (9)		7	5 (7-8)	
8	1 (7)		8	3 (10)		8	5 (9)	
9	1 (8)		9	3 (11)		9	5 (10)	p. 52
10	1 (9)		10	3 (12)		10	5 (11)	
11	1 (10)		11	3 (13)		11	6 (1)	
12	1 (11)	p. 35	12	3 (14)		12	6 (2)	
13	1 (12)		13		p. 43	13	6 (3)	p. 53
14	1 (13)		14	3 (15)		14	6 (4)	
15	1 (14)	p. 36	15	3 (16)		15	6 (5)	
16	1 (15)		16	3 (17)		16	6 (6)	
17	1 (16)		17	3 (18)		17	6 (7)	
18	1 (17)		18	3 (19)	p. 44	18	7 (1)	
19	1 (18)		19	3 (20-21)		19	7 (2)	
20	1 (19)					20	7 (3)	p. 54
21	1 (20)		4	1 4 (1)		21	7 (4)	
			2	4 (2)		22	7 (5)	
2	2 (1)	p. 37	3	4 (3)		23	7 (6)	
2	2 (2)		4	4 (4)		24	8 (1)	
3	2 (3)		5	4 (5)		25	8 (2)	
4	2 (4-6)		6	4 (6)	p. 46	26	8 (3)	
5	2 (7-9)	p. 38	7			27	8 (4)	
6	2 (10)	p. 39	8			28	8 (5)	p. 55
7	2 (11)		9	4 (7)		29	8 (6)	
8	2 (12)		10			30	8 (7)	
9	2 (13)		11	4 (8)	p. 47	31	8 (8)	
10	2 (14)		12	4 (9)				p. 56
11	2 (15)		13	4 (10)				
12	2 (16)		14	4 (11)		6	1 9 (1)	
13	2 (17)		15	4 (12)		2		
14	2 (18)		16	4 (13)	p. 48	3	9 (2)	
15	2 (19)	p. 40	17	4 (14)	p. 49	4	9 (3)	
			18	4 (15)		5	9 (4)	p. 57
			19	4 (16)		6		
			20	4 (17)	p. 50	7	9 (5)	
			21	4 (18)		8	9 (6)	
			22	4 (19)		9	9 (7)	
						10	9 (8)	p. 58
						11	9 (9)	
						12	9 (10)	
						13	9 (11)	p. 59

Appendix 2

Parallel text and sources

Edited text	Priscian, <i>Institutiones grammaticae</i> ⁸	Petrus Hispanus: <i>Summulae logicae</i> ⁹	Misc. sources (1)	Misc. sources (2)
I	At greina hljóð		Roger Bacon: <i>Summule dialectices</i> ³¹	
I.1	Allt er hljóð þat er kvikvendis eyru má skilja.	<i>Sonus</i> est quidquid proprie auditu percipitur; quia licet homo vel campana audiatur, hoc non est nisi per sonum. ²⁰	<i>Sonus</i> vero sic describitur: sonus est sensibile aurium, id est proprie et per se ab aure perceptibile, non ex consequenti sicut campana vel homo, quia non per se set per sonum suum percipietur.	
I.2	Hljóð hefir margar kynkvíslir, ok verðr hljóð þat, sem náttúrliga megu eyru greina, af samkvámu tveggja líkama.			[2GT] Hvat er hljóðsgrein? Þrenn. ³³
I.3	En þannur hljóðsgrein er sú, er heilög ritning segir 'andliga hluti hljóða'.			
I.4	Líkamligt hljóð verðr annat af líffligum hlutum, en annat af lífflausum hlutum. ¹			
I.5	Hljóð þat, er heyriz af lífflausum hlutum verðr annat 'af' hræriligum skæpnum ² , en annat af óhræriligum, annat af samkvámu hræriligra hluta ok óhræriligra.			[Aristotle, 'On Things Heard'] All sounds, whether articulate or inarticulate, are produced by the meeting of bodies or of the air with bodies, not because the air assumes certain shapes, as some people think, but because it is set in motion in the way in which, in other cases, bodies are moved ... ³⁶
I.6	Af hræriligum hlutum verðr hljóð sem af höfuðskæpnum: 'eldi', vindum ok			

votnum.

1.7 Af óhrærligum hlutum verðr hljóð sem steinum eða málmum eða strengjum, ok verðr þó þess kyns hljóð jafnan af hræring nokkurs líkama líflígs eða ólíflígs.

1.8 Af samkvámu hrærligra hluta ok óhrærligra verðr hljóð sem þá er vindr eða votn eða elldr slær sínu afli við jörð eða aðra óhrærliga hluti.

1.9 Hljóð þat er verðr af líflausum hlutum er sumt ógreiniligt í sem vinda gnýr eða vatna þytr eða reiðar þrumur, en sumt hljóð er greiniligt eptir náttúrulegri samhjóðan, þeiri er philosophi kölluðu músikám; ok verðr þat hljóð hit efsta ok hit æzta af hræring hringa þeira sjau er sól ok tungl ok fimn merkisjörmur ganga í þær er *planetæ* eru kallaðar, ok heitir þat *caelestis harmonia* eða himnesk hljóðagrein. Þessar stjörnur sagði Plato hafa líf ok skyn ok vera ódauðligar.

1.10 Greiniligt hljóð verðr í líflausum hlutum, þat sem vér köllum listuligt hljóð sem í málmum ok strengjum ok pípum ok allz kyns söngfærum.

1.11 Í lífligum hlutum ok vitlausum verðr hljóð sem viðum eða grøsum ok þó af tenging nokkurs hrærlígs líkama.

1.12 Af lífandi hlutum, þeim er sen hafa,

[2GT] Hver? Þat er ein grein hljóðs, er þýtr veðr, eða vatn eða sær eða björg eð jörð eða grjót hrymr; þetta hljóð heitir gnýr ok þrymr ok dunur ok dynr. Svá þat hljóð, er málmarnir gera, eða mannaþyssinn; þat heitir ok gnýr ok glymr ok hljómr.³⁴

[2GT] Svá þat ok, er viðir brotna eða vápnin mætast; þetta heita brak eða brestir, eða enn, sem áðr er ritað. Allt eru þetta vitlaus hljóð. En hér umfram er þat hljóð, er stafi eina skortir til máls: þat gera hörpunar ok enn heldr hin meiri söngfæri; en þat heitir söngr.³⁵

- verður annat hljóð, þat er rödd heitir, en annat þat er eigi er rödd sem fótastapp eða handaklapp ok annat slíkt.
- 1.13 Rödd er hljóð framfært af kvikvendis munn, formerat af nítú náttúrligum tólum: lungum ok barka, tungu ok tveim vörum ok fjórum tönnum.
- 1.14 Enn Priscianus kallar rödd vera hit [grann]ligsta loptsins högg ok eiginliga eyrum skiljanligt.
- 1.15 Rödd greinir á marga vegi: önnur rödd ritanlig en önnur óritanlig.
- 1.16 Óritanlig rödd er sú, er eigi má stöfum greina.¹
- 1.17 Ritnlig rödd er önnur merkilig en önnur ómerkilig.¹
- 1.18 Ómerkilig rödd er sú, er til engrar merkingar er þrengd, sem 'bu', 'ba', 'blicitræ'.
- non vox.²¹
- vox;
- Unde vox est sonus ab ore animalis prolatus, naturalibus instrumentis formatus. Naturalia instrumenta quibus formatur sunt haec: labia, dentes, lingua, guttur et pulmones. Sonus non vox est ille qui generatur ex collisione corporum inanimatorum, ut fragor arborum vel strepitus pedum.²²
- Alio modo dicitur vox sonus prolatus ab ore animalis, et describitur sic, vox est percussio aeris respirati ab anima in partibus que sunt ad vocalem arteriam, id est ad guttur; vel sic, vox est sonus ab ore animalis prolatus naturalibus instrumentis formatus, que sunt hec, pulmo, guttur, dentes, lingua, palatum, labia.
- Vocum alia litterata, alia non litterata.²³
- Vox litterata est, quae scribi potest, ut 'homo'; vox non litterata est quae scribi non potest.²⁴
- Vocum litterarum alia est significativa, alia non significativa.²⁵
- Vox significativa est illa, quae auditu aliquid representat, ut 'homo' vel 'bubo' etc.;

- 'coax', 'crá'. aliae vero sunt inarticulatae et illiteratae, quae nec scribi possunt nec intelligi, ut crepitus, mugitus et similia.
- 1.19 Merkilig rödd er önnur af náttúru, önnur af setning eða sjálfvilja.
- 1.20 Merkilig rödd af náttúru er barna grátr eða sjúkra manna stýrn ok annat slíkt. [XI:10] homo est animal rationale, mortale, disciplinae capax.
- 1.21 Merkilig rödd af setning er sú, er framfarir af sjálfvilja manns, sem þetta 'nám' maðr merkir kvikendi skynsamligt ok dauðligt.
- 2 Frá stafa skipti ok tíma
- 2.1 Stafr er hinn minzti hlutr raddar samansettar, sem rita má, ok er stafr kallaðr hinn minzti hlutr eða óskiptiligr í því, sem heyrir allri samsetning stafligrar raddar, þvíat vér skiptum böckr í kapitula, en kapitula í klausur eða vers, en klausur í málsgreinir, málsgreinir í sagnir, sagnir í samstöfur, samstöfur í stafi.
- 2.2 En þó eru eigi stafr nátrúliga óskiptiligr, þvíat stafr er rödd, en rödd er lopt eða af lopti formerat.
- gemitus infirmorum, qui dolorem significat. Vox non significativa est illa, quae nihil auditui repraesentat, ut 'bu', 'ba'.²⁶
- Vocum significativarum alia significat naturaliter, alia significat ad placitum.²⁷
- Vox significativa naturaliter est que ordinatur ad significandum, ut gemitus infirmorum et omnis vox ferarum vel sonus.
- Vox significativa ad placitum (est) que ex institutione humana aliquid significat,
- Ælfric Excerptiones de arte grammatica anglice*²⁸: De Littera
- Littera is staf on englisc and is se læsta dæl on böcum and untödæledlic. wē tōdælað þā bōc tō cwydym and syððan ðā cwyras tō dælum, eft ðā dælas tō stafgefegum and syððan þā stafgefegu tō stafum ...
- gemitus infirmorum, qui dolorem significat. Vox non significativa est illa, quae nihil auditui repraesentat, ut 'bu', 'ba'.²⁶
- Vocum significativarum alia significat naturaliter, alia significat ad placitum.²⁷
- Vox significativa naturaliter est que ordinatur ad significandum, ut gemitus infirmorum et omnis vox ferarum vel sonus.
- Vox significativa ad placitum est, quae aliquid repraesentat ad voluntatem instituentis, ut 'homo'.²⁹
- De litera**
- [1:3] Litera est pars minima vocis compositae, hoc est quae constat compositione literarum, minima autem, quantam ad totam comprehensionem vocis literatae — ad hanc enim etiam productae vocales brevissimae partes inveniuntur — vel quod omnium est brevissimum eorum, quae dividi possunt, id quod dividi non potest. possumus et sic definire: litera est vox, quae scribi potest individua.

- 2.3 En hvárt sem rödd er lopt eða lopts formeran, þá er hon samansett með sínum þortum sem loptit með því at þat er líkamligt ok allir líkamir eru samansettir, en jafn hlutr verðr af jöfnu efní at ǵeraz sem hold af holdi.
- 2.4 En svá sem í náttúrligum líkþumum eru nokkurir þeir hlutir er einfaldir kallaz sem fjórir höfuðskeppur: eldr ok vatn, lopt ok jörð, ok kallaz þessir hlutir eigi af því einfaldir, at þeir sé óskiptiligr, heldr af því, at hverr þeira hlutr er jafn sínu öllu, svá sem líttill gneisti hefir jafna náttúru hinu mesta báli, svá eru ok stafir óskiptiligr í misjöfnu efní, eða í þá hluti sem ólíkir eru, þvíat 'á' eða aðrir raddarstafir hafa stundum skamt hljóð en stundum langt, ok ef þeir hafa langt hljóð þá hafa þeir tvá tíma.
- 2.5 Philosophi kolluðu stafi elementa, þat eru höfuðskeppur þvíat svá sem allir líkamir eru skapaðir af fjórum höfuðskeppum, svá gera ok stafir saman settir alla stafliga rödd svá sem nokkurs konar líkam, þvíat rödd tekr eyru ok hefir þrenna mæling sem allt þat, er líkamligt er, þat er hæð upp ok ofan, breidd til vinstri handar ok hægri ok lengd fyrir ok eftir, þvíat rödd má öllumegin heyraz.
- 2.6 Samstöfur hafa hæð í hljóðsgrein, en breidd í anda, lengd í tíma, þvíat hver samstafa er annat hvárt hvöss eða þung eða umbeyglig.
- 2.7 Hvöss hljóðsgrein er sú er skjótuga er
- [Snorri, *Háttatal*] hljóð greinir þat hafa samstöfur langar eða skammar, harðar eða línar³⁷
- [1:4] literas autem etiam elementorum vocabulo nuncupaverunt ad similitudinem mundi elementorum: sicut enim illa coeuntia omne perficiunt corpus, sic etiam haec coniuncta literalem vocem quasi corpus aliquod componunt vel magis vere corpus. nam si aer corpus est, et vox, quae ex aere icto constat, corpus esse ostenditur, quippe cum et tangit aurem et tripertito dividitur, quod est suum corporis, hoc est in altitudinem, latitudinem, longitudinem, unde ex omni quoque parte potest audiri. praeterea tamen singulae syllabae altitudinem quidem habent in tenore, crassitudinem vero vel latitudinem in spiritu, longitudinem in tempore.

- framfærð með upphöldnu hljóði, sem þessi samstafa: hvat.
- 2.8 Þung hljóðsgrein er sú, er af lítiláttu hljóði hefur ok dregz niðr í enn lægra hljóð, sem hin fyrsta samstafa í þessu namni: háreysti.
- 2.9 Umbeýgilig hljóðsgrein er sú, er hefur af lítiláttu hljóði ok þenz upp sem hvöss hljóðsgrein, en fellr niðr at lyktum sem þung svá, sem þetta nafn: hraustr.
- 2.10 Hver samstafa hefir ok framflutning annathvart lina eða snarpa ok er sá andi hér kallaðr hræring framflutningar samstöfu.
- 2.11 Með snörpum anda verðr samstafa framfærð sem hin fyrri samstafa þessa nafns: þurum.
- 2.12 Með linum anda flytjaz samstöfur sem þessar: langan tíma.
- 2.13 Hver samstafa er annat hvárt löng eða skömm, ok er skömm samstafa skjótt fram flutt ok hefir eina stund sem fyrri samstafa í þessu nafni: ari.
- 2.14 L-ong samstafa er sú, er seinliga er framflutt ok hefir tvær stundir sem hin fyrri samstafa í þessu nafni: hati.
- 2.15 Ok er tími eða stund kallaðr dvöl mælandi 'framflutning' raddar.
- 3 **⟨Untitled⟩**
- 3.1 Strafr hefir þjú tilfelli: nafn ok fígúru ok veldi eða mátt.
- 3.2 Stafanfín eru sextán í nórænni tungu í þá líking sem Girkir höfðu forðum daga, en þó eru merkingar þeira miklu fleiri, þviat Priscianus segir at hverr

ælc stæf hæfð þrœ ðing:
 NOMEN, FIGURA, POTESTAS, þæt is,
 nama and hiw and miht.
 sōðlice on lédenspræce synd
 þrœ and twentig stafa: a, b,
 c, d, e, f, g, h, i, k, l, m, n, o,
 p, q, r, s, t, u, x, y, z.

Accidit igitur literae nomen, figura,
 potestas
 [I:5] Sunt igitur figurae literarum
 quibus nos utimur viginti tres, ipsae
 vero pronuntiationes earum multo
 ampliores, quippe cum singulae vocales

- 3-3 ʃradðarstafr¹ hafi tíu hljóð eða fleiri, svá sem *a* ef þat er skamt hefir fjórar hljóðsgreindir: hvassa hljóðsgreindir fyrir útan áblásning *b* sem hér, 'ári'; þunga hljóðsgreindir enn fyrir útan *b* sem hér, 'á', hvassa hljóðsgreindir með áblásning *b* sem hér, 'hafi'; ok þunga hljóðsgreindir 'með *h*' sem hér, 'hafandi'.
- 3-4 ʃSlíkt hið sama, ef þat hefir eigi áblásning hljóðar þat þjár leiðir, sem þessi nofn, 'ári', 'aranna', 'ára'.
- 3-5 ʃSlíkt hið sama má ok aðra radðarstafr greina, en *i* ok *v* hafa því fleiri hljóðsgreindir at þeir eru stundum samhljóðendr sem í þessum nofnum, 'íarl vitr' ok er þá *v* venð kallat í nóranu máli.
- 3-6 ʃÍ nóranu stafrófi eru fimm hljóðstafr svá kallaðr: úr ʃ, óss ʃ, iss ʃ, ár ʃ, ýr ʃ, ok er íss stundum settr fyrir *e*, þá er hann er stunginn, svá sem *aleph* eða *ioth* setjaz fyrir tveim radðarstöfum í ebresku máli.
- denos inveniuntur sonos habentes vel plures, ut puta a litera brevis quattuor habet soni differentias, cum habet aspirationem et acuitur vel gravatur, et rersus cum sine aspiratione acuitur vel gravatur, ut 'hábeo hábermus', 'ábeo ábirnus'.
- longa vero eadem sex modis sonat: cum habet aspirationem et acuitur vel gravatur vel circumflectitur et rersus cum sine aspiratione acuitur vel gravatur vel circumflectitur, ut 'hámis hámorum hámus', 'árac árarum ára'. similiter aliae vocales possunt proferrí.
- [1:6] Praeterea tamen i et u vocales, quando mediae sunt, alternos inter se sonos videntur confundere, teste Donato, ut 'vir', 'optumus', 'quis'.
- [1:8] Ex his vocales dicuntur, quae per se voces perficiunt vel sine quibus vox literalis proferrí non potest, unde et nomen hoc praecipue sibi defendunt; ceterae enim, quae cum his proferuntur, consonantes appellantur. sunt igitur vocales numero quinque: a e i o u.
- i and u béoð áwende tó
CONSONANTES, gif hi béoð
tógædere gesette oðde mid
oðrum swэгendlicum. gyf ðū
cwyst *uir*, þonne byð se i
CONSONANS. gyf ðū cwest *uir*,
þonne bið se u CONSONANS.
ianua, hēr is se i CONSONANS.
uatis, hēr is se u CONSONANS.
ðās twegen stafas habbað
māran mihte, þonne wē hēr
seggan wyllað.
of ðām syndon fif VOCALES,
þæt synd clyppendlice: a, e, i,
o, u [...]

- 3-7 Þ er því fyrst sett, at þat hljóðar í
framanverðum vörum.
- 3-8 ǻ er þar næst; hann hljóðar í munni.
- 3-9 l stendr þar næst, þvíat hann hljóðar í
ofanverðum barka, en í neðanverðum
barka, ef hann er punktaðr, ok hljóðar
þá sem e.
- 3-10 Þar næst er l skipat, þvíat þat hljóðar í
brjósti.
- 3-11 Ƿ er tekit af ƒebreskum⁷ stöfum.
utimur etiam y Graecorum causa
nominum.
- 3-12 En látinumenn skipuðu stöfum
gagnaðliga þessu, sem hér er greint.
- 3-13 Þeir settu a fyrst, þvíat þat hljóðar næst
hinu nezta tóli raddarinnar,⁸ er vér
kollum lungu, ok þat má fyrst skilja í
bernsligri raust.
- 3-14 Enn Þ er því fremst skipat, at þat er
fremst ok næst sjálfu efni raddarinnar
ƒer⁷ vér hyggjum at loptit megi kalla, ok
hafa því hváirtveggju meistarar⁶ vel ok
náttúrliga skipat stöfunum í sínu máli.
- 3-15 Raddarstafir þessir hefjaz allir af sínu
hljóði ok leggjaz í samhljóðendr R
(reið) ok ð (sóll)⁷.
- 3-16 ⁸Samhljóðendr eru ellifu í rúnamáli,
fimm þeir er nálægir eru raddarstöfum,
eru kallaðir hálfraðarstafir af öðrum
mönnum, þvíat þeir hafa meiri líking
raddarstafa ok merkligri hljóð en aðrir
samhljóðendr; þat er: R t ð ʝ ʞ.
- 3-17 ʝ er af sumum mönnum með þessum
stöfum taliðr í látínu stafrófi, þvíat
- [12th c. MS] u in labiorum
summulo.
- [12th c. MS] o reboat in
palato,
- [12th c. MS] e perstrept in
guttare, i substringitur in
faucibus,
- [12th c. MS] A sonat in
pectore,
- [12th c. MS] Primam
omnium vocalium a natura
constituit, quoniam illa vox
infantium vagientium sola
est; unde illud: a a nescio
loqui, quia puer ego sum.^{3,8}

[1:9] Consonantium autem aliae sunt
semivocales, aliae mutae: Semivocales
sunt, ut plerisque Latinorum placuit,
septem: f l m n r s x;

sed f multis modis ostenditur muta
magis, de qua post docebimus. [...]

- hann hefr sitt hljóð af raddarstaf sem aðrir þesskyns samhljóðendr.
- 3-18 En Priscianus segir eigi mega ráða stafsins merking, hvárt hans nafn hefz af raddarstaf eða eiginligu hljóði, sem marka má í þessu stafrófi ok mörðum öðrum, er nálliga hefjaz allir stafir af sínu hljóði, bæði raddarstafir ok samhljóðendr, ok halda þó fullkomliga sínum merkingum.
- 3-19 Í þessu stafrófi eru ok fimm stafir er vér kōllum dumba stafi; þat eru ʃ ʒ ʒ ʒ ʒ B, ok eru stafir þessir eigi því dumbar kallaðir at þeir hafi ekki hljóð; heldr því, at þeir hafa lítit hljóð hjá raddarstofum, í þá líking sem sá maðr er lítils kallaði verðr eða einskis af góðri ætt, er lítt er mannaðr hjá sínum göfgum frændum.
- 4 Um tilfelli stafs
- 4-1 ʒAnnat tilfelli stafs er fígúra, þat er mynd eða vōxtr stafanna gerr, sem nú er ritat.
- 4-2 Þriðja tilfelli stafa er máttur ok er þat sjálf framflutning stafa ok merking þeira.
- 4-3 Fyrir þann sama mátt stafanna eru bæði fundin nōfn ok fígútur.
- [I:7] Vocales igitur, ut dictum est, per se polatae nomen suum ostendunt, semivocales vero ab e incipientes, et in se terminantes,
- [I:10] Reliquae sunt mutae, ut quibusdam videtur, numero novem: b c d g h k p q t. et sunt qui non bene hoc nomen putant eas accepisse, cum hae quoque pars sint vocis. qui nesciunt, quod ad comparationem bene sonantium ita sint nominatae, velut 'informis' dicitur mulier, non quae caret forma, sed quae male est formata, et 'frigidum' dicimus eum, qui non penitus experts est caloris, sed qui minimo hoc utitur: sic igitur etiam 'mutas', non quae omnino voce carent, sed quae exiguam partem vocis habent.
- [I:8] Figurae accidunt quas videmus in singulis literis.
- Potestas autem ipsa pronuntiatio, propter quam et figurae et nomina facta sunt. quidam addunt etiam ordinem, sed pars est potestatis literarum.

- 4.13 tveim raddarstöfum (†) ok t, ok kalla
Girkir þann staf *diphtongon*, þat er
twiþfjōðr á nóræna tungu, ok eru fjórir
diptongi í látínustafrofi en fimm í
rúnnum.
- 4.14 Diptongus er samanlíming tveggja
raddarstafa í einni samstöfu þeira er
báðir halda afli sínu.
- 4.15 Þessir eru límingarstafir í rúnnum: †
fyrir ae; †l fyrir au; †l fyrir ei, ok er sá
diptongus ekki í látínu; † fyrir ey; †
fyrir eo (ø), (œ) er hinn fjórði
diptongus í látínu, ok er hann ekki í
rúnnum.
- 4.16 Sumir raddarstafir eru fyrir skipaðir í
samanlímingu sem a ok e, en sumir
eptir skipaðir sem e ok i, o ok u, ok eru
þeir raddarstafir náttúrulega fyrir
skipaðir í samanlímingum, er nálægra
hafa hljóð hinu inzra raddartóli
mannsins, en hinir eptir skipaðir, er
nærri standa í hljóðsgrein efnu
raddarinnar, sem a fyrir e ok u, †en e
fyrir †l †ok o ok u, þviat þat hljóð er
grannara, er nær stendr brjóstinu ok
fyrir tekz, en hitt digrara er framarr
skapaz ok meira hefir rúm, er ok hœgra
þat hljóð fyrri at setja í samanlímingu
er fyrri skapaz en.¹² hitt eptir er síðar
formeraz.
- 4.16 Á látínu er diptongus fyrir þrennar
sakir fundinn: fyrir hljóðfegrð ok
sundgrein ok samansetning, en í

nunc utimur, quattor. diphthongi
autem dicuntur, quod binos
phthongos, hoc est voces,
comprehendunt.

[] Joannes of Genoa,
Catholicon] Diphthongus
est conjunctio duarum
vocalium vim suam
retinentium in eadem
syllaba.³⁹

[1.50] Sunt igitur vocales praepositivae
aliis vocalibus subsequentibus in
eisdem syllabis a e o, subiunctivae e u,
ut ae au eu oe. [1:54] Ei diphthongo
nunc non utimur, sed loco eius in
Graecis nominibus e vel i productas
ponimus.

[‘Admirantes’] Omnis
dyptongus aut incipit a
prima vocali habente plus de
sono et terminatur ad
secundam, et sic est *ae*; aut
incipit ab eadem et
terminatur in ultimam, et
sic est *au*; aut est dyptongus
que incipit a secunda vocali
et terminatur in ultimam, et
sic est *eu*; aut incipit a
quarta vocali et terminatur
in secundam, et sic est *œ*
...⁴⁰

- nórænu fyrir tvennar sakir: fyrir grein ok hjóðfégrð.
- 4-17 Fyrir greinar sakir er diptongus fundinn í nórænu sem í þessum nǫfnum: ⟨mæz ok sæz⟩, at greina þau frá fornǫfnum sér ok mér ok þórum þvílíkum, en fyrir hjóðsfégrð er diptongus fundinn sem hér: lœkr, øgr, þvíat fégra þykkir hjóða heldr en lækr, ægr.
- 4-18 Þar næst stendr þ, ok er hon af þeim er hálfraðdarstafir heita.
- 4-19 Þar næst stendr ʀ, ok er þat fyrir tvá samhjóðendr, k ok g.
- 4-20 Þar næst er ʀ stunginn ok stendr fyrir d látínustaf.
- 4-21 At slíkum hætti eru allir rúnastafir settir í þessum orðskviðum, ok munum vér þat eigi framarr greina, þvíat eigi er nauðsynligt.
- 4-22 Því eru þessir sfórir rúnastafir settir fyrir tvá samhjóðendr, at þeir samhjóðendr hafa líkara hjóð en aðrir, svá sem g ok k, s ok z, b ok p, d ok t.
- 5 ⟨Untitled⟩
- 5-1 Samstafa er samfylilig stafasetning með einum anda ok einni hjóðsgrein ósundgreiniliga samansett ok framfærð.
- 5-2 Samstafa hefir fjögur tilfelli: ⟨stafatǫlu⟩, tǫð, anda ok hjóðsgrein, þvíat hver samstafa hefir stafatǫlu, einn staf eða
- De Syllaba*
 [II:1] Syllaba est comprehensio literarum consequens sub uno accentu et uno spiritu prolata; abusive tamen etiam singularum vocalium sonos syllabas nominamus. possumus tamen et sic definire syllabam: syllaba est vox literalis, quae sub uno accentu et uno spiritu indistanter profertur.
 [II:12] Accidit unicuique syllabae tenor, spiritus, tempus, numerus literarum. [II:13] Numerus literarum

- fleiri, ok hefir eingi samstafa í látínu fleiri en sex, en í nórnunni megu eigi standa fleiri í einni samstöfu en átta eða níu, sem spænnzkr ok strennzkr.
- 5-3 Í látínu standa tveir samhljóðendr hið flesta fyrir raddarstaf en þrjár eptir.
- accidit syllabae, quia, ut supra diximus, non minus quam unius nec plus quam sex literarum apud Latinos potest inveniri syllaba.
- [II:2] non plus tamen quam tres consonantes antecedere nec rursus consequi nisi tres possunt. sed tamen hoc notandum est, quod, si antecedant tres consonantes, non possunt nisi duae consequi vocalem, ut 'monstrans', nec iterum, si consequantur tres, possunt antecedere nisi duae, ut 'stirps'.
- 5-4 En í nórnunni megu standa þrjár samhljóðendr fyrir raddarstaf, en fimm eptir, sem skilja má í þeim nöfnum, sem fyrir váru rituð.
- Þessar samstöfur gera mesta fegrð í skáldskap, ef einn raddarstaf er í tveim samstöfum ok hinir sömu stafir eptirsettir, sem hér: snarpr, garpr, ok kollum vér þat aðalhending.
- 5-5 En ef sinn raddarstaf er í hvárrí samstöfu, en allir einir samhljóðendr eptir sem hér: røskr, vaskr; þat kollum vér skothending.
- Þessar hendingar þykkja þá bezzt falla, ef tvær samstöfur eru í hvárrí sögn ok hinn sami sé raddarstaf í fyrri samstöfu hverrar sagnar ok svá samhljóðendr, þeir sem fylgja, en öll ein hin síðari samstafa sem hér: allir, snjallir, ok eru þessar hendingar víða settar í látínuskáldskap sem þetta:
- Ante chaos (urgium) indigestae molis adhuc yle gravida fetu magnae prolis.
- 5-6 Þessar sömu hendingar eru ok settar í
- 5-7
- 5-8

- nórænskáldskap í þeim hætti, er vér kþllum runhendu, sem Snorri kvæð:¹³ Orms er glatt galla með gumna spjalla.
- 5.9 Látínu klerkar hafa ok þá hending í versum er þeir kalla consonantia, ok skal hinn sami raddarstafr vera í efstu samstöfu hvárrartveggju sagnar, sem hér: *aestas, terras*.
- 5.10 Þessar hendingar er lítt geymt í nórænum skáldskap, þegar fleiri eru samstöfur í einni sögn en ein.
- 5.11 Annat tilfelli samstöfu er tíð, þvíat hver samstafa hefir annat hvárt eina tíð eða tvær, eða svá sem Priscianus segir, at sumar samstöfur hafa hálfá aðra stund eða hálfá þriðju, en sumar þrjár stundir.
- 5.12 Skamma stund hefir sú samstafa, er raddarstafr hennar er nátrúrliga skammr ok komi eigi tveir samhljóðendr eptir, sem þessi nōfn: *ari, api*.
- 5.13 Hálfá aðra stund hefir sú samstafa, er vera má hvárt er vill lōng eða skōmm, sem fyrri samstafa í þessum orðum: *hvatra, spakra*.
- 5.14 Tvær stundir hefir sú samstafa [...] ¹⁴
- 5.15 Hálfá þriðju stund hefir sú samstafa, er einn samhljóðandi stendr eptir raddarstafr nátrúrliga langan, sem hér: *hjóll, sóll*.
- 5.16 Þrjár stundir hefir sú samstafa, er tveir samhljóðendr standa eptir langan raddarstafr, sem hér: *bjōrs, stōrs*.
- 5.17 En þó setja nú nýverandi klerkar í
- Tempus unum vel duo vel etiam, ut quibsdam placet, unum semis vel duo semis et tria;
- unum, si vocalis est brevis per se, ut 'amo', vel si eam una consonans simplex consequitur, ut 'caput',
- unum semis in communibus syllabis, de quibus multi docuerunt, ut 'lacrimae'. [...]
- [II:13] in longis natura vel positione duo sunt tempora, ut 'dō', 'ārs', duo semis, quando post vocalem natura longam una sequitur consonans, ut 'sōl', tria, quando post vocalem natura longam duae consonantes sequuntur vel una duplex, ut 'mōns', 'rēx'. tamen in metro necesse est

- versagjörð allar samstöfur annathvært einnar stundar eða tveggja.
- 5-18 Þriðja tilfelli samstöfu er andi, þviat hver samstafa hefir annat hvárt linan anda eða snarpan.
- 5-19 Andi er hér kallaðr hræring framflutningar samstöfu.
- 5-20 Snarpan anda hefir sú samstafa er með digrum anda er framflutt sem þessar sagnir, hraustr, horskr, ok þær aðrar, er áblásningarnóti er í upphafi skipaðr.
- 5-21 *b* er kallaðr merking eða nóti áblásningar, þviat hann er engi stafr fullkominn fyrir sik, hvárki samhljóðandi né raddarstafr.
- 5-22 Linan anda hafa þær samstöfur, er engi áblásningarnóti er í upphafi settr, sem hér: jörð ok armi.
- 5-23 En þó þykkir bettr sama í nórnuskáldskap, at annathvært hafi áblásning höfuðstafr ok svá stuðlar þeira eða engi þeira.
- 5-24 Fjórða tilfelli samstöfu er hljóðsgrein, ok er hljóðsgrein hér kolluð röckilig hljóman raddarinnar í merkiligri framfœring.
- 5-25 Hver samstafa hefir annat hvárt hvassa hljóðsgrein eða þunga eða umbeygliga.
- 5-26 Sú samstafa hefir hvassa hljóðsgrein, er hefz af litlu hljóði ok endiz í hvassara hljóð, sem þessar samstöfur: var, þar, ok er hon svá merkt '.
- unamquamque syllabam vel unius vel duorum accipi temporum.
Similiter spiritus asper vel lenis.
- [II:12.] H autem aspirationis est nota et nihil aliud habet literae nisi figuram et quod in versu scribitur inter alias literas.
- [II:12.] Tenor acutus vel gravis vel circumflexis.
- [Petrus Helias] Aut enim a gravi voce incipimus et in acutum tendentes ibidem desinimus, et accentus hic dicitur acutus. Aut ab acuto incipimus et in gravem tendentes ibidem perseveramus, et est gravis

accentus. Aut a gravi in
acutum tendentes ad gravem
revertimur, et accentus hic
circumflexus dicitur.⁴²

- 5.27 Þunga hljóðsgrein hefir sú samstafa, er hefz af litlu hljóði ok endiz í lægra hljóð, sem hin fyrri samstafa í þessum nofnum: hára, sára, ok er sú hljóðgrein svá merkt: `.
- 5.28 Umbeygilega hljóðsgrein hefir sú samstafa, er hefz af litlu hljóði ok dregz upp í hvassara hljóð en niðr at lykrum í lágt hljóð, sem þessar samstofur: árs, sárs, ok er sú hljóðsgrein svá nóteruð ^.
- 5.29 Hljóðsgrein merkir hæð samstafligrar raddar, en andi digrleik hennar, sem skilja má, at hvern raddarstaf verðr at nefna meir með sundrlöknunum munni, ef áblásning fylgir.
- 5.30 Tíðar tilfelli merkir sem fyrr er sagt, lengð samstafligrar raddar.
- 5.31 En með því at þess konar greinir heyra lítt nóranuskáldskap at flestra manna ætlan, þá tala ek þar um ekki fleira að sinni.
- 6 (Untitled)
- 6.1 Sögn er hinn minsti hlutr samsetts máls ok hon er kollur einn hlutr af því máli, er fullkomið sen hefir.
- 6.2 En sú sögn eða sá hlutr er af alþýðu kallaðr orð.
- 6.3 Aristotiles hinn spaki kallar tvá parta málsgreinar nafn ok orð, þvíat þeir gera meðal sín samtengðir fullkomna
- De Dictione
[II:14] Dictio est pars minima orationis constructae, id est in ordine compositae: pars autem, quantam ad totum intellegendum, id est ad totius sensus intellectum;
- [II:15] Partes igitur orationis sunt secundum *dialecticos* duae, nomen et verbum, quia haec solae etiam per se

[Isidore] Partes orationis
primus Aristoteles duas
tradidit, nomen et verbum.⁴³

málsgrein, sem hér: 'maðr renn'.

6.4 En meistari Priscianus telr átta parta málsgreinar þessa: nafn ok fornafn, orð ok víðorð, hluttekning, samtenging, fyrirsetning ok meðalorðning, ok greinir glöggliga náttúru hvers þeira.

6.5 Nafn er hlutr málsgreinar sá er veitir eiginligan eða sameiginligan hvílgileik hverjum hlut eða líkama.

6.6 Nafn er azt allra sagna, þvíat þat er svá sem efni eða grundvöllr⁵ alls máls.

6.7 Fornafn er sett í stað nafnsins sem hleytismaðr fyrir meistara, ok merkir þrjár persónur, en nafn merkir eina.

6.8 Því næst er orð, er skryðir ok formerar nafnit svá sem mynd efni, þvíat þat skýrir tilfelli nafns ok merkir gerð eða þíning.

6.9 Víðorð fegrir ok endimarkar orðit í þá líking sem víðleggjánlig nöfn gera víð undirstaðlig nöfn svá sem hér: 'sterkr maðr berz hraustliga'.

6.10 Hluttekning er frá skilið orði þvíat hon merkir föll ok kyn sem nafn, en í því skilz hon frá nafni at hon merkir gerð eða þíning ok hefir ýnsar stundir sem orð.

6.11 Samtenging knýfir saman nöfn eða aðra parta eða sjálfar málsgreinir, sem hér: Hringr ok Dagr at þingi.⁷

coniunctae plenam faciunt orationem.

[II:16] Secundum *sticos* vero quinque sunt eius partes: nomen, appellatio, verbum, pronomen sive articulus, coniuncto.

[II:22] Nomen est pars orationis, quae unicuique subiectorum corporum seu rerum communem vel propriam qualitatem distribuit.

[II:18] Proprium est pronominis pro aliquo nomine proprio poni et certas significare personas.

Proprium est verbi actionem sive passionem sive utrumque cum modis et formis et temporibus sine casu significare.

[II:20] Proprium est adverbii cum verbo poni nec sine eo perfectam significationem posse habere, ut 'bene facio', 'docte lego'.

[II:18] participium autem iure separatur a verbo, quod et casus habet, quibus caret verbum, et genera ad similitudinem nominum, nec modos habet, quos continet verbum.

[II:21] Proprium est coniunctionis diversa nomina vel quascumque dictiones casuales vel diversa verba vel adverbia coniungere, ut 'et Terentius

[Aristotle, 'On Interpretation']

[Isidore] DE PARTICIPIO.

Participium dictum, quod nominis er verbi capiat partes, quasi participium. A nomine enim vindicat sibi genera et casus, a verbo tempora et significationes, ab utrisque numerum et figuram.⁴

[*Fótbæðra saga*] þar gekk harðra hjörva / Hringr ok Dagr at þingi⁶

et Cicero', ...

[II:20] Praepositionis autem proprium est separatim quidem per appositionem casualibus praeponi, ut 'de rege', ...

6.12 Fyrirsetning er eiginlig til at þjóna föllum nafnins, sem hér: 'til borgar', 'af skipi'.

[Donatus] Interjectio quid est? Pars orationis significans mentis affectum vove incondita.⁴⁶

Notes

1. This phrase (*verðr ... blutum*) is repeated and deleted in W due to dittography.
2. B is erroneously recorded as a variant in all editions. See the note to this word in the transcription of B for more information.
3. A begins a new chapter here with the title 'Um áblásning hljóðs'.
4. B omits the rest of chapter 3
5. MS w recommences at this point.
6. Ólsen's *Rumene* claims this refers to Ari the learned and Þóroddr rúnameistari, whereas others consider this to refer to both Latin and Norse *meistarar*. See the commentary.
7. MS A has the names of the runes written above each runic symbol here.
8. A has a new chapter heading here.
9. B recommences at this point.
10. MS w ends at this point.
11. B omits the rest of chapter four.
12. There is a lacuna here in A due to a missing leaf. The remainder of this chapter is extant only in W.
13. The verse is from Snorri Sturluson's *Háttatal*, verse 83, lines 5-6.
14. This clearly is a lacuna in W; B omits the incomplete sentence altogether, and so W and B probably have a common source with the sentence in an incomplete form. Ólsen (1884, 53n) supplies the following Icelandic text, based on Priscian: 'er raddarstafr hennar er langr af náttúru eða setningu, sem hér: ...'.
15. The text in A resumes at this point.
16. This sentence and the following are in reverse order in A and W.
17. *Fóstbræðra saga* verse 37; see this section in Appendix 2.
18. ed. Keil 1855, vol. I.
19. ed. de Rijk 1990 with material from other MSS from Bochenski 1947.
20. 'Sound is whatever is peculiarly perceived by the sense of hearing. I say "peculiarly" (*Proprie*) since, though both man and bells may be heard, this is only through sound.'
21. 'Sounds are either voice or not voice.'
22. 'Voice is sound produced from the mouth of an animal, formed by natural instruments. Those are called natural instruments by which vocal expression is formed: the lips, teeth, tongue, throat and lungs. A sound is not voice which is generated from the coming together of inanimate bodies, as in trees cracking or the sound of footsteps.'
23. 'Expressions are either literate or illiterate.'

24. *Literate expression* is that which can be written, like “man”; illiterate expression is what cannot be written.’
25. *Literate expression* is either significant or non-significant.’
26. *Significant expression* is that which represents something when heard, like “man” or the groans of the sick, which signify pain. *Non-significant expression* is that which represents nothing when heard, like “bu”, “ba”.
27. *Significant expression* is either significant naturally or significant by convention.’
28. *Naturally significant expression* is that which represents the same thing to everyone, like the groans of the sick or a dog’s barking.’
29. *A conventionally significant expression* is one that represents something, depending on the choice of its inventor, like “man”. (‘This sentence comes before the previous in Bochenski’s edition, but like this in de Rijk’s.)
30. *Some conventionally significant expressions* are either simple or uncomplex, like noun and verb; or constructed or complex, like a word-group (*oratio*).’
31. ed. Steele 1949, 232–234.
32. ed. Zupitza 1880.
33. ‘How is sound divided? Into three kinds.’ (Raschellà 1982, 50–51).
34. ‘What (are they)? One kind of sound is that of the wind whistling, or of water, sea(-waves), cliffs, earth or stones falling down; this sound is called crash, roar, din, and rumble. Likewise that sound which metals make, or the uproar of the crowd; this is also called din, clash, and noise.’ (Raschellà 1982, 50–51).
35. ‘Likewise that of trees breaking or of weapons clashing; this is called creak or clash or, again, as written above. These are all irrational sounds. In addition, there is that sound for which letters alone are not sufficient to (make a) discourse: this is (the sound) made by harps and, still more (distinctly), by the major musical instruments; it is called music.’ (Raschellà 1982, 50–51).
36. Barnes 1984, 1229–36.
37. ‘All meaning is distinguished by spelling, but sound is distinguished by having syllables long or short, hard or soft’ (Faulkes 1991, 3; 1987, 165; cf. Krömmelbein 1998, 53n).
38. Thurot 1869, 133–34; Ólsen 1884, 42.
39. Ólsen 1884, 47n. Ólsen also notes: ‘Da Catholicon uttvilsomt er yngre end Olafs afhandling, viser bægge tilbage til en ældre kilde. Jf. Ch. Thurot: Notices et extraits, s. 56 (efter et skrift fra 15. årh.): *Diphthongus est duarum vocalium vim suam servantium in eadem syllaba complexio*.’
40. ‘Admirantes’ R 128. This text is a commentary on Alexander de Villa Dei’s *Doctrinale* (cf. Thurot 1869, 138, Ólsen 1884, 48n).
41. ‘Admirantes’ cont. (Thurot 1869, 138).
42. Thurot 1869, 393; cf. Ólsen 1884, 55.
43. Isidore of Seville, *Etymologiarum* I. vi. 1 (Ólsen 1884, 56).
44. Isidore of Seville, *Etymologiarum* I. xi.
45. ÍF 6, p. 271, verse 37³⁻⁴ ‘There Hringr and Dagr went to the meeting of hard swords [battle].’
46. Donatus, *Ars minor* (Keil IV, 366, from Krömmelbein 1998, 93).

Appendix 3

Parallel text and transcriptions

	Edited text	AM 748 Ib 4to (A)	Codex Wormianus (W)	AM 757a 4to (B)	AM 757b 4to (W)
	At greina hljóð	at greina hljóð			
1	Allt er hljóð þat er kvikvendis eyru má skilja.	A llt ær hljóð þat ær kvikvæðisf æyrv ma skila.	H ljóð er allt þat er um kvikvæðisf æyru ma hæyva.	A llt er hljóð þat er um kvikvæðisf æyru ma skila.	H ljóð, er allt þat er kvikvendis eyru ma heyva.
1.1	Hljóð hefir margar kynkvísir, ok verðr hljóð þat, sem náttúrliga megu eyru greina, af samkvámu tveggja líkama.	hljóð hæfir margar kynkvísir ok verðr hljóð þat læm náttúrliga megv æyrv greina af samkvamv tvæggja líkama.	hljóð hefir margar kynkvísir, ok verðr hljóð þat sem náttúrliga megu æyru greina. af samkvómu tveggja líkama.	hljóð hefir margar kynkvísir, nu verðr hljóð allt þat sem eyru megu náttúrliga greina. af samkvómu tveggja líkama.	hljóð hefir margar ký nkvísir ok verð þat hljóð sem nat(nuru)liga mega eyru greina af samkvómu tveggja lí- kama.
1.2	En önnur hljóðsgræin er sú, er heilög ritning segir andlíga hluti hljóða.	ænn önnur hljóðsgræin ær (v ær hæilæg ritning sægir hljóða andlíga hlutu.	Önnur hljóðsgræin er fu er heilug ritning seger andlíga hluta hljóða.	Aunnur hljóðsgræin er fu er heilög ritning seger andlíga hlute hljóða.	Aunnur hljóðsgræin er fu er heilug rí tning sefir andlíga hlutí hljóða.
1.3	Líkamligt hljóð verðr annat af líflíggum hlutum, en annat af líflausum hlutum.	líkamlíkt hljóð verðr annat af líflíggum hlutum ænn annat af líflaúvm hlutum	líkamlígt hljóð uerðr annat af líflíggum hlutum en annat af líflaúvm hlutum. uerðr annat af líflaúvm hlutum. enr annat af líflíggum hlutum.	Líkamlíkt hljóð verðr annat af líflíggum hlutum en annat af líflaúvm hlutum	Líkam lígt loð verðr annat af líflíggum hlutum enn ann at af líflaúvm hlutum.
1.4	Hljóð þat, er heyriz af líflausum hlutum verðr annat af hljóðum hlutum, en annat af hljóðum hlutum, en annat af hljóðum hlutum.	Hljóð þat ær hæyrv af líflaúvm hlutum verðr verðr annat af .lj. rærlíggum líkærvnm ænn annat af v rærlíggum annat af samkvamv rærlígra lva ok orerlígra.	Hljóð þat hæyrv af líflaúvm hlutum. uerðr annat af rærlíggum hlutum. enr annat af líkærvnm, enn annat af u hrærlíggum. annat af samkvamv rærlígra lva ok urærlígra.	þat hljóð sem heyrv af líflíggum hlutum verðr annat af hrærlíggum líkærvnm, en hrærlíggum. Annat af samkvómu hrærlígra (hluta) ok óhrærlígra.	Hljóð þat heyrv af líflaúvm hlutum verðr annat af hrærlíggum líkærvnm. Annat af uhrærlíggum.
1.5	Af hrærlíggum hlutum verðr hljóð sem af höfuðskepnum: [eldi], vindum ok vötnum.	Af rærlíggum lrvnm verðr loð sæm af höfuðlíkærvnm vindövm oc vötvnm.	Af rærlíggum hlutum uerðr hljóð, sem af höfuð líkærvnm ellði úndum vötvnm.	Af hrærlíggum hlutum verðr hljóð sem af vindum ok vötnum.	Af hrærlíggum hlutum verðr hljóð sem af höfuð líkærvnm ellði vindövm ok vötvnm.
1.6	Af óhrærlíggum hlutum verðr hljóð sem steinum eða málmum eða strengjum, ok verðr þó þess kyns hljóð jafnan af hræring nokkurs líkama líflígs eða ólíflígs.	Af veflíggum hlutum verðr loð sæm steinum eða malmu æða strengvnm oc verðr þó þærf kyní loð iafnan af ræring nokurv líkama líflígf æða vírlígf.	Af u hrærlíggum hlutum uerðr hljóð sem steinum ok malmí æða strengvnm oc uerðr þó þærf kyní iafnan af hræring nokkur líkama líflígf eða ulíflígf.	Af óhrærlíggum hlutum hljóð sem af steinum. eða malme eða strengjum. ok verðr þó þærfkyní hljóð iafnan af hræring nokkur líkama líflígf eða ó líflígf.	Af uhrærlíggum hlutum uerðr hljóð sem steinum ok malmí eðr streíggjum ok verðr þess kyns loð iafnan af hræring nokkurs líkama líflígs eðr olíflígs.

- 1.8 Af samkvámu hræriligra hluta ok óhræriligra verðr hljóð sem þá er vindr eða vötn eða elldr slær sínu afli við jörð eða aðra óhrærliga hluti.
- 1.9 Hljóð þat er verðr af líflausum hlutum er sumt ógreiniligt sem vinda gnyr eða vatna þýtr eða reidar þrumur, en sumt hljóð er greiniligt¹ eptir náttúrulegri samhliðöðan, þeirri er philosophi kölluðu músikám; ok verðr þat hljóð hit estra ok hit azta af hræring hringa þeira sjau er sól ok tungl ok fimur merkistjórnur ganga í þær er *planetæ* eru kallaðar, ok heitir þat *caelestis harmonia* eða himnesk hljóðgrein. Þessar stjörnur sagði Plato hafa líf ok skyn ok vera ódauðligar.
- 1.10 Greiniligt hljóð verðr í líflausum hlutum, þat sem vér köllum listrulligt hljóð sem í málni ok strengjum ok pípum ok allz kyns songferum.
- 1.11 Í lífligum hlutum ok vitlausum verðr hljóð sem viðum eða grósum ok þó af tenging nokkurs hræriligs líkama.
- 1.12 Af lífandi hlutum, þeim er sen hafa, verðr annat hljóð, þat er röðð heitur, en annat þat er eigi
- Af samkvámu hrærligra hluta ok óhrærligra verðr hljóð sem þá er vindr eða vötn eða elldr slær sínu afli við jörð eða aðra vreliliga hluti.
- hljóð þat er verðr af líflausum hlutum er sumt ógreinelekt suo sem vinda gnyr eða vatna þýtr eða reidar þrumur. En sumt hljóð er greinelekt eptir naturligri samhliðöðan þeue sem phulosophi kaulluðu musikam. ok verðr þat hljóð eð ezta ok eð ezta af hræring þeira .vij. hringa er sol ok tungl ok fimur merke stúonur reika vm þær er planete heita ok heiter þat hljóð celestuf stionur sagði plato hafa líf ok skyn ok vera u dauðligar.
- Greiniligt hljóð verðr í líflausum hlutum þat sem uir köllum lístulligt hljóð sem J malmá ok strengjum ok pípum ok allz kynf sǫng- fǫrum. J kluckum ok pipvm. J oðrum malme.
- J lífligum hlutum ok vitlausum verðr hljóð sem J viðum ok J grósum. ok þó af hræringh nokkurff hrærligf líkama.
- Af lífandi hlutum þeim er skýn hafa verðr annat hljóð þat er röðð heiter en annat þat sem
- Af samkvámu hrærligs lutar ok vhrærligv verðr: líoð sem þa vinda: eði vötn eði (ellr): slær með apli iorð eða aðra vreliga hluti.
- H**ljóð þat er verðr af líflásvm hlutum er sumt ugreiniligt. Sem vinda gn ýtr eði vatna þýtur eði reidar þrumur. Enn sumt hljóð er líógréiniligt eptir naturligri samhliðöðan þeiri er phulosophu dan þeiri er phulosophu kölluðu mulicam. Ok uerð: þat hljóð hit ezta ok hit azta af hræring hringa þeira er sol ok tungl ok fimur mer ki stúonur ganga J þær er planete heita ok hei ter þat celestuf armonia. Þessaf stúonur sagði plato hafa líf ok skýn ok uera oðauðl igrar .
- Greiniligt hljóð verðr: J líflásvum lutum þat sem uir köllum lístulligt hljóð sem J malmá ok strengjum ok allz kyns sǫng ok pipvm.
- J lífligum lutum uerð: líoð sem J viðvm ok grósum ok þo af ræring nokkurs rærligf- lutar líkama.
- Af lífligvm lutum þeim sem líkama hafa verðr: annat hljóð þat sem rauðð he iter enn

	er rødd sem fótaþapp eða handaklapp ok annat slíkt.	rødd fær þota þapp eða handa klapp ok annat slíkt.	ægi er rødd sem þota þapp eða handa klapp. ok annat þulíkt.	eigi er rødd. <i>sva</i> sem þota þapp eða h(an)ða klapp eða annat þulíkt.	annat þat sem eigi er rødd sem þota í ³⁹
1.13	Rødd er hljóð framfært af kvikvæðis munni, formerat af níu nátturligum tólum: lungum ok barka, tungu ok tveim vörum ok sjörum tönnum.	Rødd ær hløð fram þært af kvikvæðis munni þormærat af .ix. naturligum to ²⁹ lvn lngvym oc barka tvngv oc tveim vörvm oc .iiij. tönnum.	Rødd er hljóð fram þært af kuiken-dif munni. þormæraz af íx naturligum tolom. lungun barka tungu ok tveim vorrum ok tönnum þósum.	Rødd er hljóð fram þært af kuikvænðis munne. þor-mærat af níu naturligum tólum. lungum ok barka tungu ok tveim vörum ok þósum t(önnum.)	
1.14	Enn Priscianus kallar rødd vera hit hit grann ligsta loptsins högg ok eiginliga eyrum skiljanligt.	Enn priscianus kallar rødd vera hit grandligsta loptzins högg ok æiginliga æyrum skilianligt.	Enn priscianus kallar rødd vera hið grænlígfsta loptzinf högg ok æigin-liga skilianligt.	Enn priscianus feger rødd vera hið gnanlegzta lopt(z)enf högg ok einkannliga æyrum skilí(an) líkt.	
1.15	Rødd greiniz á marga vegi: önnur rødd ritanlig en önnur óritanlig.	Rødd greiniz á marga vegi önnur rødd ritanlig æn önnur oritanlig.	en önnur uritanlig.	Rødd greiníz á marga uega. Aunnur rødd er ritanleg en aunnur óritanleg.	
1.16	Óritanlig rødd er sú, er eigi má stöfum greina. ¹		Uritanlig rødd er fu er æigi má stöfum græna.	Su er oritanleg þem eigi má stöfum gre(in)a.	
1.17	Ritanlig rødd er önnur merkilig en önnur ómerkilig. ¹		Ritanlig rødd er önnur merkilig en önnur u merkilig.	Ritanleg rødd er önnur merkilig en aunnur omerkilegh.	
1.18	Ómerkilig rødd er sú, er til engrar merkingar er þrengd, sem 'bu', 'ba', 'blicitrix'.	Vmerkilig rødd ær ív ær til ængrar merkingar ær þrengd fær þvba blicitrix	Umerkilig rødd er fu er til engrar merkun-gar er höfð. sem þu ab blicitrix.	Su er omerkileg þem til ænngra. nýtíamlegraz merkingar er sett. þem þumba líctrix.	
1.19	Merkilig rødd er önnur af náttúru, önnur af setning eða sjálfvilja.	Merkilig rødd ær önnur af naturn önnur af sætning eða sjalf vilja.	Merkilig rødd er önnur af natturnu önnur af sætning eða falruilla.	Merkilegh rødd er aunnur (af) natturnu en aunnur af sætning eða falruilla.	
1.20	Merkilig rødd af náttúru er barna grátr eða sjúkra manna stynr ok annat slíkt.	Merkilig rødd af naturn ær barna grátr eða svkra manna stynr oc annat slíkt.	Merkilig rødd af natturnu er barna grætr, eða svkra manna stynr, eða an-nat þulíkt.	Me(yk)- lígh rødd af natturnu er barna grátr eða svkra manna stynr ok annat þulíkt.	
1.21	Merkilig rødd af setning er sú, er framfæriz af sjálfvilja manns, sem þetta 'nám': maðr merkir kvikendi skynsamligt ok dauðligt.	Merkilig rødd af sætning ær ív ær fram þæriz með sjalfvilja manns sem þetta na. Maðr merkir kvikendi skynsamligt oc dauðligt.	Merkíslig rødd af sætning er fu, er fram þæriz af sjalfvilja mannz, sem þetta nam. maðr merkir kvikendi skynsamligt ok dauðlig.	M(rik)ilegh rødd af sætningu er fu er fram þæriz af sjalfvilja mannz en þem (þætt)a. na maðr merker kuikenrøde skyn(am)legt ok (ðau)ðlíkt.	
2	Frá staða skipti ok tíma	Frá staða skipti oc tíma			

- 2.1 Stafr er hinn minzti hlutr raddar samansetttrar, sem rita má, ok er stafr kallaðr hinn minzti hlutr eða óskiptiligr í því, sem heyrir allri samsetning stafligrar raddar, þvíat vér skiptum bœkr í kapitula, en kapitula í klausur eða vers, en klausur í málsgreiner, málsgreiner í sagnir, sagnir í samstöfur, samstöfur í stafr.
- 2.2 En þó eru eigi stafr náttúrliga óskiptiligr, þvíat stafr er röð, en röð er lopt eða af lopti formerat.
- 2.3 En hvárt sem röðd er lopt eða lopts formeran, þá er hon samansett með sínum þortum sem loptir með því at þat er líkamligt ok allir líkamir eru samansettir, en þáfn hlutr verðr af þófnu efní at ígeraz sem hold af holdi.
- 2.4 En svá sem í náttúrligum líkþomum eru nokkurir þeir hlutir er einfaldir kallaz sem fjórir höfuðskepnur: eldr ok vatn, lopt ok þjörð, ok kallaz þessir hlutir eigi af því einfaldir, at þeir sé óskiptiligr, heldr af því, at hvert þeira hlutr er þáfn sínu öllu, svá sem lítil gneisti hefir þáfn náttúru hinu mesta báli, svá eru ok stafr óskiptiligr í misþófnu efní, eða í þá hluti sem ólíkir
- Staf er hinn minzti lutr saman fettrar raddar, sa fem rita ma, ok er staf kallaði i þi fem hæyer allre samsetning stafigrar raddar. þvat uer skiptum bækr i kapitula. en capitula i klausur eða uers en klausur i malfgræner. malfgreiner i fagner. fagner a samstöfur. samstöfur i staf.
- Enn þo eru ergi stafir naturliga u skiptiliger. þvat stafir er röðd. en röðd er lopt eða af lopti þomerat.
- Enn huart fem röðd er lopt eða af lopti þomerat. þa er hon saman sett af sinum þortum fem loptið, með þui at þat er líkamligt. aller líkamer eru saman fetter. Enn iarn lutr verði af iöfnu efní at geraz, fem holdi af holdi.
- Enn sua fem i naturligum líkamum eru nokkurir þeir luter er kallaz æin þalder fem .iij. höpruð skepnur. elði ok iorð uorn ok lopt, ok kallaz þessir luter ægi æin þalder af þui at þer se u skiptiliger. heldi af þi at huær þera hlutr er þáfn sínu öllu. fem lítil gneisti hefer iafna naturu hinu mesta bali. sua eru ok stafir uskiptiliger i misþófnu efní eða i þa luti fem uliker eru. þvat a ok aðer raddar stafir hafa
- Staf e hin min, zte hlutr samfettrar raddar sa fem rita ma ok er (S)tafr kallaði hin munzite hlutr j þui fem til heyer allre samsetning sitafgrar raddar þvat ver skiptum bækr j kapitula. en kapitula j klausur eða vers en klausur j malfgreiner. malfgreiner j fagnyer fagner j samstöfur. samstöfur j staf.
- En þo eru stafir naturliga óskiptiliger þvat stafir er röðd en röðd er lopt eða af lopti þomerat.
- En hvart fem röðd er lopt eða loptz þomeran þa er hon samansett af sinum þortum suo fem loptið. með þui at þat er líkamlegt ok aller líkamer eru samansettir af sinum þortum. en þáfn hlutr verði af þófnu efnje at geraz suo se hold af hold.
- En suo fem j naturligum hlutum eru nokkurir þeu hluter sem einfalder kallaz suo fem þioer þjóruð sk.e.p.n.u.r, elði ok jóð vatn ok loptt ok kallaz þessir hluter vegir af þui einfalder at þeu (S)é óskiptiliger. heldi af þvat huert þera (h)lutr er þáfn sínu öllu suo fem lítil gne iste hefer þáfn naturu hinu mesta báale. Suo eru ok stafir o skiptiliger j misþófnu efní. eða j þa hlute fem o liker eru. þvat

- 2.5 eru, þvíat 'á' eða aðrir raddarstafir hafa stundum skammt hljóð en stundum langt, ok ef þeir hafa langt hljóð þá hafa þeir tvá tíma.
- Philosophi kǫlluðu stafi elementa, þat eru' hǫfuðskepnur þvíat svá sem allir líkamir eru skapaðir af fjórum hǫfuðskepnum, svá gera ok stafir saman settir alla stafliga röð svá sem nokkurs konar líkam, þvíat röð tekr eyru ok hefir þenna mæling sem allt þat, er líkamligt er, þat er hæð upp ok ofan, breidd til vinstri handar ok hægri ok lengd fyrir ok eptir, þvíat röð má ǫllumegin heyraz.
- 2.6 Samstofur hafa hæð í hljóðsgræin, en breidd í anda, lengd í tíma, þvíat hver samstafa er annat hvárt hvöss eða þung eða umbeygilig.
- Hvöss hljóðsgræin er sú er skjótuga er framferð með upphöldnu hljóði, sem þessi samstafa: hvat.
- Þung hljóðsgræin er sú, er af lítiláttu hljóði hefz ok dregz niðr í enn lægra hljóð, sem hin fyrsta samstafa í þessu namni: háreysti.
- Umbeygilig hljóðsgræin er sú, er hefz af lítilláttu hljóði ok
- 2.7 enn stundum langt. Oc æf þeir hafa langt lióð þa hafa þar .ij. tíma
- Philosophi kǫlluðu stafi elementa id est hǫfuðskepnur. þvat svá sǫm aller líkamir ærv skapaðer af .iiij. hǫfuðskepnum sva gera oc stafir saman fættir alla stafliga röð sva sǫm nokkrf konar líkam. þvat röð tekr eyrv oc hæfz þenna mæling sǫm allt þat ær líkamligt er. þat er hæð vpp oc ofan bæið til vinstri handar oc hæfzri oc længð fyrir oc eptir þvat röð ma ollvmeigin hæfraz.
- Samstofur hafa hæð lióðf grein enn breidd í anda længð í tíma þvat hver samstafa ær annat hvart hvóss eða þvng eða vmbeylg.
- hvóss lióðf grein ær fvr skiotuga er fram færð með vpphóldnu lióði sǫm þæssi samstafa. hvat.
- þvng lióðfgræin ær fvr af litillatv lióði hæfz oc dægz niðr í ænn lægra lióð sǫm hin fyrsta samstafa þæssv namnu hareyftu.
- Vmbeygjug lióðf grein ær fvr ær hæfz af litillatv lióði oc þænz vpp
- 2.8 á. eða aðier raddar stafir hafa stundum skamt hljóð en stundum langt. ok ef þeir hafa langt hljóð þa hafa þeir þeir tuo tíma.
- Philosophi kǫllu- ðu starena elementa þat þyðiz, hǫfuðskępnur. þvat suo sem aller líkamer eru skapaðer af fjoum hǫfuðskepnum suo gera ok stafir samfetter, alla stafliga röð. suo sem nóc kuriskonar líkam. þvat röð tekr eyru ok hefer þenna mælingh suo sem allt annat þat sem líkamlikt er. þat er hæð ok léingð ok breidd. hæð er upp ok ofan. en léingð fyrir ok eptir. en breidd er til hęgri handar ok vínstri. þvat röðden ma öllum megin heyraz.
- Sámstofur hafa hæðer í hljóðfgræin en breidd í anda. en leingð í tíma. þvat huert samstafa er ænnat hvart huóss eða þvnggh eða umbeygilegh.
- Huóss hljóðf græin er su sem skiotlega fer fram mæð upp höldnu hljóde suo sem þessi samstafa. huatr.
- þvng hljóðf græin er su sem hefz af lágu hljóde ok dægz niðr í enn lægra hljóð sem hin fyrsta samstafa í þessa namnf. hareyfte.
- 2.9 Vmbeygileg hljóðf græin er su sem hefz af litillatv hljóde ok

- þenz upp sem hvöss hljóðsgrain, en fellir niðr at lýkrum sem þung svá, sem þetta nafn: hraustr.
- 2.10 Hver samstafa hefir ok framflutning annathvart lina eða snarpa ok er sá andi hér kallaðr hræring framflutningar samstöfu.
- 2.11 Með snörpum anda verðr samstafa framfærð sem hin fyrri samstafa þessa nafns: þurrum.
- 2.12 Með línnum anda slytjaz samstöfur sem þessar: langan tíma.
- 2.13 Hver samstafa er annat hvárt lön eða skömm, ok er skömm samstafa skjótt fram flutt ok hefir eina stund sem fyrri samstafa í þessu nafni: ari.
- 2.14 Lönng samstafa er sú, er seinliga er framflutt ok hefir tvær stundir sem hin fyrri samstafa í þessu nafni: hati.
- 2.15 Ok er tími eða stund kallaðr dvöl mælandi framflutning raddar.
- 3 **(Untitled)**
- 3.1 Stafr hefir þrjú tilfelli: nafn ok fígúru ok veldi eða mátt.
- 3.2 Stafanöfn eru sextán í nóránni tungu í þá líking sem Girkir höfðu forðum daga, en þó eru
- fæm hvöfð lióðs²¹ grein ænn fellr niðr at lýkrum fæm þvng lióðf grein íva fæm þetta namn ræftr.
- hver samstafa hæfir ok framflutning annat hvart lina eða snarpa ok er sá andi her kallaðr reting framflutningar samstöfu.
- Mæð snörpum anda verði su samstafa fram færd sem hin fyrri samstafa þessia nafn. þurrum.
- Mæð línnum anda þýtuaz samstöfur fæm þessiar. langan tíma.
- hver samstafa ær annat hvart lönng eða skömm. ok skömm samstafa skiovt fram flvct oc hefir æina fsvnd fæm fyrri samstafa íþæfsv nafni ari.
- Lönng samstafa ær ív ær fænlaga ær fram flvct oc hæfir .ij. stunder fæm hin fyrri samstafa í þe fsv nafni. hati.
- Ok ær tumi eða fsvnd kallaðr dvöl mælandi framflvtrar raddar.
- Stafir hæfir .ij. tilfelli. Nafn oc fígvrv oc vælði eða mátt.
- Stafa nöfn ærv .xvi. inoáænni tvngv íþa líking fæm girkir höfðv forðvrm daga. ænn þo ærv
- upp sem hvöfð hlióðf græin, sem þetta nafn. rauftr.³⁰
- H**ver samstafa hefir ok framflutning annat hvart lina eða snarpa ok er sá andi her kallaðr ræ- ring framflutningar samstöfu.
- Með snörpum anda verði su samstafa fram færd sem hin fyrri samstafa þessia nafn. þurrum.
- Með línnum anda þýtuaz samstöfur þessiar. langan tíma.
- huert samstafa er annat hvart lönng eða skömm. ok er skömm samstafa skiovt fram flutt ok hefir æina (stund sem) fyrri samstafa í þessu nafni ari.
- Lönng samstafa er seinliga fram flutt ok hefir .ij. stunder sem hin fyrri samstafa í þessu nafni
- Ok er tumi eða stund kallaðr dvöl mælandi framflutning raddar.
- Stafir hefir þrjú til - felle. Nafn. Fígúru. ok veldi eða mátt.
- Suo seger pificianus at huert raddar stafir hæfe tíu hlióð eða fleire suo sem A. ef þat er

- 3-3 merkingar þeira miklu fleiri, þvíat Priscianus segir at hvert [raddarstafr] hafi tíu hljóð eða fleiri, svá sem *a* ef þat er skamt hefir fjórar hljóðsgreinar: hvassa hljóðsgrein fyrir utan áblásning *b* sem hér, 'ári'; þunga hljóðsgrein enn fyrir utan *b* sem hér, 'á'; hvassa hljóðsgrein með áblásning *b* sem hér, 'hafi'; ok þunga hljóðsgrein 'með *b*' sem hér, 'hafandi'.
Langt *a* hefir sex hljóð: ef þat hefir áblásning *b*, þá berr þat annat hvárt hvassa hljóðsgrein eða þunga eða umbeygliga sem hér, [...].
- 3-4 ³Slíkt hið sama, ef þat hefir eigi áblásning hljóðar þat þrjár leiðir, sem þessi nöfn, 'ári', 'áranna', 'ára'.
Slíkt hið sama má ok aðra raddarstafr greina, en í ok *v* hafa því fleiri hljóðsgreinar at þeir eru stundum samhljóðendr sem í þessum nöfnum, 'íarl vitr' ok er þá *v* vend kallat í nórnun máli.
Í nórnun stafrófi eru fimm hljóðstafr svá kallaðr: úr *h*, óss *á*, íss *l*, ár *l*, ýr *l*, ok er íss stundum settir fyrir *e*, þá er hann er stunginn, svá sem *aleph* eða *ioth* setjaz fyrir tveim raddarstöfum í ebresku máli.
Í er því fyrst sett, at þat
- 3-5 Slíkt hið sama má ok aðra raddarstafr greina. En í ok *v* hafa þu fleire hljóðgreinar at þau eru stundum samhljóðe(n)ðr. svo sem í þessum nöfnum. íarl vitr ok hefir u. íarl vitr.
Í nórnun stafrófi eru .u. hljóð stafrer sua .ur. Í off. *á* íss *l*. ar *l* ok er íss stundum settir fyrir *e* ok er þá stundum sua sem *aleph* *éðá* ioth, setjaz fyrir .ij. raddar stöfum í ebresku máli.
Í er af því þýrt sett að þat lióðar
- 3-6 merkingar þera mýcklu fleiri. Priscianus segr at huer raddar stafr hafi .ij. eðr fleiri hljóð. Sua sem *á* ef þat er skamt hefir fer- nar hljóð greinar. huassa lióð grein fyrir utan ablafring. h. sem her. arí. huassa með ablafring h sem her. hafi. en þunga hljóð grein hafandi.
Langt *á*. hefir. u. hljóð ef þat hefir ablafring h þa hefir þat annat huart huassa lióð grein *éðá* þunga *éðá* umbeygliga sem her.
Slíkt hið sama ef þat hefir ægrí ablafring lióðar þar sem þessi are aranna ara.
Slíkt hið sama ma ok grei- na aðra raddar stafrí *l* ok u. hafa þu fleiri greinar at þat eru stundum samhljóðend: sem í þessum nöfnum. íarl vitr ok hefir u. íarl vitr.
Í nórnun stafrófi eru .u. hljóð stafrer sua .ur. Í off. *á* íss *l*. ar *l* ok er íss stundum settir fyrir *e* ok er þá stundum sua sem *aleph* *éðá* ioth, setjaz fyrir .ij. raddar stöfum í ebresku máli.
Í er af því þýrt sett að þat lióðar
- 3-7 merkingar þera mýcklu fleiri. Priscianus segr at huer raddar stafr hafi .ij. eðr fleiri hljóð. Sua sem *á* ef þat er skamt hefir fer- nar hljóð greinar. huassa lióð grein fyrir utan ablafring. h. sem her. arí. huassa með ablafring h sem her. hafi. en þunga hljóð grein hafandi.
Langt *á*. hefir. u. hljóð ef þat hefir ablafring h þa hefir þat annat huart huassa lióð grein *éðá* þunga *éðá* umbeygliga sem her.
Slíkt hið sama ef þat hefir ægrí ablafring lióðar þar sem þessi are aranna ara.
Slíkt hið sama ma ok grei- na aðra raddar stafrí *l* ok u. hafa þu fleiri greinar at þat eru stundum samhljóðend: sem í þessum nöfnum. íarl vitr ok hefir u. íarl vitr.
Í nórnun stafrófi eru .u. hljóð stafrer sua .ur. Í off. *á* íss *l*. ar *l* ok er íss stundum settir fyrir *e* ok er þá stundum sua sem *aleph* *éðá* ioth, setjaz fyrir .ij. raddar stöfum í ebresku máli.
Í er af því þýrt sett að þat lióðar

<p>hlijóðar í framanverðum vörum.</p>	<p>írraman verðum vörum.</p>	<p>í uörum.</p>
<p>3.8 Í er þar næst; hann hlijóðar í munni.</p>	<p>Í er þar næft. hann líóðar imuni.</p>	<p>Í þar næft. hann hlióðar í munni.</p>
<p>3.9 Í stendr þar næst, þvíat hann hlijóðar í ofanverðum barka, en í neðanverðum barka, ef hann er punktaðr, ok hlijóðar þá sem e.</p>	<p>Í stendi þar næft. þvat hann líóðar iovan verðum barka. En í neðan verðum barka ef hann er pýnctaði ok líóðar þá sem é.</p>	<p>Í. stendi þar næft, ok líóðar í ofan uerðum barka sem e, ef hann er pontaði.</p>
<p>3.10 Þar næst er í skipat, þvíat þat hlijóðar í brjósti.</p>	<p>þar næft er í skipaðr þvat þat líóðar í brofti.</p>	<p>þar næft er a skipat þvat hann hlióðar í brofti.</p>
<p>3.11 Í er tekt af 'ebreskum' stöfum.</p>	<p>Í ær tekt af ebreskv stöfum.</p>	<p>h. er tekt af ebreskum stöfum.</p>
<p>3.12 En látinumenn skipuðu stöfum gagnstaðliga þessu, sem hér er greint.</p>	<p>Ænn latunv menn skipvön stöfum gagnstaðliga þæftv sem her ær græint.</p>	<p>Enn latínu menn skipuðu stöfunum gagnstaðlega þessum, sem her er græint.</p>
<p>3.13 Þeir settu a fyrst, þvíat þat hlijóðar næst hinu nezta tóli raddarinnar, er vér kollum lungu, ok þat má fyrst skilja í bernsligri raust.</p>	<p>þeir sættv a fyrft þvat þat líóðar næft hinv næzta toli raddarinnar ær ver kollum lvgv ok þat ma fyrft skilia í bernsligri raft.</p>	<p>Settu þær a fyrft þvat þat er næft hínu neði- ta raddar toli er uer kollum lungu, ok þat ma fyrft skilia í bernsligri raust.</p>
<p>3.14 Enn í er því fremst skipat, at þat er fremst ok næst sjálfu efni raddarinnar, er vér hyggjum at loptit megi kalla, ok hafa því hvárritveggju meistarar⁶ vel ok nátturliga skipat stöfunum í sínu máli.</p>	<p>Ænn í ær því fremft skipat at þat ær fremft ok næft sjalfr æfni raddarinnar at því ær ver hvggvim at loptit mægi kalla ok hafa því hvaritveggiv mæstarar vel ok naturliga skipat stöfnum í sínv mali.</p>	<p>Enn í. er því fyrft skipat at þat er fremz ok. næft sjalfr æfni raddarinnar er vier hyggjum at loptit megi kalla. ok hafa af því huortir tveggju meistarar vel ok naturliga skipað stöfunum í sínv mali.</p>
<p>3.15 Raddarstafir þessir hefjaz allir af sínu hlióði ok leggjaz í samhljóðendr R (reið) ok í (sól)⁷.</p>	<p>Raðdar stafir þæfter hæfjaz aller af sínv líóði ok læggjaz ísamhljóðer R reid ok í sol</p>	<p>Raðdar stafir þæftir hefjaz allir af einu hlóði. enn íe eggjaz í samhljóðendi reid ok fol.</p>
<p>3.16 Samhljóðendr eru ellifu í rúnamáli, fimn þeir er nálægir eru raddarstöfum, eru kallaðir hálfraðdarstafir af öðrum</p>	<p>Samhljóðendi. Samhljóðendi æru .xi. iruna mali .v. þær ær nálægir ærv raddar stöfum [...]. ærv kallaðir half stöfum</p>	<p>Samhljóðendi eru tolf í rúna mali .v. þær er nálægir eru raddar stöfum eru ka llaðir</p>

half raddarstafir af ufröðum monnum þviat þeir hafa meiri líking raddarstafa ok merkligri hljóði en aðrir samhljóðendur; þat er: R t d ʏ l.

stafir af ufröðum mǫnnum, þviat þeir hafa meiri líking raddarstafa, ok mer- kligri hljóði, enn aðrir samhljóðendur. þat er R t ʏ l

raddarstafir af öðrum monnum þviat þeir hafa meiri líking raddarstafa ok merkligri hljóði enn aðrir samhljóðendur. þat er: R t d ʏ l

monnum, þviat þeir hafa meiri líking raddarstafa ok merkligri hljóði enn aðrir samhljóðendur; þat er: R t d ʏ l.

ʏ kalla sumer mǫn með þessum stöfum telandi j latnu stafrofi þviat hann hefir sitt hljóð af raddarstaf þess kyns samhljóðandi.

ʏ kalla sumer mǫn með þessum stöfum telande latnu stafrofi, þviat hann hefir sitt hljóð af raddarstaf, sem aðrir þesskyns samhljóðendur.

ʏ er af öðrum monnum með þessum stöfum talðr ilatnu stafrofi þviat hann hefir sitt hljóð af raddarstaf þesskyns samhljóðandi.

ʏ er af sumum monnum með þessum stöfum talðr í latnu stafrofi, þviat hann hefir sitt hljóð af raddarstaf sem aðrir þesskyns samhljóðendur.

Priscianus seigr eigi ráða mega stafsins merkings hvort hans nafn hefir af raddarstaf eða af eigin lögum fe(m m)ark(a ma) j þessu stafrofi ok mǫrgum öðrum er nálaga hefiraz aller stafir af sínu hljóði hvartueggja raddarstafir ok samhljóðendur ok halda þó fullkomliga sínum merkingum.

Priscianus segr eigi ráða mega stafsins merkning, huart hans nafn hefir af raddarstaf eða af æiginlögum, sem marka ma i þessu stafrofi, ok mǫrgum öðrum, er nálaga hefiraz aller stafir af sínu hljóði, hvartueggja raddarstafir ok samhljóðendur, ok halda þó fullkomliga sínum merkingum.

ænn priscianus segr eigi mega ráða stafsins merkning hvart hans nafn hefir af raddarstaf eða eiginlögum hljóði þesskyns samhljóðandi ok mǫrgum öðrum er nálaga hefiraz aller stafir af sínu hljóði, hvartueggja raddarstafir ok samhljóðendur ok halda þó fullkomliga sínum merkingum.

En Priscianus segr eigi mega ráða stafsins merkings, hvárt hans nafn hefir af raddarstaf eða eiginlögum hljóði, sem marka má í þessu stafrofi ok mǫrgum öðrum, er nálaga hefiraz aller stafir af sínu hljóði, hvartueggja raddarstafir ok samhljóðendur, ok halda þó fullkomliga sínum merkingum.

J þessu eru .v. stafir er uer köllum dumba stafi þat eru. ʏ⁴⁰. þ. ʏ. 1. B. ok eru þessir stafir eí af þvi dumber ka kallaðir at þeir hafi ekki hljóð-hellði; af þvi at þeir hafa litð hljóð hía raddarstafum j þat líking sem fa maði er kallaði: enkis hattar af göðri ætt er lit er ment' hia sínum göfgum þr endum.

J þessu eru .u. stafir þeir er uer köllum dumba stafi þat eru. ʏ⁴¹ þ ʏ 1 B ok eru þessir stafir æí af þvi dumber kallaðer at þeir hafi ekki hljóð. hellði; af þvi, at þeir hafa litð hljóð hia raddarstafum, i þa líking sem fa maði er kallaði: eingif háttar af göðu ætt, er lit er ment' hia sínum göfgum þrændum.

J þessu stafrofi ærv oc .v. stafir ær v er köllum dumba stafi þat ærv ʏ þ ʏ 1 B . Oc ærv stafir þessir ærgi þvi dumber kallaðir at þeir hafi æka hljóð hælðir þvi at þeir hafa litu hljóð hia raddarstafum i þa líking sem fa maðr ær lituð kallaz verðr æða ænkis af göðri ætt ær lit ær mannaðr hia sínum göfgum þrændum

Í þessu stafrofi eru ok fimm stafir er vér köllum dumba stafi; þat eru ʏ þ ʏ 1 B, ok eru stafir þessir eigi þvi dumber kallaðir at þeir hafi ekki hljóð; heldr þvi, at þeir hafa litit hljóð hjá raddarstafum, í þa líking sem sá maðr er lituð kallaðr verðr eða einskis af göðri ætt, er lit er mannaðr hjá sínum göfgum þrændum.

Um tilfelli stafs Annat tilfelli stafs er figúra þat er mynd eða vöxtr stafaanna, sem nú er ritat.

vm til fellu stafs Annat tilfelli stafs ær figúra þat ær mynd eða vöxtr stafaanna gert æm nv ær ritat.

Annat tilfelle stafs er figúra þat er mynd eða vöxtr stafaanna. gert ær þat mynd eða vöxtr stafaanna.

Annat tilfelli stafs er figúra, þat er mynd eða vöxtr stafaanna gert, sem nú er ritat.

figura ok er þat mynd (eð)
 voxt(r) (staðanna) íva grott sem
 hier er ritad
 þröia (tilfe)lli (stafr) (er mat)í
 ok er þat sialf fram flutning
 staða ok merking þera
 fyrir þan sama mat staðana eru
 fundin þera ok f(igur)ur ok
 nofr:
 Sumir meistarar kalla hið
 þröia skip(anar til)þelli stafr.
 Enn þat kallaði þriscí⁴¹

sua grott sem her er ritad.
 þröia til þelle staða er mátt.
 þat er sialf framflutning
 staðanna ok merking þera.
 fyrir þann sama mátt staðanna
 eru bæði fundin nöfn ok
 figurur.
 Sumir meistarar k(a)lla skipan
 hið þröia tilfelle stafr. en þat
 kallar þriscíá.nus; einn part þann
 sem mættu (stafr)línf til heyrer.

þröia til þelle staða er mátt.
 þat er sialf framflutning staða ok
 merking þera.
 fyrir þann sama mátt staðanna
 eru fundin nöfn þera ok figurur.
 Sumir meistarar kalla hið þröia
 skipanar til þelli stafr. enn þat
 kallaði þriscianus einn part þann
 er mættu stafrlínf heyrer.

þröia tilfelli staða ær mátt. Oc
 ær þat sialf framflutning staða oc
 merking þera.
 fyrir þann sama mátt staðanna
 ærv bæði fundin nöfn oc figurur.
 Sumir meistarar kalla skipan hit
 þröia tilfelli stafr ænn þat kallar
 þriscianus ænn part þann ær mættu
 stafrlínf heyrer.

þröia tilfelli staða er mátt ok
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 þann er mættu stafrsins heyrir.

- bjarkan á þá leið ritat, ef þat stendr fyrir þ lätínustaf, ok hefir sá rúnastafir tvá dumba staf í sér þá er ólíkir eru í hljóði.
- 4.10 En því eru opnir belgir gørvir á K þá er þat hljóðar fyrir p, at þat skal meir sundr loknum vörum nefna en b.
- 4.11 Þar næst stendr R fyrir r lätínustaf, ok er hann af þeim stöfum er hálftraddarstafir eru kallaðir.
- 4.12 Þar næst stendr t, þat hljóðar fyrir tveim raddarstöfum (<f) ok t, ok kalla Girkir þann staf *díptongon*, þat er *tufhljóð* á nóranu tungu, ok eru fjórir díptongi í lätínustafófi en fimm í rúnnum.
- 4.13 Díptongus er samanlíming tveggja raddarstafa í einni samstöfu þeira er báðir halda afi sínu.
- 4.14 Þessir eru límingarstafir í rúnnum: t fyrir ae; f fyrir au; h fyrir ei, ok er sá díptongus ekki í lätínu; þ fyrir ey; k fyrir eo (ø), (œ) er hinn fjórði díptongus í lätínu, ok er hann ekki í rúnnum.
- 4.15 Sumir raddarstafir eru fyrir skipaðir í samanlímingu sem a ok e, en sumir eptir skipaðir sem e ok i, o ok u, ok eru þeir raddarstafir náttúrulega fyrir
- þa læið ritat æf þat stendr fyrir p latunv staf, ok hæfir sa runa stafir .ij. tva dumba stafir í ser þa er þat hljóðar ærvn hljóði.
- ænn þvi ærvn opnur bælgir gærvir a K þa ær þat hljóðar fyrir p at þat fcal mæur svndr loknum vörum nærna ænn b.
- þar næst stendr R fyrir r latunv staf, ok ær hann af þeim ær half raddar stafir ærvn kallaðir.
- þar næst stendr t. þat hljóðar fyrir .ij. raddar stöfum. t ær t ok kalla gurker þann staf díptongon. þat ær tvíhljóð a norena tvngv oc ærv .iij. díptongi í latunv stafrofi ænn v. ærvnvm.
- ðiptongv ær saman líming .ij. raddarstafa í ænni samstöfu þeira ær báðer hallda afi sínv.
- þæstær ærvn límingar stafir ærvnvm t fyrir æe f fyrir ei oc ær sa díptongus ektí ílatunv þ fyrir ey k fyrir eo y oc ær hann fjórði díptongus ílatunv oc ær hann æktí í rvnvm.
- Svmlr raddar stafir ærvn fyrir skipaðir í samanlímingv sæm a oc e ænn svmlr eptir skipaðar sæm e oc i ov oc ærv þær raddar stafir náttúrulega fyrir skipaðir i
- sua at þat stendr fyrir b latunu staf, ok hæfir sa runa stafir .ij. dumba stafir í ser þa er þat hljóðar fyrir.
- ænn af þvi eru belger opner gjoffer a biarkaní þa er þat hljóðar fyrir p, at þat skal meir fundi loknum vörum nefna ænn b.
- þar næst stendi: R fyrir r latunu staf, ok er æinn af þeim er hálftraddar stafir eru kallaðer.
- þar næst stendi: e ok hljóðar fyrir tveim raddar stöfum t ok l ok kalla gurker þann staf díptongum. þat er tvi hljóði a nóranu, ok eru fjóer díptongi í lätínu stafrofi, ænn i runnum .u.
- Díptongus er saman líming tveggja raddar stafa í ænni samstöfu, þeira er báðer hallda afi sínu.
- þessir eru límingar stafir ærvnvm t fyrir æe. f fyrir ei. t fyrir e. ok i ok er sa díptongus ekki í latunu. æy, k fyrir e ok o, ok er hann fjórði díptongus í lätínu, ok er hann æggr í rúnnum.
- Sumir raddar stafir eru fyrir skipaðer í sam- límingu sem a ok e. ænn svmlr eru eptir skipaðer, sem e ok í o ok u, ok eru þær raddar stafir náttúrulega fyrir

- skipaðir í samanlímingum, er nálægra hafa hljóð hinu inzta raddartóli mannsins, en hinir eptir skipaðir, er nærri standa í hljóðsgrein efni raddarinnar, sem a fyrir e ok u, [en e fyrir] (1) ok o ok u, þvíat þat hljóð er grannara, er nær stendr brjóstinu ok fyrir tekz, en hitt digrara er framarr skapaz ok meira hefir rúm, er ok hocgra þat hljóð fyrri at setja í samanlímingu er fyrri skapaz en¹² hitt eptir er síðar formeraz.
- 4-16 Á látinu er diptongus fyrir þrennar sakir fundinn: fyrir hljóðfegrð ok sundrgrein ok samansetning, en í nórznu fyrir tvennar sakir: fyrir grein ok hljóðfegrð.
- 4-17 Fyfir greinar sakir er diptongus fundinn í nórznu sem í þessum nqfnum: <mar ok ser>, at greina þau frá fornqfnum sér ok mér ok þórum þvílskum, en fyrir hljóðfegrð er diptongus fundinn sem hér: lókr, øgr, þvíat fegra þykkir hljóða heldr en lækr, ægr.
- 4-18 Þar næst stendr t, ok er hon af þeim er hálfraðdar stafar heita.
- 4-19 Þar næst stendr l, ok er þat fyrir tvá samhlióðendr, k ok g.
- 4-20 Þar næst er l stunginn ok stendr fyrir d látínustaf.
- 4-21 At slíkum hætti eru allir rúnastafir settir í þessum
- famanlímingum ær nálægra hafa loð hunv inzta raddartóli manzinf ænn hunir eptir skipaðer ær nærri standa hljóðf grein efni¹⁷ raddarinnar sãm a fyrir e oc v þvat þat loð er grannara ær nærri stænrð brostfuvn oc fyrir tekz ænn hitt digrara ær framarr skapaz ænn hret ær eptir ær síðarr formeraz oc meira hefir rvm er oc hegra þat loð fyrri at sætua í famanlímingu ær fyrri skapaz ænn
- skipaðer í faman límingum, er nálægt hljóð hafa hinu inzta raddar toli manzinf. ænn hunir eptir fetter, er nærri standa í hljóðf grein raddarennar, sem a fyrir a ok u ænn e fyrir e ok o, ok u, af því at þat hljóð er grannara, er nær brostfuvn stendi, ok fyrir stendi, ænn hitt digrara er framarr skapaz, ok meira hefir rúm, er hlók hegra þat hljóð fyrir at setja í fاملíming er fyrir skapaz. ænn hitt eptir er formeraz.
- A latinu er diptongus. fyrir .ij. faker fundinn. fyrir hljóð. fegrð ok fundi: græin ok faman setning. ænn inozænu fyrir tuenar faker fyrir græin ok hljóð fegrð.
- Fyfir græinar faker er diptongus fundinn inozænu sem í þersum nqfnum. mer ok ser. at græina þau fra fornoqfnum ser ok mer ok oðium þilikum. ænn fyrir hljóðs fegrð er diptongus fundinn sem her. lókr øgr. þvat fegra þykkir hljóða heldr: en lækr ægr.
- þar næst stendi t ok er hon af þeim er hálfraðdar stafar heita.
- þar næst stendi l, ok er þat fyrir tua samhlióðendi: k ok g.
- þar næst er l stunginn ok stendi fyrir d latínu staf.
- At slíkum hætti eru allir runa stafar settir í þessum orðkuðum,

- orðskviðum, ok munum vér þat eigi framarr greina, þvíat eigi er nauðsynligt.
- 4-2.2 Því eru þessir fjórir rúnastafir settir fyrir tvá samhljóðendr, at þeir samhljóðendr hafa líkara hljóð en aðrir, svá sem g ok k, s ok z, b ok p, d ok t.
- 5 **(Untitled)**
- 5-1 Samstafa er samfylilig stafasetning með einum anda ok einni hljóðgrein ósundrgreiniliga samansett ok framfærð.
- 5-2 Samstafa hefir fjögur tilfelli: (stafatölu), tíð, anda ok hljóðgrein, þvíat hver samstafa hefir stafatölu, einn staf eða fleiri, ok hefir eingi samstafa í látínu fleiri en sex, en í nórnænu megu eigi standa fleiri í einni stamstöfu en átta eða níu, sem spænnzkr ok strennzkr.
- 5-3 Í látínu standa tveir samhljóðendr hið flesta fyrir raddarstaf en þrír eptir.
- 5-4 En í nórnænu megu standa þrír samhljóðendr fyrir raddarstaf, en fimm eptir, sem skília má í þeim nöfnum, sem fyrr váru rituð.
- 5-5 Þessar samstöfur gera mesta fegrð í skáldskap, ef einn raddarstaf er í tveim samstöfum ok hinir sömu stafir eptirsettur, sem hér:
- ok munum uer þat ægi framarr greína þvæt ægi er nauðsynligt
- þu eru þesser .uy. runa stæfer fetter þyret tua samhliod- endi at þær samhliodendi hafa líkara hliod enn aðier sua sem g ok k. | f ok z | b ok p. | d ok t.
- 34 Samstafa er samfylileigh stafa setning með einum anda ok einne hliodgrein ok³⁵ fundi greinilega frammmfærð.
- Samstafa hefuer fjögur tilfelle. staf eða tölu. tíð. anda ok hliodgrein. huerr samstafa hefer stafa tölu. einn staf eða fleire. eynige samstafa hefer pleire stafe en .ui. j latinu, male en j noirrenu male mega standa víj. eða ix. j einne samstöfu sem her. spénk. strennzkr.
- J latnu standa .y. samhliodendi hið plesta þyret raddar stæf en .ij. epter. Enn moeþnu megu se- [an]ða þru samhliodendi þyret raddar stæf. enn .u. epter sem skilia ma i þeim nofnum er þyret [var]u rituð.
- þessar samstöfur gera mesta fegrð i skáldskap, ef einn raddar stæf er i tveim samstöfum ok hinir sömu stafir epter, sem her. snarpr garpr ok kollum uer þat aðalhend- ing.

- 5.6 snarpr, garpr, ok kollum vér þat aðalhending.
- En ef sinn raddarstafr er í hvárrí samstöfu, en allir einir samhljóðendr eptir sem hér: róskr, vaskr; þat kollum vér skothending.
- 5.7 Þessar hendingar þykja þá bezt falla, ef tvær samstöfur eru í hvárrí sögn ok hinn sami sé raddarstafr í fyrri samstöfu hverrar sagnar ok svá samhljóðendr, þeir sem fylgja, en öll ein hin síðari samstafa sem hér: allir, snjallir, ok eru þessar hendingar víða settar í látínuskáldskap sem þetta: Ante chaos (jurgium) indigestae molis adhuc yle gravída fetu magnae prolis.
- 5.8 Þessar sömu hendingar eru ok settar í nórnuskáldskap í þeim hætti, er vér kollum runhendu, sem Snorri kvæð:¹³ Orms er glatt galla með gumna spjalla.
- 5.9 Látínu klerkar hafa ok þá hending í versum er þeir kalla consonantia, ok skal hinn sami raddarstafr vera í efstu samstöfu hvárrartveggju sagnar, sem hér: aestas, terras.
- 5.10 Þessar hendingar er lítt geymt í nórnænum skáldskap, þegar fleiri eru samstöfur í einni sögn en ein.
- ver þat aðal] hendingar.
- En ef sinn raddarstafr er í huere samstöfu ok aller éiner samhljóðendi: epter fem her. róskr valkr. þat kollum ver sko]hendingar.
- Þessir hendingar þickia þa bezt falla ef tuér samstöfur eru í huere sögn ok hinn same raddar stafr í þýre, samstöfu huarrar sagnar ok suo samhljóðende þ(ei) er þýgta.] en hín síðare samstafa huerrar sagnar se „öll“ söfn við sik. suo sem her. aller. snialler. ok eru þessir hendingar víða fetter í látínu skáldskap. fem þetta. Ante cháof uirginum indigeste molef adhuc yle gvauda fetu magne pro(lis).
- Þessir samhendingar eru ok fettar í norrænu skáldskap í þum hætti fem ver köllum run hendu. fem snorre kvæð. Ormf er glatt galla við gumna spjalla.
- Látínu klerkar hafa ok þa hending fem þeir kalla consonantiam ok skal þar, vera hín same raddar stafr hinrar epte samstöfu huarrar tueggju sagnar. fem her. estaf. terras.
- Þessarrar hendingar er lítt geymt í norrænu skáldskap. þegar þlére eru sam- stöfur í einne sögn en ein.
- En ef sinn raddar stafr er í huarrí samstöfu enn aller æiner samhljóðendi: epter fem her. uall]r-kr róskr. þat kollum ver skothending.
- Þessar hendingar þickia þa bezt falla, ef tuær sam stöfur eru í huarrí sögu, ok hinn samí se raddar stafr í þýri sam stöfu, ok sua samhljóðendi þer sem þýgia. enn öll æin en síðarri samstafa sem her. aller snialler, ok eru hendingum diktud ritun í latnu skáldskap fem þetta. Ante chaos uirgí num in digefte molif að huc yle gvauíða fetu magne prolis.
- Þessar sömu hendingar eru ok fettar í norrænu skáldskap í þeim hætti er uer köllum runhendu fem snorre kvæð Ormf er glatt galla með gumna spjalla.
- Látínu klerkar hafa ok þessa hending í uersum er þeir kalla consonantía ok skal hinn sami raddar stafr uera í efstu samstöfu huarrartueggju sagnar fem her. estaf terras
- Þessar hendingar er lítt geymt í norrænum skáld skap, þegar er fleiri samstöfur eru í æinni sögn en æin.

- 5.11 Annat tilfelli samstöfu er tíð, þvíat hvar samstafa hefir annat hvárt eina tíð eða tvær, eða svá sem Priscianus segir, at sumar samstöfur hafa hálfa aðra stund eða hálfa þriðju, en sumar þrjár stundir.
- 5.12 Skamma stund hefir sú samstafa, er raddarstafr hennar er náttúrulega skammr ok komi eigi tveir samhliðendur eptir, sem þessi nöfn: ari, api.
- 5.13 Hálfa aðra stund hefir sú samstafa, er vera má hvárt er vill löng eða skömm, sem fyrri samstafa í þessum orðum: hvattra, spakra.
- 5.14 Tvær stundir hefir sú samstafa [...]¹⁴
- 5.15 Hálfa þriðju stund hefir sú samstafa, er einn samhliðandi stendr eptir raddarstafr náttúrulega langan, sem hér: hjól, sól.
- 5.16 Þrjár stundir hefir sú samstafa, er tveir samhliðendur standa eptir langan raddarstafr, sem hér: bjórs, stórs.
- 5.17 En þó setja nú nýverandi klerkar í versagjörð allar samstöfur annathvært einnar stundar eða tveggja.
- 5.18 Þriðja tilfelli samstöfu er andi, þvíat hver samstafa hefir annat hvárt línan anda eða snarpan.
- 5.19 Andi er hér kallaðr hræring
- Annat tilfelle stafr er tíð. Þvíat huert sam- stafr hefer annat huart eina tíð eða tuátr, eða suo sem priscianus seger. at sumar samstöfur hafa halpa hálfa aðia stunnð eða halpa þriðiu. en sumar þriar stunder.
- Skamma stund hefer su samstafr sem raddar stafr hennar er natturliga skammr. ok kome eige tveir samhliðendur efter. sem þessi nöfn. Are. Ape.
- halpa aðia stunnð hefer su samstafr sem vera ma huart er uill löng eða skömm suo sem fyrr samstafr í þersum orðum. huattra spakra.
- tuar stunder hefer su samstafr.
- halpa þriðiu stund hefer su samstafr er einn samhliðandur kemr epter raddar stafr natturliga langan. huol. sol.
- þriar stunder hefer su samstafr er tveir samhliðendur standa langan raddar stafr sem her. bjórs stórs.
- en þó setia nu nýuerande klerkar í uerfa gerðer annat huart einnar (st)unnðar eða tveggja.
- Þriðia til felle samstöfu er ande. Þvíat huert samstafr hefer annat huart línan anda eða snarpan.
- Andi er kallat hræring framflut-

- framflutningar samstöfu.
- 5.20 Snarpan anda hefir sú samstafa er með digrum anda er framflutt sem þessar sagnir, hraustr, horskr, ok þær aðrar, er áblásningarnóti er í upphafi skípaði.
- 5.21 h er kallaðr merking eða nóti áblásningar. þvát hann er engi stafur fullkominn fyrir sik, hvárki samhljóðandi né raddarstafur.
- 5.22 Línan anda hafa þær samstöfu, er engi áblásningarnóti er í upphafi settr, sem hér: jörð ok armr.
- 5.23 Ein þó þykkir bettr sama í nórnuskáldskap, at annathvært hafi áblásning höfuðstafir ok svá stuðlar þeira eða engi þeira.
- 5.24 Fjóða tilfelli samstöfu er hljóðgrein, ok er hljóðgrein hér kolluð rekilig hljóman raddarinnar í merkilgri framfœring.
- 5.25 Hver samstafa hefir annat hvárt hvassa hljóðgrein eða þunga eða umbeygilega.
- 5.26 Sú samstafa hefir hvassa hljóðgrein, er hefz af litlu hljóði ok endiz í hvassara hljóði, sem þessar samstöfur: var, þar, ok er hon svá merkt '.
- 5.27 Þunga hljóðgrein hefir sú samstafa, er hefz af litlu hljóði
- framflutningar samstöfu.
- Snarpan annða hefir sú samstafa sem með digrum annða er framflutt. sem þessar sagnar hraustr. hoi:skr. eða þær adiar sem, ablaðningar nó- te er í upphafe skípaði.
- h. er kallaðr merking eða nóti ablaðningar. þvát hann er engi stafur fullkominn fyrir sik. huarke samhliðandæ né raddar stafur.
- Línan anda hafa þær samstöfu er sem eivgi ablaðningar nóte er (i) upphafi fettr.
- en þó þykkir bettr sama í (n)oi:reðu skald- skap at annat huart hafa ablaðning höftr stafur ok suo studlar þeir:(a) eða eivge þerra.
- ³⁶ Fjóða tilfelle samstöfu er hljóðgrein. hljóðgrein er hér kolluð reglule(g)h hljóman raddar- ennar ok merkileg framfœring.
- huert samstafa, hefir annat huert huassa hljóðgrein eða þunnga. eða umbeygilega.
- huðff hljóðgrein hefir af litlu hljóði ok enndiz í huassara hljóði suo sem her. var. þar. ok er hon suo merkt '.
- þunnga hljóðgrein h(c)puer su samstafa er hefir af litlu hljóði

- ok endiz í lægra hljóð, sem hin fyrri samstaða í þessum nöfnum: hára, sára, ok er sú hljóðgrein svá merkt: `.
- 5.28 Umbeýguga hljóðgrein hefir sú samstaða, er hefir af lítu hljóði ok dregz upp í hvassara hljóð en niðr at lyktrum í lægt hljóð, sem þessar samstöfur: árs, sárs, ok er sú hljóðgrein svá nóteruð ^.
- 5.29 Hljóðgrein merkir hæð samstafligrar raddar, en andi digrleik hennar, sem skilja má, at hvern raddarstaf verði at nefna meir með sundrloknum munni, ef áblásning fylgir.
- 5.30 Tíðar tilfelli merkir sem fyrr er sagt, lengð samstafligrar raddar.
- 5.31 En með því at þess konar greinir heyra lítt nórnuskáldskap at flestra manna ætlan, þá tala ek þar um ekki fleira að sinni.
- 6 (Untitled)
- 6.1 Sögn er hinn minsti hlutr samsetts máls ok hon er kollut einn hlutr af því máli, er fullkomið sen hefir.
- 6.2 En sú sögn eða sá hlutr er af alþýðu kallaðr orð.
- 6.3 Aristotiles hinn spaki kallar tvá parta málsgreinar nafn ok orð, þvíat þeir gera meðal sín samtengðir fullkomna málsgrein, sem hér: 'maðr
- ok endiz í lægra hljóð, sem hin fyrri samstaða í þessum nöfnum. hára. sára. ok er sú hljóðf grein su[o] merkt: `.
- Umbeýgug hljóðgrein er su samstaða sem hefir af litlu hljóði ok dregzt upp í huaft hljóð en niðr at lyktrum í lægt hljóð. su sem þessar samstöfur árf þars ok er su hljóðgrein suu noteruð. ^.
- hljóðgrein merker hæð stafligrar raddar. en andi digrleik hennar suu sem skalia staf uerði at nefna meirr með sundr loknum munni. ef ablaðning fylger.
- Tíðar til fellu merker lengð samstafligrar raddar sem fyrir uar sagt.
- Enn með þui at þesskonar græner hæyra litt notrænu skaldskap at þlestra manna ætlan. þa tala ek þar um ekki þleira að-sinni.
- (S)ögn er hinn minnsti hlutr samlaðins malf ok er hun hlutr kallað: æinn, af þi malf, er fullkomið sen hefir.
- en su sögn eða sa hlutr er af alþýðu rumliga kallað: orð.
- Aristotiles hinn spake seger nafn málsgreinar nafn ok orð. þvrat þeir giva meðal sin samtengðar fullkomna malf grein sem her maði: reinn
- Sögn er hinn minnste hlutr samsetz malf. hon er kollut einn hlutr af þui malf sem fullkomið sen hefir.
- þess sögn er af (alþýðu) k[allat or]ð
- Aristotiles hinn spake seger nafn ok orð vera tuo hlute m-alsgreinar. þvrat, nafn ok orð fín í malf (um sam)teingðer gera fullkomna málsgrein. sem her.

- renn'.
- 6.4 En meistari Priscianus telur átta parta málsgreinar þessa: nafn ok fornafn, orð ok víðrorð, hluttekning, samtenging, fyrirsetning ok meðalorpnung, ok gréinir gloggliga náttúru hvers þeira.
- 6.5 Nafn er hlutr málsgreinar sá er veitir eiginligan eða sameiginligan hvílligleik hverjum hlut eða líkama.
- 6.6 Nafn er æzt allra sagna, þvíat þat er svá sem efni eða grundvöllr⁵ alls máls.
- 6.7 Fornafn er sett í stað nafnsins sem hleytismaðr fyrir meistara, ok merkir þrjár persónur, en nafn merkir eina.
- 6.8 Því næst er orð, er skryðir ok formerar nafnit svá sem mynd efni, þvíat þat skýrir tilfelli nafns ok merkir gerð eða þíning.
- 6.9 Víðrorð fegrir ok endimarkar orðit í þá líking sem víðrleggjanlig nöfn gera víð undirstaðlig nöfn svá sem hér: 'sterkr maðr berz hraustliga'.
- 6.10 Hluttekning er frá skilið orði þvíat hon merkir föll ok kyn sem nafn, en í því skilz hon frá nafni at hon merkir gerð eða þíning ok hefir ýmsar stundir sem orð.
- Enn meistari priscianus telur uuy parta málsgreinar. þessá. nafn ok fornafn. orð ok viðr. orð. hluttekning samtenging fyrir setning ok meðal orpnung ok græiner gloggliga natu ru huers þeira.
- þann er lutr málsgræinar, sa er veiter æiginligan eða sameiginligan huí llgleik huertum líkama.
- hann er æztir allra sagna. þvat þat er sua sem efni eða grunduöllr allz málf.
- Fornafn er sett í stað nafnf, sem hlæyuf maðr fyrir meistara. ok merkir uij. persónur. en nafn merkir æina.
- þu næft er orð er skryðer ok formerar nafnit sua sem mynd. orð þat skýrer til fellu nafnf gxoð eða þungt .
- Viðr. orð fegrir ok ender orð í þa líking sem við leggjan leg við lgróa' vnofn' gðia við under síðlig norfn sem her. Sterkr maði berft rauftlegha.
- hlut tekning er fra skilið orði í þu at hon merkir föll ok kyn sem nafn. enn í þi skilz hon fra nafni at hon merkir gxoð eða þíning ok hefer ýmsar ftundir sem orð.
- maði rennr.
- En meistari priscianus telur átta vera parta málsgræina(r). nafn. fornafn. orð. víðrorð. hlut tekning. samtenging. fyrirsetning. meðalorpnung. hann græiner gloggliga natturu huertf þeira.
- Nafn er hlutr málsgræinar sa sem veiter eiginlegan eða, sameiginlegan huílligleik huertum hlut eða líkama.
- Nafn er æzt allra sagna þvat þat er f. uo, sem efne eða grunduöllr allz málf.
- þar næft er fornafn (afn) o sem sett (í stað) nafnsenf. sem hlæyuf maði fyrir meistara ok merkir þat þrjár persónur. en nafn merkir eina.
- þar næft er orð. er skryðer ok formerar nafnet suo sem mynd efne. þvat þat skýr[er] tilfelle nafnsenf í gerð, eða þíningh.
- Víðrorð fegrir ok endumarkar or- det j þa líking sem við(ð)leggjanleg nöfn gera vnderstaðleg nöfn. suo sem her. Sterkr maði berzt hrauftlegha.
- hlut(te)kning er fra skilin orðe.³⁷ þvat hon merkir faull ok kyn sem nafn en j þu skilz hon fra nafne at hon merkir gerð eða þíning ok hefer ýmsar ftundir sem orð.

6.11	Samtenging knýtur saman norn eða aðra parta eða sjálfar málsgreinar, sem hér: Hringr ok Dagr at þingi. ¹⁷	Samtenging knýtur saman norn eða aðra parta ok sálfrar greinir sáem her. Ringr oc dagr at þingi.	Samtenging knýtur saman norn norn eða að(ra) parta eða sálfrar málsgreinar. fuo sem her. hung: ok dagr at þingi.
6.12	Fyrirsetning er eignlig til at þjóna föllum nafnsins, sem hér: 'til borgar', 'af skipi'.	Fýter setning er æignlig til at þjona föllum nafnsins sem her til borgar a skipi.	Fýter setning er eignleg til þat at þ(óna) öllum föllum nafnsenf. fuo sem her. til bor ³⁸ gar af skipi.
6.13	Mæðalorpnung sýnir hugþokka manns, ok er hon jafnan fráskilið þorum þortum, sem hér: 'vei', 'hai'.	Mæðal orpnung sýner hug þokka manz ok er hon iafnan frá skilt þörum þortum sem her. uef. hai	Mæðalorpnung sýner hugþokka, mannsenf. ok er hon iafnan frá skilt öðrum þortum sem her. vef. hai.

Notes

1. This phrase (*verðr ... blutum*) is repeated and deleted in W due to dittography.
2. B is erroneously recorded as a variant in all editions. See the note to this word in the transcription of B for more information.
3. A begins a new chapter here with the title 'Um áblásning hljóðs'.
4. B omits the rest of chapter 3
5. MS w recommences at this point.
6. Ólsen's *Runeærne* claims this refers to Ari the learned and Þóroddr rúnameistari, whereas others consider this to refer to both Latin and Norse *meistarar*. See the commentary.
7. MS A has the names of the runes written above each runic symbol here.
8. A has a new chapter heading here.
9. B recommences at this point.
10. MS w ends at this point.
11. B omits the rest of chapter four.
12. There is a lacuna here in A due to a missing leaf. The remainder of this chapter is extant only in W.
13. The verse is from Snorri Sturluson's *Háttatal*, verse 83, lines 5-6.
14. This clearly is a lacuna in W; B omits the incomplete sentence altogether, and so W and B probably have a common source with the sentence in an incomplete form. Ólsen (1884, 53n) supplies the following Icelandic text, based on Priscian: 'er raddarstafr hennar er langr af náttúru eða setningu, sem hér: ...'
15. The text in A resumes at this point.
16. This sentence and the following are in reverse order in A and W.
17. *Fóstbræðra saga* verse 37; see this section in Appendix 2.
18. There is a lacuna here - see W.
19. 'æf' corrected to 'af' by 'a' written above 'æ'.
20. 'o' written above 'a' as correction.
21. This character seems to have been corrected from 't' by adding to the lower part a curl for the 's' and by lengthening the top stroke or adding a hyphen.

22. Text written above 'þera hara'.
23. The following three lines (20-22) are in a different hand: nasal strokes are written like the 'ur' abbreviation.
24. This rune may be a ligature of þ or 4 with P.
25. There is a mark after the next word: _^ and 'ænnistaf' is written above this word.
26. This appears to be 'h^a', hence 'hana'.
27. 'f. lopti' written above this line.
28. 'f' in margin.
29. 'fann. cod.' written in left margin by Jón Ólafsson.
30. Circumflex over 'au' — added later.
31. This character has been altered to P' (Ólsen 1884, 44n).
32. Diagonal line through 'P' in a different ink.
33. Following Sigurðsson (1872), all editors have had 'flutum'. This is incorrect. While two holes make some characters hard to read, the present reading is much more likely particularly as a descender is visible on the fourth character.
34. The next chapter starts on a new line, the text of this line following onto the previous (l. 25).
35. Text continues onto previous line.
36. Formatted as if a new chapter.
37. 'oðe' has been deleted, although it agrees with the other MSS. AM 744 4to, however, has 'napni', but I cannot see how this reading is possible from 757a.
38. The abbreviation here is unclear: it appears to be a curved line above the 'b' and 'g'.
39. There is a gap here due to missing pages in the MS.
40. The rune has three lines off the ascender, rather than two.
41. The MS ends at this point.

Appendix 4

Diplomatic texts and facsimiles

AM 748 I b 4to (A)

gð ær þæt kallad ær længi ær calar v̄ hie sama æym læ godðindæ
 q. r̄uorv. Vp æægr moðe h̄m̄ m̄r̄ia. Oc allær v̄r̄uorv þær ær ept
 þæt ær ær æym æym allæ t̄il stægra ym. S̄upr̄da þæt h̄o h̄ættæ læg
 b̄ot æn spæll z skala þa standa m̄ḡ lamhliodænde æpt radd̄itay
 h̄m̄ somo z iðar̄it. t. c̄d̄a. r. læ æm̄e. q. æl̄p̄r̄ v̄d̄ unda ḡal̄p̄m̄
 æm̄e h̄oðo r̄oðm̄ sværa v̄r̄on̄t̄ ḡæil̄ m̄. v̄aom̄ v̄m̄e ḡæc̄ m̄æm̄
 h̄m̄æm̄. S̄har̄t̄oo ær þæt ær. v̄h̄io ær c̄æp̄y. v̄ m̄ær̄i z ȳr̄sta v̄r̄uorv̄
 s̄ ær opeḡ f̄ider læ of̄ lægl̄ s̄. g. S̄kular̄ bæxt und̄ bali h̄ȳr̄ȳer̄i h̄æ
 V

V̄l̄t̄ ær h̄liod̄ þæt ær h̄l̄v̄ændis æyrv̄ ær ær h̄liod̄ þæt ær næðliga
 ma stalla. h̄liod̄ h̄æȳ m̄ḡ h̄ȳn̄v̄r̄t̄l̄r̄ z v̄d̄r̄ h̄liod̄ þæt ær næðliga
 meo æyrv̄ ḡma ær. s̄ælv̄am̄v̄ ḡægḡia l̄h̄ama. æn̄ om̄ h̄liod̄l̄ḡn̄i
 ær t̄v̄ ær h̄ærl̄aḡ r̄v̄on̄nḡ læḡ h̄liod̄a andl̄iga h̄l̄r̄i. l̄h̄a h̄l̄c̄
 h̄liod̄ v̄ḡ am̄æz ær. h̄yl̄iḡv̄ h̄l̄c̄v̄m̄ æn̄ am̄æz ær. h̄yl̄ar̄v̄ h̄l̄c̄v̄
 h̄liod̄ þæt ær h̄æȳr̄ix ær. h̄yl̄ar̄v̄m̄ h̄l̄c̄v̄m̄ v̄d̄r̄ v̄d̄ am̄æz ær. y. c̄æ
 r̄h̄ḡv̄ s̄æp̄m̄v̄ æn̄ am̄æz ær. r̄er̄l̄iḡv̄ am̄i ær. s̄ælv̄am̄v̄ r̄ærl̄i
 ḡ l̄v̄ca z ōr̄er̄h̄ḡ. ær. r̄er̄l̄iḡv̄ l̄v̄c̄v̄ v̄d̄r̄ h̄liod̄ læ ær h̄oð̄ s̄æp̄m̄v̄
 v̄nd̄v̄ z v̄er̄m̄v̄. ær. v̄r̄h̄ḡv̄ h̄l̄c̄v̄ v̄d̄r̄ h̄liod̄ læ ær stæm̄v̄. ær. m̄alm̄
 ær. s̄r̄enḡm̄v̄ z v̄d̄r̄ þo þæt h̄ȳm̄ h̄liod̄ læ ær ær. r̄er̄inḡ n̄oð̄ l̄h̄a
 ma h̄yl̄iḡ. ær. v̄h̄yl̄iḡ. ær. s̄am̄l̄m̄v̄ r̄er̄h̄ḡ l̄v̄ca z v̄r̄er̄h̄ḡ v̄d̄r̄
 h̄liod̄ læ þa ær v̄nd̄v̄. ær. ȳoð̄m̄. ær. æl̄t̄æ s̄t̄æc̄ l̄m̄ȳ ær. h̄i v̄ v̄æd̄. ær. æd̄
 v̄r̄er̄h̄ḡa l̄v̄ca. h̄liod̄ þæt ær v̄d̄r̄ ær. h̄yl̄ar̄v̄ l̄v̄c̄v̄ ær t̄v̄ ōḡr̄en̄l̄h̄o
 æp̄o næðliḡ s̄æliod̄an þæt ær. p̄h̄il̄oſoph̄i h̄oð̄oð̄ m̄v̄t̄ic̄æ z v̄d̄r̄ þæt
 h̄liod̄ h̄ȳ ær. l̄a z h̄o ær. c̄æp̄y. r̄ærl̄inḡ r̄m̄ga þæt ær. v̄ij. ær. t̄ol̄ z am̄ḡl̄
 z. v. m̄h̄l̄ic̄æm̄ ḡanḡa z þæt ær. p̄l̄an̄c̄æ ær. h̄oð̄iæd̄æc̄ z h̄ærl̄i þæt
 æl̄eðr̄i ær. m̄om̄a. s̄. h̄f̄m̄æll̄ h̄oð̄aḡr̄æm̄. þæt ær. s̄r̄ic̄æm̄ s̄aḡd̄i p̄l̄ac̄
 h̄aya l̄y. s̄. l̄h̄ȳn̄ z v̄a oð̄æðl̄iḡ. Ḡr̄en̄l̄ic̄æ h̄liod̄ v̄d̄r̄ h̄yl̄ar̄v̄ l̄v̄c̄v̄
 þæt ær v̄ h̄oð̄o l̄v̄t̄v̄l̄ic̄æ h̄liod̄ ær. m̄alm̄ s̄l̄r̄enḡm̄v̄ z p̄p̄v̄ z æl̄t̄
 h̄ȳm̄ s̄onḡ. ær. s̄. h̄yl̄iḡv̄ l̄v̄c̄v̄ z v̄r̄eðl̄ar̄v̄ v̄d̄r̄ h̄liod̄ læ v̄d̄r̄. ær. ḡ
 t̄v̄ z þo ær. v̄ænḡm̄ n̄oð̄ r̄er̄h̄ḡ l̄h̄ama. ær. h̄yl̄and̄i l̄v̄c̄v̄ þæt ær
 s̄æm̄ h̄aya v̄d̄r̄ am̄i h̄liod̄ þæt ær. v̄d̄r̄ h̄ærl̄ æn̄ am̄æz þæt ær. ær. ær. v̄d̄r̄
 ær. p̄oç̄ast̄ap̄. ær. h̄anda bl̄ap̄ z am̄i s̄l̄h̄o. R̄oð̄ ær. h̄liod̄ ym̄ þæt ær
 ær. h̄l̄v̄ændis m̄v̄m̄ p̄æm̄æp̄æ ær. y. næðliḡv̄ æl̄t̄v̄ l̄v̄nḡv̄ s̄h̄ap̄
 h̄a æm̄ḡv̄ z v̄er̄i ȳoð̄ z. iij. t̄om̄v̄. æn̄ p̄l̄eian̄ þæt ær. v̄d̄r̄ v̄a h̄ie
 ḡn̄d̄h̄ḡs̄ta l̄op̄x̄m̄. h̄aȳ z ærl̄iḡm̄l̄iga æyrv̄ s̄k̄l̄am̄l̄ic̄æ. R̄oð̄ ær. ḡ
 n̄ix æm̄ga v̄æga om̄ v̄d̄r̄ p̄ic̄an̄l̄iḡ æn̄ om̄ ōp̄ic̄an̄l̄iḡ. v̄m̄h̄
 l̄iḡ v̄d̄r̄ ær. t̄v̄ ær. t̄il æn̄ḡ m̄l̄am̄ḡ ær. p̄r̄eſ̄ynḡ læ. v̄ba b̄h̄eç̄y

[1r]

- [9] Allt æ' hlioð þ æ' k'kvændis æyrv
 [10] ma skilia. (1.2) hlioð hærf' mǫg' kýnkvislir ε v'ðr hlioð þ fæ nat'liga
 [11] megv æyrv g'ina af fâkvamv tvæggia likama. (1.3) æn onn' hlioðsgræi
 [12] æ' fv æ' hærlæg ritning fæg' hlioða andliga hfti. (1.4) likâlikt
 [13] hlioð v'ð: annat af lîrligv hftvm æn annat af lîrlâfv hftv (1.5)
 [14] Hlioð þ æ' hæyriz af lîrlâfvvm hftvm v'ð: v'ð: annat af .1j. ræ
 [15] riligv skæpnv æn annat af v' ræriligv anñ af fâkvamv rærlu
 [16] g' lvtâ ε orerilig'. (1.6) Af ræriligv lvtv v'ð: lioð fæ af hořskæpnv
 [17] vindv ε vœtnv. (1.7) Af vræ'ligv hltv v'ð: lioð fæ stæinv .æ. malmu
 [18] .æ. strengiv ε v'ð: þo þæff kýnf lioð iapñ af rering nœk'f lika
 [19] ma lîrligf .æ. vliřligf. (1.8) Af famk'mv rerilig' lvtâ ε vrerilig' v'ðr
 [20] lioð fæ þa æ' vind: .æ. vœtn .æ. ællð: slær sînv apli v' iœð .æ. að
 [21] vreriliga luti. (1.9) lioð þ æ' v'ð: af lîrlâfv lvtv æ' fvt oğreínlikt
 [22] ' æpt' nat'lig' fâlioðan þri æ' philosophi kôllvðv mvfîcâ τ v'ðr þ
 [23] lioð hit æřta ε hit æzta af' ræring ringa þra .v. j. æ' sol ε tvngl
 [24] ε .v. m'kîftioin' ganga i þer æ' planæte æ'v kallaðar τ hæit' þ
 [25] celestif armonia .f. hînæsk lioðagræin. þessar stioin' fagði plató
 [26] hařa lîř ε skýn ε v'a oðaðlig'. (1.10) Greinlikt lioð v'ðr lîrlâfv lvtv
 [27] þ fæ v' kôllv lîřvlikt lioð fê imalmu ε strengiv ε pipv ε allz
 [28] kýnf řongrærv. (1.11) J lîrligv lvtv ε vitlâfv v'ðr lioð fæ viðv .æ. g'v
 [29] fiv ε þo af tænging nolc'f reriligf likama. (1.12) Af lîřandi lvtv þ æ'
 [30] fæn hařa v'ðr anñ lioð þ æ' rodd hæit' æn annat þ æ' æ' æ' rððð
 [31] fæ řota stapp .æ. handa klapp ε anñ slîkt. (1.13) Rodð æ' lioð ř'm řært
 [32] af k'kvændis mvnni řoimærat af .ix. nat'ligv to'lv lvgv ε bar
 [33] ka tvngv ε tvei vœrv ε .iiij. tœnnv. (1.14) æn řîcian' kall' rodd v'a hit
 [34] g' ndligsta lopzînf hæğ ε æigîliga æyrv skilianlikt. (1.15) Rððð g'c
 [35] nîz a m'ga væga onn' rððð ritanlig æn onn' oritanlig. (1.18) Vm'ki
 [36] lig ravðð æ' fv æ' til æng' r m'king' æ' þreyngð fæ bvba blîctx (1.19)

Notes

1. There is a lacuna here - see W.
2. 'æf' corrected to 'af' by 'a' written above 'æ'.
3. 'o' written above v' as correction.

Dærlig þodd ær omni ay. natu omni ay. faering. ær traig. vilia. D
 llig þodd ay. natu ær bayna ger. ær. swi. of. stym. ær. ann. t. h. D
 llig þodd ay. faering ær. sv. ær. ym. gærx. m. traig. vilia. m. t. p. a.
 na. Of. m. h. y. b. h. ær. d. i. t. h. y. s. a. m. l. i. k. o. ær. d. a. d. l. i. k. o.
 þayr. e. h. m. m. i. n. x. t. i. l. u. e. r. r. a. d. d. s. a. m. t. o. c. c. o. s. t. æ. p. r. a. m. a. d. e. æ. r. t.
 ay. r. h. a. l. l. h. m. m. i. n. x. t. i. l. u. e. r. e. u. s. t. a. p. t. l. i. g. i. p. t. o. e. h. æ. r. y. t. a. l. l. s. a.
 f. æ. o. m. i. n. g. i. t. a. y. l. i. g. r. a. d. d. þ. a. t. u. s. t. a. p. t. o. v. d. a. t. i. p. u. l. a. æ. r. c. a. p. i. o. u.
 l. a. i. c. l. a. s. s. o. r. æ. u. f. æ. n. o. l. a. s. s. o. r. m. i. a. l. g. r. æ. m. m. a. l. t. a. p. e. n. i. t. a. g. n. S. a. g. n. i.
 s. t. a. m. t. o. s. s. a. m. t. o. s. i. t. a. s. i. d. e. n. þ. o. æ. r. æ. s. t. a. g. n. a. r. l. i. g. a. o. s. t. a. p. t. l. i. g. s. i. a. s. t. a. y. t.
 æ. r. a. d. d. æ. n. r. a. d. d. æ. l. o. p. o. æ. r. a. y. l. o. p. e. i. y. æ. m. a. r. a. t. æ. n. h. t. o. s. æ. r. a. d. d. æ.
 l. o. p. e. æ. r. l. o. p. e. x. y. o. u. m. a. n. þ. a. æ. h. t. a. m. s. a. d. m. y. s. m. o. p. e. e. d. s. æ. l. u. p. o. m. y. þ. æ.
 þ. æ. l. i. h. a. l. l. i. k. o. æ. a. l. l. l. i. h. a. m. æ. d. u. s. a. m. s. a. t. t. æ. d. e. n. i. a. y. n. l. u. e. r. v. d. æ. a. y. i. p. s. m. æ. r.
 m. æ. g. æ. r. a. s. s. æ. h. o. t. t. o. a. y. h. o. t. t. o. i. d. e. n. s. s. æ. i. u. a. c. h. l. i. g. u. l. i. h. a. m. m. æ. r. u. e. l. e. y.
 þ. r. l. u. e. æ. æ. m. p. a. l. l. o. h. a. l. l. a. x. s. æ. u. y. h. o. s. t. h. æ. p. m. æ. t. t. o. æ. r. a. e. n. l. o. p. e. æ. r. a. d. d.
 æ. h. a. l. l. a. x. þ. a. s. t. i. l. l. u. e. æ. æ. a. y. i. æ. m. p. a. l. l. o. æ. r. þ. r. s. æ. u. s. t. a. p. t. i. n. g. h. æ. l. l. e. t. æ. a. y. þ.
 æ. h. y. r. þ. i. a. l. u. e. r. o. i. a. y. n. s. m. o. o. l. t. u. s. s. æ. t. r. a. l. l. g. n. æ. s. t. i. h. a. e. s. i. i. a. y. m. a. n. a.
 æ. r. h. m. y. m. æ. s. t. a. b. a. l. i. s. æ. r. æ. r. a. y. o. s. t. a. p. t. l. i. g. i. m. i. l. i. o. y. m. æ. p. m. æ. r. i.
 þ. a. l. u. e. i. s. æ. o. l. i. t. æ. r. þ. a. t. a. æ. æ. r. a. d. d. i. t. a. y. h. a. y. a. s. t. u. n. d. u. s. t. a. d. l. i. a. d.
 æ. n. s. t. u. n. d. u. l. a. n. g. t. O. e. æ. r. þ. r. h. a. y. a. l. a. n. g. t. l. i. a. d. þ. a. h. a. y. a. þ. r. i. j. c. i. m. a.
 h. i. l. o. s. o. p. h. i. h. o. l. l. i. t. a. y. e. l. e. m. e. n. t. a. i. h. y. s. t. o. p. h. i. þ. a. t. s. s. æ. a. l. l. l. i. h. a. m. æ. r.
 s. t. a. p. a. d. a. y. u. y. h. o. s. t. h. æ. p. m. s. u. a. g. a. æ. r. a. y. s. a. m. t. a. e. æ. r. a. l. l. a. s. t. a. y. l. i. g. a.
 þ. o. d. s. u. a. s. æ. n. o. t. u. r. i. u. o. n. l. i. h. a. þ. a. t. þ. o. d. d. æ. r. o. p. p. r. v. æ. h. a. e. s. i. þ. r. e. m. n. a. m. e.
 l. m. g. s. æ. a. l. t. o. þ. æ. l. i. h. a. m. i. l. i. t. e. e. þ. o. h. a. e. d. v. p. æ. o. f. b. r. æ. a. d. o. i. l. v. i. m. i. t. h. a. n.
 æ. æ. h. o. e. y. g. æ. l. æ. n. g. d. s. i. p. p. æ. æ. p. t. þ. a. t. þ. o. d. d. m. a. o. l. l. u. m. e. s. h. o. e. y. r. a. s. a. l. l. o.
 s. i. h. a. y. a. h. a. e. d. i. l. i. o. d. s. g. r. e. m. æ. n. b. r. e. i. d. d. l. a. n. d. a. l. æ. n. g. d. i. c. i. m. a. þ. a. t. h. u. s. a.
 i. t. a. y. a. æ. æ. n. i. h. i. t. h. y. o. s. s. æ. þ. u. n. g. æ. v. i. m. b. e. y. l. i. g. h. y. o. s. s. l. i. a. d. s. g. r. e. m. æ. t. u.
 æ. æ. m. o. o. l. i. g. a. e. s. i. m. þ. a. y. d. m. u. p. h. o. l. t. o. r. u. l. i. a. d. i. t. o. e. þ. o. e. s. s. t. a. s. t. a. y. a. h. u. a. c.
 v. n. g. l. i. o. d. s. g. r. e. m. æ. s. u. æ. a. y. h. o. l. l. a. e. u. l. i. o. d. i. h. o. e. y. r. æ. d. e. e. g. x. n. i. s. t. i. i. æ. m.
 l. a. e. s. l. i. o. d. s. s. æ. h. y. m. s. i. t. a. t. a. s. t. a. y. a. i. þ. a. e. s. s. u. n. æ. n. i. h. a. f. o. y. s. t. i. v. i. m. b. æ. y. s. t. l. i. g. l. i. o. d. s.
 g. r. e. m. æ. s. u. æ. h. o. e. y. r. a. y. h. o. l. l. a. e. u. l. i. o. d. i. æ. þ. a. e. n. x. v. p. s. æ. h. y. o. e. l. i. o. d. s.
 g. r. e. m. æ. n. i. p. o. l. l. i. t. n. i. s. t. a. y. l. i. h. a. e. d. s. æ. þ. u. n. g. l. i. o. d. s. g. r. e. m. s. u. a. s. æ. m. þ. o. a. n. æ. n.
 s. t. a. y. t. h. u. s. a. s. t. a. y. a. h. o. e. y. æ. s. i. m. p. l. w. o. n. n. i. g. æ. n. i. h. u. a. p. o. l. m. a. e. s. n. a. p. p. æ.
 æ. æ. s. a. æ. a. d. i. h. h. a. l. l. r. o. y. n. g. s. i. m. p. l. w. o. n. n. i. g. s. i. l. l. o. p. o. G. a. d. s. n. æ. p. t. o. æ. n.
 d. a. v. d. r. t. a. s. t. a. y. a. s. i. m. þ. a. y. d. s. æ. h. y. m. s. i. y. t. a. s. t. a. y. a. þ. o. e. s. s. a. n. a. y. m. i. þ. u. r. t. u.
 æ. d. i. m. u. æ. n. d. a. s. i. p. o. r. a. x. s. a. s. t. o. y. s. æ. þ. o. s. t. a. r. l. a. n. g. a. c. i. m. a. h. u. s. a. s. t. a. y. a.

Gerlani i gudi i m...

[iv]

- [1] Mærkilig rodd æ' qnn² af natt²v qnn² af sætnig .æ. fialf vilia. (1.20) M'
 [2] kilig rodd af natt²v æ' barna g' tr .æ. fivk' m' stýnr æ anñ slikt. (1.21) M'
 [3] kilig rodd af sætning æ' fv æ' f' m færiz m; fialfvilia m² fē þta
 [4] na. M' m'kir k'kændi skýnfamlikt æ ðaðlikt

2. f' stafa skipti æ tíma

- [5] Stafr é hñ minzti lvtr radd' fām sætt' r fæ rita ma. Oc æ' ft
 [6] afr kall' hñ minzti lvtr .e. v skiptiligr íþ fæ hæyr' all' fā
 [7] sætning staflig' r radd' þat v' skiptv bækr ícapitvla æn capitv
 [8] la í clávr .æ. v'f æn clávr í malf græin' malf grein' í fagn'. Sagn' í
 [9] famstorf² famstorf² í stafr. (2.2) æñ þo æ'v æ' stafr² nat²liga ofskiptilig' þat stafr
 [10] æ' rædd æñ rædd æ' lopt .æ. af lopti foimærat. (2.3) æñ h'rt fæ rædd æ'
 [11] lopt .æ. loptz foim'an þa æ' h fām sæt m; sinv pøitv fæ lopt m; þat
 [12] þ æ' líkálíkt æ all' líkam' æ'v fām sætt' æñ íafn lvtr v'ði af íofn æf
 [13] ni at gætaz fæ hollð af hollði. (2.4) æñ s' fæ í nat²ligv líkæmv æ'v noq² ír
 [14] þr lv' æ' ænfallð' kallaz. fæ .iiij. hof skæpn² ællð: æ vatn lopt æ íoð
 [15] æ kallaz þæfir lv' æ' af þ' ænfallð' at þr fæ v skiptilig' hællð: af þ'
 [16] at hv' r þra lvtr é íafn sinv ollv. S² fæ l'till gnæiftu hæf' íafna na
 [17] t'v hin v mæsta báli. s' æ'v æ stafr² ofskiptilig' í mífíofn æfni .æ. í
 [18] þa lvti fæ olík' æ'v þat a .æ. aðr' radd' stafr² haða stundv skamt líoð
 [19] æñ stvndv langt. Oc æf þr haða langt líoð þa haða þr .ij. tíma (2.5)
 [20] P hilosophi kolf stafrí elementa .i. hofskæpn². þat s' fæ all' líkam' æ'v
 [21] skapað' af .iiij. hofskæpnv fva g'a ʀ stafr² fām sætt' alla stafliga
 [22] rodd fva fæ nolcvrf koñ líkå. þat rodd tecr eyrv æ hæf' þrenna mē
 [23] ling fæ allt þ æ' líkamlikt é. þ é' hæð vp æ of bæiðð til vinf' han
 [24] ð' æ hæyg' æ længð fýr' æ æpt' þat rodd ma ollvmeg hæyraz. (2.6) Sáftr
 [25] f² haða hæð líoðf grein eñ breiðð í anda længð í tíma þat hv' fā
 [26] stafa æ' anñ h'rt hvoff .æ. þvng .æ. vmbeylig. (2.7) hvoff líoðf grein æ' fv
 [27] æ' skíotliga é' f' m færð m; vphollðnv líoði fæ þæssi fāstafa. hvat. (2.8)
 [28] þvng líoðf grein æ' fv æ' af lítilatv líoði hæfz ʀ ðægz níðr í ænn
 [29] læg' líoð fæ hin f²ta fāstafa íþæfv nāni hareýfti. (2.9) Vmbæygilig líoðf
 [30] grein æ' fv æ' hæfz af lítillatv líoði æ þænz vpp fæ hvoff líoðs'
 [31] grein æñ fellr níðr at lýktv fæ þvng líoðf grein fva fæ þta nān
 [32] ræftr. (2.10) hv' fāstafa hæf' æ f' mflvtnng anñ hvart lína .e. snarpa
 [33] æ æ' fa andi h' kall' ring f' mflvtnng fāstorf. (2.11) Mæð fnoipv an
 [34] ða v'ðr fāstafa f' m færð fæ hin f²ri fāstafa þæffa nafnf. þvrv (2.12)
 [35] Mæð línv anda flýttaz fāstorf² fæ þessar. langā tíma. (2.13) hv' fāstafa

Notes

1. This character seems to have been corrected from 't' by adding to the lower part a curl for the 's' and by lengthening the top stroke or adding a hyphen.

[2r]

- [1] æ' anñ hrt lōng .æ. skōm. æ æ' skōm stāstaþa skioṭ f' m flvt æ he
 [2] f' æina stvnd sē fyrri fāstaþa iþæssv naþni arı. (2.14) lōng fāstaþa æ'
 [3] fv æ' sæinliga æ' f' m flvt æ hæf' .ıj. stund' sē hin fyrri fāstaþa ı þe^s
 [4] fv naþni. hati. (2.15) Oc æ' tımi .æ. stvnd kallaðr ðvðl mælandı f' m flvt
 [5] trar radd'. [3] (3.1) Staþr hæf' .ııj. tilfelli. Naþn æ fıg^v æ vælđı .æ
 [6] mátt. (3.2) Staþa nōþn æ'v .xvi. ino:æñı tvngv iþa likıng sē gırlk' hoꝥ
 [7] ðv fo:ðv ðaga. æñ þo æ'v m'king' þra miklv flæıri þat p'fcıanvf
 [8] sæg' at hv'r þra vradðar staþr' ı haþa .x. hlıoð .æ. flærrı. S' sē a æf þ æ' skāt hæ
 [9] f' .ıııj. lıoðf greın'. hvassa lıoðf greın f' vt ablafıng h sē h' arı
 [10] þvnga lıoðgreın æñ f' vt h sē h' [.....] hvassa lıoðgreın m; a
 [11] blasıng h sē h' haþı æ þvnga lıoðf greın sē h' haþanı. (3.3) langt
 [12] a hæf' .vi. lıoð æf þ hæf' ablafıng h þa b'r þ anñ hrt hvassa
 [13] lıoðgreın .æ. þvnga .æ. vbæygıliga sē h' (3.4) Vm ablafıng h.
 [14] Slikt hit sáma æf þ hæf' é ablafıng lıoð' þ .ııj. læıð' sē þæssi
 [15] nōþn. ári aranna ara. (3.5) Slikt hit sáma ma æ aðıa radd' staþı g'ı
 [16] na. æñ ı æ v haþa þ' flæıri lıoðf greın' at þr æ'v stvndv fālıoðæ
 [17] ndr sē ı þessv nōþnv ıarl vitr æ é þa v venð kall' ino:ęnv málı (3.6)
 [18] Jno:ęnv staþrofi æ'v .v. lıoðstaþ'. s' kallað' vr ı off ı ıff. ı ár ı yr ı
 [19] æ æ' ıff stvndv sætr f' æ þa æ' h é stvngıñ s' sē alæph .æ. ıoth
 [20] ² fetıaz fyr' .ıj. raddar stōþv ıebreku mali. (3.7) ı er þ' fyrft set at þ lıoðar ıþra
 [21] man v'ðv vōrū. (3.8) ı er þ' nęft. h lıoðar ımunı. (3.9) ı stendı þ' nęft. þat h lıoðar ıovā
 [22] v'ðv barka. En ı neðan v'ðv barka eþ h er p'vntaðı: ı lıoðar þá sē é. (3.10) þ' nęft er ı
 [23] skıpaðr þat þ lıoð' ıbrıoftı. (3.11) ı æ' tekıt aþ ebreskv stōþv. (3.12) æñ latınv
 [24] m skıpvðv stōþv gagnstaðlıga þæssv sē h' æ' græınt. (3.13) þr sættv a
 [25] fyrft þat þ lıoð' næst hınv næzta tolı raddarınn' æ' v kollv lvngv
 [26] æ þ ma f'ft skılia ıb'nllıg' ræft. (3.14) æñ ı æ' þ' f'mft skıp at þ æ' f'mft
 [27] æ næst sialþv æþni raddarınn' at þ' ær v' hvggıv at lopt mægi kal
 [28] la æ haþa þ' h'r' tveggıv mæısta' væl æ nat'lıga skıp stōþvıv ısınv
 [29] mali. (3.15) Radd' staþ' þæss' hæpıaz all' aþ sınv lıoðı æ lægiaz ıfalıðē
 [30] ðr R v'eıð' æ ı v'ol' (3.16) v fāhlıoðendı. Sālıoðendı ae'u .xi. ıruna mali .v. þr æ' nalæg' æ'v
 [31] radd' stōþv [.....] æ'v kall' halþ radd' staþ' aþ oðıv m m þat þr
 [32] haþa mæırı likınk radd' staþa æ m'kilıg' lıoð æñ ađrıı samlıoðendr. þ
 [33] æ'. R ı ı Y ı (3.17) P' æ' aþ svıv m m; þæssv stōþv talıðr ılatınv staþrópı
 [34] þat h hæþr sıt lıoð aþ radd' staþ sē ađr' þæsskýnf fālıoðændr. (3.18) ænn
 [35] p'fcıanvf sæg' æ' mega raða staþsınf m'king' hrt hs naþn hæpıaz aþ radd'

Notes

1. Text written above 'þra haþa'.
2. The following three lines (20-22) are in a different hand: nasal strokes are written like the 'ur' abbreviation.

staj. æ. eiginligu liodi sæ mika ma ipassu stajropi z magu adru æ
 naliga hæpax all staj ap: simu liodi bædi paddstaj z samliðdonag
 z halloa þo þullhomliga simu mikingu. I þæssu stajropi æv z v. staj æv
 v hollu dumbastajni þ æv v þ v 18. Do æv staj: þæssu æv þ dvinð kallad
 æv þæt hær ævæi liod hættor þ æv þæt hær liod liod hær paddstajni ipali
 hmg sæ þæt m æv hollu kallax vðr æ. ævstaf ap. god æv æv æv æv mæ
 nadd hær simu god: gu þrendu Annao. on paddstaj:
 æv þæt þæt æv mping. æv vðr stajanna gr sæ m æv m. þæt æv æv þæt
 stajna æv mæv. Do æv þæt staj: simu hoving stajna z miking þæt. þæt þæt
 sama mæv stajanna æv bædi þæt vindi nomu z þæt. Sum mævstajna
 halla stajna hær þæt stajna ævstaf ævstaf þæt hallu þæt ævstaf ævstaf þæt
 ævstaf stajna hær. þæt stajna z þæt miking ævstaf ævstaf mæv hær
 vattor mæv hær m. þæt ævstaf ævstaf a þæt stajna hær. I þæt stajna hær
 þæt ævstaf ævstaf. **KTTM YHT H XY PTM UNI BMT** þæt ævstaf ævstaf
 þæt bædi sæv þæt stajna z ævstaf stajna z hollu v þæt hærstaf ævstaf
 þæt hærstaf ævstaf. ævstaf hærstaf nævstaf stajna hærstaf. ævstaf ævstaf
 sæv hærstaf nævstaf stajna hærstaf ævstaf. Do ævstaf þæt hærstaf stajna
 hærstaf. ævstaf nævstaf stajna hærstaf. Hærstaf ævstaf stajna hærstaf
 ævstaf þæt ævstaf ævstaf. þæt nævstaf stajna hærstaf a þæt hærstaf ævstaf
 þæt hærstaf þæt nævstaf stajna hærstaf z hærstaf stajna hærstaf hærstaf
 vlið ævstaf hærstaf. ævstaf þæt ævstaf hærstaf hærstaf a þæt hærstaf
 hærstaf hærstaf hærstaf nævstaf ævstaf. þæt nævstaf stajna hærstaf
 z ævstaf hærstaf hærstaf hærstaf hærstaf. þæt nævstaf stajna hærstaf
 þæt. v. paddstajni. z ævstaf hærstaf hærstaf hærstaf. þæt nævstaf stajna
 nævstaf ævstaf z ævstaf. v. paddstajni. nævstaf stajna hærstaf ævstaf
 ævstaf ævstaf hærstaf. v. paddstajna nævstaf stajna hærstaf ævstaf hærstaf
 ævstaf simu. þæt nævstaf ævstaf hærstaf. v. paddstajni. þæt nævstaf stajna
 hærstaf hærstaf hærstaf hærstaf. þæt nævstaf stajna hærstaf hærstaf
 hærstaf ævstaf hærstaf. þæt nævstaf stajna hærstaf hærstaf hærstaf
 hærstaf ævstaf hærstaf. Sum paddstajni ævstaf þæt hærstaf. I samantimingu
 sæv ævstaf
 sum epö stajna sæv ævstaf ævstaf hærstaf hærstaf hærstaf hærstaf
 m hærstaf ævstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf
 hærstaf hærstaf ævstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf
 v þæt hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf
 hærstaf ævstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf
 sum ævstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf hærstaf

Cdest unum solium

[2v]

- [1] ftaf .æ. eiginlignv lioði fæ mka ma iþeffv ftafrofı ƣ mofgv qðrv æ¹
 [2] nalıga hæfıaz all² ftaf³ af fınv lıoði bæði radd⁴ ftaf³ ƣ fámhlıoðendır
 [3] ƣ hallða þo fullkomiıga fınv m'kingv. (3.19) J þæffv ftafrofı æ¹v ƣ .v. ftaf³ ær
 [4] v⁴ kollv ðvmba ftafı þ æ¹v Ƴ Ƴ 1 B . Oc æ¹v ftaf³ þæff² æ¹ þ ðvmb⁵ kallað⁶
 [5] at þr haf ælcı lıoð hællðr þ¹ at þr hafa lıt lıoð hıa radd⁴ ftafıv ı þa lı
 [6] kınf fæ fa m¹ æ¹ lıtıl f kallaaz v⁴ðr æ. ænıkfı af góð¹ ætt æ¹ lıt æ¹ mā
 [7] naðr hıa fınv gorfıv frendv

4. v til þelli ftafs

(4.1) Annat tilþelli ftaf^s

- [8] æ¹ fig²a þ æ¹ mynd .æ. voftr ftafanna g¹r fæ nv æ¹ rıt. (4.2) þ¹ðıa tilþelli
 [9] ftafa æ¹ mátr. Oc æ¹ þ fıalf Ƴ² mrlvtning ftafa ƣ m'king þra. (4.3) Ƴ¹ þann
 [10] fama mat ftafanna æ¹v bæði fvnđı nqm n ƣ fıg²vr. (4.4) Sv m¹ mæıstarar
 [11] kalla fıpa hıt fıoðða tilþelli ftafı ænn þ kall¹ Ƴ¹fıan⁹ æıñ part þañ
 [12] æ¹ mættı ftafınf hæyr¹. (4.5) þæffa ftafı ƣ þra m'king⁵ cõpıleraði mıñ h¹ra
 [13] vallðımır kgr m; fııotv oıðtækı a þæffa lvnð. Sprængð mannz hok
 [14] fılyði topı boll. 𐌆𐌕𐌰𐌱𐌰𐌱 𐌱𐌰𐌱𐌰𐌱 𐌰𐌱𐌰𐌱 𐌰𐌱𐌰𐌱. (4.6) h¹ æ¹ fol v⁴ fıyrft fıı
 [15] p ƣ bæði fæ Ƴ¹ f latınv ftaf ƣ z gırzkan ftaf ƣ kollv v⁴ þ knæfól æf h æ¹
 [16] fıva gær h. (4.7) æñ z hæf¹ nat¹vlıga fıær t¹ggıa ftafa lıoð. ð ƣ f. æða t ƣ f⁵
 [17] fæ x hæf¹ tveggıa ftafa lıoð t ƣ f.æ. gf. Oc æ¹ þ hırgı þra ftafa rıtaðr ı
 [18] rvnv .æ. ı fıoınv latınv ftafrofı. (4.8) Nv æ¹v þr ftaf³ þ¹ ı ftafrof fætt¹ at fııo
 [19] tara þık¹ at rıta æñf²taf² æñ Ƴ¹. (4.9) þ¹ næft ftændr K ƣ æ¹ bıarkan a þa læıð rıt æf
 [20] þ ftændr Ƴ¹ p latınv ftaf ƣ hæf¹ fa rvna ftafı Ƴ¹ ðvmba ftafı fıær þa æ¹
 [21] vlık¹ æ¹v fııoði. (4.10) æñ þ¹ æ¹v opn¹ bælg¹ gær¹v a K þa æ¹ þ lıoð¹ Ƴ¹ p at þ fıı
 [22] mæır fvnðr loknv vofrv næfna æñ b. (4.11) þ¹ næft ftændr R Ƴ¹ r latınvftaf
 [23] ƣ æ¹ h¹ af þ fıofıv æ¹ halı radd⁴ ftaf³ æ¹v kallað⁶. (4.12) þ¹ næft ftændr Ƴ¹. þ lıoð¹
 [24] Ƴ¹ .ıj. radd⁴ fıofıv. Ƴ¹ ƣ ı ƣ kalla gırk¹ þañ ftaf ðıptongö. þ æ¹ tvılıoðr a
 [25] norena tvngv ƣ æ¹v .ıııj. ðıptongı ı latınv ftafrofı æñ .v. ırvnv. (4.13) ðıp
 [26] tongvı æ¹ fám lımıng .ıj. radd⁴ftafa ı æıñı fıaftofıv þra æ¹ bað¹ hallða
 [27] ařlı fınv. (4.14) þæff² æ¹v lımıng¹ ftaf³ ırvnv Ƴ¹ Ƴ¹ ae fı Ƴ¹ w fı Ƴ¹ eı ƣ æ¹ fıa ðı
 [28] pting⁹ elcı ılatınv Ƴ¹ fı eı Ƴ¹ fı eo v⁴ ƣ æ¹ hıñ fıoıði ðıptong⁹ ılatınv ƣ æ¹
 [29] h ælcı ı rvnv. (4.15) Sv m¹ radd⁴ ftaf³ æ¹v Ƴ¹ fıpað¹ fıfamanlımıngv fæ a ƣ e æñ
 [30] fıvm¹ ept¹ fıpað¹ fæ e ƣ ı ov ƣ æ¹v þr radd⁴ ftaf³ nat¹vlıga Ƴ¹ fıpað¹ ı fıa
 [31] mlımıngv æ¹ nalæg¹ hafa lıoð hınv ınzta radd⁴toli manzınf æñ hı
 [32] n¹ ept¹ fıpað¹ æ¹ nærrı ftanda fııoðf greın eřnı⁴ raddarınñ fæ a fı e ƣ
 [33] v þat þ lıoð e¹ g¹nnara æ¹ nærr ftændr bıoftınv ƣ fıyr tekz æñ hıt ðıg
 [34] rara æ¹ Ƴ¹mar fıkapaz æñ hıt æ¹ ept¹ æ¹ fıðar fıormæraz ƣ meıra hef¹
 [35] rv m e¹ ƣ heg¹ þ lıoð fıyrri at fætıa ı fıamanlımıngv æ¹ fıyrri fıkapaz eñ [6] (6.6)

Notes

1. This rune may be a ligature of Ƴ or Ƴ with Ƴ.
2. There is a mark after the next word: ¹ and 'æñftaf' is written above this word.
3. This appears to be 'h', hence 'hana'.
4. 'f. loptı' written above this line.

allz mals. þ̄ næst ær ofð ær sarrþð ær þormæf narn s̄ s̄e m̄nd ær m̄
þac þ̄ sarrþð oil þelli narn ær m̄nt gæfð. e. þmng. þ̄ ær narn ær s̄e istad
narnsm̄ s̄e læp̄s m̄ þ̄ m̄æstara ær m̄rk þ̄ar þ̄son ær narn m̄æst̄er
na. v̄rðr ær þ̄eðr ær ændm̄ þ̄ar ofðr ipa m̄ng s̄e v̄rðr læḡant̄ig narn
ga v̄ und s̄æð̄il̄ig narn s̄ s̄e h̄. Soerþ̄ar m̄ þ̄r h̄ustiga. l̄uo æb̄am̄g ær
þ̄ s̄æð̄il̄ig ofðr þ̄ac h̄ m̄nt þ̄oll ær h̄im s̄e narn. ær ip̄ s̄æð̄ h̄ þ̄ narnm̄ad
þ̄ m̄rk ḡð. ær þmng ær h̄ær þ̄m̄far s̄und s̄e ofð. S̄æ ænḡig h̄m̄p̄ s̄am̄
narn. ær æðra þ̄arca. ær s̄ial̄ m̄als grem̄ s̄e h̄. R̄m̄gr ær ðagr ær þ̄ig.
s̄æom̄ig ær ænḡil̄ig oil ær þ̄ona þ̄ell̄u narnsm̄ s̄e h̄. Oil bæð̄ ær s̄m̄p̄
æðal ærþm̄g s̄m̄ h̄ugþ̄otca m̄anz. Oc e h̄ m̄nt þ̄ s̄æð̄il̄ig ofðr þ̄ær s̄e h̄ v̄ær
O onæð̄ h̄em̄ i þ̄m̄ þ̄oh s̄m̄ naccu þ̄arca h̄ar

þ̄ra all̄ ær h̄ara þ̄r i þ̄occu læm̄v m̄ali ær m̄ ænḡi m̄ þ̄v̄l̄h̄ol̄iga v̄ol s̄k̄al̄a
æ m̄ela þ̄a c̄ungu næð̄a þ̄æst̄a þ̄oh h̄um̄i. æðra þ̄oh ḡðr h̄ v̄ læst̄u þ̄a ær v̄
ð̄a h̄um̄v ilac̄m̄v m̄ali ær ip̄ s̄k̄al̄ost̄ap ær ær þ̄ær v̄ þ̄ s̄arrþð ær ænḡil̄ig
æ v̄ð̄a m̄a i s̄eḡm̄ ær m̄als grem̄v. þ̄ s̄æð̄ h̄ v̄ læst̄u þ̄a ær v̄ð̄a m̄æga
m̄alm̄v ær þ̄a m̄a m̄æla. ær þ̄p̄l̄ma þ̄æð̄l̄æka ær h̄ v̄ær bæð̄i lær ær læst̄
am̄alm̄v s̄e m̄nt ær. Ol̄al̄i h̄om̄v ær m̄nt m̄nt cogn̄it̄i. ær m̄a illan̄ va
þ̄ær næð̄a h̄ s̄e þ̄ær h̄ærð̄. þ̄æst̄a þ̄oh m̄a ḡla s̄k̄al̄a ær oil ær æm̄l̄ist̄m̄
þ̄al̄to s̄k̄ap̄r þ̄a ær þ̄om̄v̄st̄ar þ̄æð̄m̄g narnv iac̄h̄æm̄s þ̄a ær s̄k̄al̄and̄ ær
s̄m̄p̄v s̄p̄ ilac̄m̄v m̄al. ær s̄a l̄oð̄a h̄ær. ær s̄k̄al̄ost̄ap̄r ær æðm̄ ær æðr ær
m̄ þ̄v̄ccu næð̄r h̄ig m̄ær h̄ærþ̄ h̄em̄sm̄s ær ænd̄i m̄m̄ a s̄ma c̄ungu
þ̄æst̄on̄ l̄is̄ s̄ s̄e þ̄r h̄ærð̄v̄ s̄ap̄ ær m̄m̄ic̄ i s̄ærþ̄v̄ ær s̄a l̄and̄i þ̄ s̄e m̄ær
æ r̄æð̄ ær þ̄æð̄m̄ ær þ̄æð̄l̄æka v̄al̄ð̄arþ̄m̄.

Barþarism̄ ær h̄allð̄r em̄ læst̄a þ̄v̄l̄t̄ l̄uc̄r m̄als ær m̄ v̄alþ̄æð̄il̄ig þ̄æð̄
æð̄r s̄a ær s̄k̄al̄ost̄ap̄ h̄allð̄r m̄æc̄l̄as̄m̄s. barþarism̄ þ̄æð̄ ær þ̄ narn
æð̄ þ̄a ær þ̄om̄v̄st̄ar h̄ærð̄m̄ḡær h̄ærð̄v̄ n̄al̄iga m̄nt̄ alla v̄ol̄t̄ona v̄nd̄
s̄m̄ ænḡil̄ig ær þ̄r un̄ga m̄ ær æll̄u þ̄æð̄v̄ ær þ̄æð̄v̄ þ̄a i r̄om̄a ær h̄ærð̄v̄ ær
l̄a r̄æv̄st̄a c̄ungu. þ̄a ær þ̄ær m̄ḡær un̄em̄ m̄ læm̄v̄na ep̄ s̄m̄ ænḡil̄ig
m̄ali ær s̄k̄al̄to þ̄v̄ m̄alm̄v. h̄allð̄v̄ þ̄om̄v̄ær þ̄ær m̄als læst̄ barþarism̄
þ̄ac þ̄ n̄ærnd̄v̄ all̄ þ̄æð̄v̄ barþarism̄ næð̄a ḡl̄æ ær læm̄v̄m̄ barþarism̄ v̄ h̄all
þ̄ærð̄v̄ ær l̄ængu s̄æð̄ ær h̄oc̄v̄m̄ ð̄un̄að̄ þ̄ær þ̄æð̄v̄ ær v̄æð̄v̄ ær h̄ærð̄v̄ þ̄æð̄
l̄um̄ ær þ̄ærð̄v̄ s̄æð̄ þ̄ac s̄ s̄e æst̄ona þ̄ær ær ð̄un̄að̄v̄ v̄ ær ænḡil̄ig h̄ær h̄ær
v̄st̄ær ær h̄ærð̄v̄ ð̄un̄að̄v̄ r̄æv̄a s̄l̄æð̄ s̄æm̄a v̄ ær ærð̄c̄ak̄ þ̄ær ænḡil̄ig h̄ær m̄ær
ærem̄v̄ læm̄v̄ s̄m̄l̄inḡa. ær þ̄ v̄ill̄to þ̄om̄v̄ær ær all̄ þ̄æð̄v̄ n̄ær m̄ þ̄ær
æð̄ ær þ̄a v̄ h̄ærð̄v̄ þ̄ær ænḡil̄ig ær þ̄ær s̄l̄æð̄v̄ ær s̄æð̄v̄ l̄ær m̄ær ær

9
Skelton
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[3r]

- [1] allz malf. (6.8) þ̄ næft æʷ orð æʷ skryðʷ ƿ foimæf̄ naƿn̄ s̄³ fǣ mýnd æƿn̄
 [2] þ̄at þ̄ skyrʷ tıfelli naƿn̄⁵ ƿ mʷkır gærð̄ .e. ƿıning. (6.7) ƿoınaƿn̄ æʷ fet ıftað̄
 [3] naƿn̄fınf̄ fǣ læytıf̄ m̄ f̄¹ mæıftara ƿ merkʷ þ̄ar ƿfon̄² æn̄ naƿn̄ mærkʷ eı
 [4] na. (6.9) Viðr o:ð ƿeğr ƿ æn̄dım̄kar orðıt ıþa lıkıng fǣ vıðr lægıanlıg nōƿn̄
 [5] gʷa v̄ vndʷftæðılıg nōƿn̄ s̄³ fǣ hʷ. Sterkr m̄ bʷf̄ hʷ vftlıga. (6.10) lvtteknıng æʷ
 [6] f̄ʷ skılıt orðı þ̄at h mʷkır ƿoll ƿ kın̄ fǣ naƿn̄. æn̄ ıþ̄ skılz h f̄ʷ naƿn̄ı at
 [7] h merkʷ gʷð̄ .æ. ƿıning ƿ hæƿʷ ýmfar ftvndʷ fǣ orð. (6.11) Sätengıg knýtʷ faın̄
 [8] nōƿn̄ .æ. aðra parta .æ. sıalf̄ malf greınʷ fǣ hʷ. Rıngr ƿ ðagr at þ̄gı. (6.12)
 [9] f̄¹ fætning æʷ æıgınlıg tıl at þ̄ıona ƿollv̄ naƿn̄fınf̄ fǣ hʷ. tıl boıḡ aƿ skıƿı (6.13)
 [10] Mæðal oƿnıng fın̄ʷ hvęþolca manz. Oc eʷ h ıaƿn̄ f̄ʷ skılıt oðr̄ ƿoıtv̄ fǣ hʷ væı háı

Notes

- ı. f̄¹ in margin.

AM 242 fol. (W)

sem h hez þ siod at bædi se at her i þo med oss s v m; hmi þa er v þozu hæm
t þodur leyðar vaarar: s þa er h hez skipt sinu sið sier t hæger handar ept
domt da. þa skm v hezia upp alla þyr þui at þ er æ raðneskr songr. sýngia
þra þa aller saman tu þylki gudtengla s manna þa er almattigr gud þr medr
sma þð hæm i hmríkis dýrd: s skm þa vna i fipellv sua at althzi sk ept vða
m; gudi almattku þar sem h er æ s æ m; þeð s hým s helgu anda, sa er lif s rik
æm gud of allar alko valtha am.

liod er allt þ er um bukeidit ayru ma hæyra. hliod hez margar
kynkunnir: s vð hliod þi sen naturvliga megu ayru germa. af sa
kvamu twegra hama. Önur hliodl gram er su er heitig ritug seger
andliga lora luoda. Likamligt hliod vð anar af heitigu loru en anar af heitlau
sum loru vð anar af heitlau loru en anar af heitigu loru. hliod þ hæyra
af heitlau loru vð anar af rariligu skepmu en anar af v hæriligu anar af
samkvamu rarilig lora s v rarilig. Af rariligu loru vð hliod sen af hoyð
skepmu etta vindu votu. Af v hæriligu loru vð hliod se stannu s maalmi
e strengiu s vð þess kyni hliod rapuan ar hæring nokkurt likama heitigt. e.
v heitigt. Af samkvamu rarilig lora s v rariliga vð hliod sen þa er vinds
e votu e etta slar m; aþli iord e adia v rariliga lora. hliod þ er vð af heitlau
so loru er sumt v gramligt se vinda gnyr e vama þyr e. reðar þeinn en sot
hliod e gramligt ept naturvig samliodan þa e phylosophi kolludu musicam.
s vð þ hliod hui af sta s hui ætta af rarung ringa þra er sol e tungl s v. miki
stærur ganga i þar sen planete beta. s her þ celestis armonia. þessar stærur
sagdi plato hava þ s skyn s va v dardligar. Gramligt hliod vð i heitlau loru.
þ sen v kolku listligt hliod. se i maalmi s strengiu salt kyni song s pipu. I heit
gu loru vð sen i vinds s gysu s þo af rarung nokkurt rariligt likama. Af heit
gu loru þim e likama hava. vð anar hliod þ er vð þeð. en anar þ sen æ e vð
sen þota stapp e. handa klapp. s anar þvilk. Rodd er hliod þram þart af konk
dit móm. þam az af v naturvigu tolom. lungun þarka tungu s tvei vortu s
tornum þionu. En þiscian kallat rodd va hui gramligsta loptzul þogg s ægin
þiga skilantigt. en önur vrtantig. Vrtantig rodd er su e æ ma stopu gramna.

B rankig rodd er önur miklig en önur v miklig. Vrankig rodd er su er t engi mikun
gar er hoyð. sem vo ab bligstru. Merkitig rodd er önur af naturu önur af serig

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[8] [1] (1.1) Hlið er allt þ er um kuikendif æyru ma hæyra. (1.2) hlið hef^r margar
 [9] kynnkuifir, æ u^ð: hlið þ sem natturuliga megu æyru greina. af fā-
 [10] kuamu tueggja líkama. (1.3) Öñur hliðif græin er fu er heilug ritng seger
 [11] andliga lutu líðða. (1.4) líkamligt hlið u^ð: añat af lífligū lutū en añat af líflau-
 [12] sum lutū. u^ð: añat af líflaufū lutū. eñ añat af lífligū lutū. (1.5) hlið þ hæyrið
 [13] af líflaufū lutū. u^ð: añat af ræriligū skepnū, eñ añat af u hræriligū. añat af
 [14] fámkuamu rærilig^u luta æ urærilig^u. (1.6) Af ræriligū lutū u^ð: hlið, sem af hōfuð
 [15] skepnū ellði uíndū uōtnū. (1.7) Af u hræriligū lutū u^ð: hlið fē stæinū æ malmí
 [16] æ strengiū æ u^ð: þesskynf hlið íafnan ar hræring nokkurf líkama. lífligf. e.
 [17] ulífligf. (1.8) Af fámquamu rærlig^u luta æ u rærlígra u^ð: hlið sem þa er uindi
 [18] æ uotn e ellði flær m; aflu íoð æ aðia u ræriliga lutí. (1.9) hlið þ er u^ð: af líflau-
 [19] fū lutū er sumt u grænligt fē vinda gnýr æ vatna þýtr e. reiðar þum², en fūt
 [20] hlið e^r græniligt ept^r natturlig^u fámliððan þu e^r philofophu kolluðu muficam.
 [21] æ u^ð: þ hlið hið æfta æ hið æzta af ræring ringa þfa er fol æ tungl æ .u. m^u kí
 [22] ¹ ftiozur ganga í þær sem planete heita. æ heit^r þ celestif armonía. þessar ftiozur
 [23] fagði plato haða líf æ skýn æ v^a u ðauðligar. (1.10) Græniligt hlið u^ð: í líflaufū lutū.
 [24] þ sem u^r kōllū líftuligt hlið. sem í malmí æ strengiū æ allz kynf fōng æ pípū. (1.11) J líflí-
 [25] gū lutū u^ð: sem í uíðū æ grōfū æ þo af ræring nokkurf ræriligf líkama. (1.12) Af líflí-
 [26] gū lutū þm e^r líkama haða. v^ð: añat hlið þ er rōðð heit^r. eñ añat þ sem æ¹ e^r rōðð
 [27] sem fota ftapp æ. handa klapp. æ añat þuílíkt. (1.13) Rōðð er hlið frām fært af kuikē-
 [28] ðif muñi. fōim^u az af íx natturuligū tolom. lungun barka tungu æ tuei vōirū æ
 [29] tōñum fíoiū. (1.14) Eñ prífian⁹ kallar rōðð v^a hið grænilígfta loptzinf hōgg æ æigin-
 [30] liga skilianligt. (1.15) en oñur uritanlig. (1.16) Uritanlig rōðð er fu e^r æ¹ ma ftōfū græina. (1.17)
 [31] Ritanlig rōðð er oñur m^u kílíg en oñur u m^u kílíg. (1.18) Um^u kílíg rōðð er fu er t¹ eng^r m^u kún-
 [32] gar er hōfð. sem bu ab bligftrix. (1.19) Merkilíg rōðð er oñur af natturu oñur af fētng

Notes

1. 'fann. cod.' written in left margin by Jón Ólafsson.

alla hialpvinna. Með hlið vodd af naturu er barna graut e' sulkra m' stymr ean
nat hvilt. Með hlið vodd af seing er su er þram þær af hialpvinna manz sem þra
nam. mala m'kar hvikendi skynsamlig z dandlig. Cap. 40. v'pa þyri de h'ra

1 tapt e' h'm unæti l'ur saman sett raddar sa sem rita ma, z er staz kallad i þi
sem hæyr' allr samseing stazhgr raddar. þi v' skiptu bakr i capitula en capitla
i klaufur e' vs en klaufur i mallgræn. mallgræn i sagn. sagn' a samstoß. samstoß
i staz. En þo eru egi staz naturvliga v' skiptilig. þi staz er vodd en vodd er lopt
e' af lopti þormat. En h'ur sem vodd er lopt e' af lopti þormat. þa er hon saman sett
af sinu þortu sem loptid, m' þu at þi er h'kamligt. allr h'kam' eru saman sett. En
12 iagn l'ur v'ðs af roþnu egn at gar sem hollu af hollu. En sua sem i natvligu h'ka
m' eru nokkur þi l'ur e' kallaz æm þallo sem iij. h'pud þepn. d'oz z vodd v'ru z
lopt z kallaz þeller l'ur æ æm þallo af þu at þi se v' skiptilig. h'ellor af þi at h'væ
þra hlætt er jagn sinu ollu. sem h'ell gneisti h'ep iayna natvru h'mu mala bak. z
eru z staz v' skiptilig i m' h'pnu egn. e' i þa l'ur sem v' h'k' eru. þi a z adz raddar
staz h'aya stundv' þamr h'hod en stundv' langt. z er þi h'aya langt h'hod þa h'aya
þi rva tina ramlanga. Philosphi. holludu stazi elemta. þi eru h'pud þepnur af
þi at s' sem h'kam' eru þkapader af iij. h'pud þepnu. sua g'ora z staz saman sett
alla stazlega vodd. sua sem nokkur þon h'kama. þi vodd tekt æru z h'ep þrena
mæling sem allt þi er h'kamligt e'. þi er h'ad v'p z oþan, z h'ad d' v' m'fri handar
z h'agri z langd þy' z ep. þi vodd ma ollu megn h'ayraz. Samstoß h'aya h'ad i h'ho
da graen. en breidd i anda langd tina. þi h'ur samstaza e' anar h'ur h'uoll e' þung
e' vmbæygilig h'uoll h'hod' graen su er þram þær m' hollonu h'iodi sem þessi sa
staza. h'uat er þrang h'iod' graen er hollatu h'iodi h'ez z d'ez m'v i h'io lang h'iod
sem h'm þy' sta samstaza i þessu nazni. h'ayz þi vmbæygilig h'iod' graen e' su er
h'ez af h'ullatu h'iodi z þerz v'p sem h'uoll h'iod' graen sem þra nazni þavst.
h'ur samstaza h'ez z þram þv'ng anar h'uat h'ua e' snarpa z er sa andi h' kall'ad z
ring þram þv'ngar samstoß. Með m'p'v anda v'ði su samstaza þram þær se h'm
þy'ki samstaza þessa nazni. þurrv. Með h'mu anda þy'uz samstoßur þessar. langan
tina h'ur samstaza er anar h'ur long e' skóm. z skóm samstaza s'iot þram þlitt z
h'ezama stund se þy'ki samstaza i þessu nazni ari. Long samstaza e' senliga þr
am þlitt z h'ez y. stund sem h'm þy'ki samstaza i þessu nazni z er tme stund
kallat d'v' melandi þram þv'ng raddar.

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- [1] eða falþuilla. (1.20) Merkilig rodd af natturu er barna gratr, ẽ fiukra n̄ stýnr, ẽ an-
- [2] nat þulíkt. (1.21) Merkjlig rodd af setng er fu, er frām færiz af sialþuilla mañz, sem þtta
- [3] nam. mað: m̄kir kvikenðí skýnsamlig 7 dauðlig. [2] (2.1)
- [4] Stafr e' hín minztí lutr saman sett' r raddar, fa sem rita ma, 7 er stafr kallað: 1 þí
- [5] sem hæyr' allre samsetng staflig' r raddar. þc u' skiptū bækr 1 capítula. en capítla
- [6] 1 klaufur ẽ. u's en klaufur 1 malsgráin'. malsgrein' 1 sagn'. sagn' a samstoꝝ'. samstoꝝ'
- [7] 1 staflí. (2.2) Eñ þo eru ergi stafr' natturoliga u skiptílig'. þc stafr er rodd. en rodd er lopt
- [8] ẽ af loptí foim'at. (2.3) Eñ hu't sem rodd er lopt ẽ. af loptí foim'at. þa er hon saman sett
- [9] af sinū poutū sem loptið, m; þui at þ er líkamligt. aller líkam' eru saman sett'. Eñ
- [10] iafrn lutr u'ð: af iðfnu efní at g'az, sem hollð af hollði. (2.4) Eñ sua sem 1 nat'uligū lika-
- [11] mū eru nokkur' þr lut' e' kallaz æin fallð' sem .iiij. hoꝝuð skepn'. ellð: 7 ioð uotn 7
- [12] lopt, 7 kallaz þesser lut' æ' æin fallð' af þui at þr se u skiptílig'. hellð: af þi at huek
- [13] þra hlutr er Jafrn sinu ulla. sem litill gneistí hefr' iafrna natturu hínu mefta baði. s'
- [14] eru 7 stafr' uskiptílig' 1 misiofnu efní .ẽ. 1 þa lutí sem ulik' eru. þc a 7 að: raddar
- [15] stafr' haꝝa stundū skamt hlioð eñ stundū langt. 7 eꝝ þr haꝝa langt hlioð þa haꝝa
- [16] þr tua tíma iamlanga. (2.5) Philosophí kolluðu staflí elem̄ta. þ eru hoꝝuð skepnur
- [17] þi at s' sem líkam' eru skapaðer af .iiij. hoꝝuð skepnū. sua gioa 7 stafr' saman sett'.
- [18] alla staꝝlega rodd. sua sem nokkurskon' líkama. þc rodd tekr æyru 7 hefr' þreña
- [19] mæling, sem allt þ er líkamligt e'. þ er hæð upp 7 oꝝan, 7 bæidd t' uinfri handar
- [20] 7 hægrí, 7 lengð fyr' 7 ept'. þc rodd ma ollū megin hæyrar. (2.6) Samstoꝝ' haꝝa hæð ihlio-
- [21] ða gráin. en breidd 1 anda, lengð 4' tíma. þc hu'r samstaꝝa e' anat hu't huoff ẽ þung
- [22] ẽ. umbæygilig. (2.7) huðff hlioðf gráin su er frām færð m; hoꝝlðnu hlioði sem þessi fá
- [23] staꝝa. huat. (2.8) er þrung hlioðf gráin er litillatu hlioði heꝝ 7 ð:egz níð: 1 hið læg' hlioð
- [24] sem hin fyrsta samstaꝝa 1 þessu naꝝní. haræyftí. (2.9) Umbæygilig hlioðsgráin e' su er
- [25] heꝝ af litillatu hlioði, 7 þenz upp sem huoff hlioðf gráin, sem þca naꝝn. rauft.' (2.10)
- [26] Hu' samstaꝝa hefr' 7 frāmplutng añat huat lina ẽ snarpa 7 er fa andi h' kallaði ræ-
- [27] ring framplutngar samstoꝝu. (2.11) Með fno:ꝝpū anda u'ð: su samstaꝝa frām færð se hín
- [28] fyrí samstaꝝa þessa naꝝnf. þurrū. (2.12) Með linū anda flýtiar samstoꝝur þessar. langan
- [29] tíma. (2.13) hu'r samstaꝝa er añat hu't loꝝg ẽ. sköm. 7 sköm samstaꝝa skiot frām flutt 7
- [30] hefr' æina (stund se) fyrí samstaꝝa 1 þessu naꝝní ari. (2.14) Loꝝg samstaꝝa e' seinliga fr-
- [31] am flutt 7 hefr' .ij. stund' sem hín fyrí samstaꝝa 1 þessu naꝝní (2.15) 7 er tímí ẽ stund
- [32] kallat duoꝝ meñandi framplutning raddar. [3]

Notes

1. Circumflex over 'au' — added later.

tape hez þu er þessi nafn þiguru velthi e maattu. Stapa nofn eru xvi i dansk tungu i þa hking sen gsk' hofdu daga. En þo eru mking þra mycklu þleiri.

þiscian' seg at hnr raddar staps hafi .ij. ab þleiri hliod. Sva sen ai eþ þer skamt hez þer nar hliod' graen. hualla hodi graen þ vram ablatng. h. sen h.ari. hualla m. ablatning h. sem h. hafi. en þunga hliod' graen þapandi langt. ai hez. u. hliod' eþ þ hez ablatng h. þa hez þ amat huart hualla hliod' graen e þunga e umþaygigiga sen h. hkt. hnd sama eþ þ hez e ablatng hodi þar sen þessi are arana ara. Slikt hnd sama ma e grei na ana raddar staps i z. v. hafa þui þleiri graen at þer eru stundv samhliodendi se i þessom nofnu. rati vnt' s. hat v. Inozamv staptogi eru v. hliod' staps sua ur. n. oll. i is 1. ar i z er is stundv setr þ o z er þa stundv sua sen alexh e. ioh' senaz þ. ij. raddar stopu i elþesku maali. n. er ay þui þyrst set ad þ hodi ar voru. i þar næst. h. hliod' i moin. i stenda þar næst z hodi ar iofan vdu barka sen e eþ h er pontad. þar næst er a skipat þer h hliod' ar driofu. h. er tekut ap eþesku stopu. Su latimv imy skipudu stopumv gagnstadeiga þessu sen h er graent. Setu þra þyrst þer þ er næst hmu nedr ta raddar toli er v kollu lungu z þ ma þyrst skia i vndlig rauft. en n er ay þ þyrst skipat at þ er þramet z mest hialku eþni raddar nar er v þyggv at loptid megikal la. z hafa ay þui hvar tweggv mestarar vel z naturlega skipat stopumv i sinu maali. Raddar staps þes hezaz aller ay sinu hodi en leggiaz i taliodendi reid z sol.

ambliodendi eru .xij. icuna maali. v. þer er natlag raddar stopu eru kallader halp raddar staps ay v þvduv min þer þer hafa meri hking raddar staps z m biligri hliod en ad samhliodendi þ er R. V. V. Kalla such imy m þessu stopu teljande ilagimv stapsopi þer h hez sin hliod ap raddar staps sen ana þess hynf sam hliodendi. Þriscian' seg e radda mega stapsint mking huart hie nafn hez ay radd' staps e ap æigmiligv sen thka ma i þessu stapsopi z morgu odv er nahga hezaz all' staps ay sinu hodi hvar tweggv raddar staps z samhliodendi z halloa þullkohga sinu mkingu. I þessu eru v. staps þer er v kollu dumba staps þ eru V þ V i B z eru þesser staps æi ay þui dumber kallad' at þer hafi ecki hliod. helte ay þi at þer hafa hnd hliod hia raddar stopu i þa hking sen sa mað e kallade eingil hant ap godu æt.

nat t þelli þess er þigura e hie e mtr hia sinu gaggv þrendu. z er þ mynd e vorre stapanã e gior sem þer mad. þridia t þelli staps er maatte z er þ hialp þramþlucng staps z mking þra. þ þan sama maatte stapanã eru þundimv nofn þra z þiguru. Sum mestarar kalla hnd þvoda skipan t þelli

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[96]

[1] **S**tafpr hef^r þreñ t¹ fellí. nafn fíguru uellði ę maatt. (3.2) Stařa nořn eru xui í ðansk¹
 [2] tungu í þa líking sem g'kk^r hořðu ðaga. Eñ þo eru m'king^f þřa mýcklu fleírí.
 [3] p'fcían^o seg^r at hu^r raddar stafpr haří .ıj. eð: fleírí hlioð. Sua sem á eř þ er skamt hef^r fer-
 [4] nar hlioðf græin^r. huassa lioðf græin f¹ utan ablařng. h. sem h^r. arí. huassa m; ablařning
 [5] h sem h^r. haří. en þunga hlioðf græin hařandí (3.3) langt á. hef^r. u. hlioð eř þ hef^r ablařng
 [6] h þa hef^r þ aňat huart huassa hlioðf græin ę þunga ę umbæygılıga sem h^r. (3.4) Źlikt. hið
 [7] sama eř þ hef^r æ¹ ablařng lioðar þar sem þessi are araňa ara. (3.5) Slikt hið sama ma ę grei-
 [8] na aðia raddar stafí ı ę u. hařa þuí fleírí grein^r at þř eru stundū samhlioðend: sē í
 [9] þessum nořnū. iarł uitr ę heit^r u. (3.6) I nořænu stafroří eru .u. hlioðf staf^r sua .ur. ı off. 4
 [10] ıs l. ar 4 ę er ıs stundū fettr f¹ e ę er þa stundū sua sem aleph ę. ıoth, setıaz f¹ .ıj. raddar
 [11] stofřū í ebıesku małı. (3.7) ı er ař þuí řřřft fett að þ lioðar ı uořrū. (3.8) 4 þar næřt. h hlioðar
 [12] ı muňı. (3.9) l. řtend: þar næřt, ę lioðar ı ořan u'ðū barka sem e, eř h er pontaðı. (3.10) þar næřt
 [13] er a skıpat þř h hlioðar ı brıofı. (3.11) h. er tekıt ař ebreskū stofřū. (3.12) Eñ latınu mñ skıpuðu
 [14] stofřunū gagnařtaðlega þessū, sem h^r er græınt. (3.13) Settu þř a řřřft þř þ er næřt hınu neðf-
 [15] ta raddar tolı er u^r kollū lungu, ę þ ma řřřft skılía ı b'nřlıg¹ rauřt. (3.14) eñ ı er ař þ řřřft
 [16] skıpat, at þ er řremzt ę meřt sialřu eřnı raddareňar, er u^r hýggıū at loptıð megı kal
 [17] la. ę hařa ař þuí huar^r tueggıu meıřtarar uel ę natturlega skıpat stofřunū ıřnu má
 [18] ıı. (3.15) Raddar staf^r þes^r heřıaz aller ař řınu lioði en leggıaz ıřalıoðend: reıð ı sol. (3.16)
 [19] **S**amhlioðend: eru .ııj. ıřuna małı .u. þř er nalæg^r raddar stofřū eru kallaðer
 [20] hálřraddar staf^r ař uřroðū mñ, þř þř hařa meırı líking raddar stařa, ę m^r-
 [21] kılıgrı hlioð, eñ aðı^r samhlioðend: þ er R ı P ı (3.17) P^r kalla sum^r mñ m; þessū stofřū
 [22] telıande ılatınu stafroří, þř h hef^r řıtt hlioð ař raddar stař, sem aðı^r þesskynf sam
 [23] hlioðend: (3.18) Prıfcıan^o seg^r æ¹ ráða mega stařınf m'king, huart hs nafn heřz ař radd^r
 [24] stař ę ař æıgınlıgū, sem mka ma ı þessū stafroří, ę moıgū oðıū, er nalıga heřıaz all^r
 [25] stař ař řınu lioði, huartueggıa raddar stař^r ę samlioðend: ę hallða řullkólıga řınū
 [26] m'kingū. (3.19) J þessū eru .u. stař^r þř er u^r kollū dumba stařı þ eru. P^r ı P ı B ę eru þesser
 [27] stař^r æı ař þuí dumbar kallað^r at þř hařı ekkı hlioð. hellð: ař þı, at þř hařa lıtıð
 [28] hlioð hıa raddar stofřū, ı þa líking sem řa mað: ę^r kallað: eıngıf hářt^r ař goðı ętt, | e^r ıtt e^r mtr hıa
 řınū gořgū řřændū. [4]

[29] (4.1) **A**ňat t¹ fellı stafpr er fígura

[30] ę er þ mýnd ę uðxtr stařaňa s^r gıoıř sem h^r er řıtað. (4.2) Þrıðia t¹ fellı stafpr er

[31] mařtr ę er þ řıalř řřamřlutng stařa ę m'king þřa. (4.3) ř¹ þaň sama mařt stařaňa

[32] eru řundın nořn þřa ę fıgurur. (4.4) Sum^r meıřtarar kalla hið řıoıða skıpaň t¹ fellı

Notes

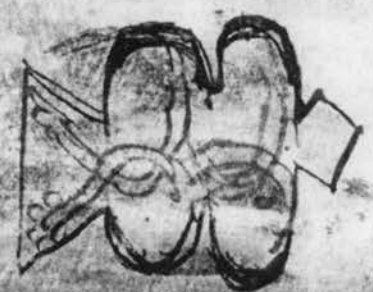
ı. This character has been altered to P (Ólsen 1884, 44n).

staysi en þ þalladri þstuan æm part þan er matu stayms hær. þessa stapsi z þsa
 mkingar cōpseraði mun þra valtoni daria hgr m. skiptu oðraki a þessa lund
 Sprengd ma. n. hok þyði tvi boll. KR. VI. VIII. * IV. VI. XI. IN NI. S. I. C. Her e
 tol þyrft skipt þ. l. latinu staps z z guds kan staps z koltu v þ knesol z s e gort
 i. en z heþ natturliga is tveggja stapa hliod t. z l. e. d z s. z ap þi huargi staps z z
 ritads i roma maali oða i þornu latinu stapsosi. Nu eru þir staps ap þui i stapsi
 sec at þstotara þikk at rita ept helbo æm staps en tva. þar næst stendi B z e bio.
 þan s at þ stendi þ b latinu staps z heþ sa roma staps. y. dumba stapsi is þa er þ
 hliodar þ. en ap þui eru belg opm goss a þarkam þa er þ hliodar þ p at þ þ
 meis fonde loknu voru nepna en b. þar næst stendi B þ r latinu staps z er æm
 ap þm er hær raddar staps eru kallad. þar næst stendi e z hliodar þ tveim raddar
 stapsi t e l z kalla gurk þan staps diptongu. þ er tvi hliod a norænu z eru þioz
 diptongi i latinu stapsosi en i runu. v. Diptong er saman hing tveggja raddar
 stapa i æm samstaps þra er baad haldra aþi simo. þes eru himingar staps i ru
 nu t þ ae. n þ au. t l þ e. z i z er sa diptong ekki i latinu ær þ þ ero z er himy
 þioði diptong i latinu z e h d i runu. sum raddar staps eru þyr skipt i sam
 himingu sem a z e. en sum eru ept skipt sem e z i o z v. z eru þir raddar staps
 natturliga þ skipt i saman himingu e nalagt hliod haysa hnu mæta radd
 toli mæxint en him ept sec er næri standa i hodi graen raddarenar se a þ æ v
 en e þ ero z u ap þui at þ hliod er ginnara er nær lura stuv stendi z þyr stendi
 en hit digrata er þmar skapar z mæra heþ run. er fok hæg þ hliod þ at seta i
 samhing er þyr skapar en hit ept er þu mæra. A latinu er diptong þ. y. sak
 þundin þ hliod. þegrð z sonda graen z saman secng. en i norænu þ tveinar sak
 þ graen z hliod þegrð. f þr gramar sak er diptong þundin i norænu sem i þfu
 norænu. m z ser at gramar þau þ þor norænu ser z m z oðru þihku. en þ hliod
 þegrð er diptong þundin sem h. lokr egr. þit þegra þikk hlioda hellos en þaki
 ær þar næst stendi t z er hon ap þm er hær raddar staps þera þar næst stendi
 v z er þ þ tva samhliodend k s g þar næst er i stongu z stendi þ d latinu staps.
 Ad þiku hær eru aller roma staps sec i helu oðr kundu z mænu v þ æ þmar
 gramar þ æ er nauðz ynligt þui eru þes. m. roma staps sec þ tva samhliod
 end at þir samhliodend haysa hkar hliod en ad s te g z k. l z b æ p. d. z t.
 amstaya er samþyllig stapa secng m. æmunda

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218.
 z æm hliodt græn o fundz grænukgha saman sett z þrām þærð. Samstapa heþ
 100. t þelli staz e tolu andi z tid z hliodt græn. þr hvt samstapa heþ skama tolu
 æm staz e þleiri z heþ ængi samstapa i latinu þleiri eñ. vi. eñ. i nou. æm megu
 æ standa þleiri i æm samstozu eñ. viij. e. xij. sem spottzke z streitke. Latinu
 5 standa. ij. samhliodendi hvt þlesta þ raddar staz eñ. ij. ept. Eñ moxæm megu st
 ida þræ samhliodendi þ raddar st. eñ. v. ept. sem skaha ma i þm noyru e þyk
 a rtvð. þellar samstozur ga mesta þegru i skalko skap eþ æm raddar staz er
 i tvei samstozu z hmi somu ept. sem h. Inarpr garpr z kollu v þ aðal hend
 10 ing. Eñ eþ þm raddar stazv e i hvaki samstozu eñ aller æm samhliodendi ept
 sem h. valsker vokr. þ kollu v skot hending. þellar hendingar þikkia þa best
 þalla eþ tæc samstozur eru i hvaki sogu z hvt sam se raddar staz i þyrti sam
 stozu z s samhliodendi þr sem þyrgia. eñ oll æm en sidari samstapa sem h. aller
 smaller z eru hendingu diktud rttm i latinu skalko skap sem þra. An dyaot nuzi
 15 m digeste moltsað hvt yle grænida fetu magne þhis. þellar somu hendingar
 eru z settar moxæm skalko skap i þm hætti er v kollu runheydu sem fnozt quad
 Orms er glatt galla m; gynnna spialla. Latinu klerkar hapa e þetta hending i vtu
 er þr kalla z sonancia z sk hvt sam raddar staz va i eptu samstozu hvarar tung
 gu sagi sem h. Estal tras þellar hending er lita gajmt i moxæm skalko skap þeg
 nat t þelli samstozu er tð. er þleiri lastoz eru æm sogu en æm.
 20 þr hvt samstapa heþ amat hvt ama tð eþ tæc s sem þleiri sag at sumar
 samstozur hapa hvalpa aða stund e hvalpa þridiu stund en sum. ij. S þama stund
 heþ sv samstapa er raddar staz hmar er yacvovuliga skam z komu æ tæc latho
 dendi ept sem ari aþi. hvalpa aða stund heþ sv samstapa er va ma hvt e vill long
 e skom se þyk samstapa. Hvatta spakia. tæc stund heþ sv samstapa. hvalpa
 25 þridiu stund heþ sv samstapa er æm samhliodandi kemt ept raddar staz natvite
 gha langan. þiol. sol. þriar stund heþ sv samstapa e tæc samhliodendi standa
 ept langan raddar staz sem h. þvæt stov. en þo sena m vandi klerkar i vta gveð
 allar samstozur amat hvt amar stundar e tveggja þridia t þelli e andi þr hvt
 samstapa heþ amat hvt linan anda e snarpan andi er kallac ræring þræm þlot
 30 ngar samstozu. S þpan anda heþ sv samstapa er m. digu anda er þrām þlutt
 sem þellar sagu. hævstr þovkr. z þær aðar e a blafunng nott er i vþ þazi þrupað.
 h er kallad miking e. nott a blafunng. þr h er ængi staz þ fik þvllkomn hvarki



[98]

- [1] ƿ æiñi hliððf greín o fundi greínulígha saman fett ƿ frām færð. (5.2) Samstafa hefʒ
 [2] .iiij. tʒ felli staƿ ƿ tǒlu andi ƿ tíð ƿ hliððf greín. þc huʒr samstafa hefʒ skāma tǒlu
 [3] æiñ staƿ ƿ. fleiri ƿ hefʒ æingí samstafa i latínu fleiri eñ .ui. eñ. i no:rænu megu
 [4] æʒ standa fleiri i æiñi samstoƿu eñ .iiij. ƿ. xiij. sem spǒnʒkr ƿ streñʒkr. (5.3) J latínu
 [5] standa .ij. samhliððendi hið flesta fʒ raddar staƿ eñ .iiij. eptʒ. (5.4) Eñ ino:rænu megu st-
 [6] [an]ða þrir samhliððendi fʒ raddar k. eñ .u. eptʒ sem skilia ma i þm no:rnu eʒ fʒk
 [7] [var]u rituð. (5.5) þessar samstoƿur gʒa mesta þegrð i skaldskap, ƿ æiñ raddar staƿ er
 [8] ituei samstoƿu ƿ hínʒ sǒmu eptʒ fettʒ, sem hʒ. snarpr garpr ƿ kollu uʒ þ aðalhend-
 [9] íng. (5.6) Eñ ƿ sñ raddar staƿu eʒ i huaru samstoƿu eñ aller æinʒ samhliððendi eptʒ
 [10] sem hʒ. uallʒkr roskr. þ kollu uʒ skothending. (5.7) þessar hendingar þykkia þa bezt
 [11] þalla, ƿ tuær sam stoƿur eru i huaru sǒgu, ƿ hñ samí se raddar staƿ i fʒrri sam
 [12] stoƿu, ƿ sʒ samhliððendi þr sem fʒlgia. eñ ǒll æin en síðari samstafa sem hʒ. aller
 [13] snialler, ƿ eru hendingu diktud ritin i latínu skaldskap sem þca. Añ chaof uirgí
 [14] nū in digeste molif að huc yle graufða fetu magne plís. (5.8) þessar sǒmu hendingar
 [15] eru ƿ settar ino:rænu skallskap i þm hætti er uʒ kollu runhendu sem sno:r quað
 [16] Ormf er glatt galla m; gumna spjalla. (5.9) Latínu klerkar hafa ƿ þessa hending i uʒfū
 [17] er þr kalla ofonancia ƿ sk hñ samu raddar staƿ uʒa i efstu samstoƿu huar.artueg
 [18] giu sagnʒ sem hʒ. estaf tʒraf (5.10) þessar hendingʒ er litt gæymt i no:rænu skald skap, þegʒ | er fleiri
 [19] fāstoƿʒ eru i æiñi sǒgn en æin. (5.11) Añat tʒ felli samstoƿu er tíð,
 [20] þc huʒr sam stafa hefʒ anat hʒt æina tíð eð: tuær sʒ sem pʒsianʒ segʒ at fumar
 [21] samstoƿur hafa hælfa aðia stund ƿ hælfa þriðiu stund, en sumʒ .iiij. (5.12) Skama stund
 [22] hefʒ fu samstafa er raddar staƿ hñar er natturuliga skāmr ƿ komí æ tueir fālio-
 [23] ðendi eptʒ sem arí apí. (5.13) hælfa aðia stund hefʒ fu samstafa er uʒa ma hʒt eʒ uill long
 [24] ƿ skōm, se fʒrri samstafa. huattru spakra. (5.14) tuær stundʒ hefʒ fu samstafa. (5.15) hælfa
 [25] þriðiu stund hefʒ fu samstafa er æiñ samliððandi kemr eptʒ raddar staƿ natturle-
 [26] gha langan. hiol. fol. (5.16) þriar stundʒ hefʒ fu samstafa eʒ tueir samhliððendi standa
 [27] eptʒ langan raddar staƿ sem hʒ. bíof stóif. (5.17) en þo fetia nu uʒandi klerkar i uʒfa giuð
 [28] allar samstoƿur añat hʒt æiñar stundar ƿ. tueggia. (5.18) þriðia tʒ felli eʒ andí þc huʒr
 [29] samstafa hefʒ añat hʒt linan anda ƿ snarpan. (5.19) Andi er kallat ræring framflut-
 [30] ngar samstoƿu. (5.20) Snʒpan anda hefʒ fu samstafa er m; digrū anda er frām flutt
 [31] sem þessar sagnʒ. hraustr hoifkr. ƿ þær aðiar eʒ ablasningʒ notu er i upp hafí skipaði. (5.21)
 [32] h er kallaði mʒking ƿ. notu ablasningʒ. þc h er æingí staƿ fʒ sik fullkomín huarkí

Notes

1. Diagonal line through 'f' in a different ink.

4. Hættur
10

15
16. Hættur
17. Hættur

18. Hættur

19. Hættur

20. Hættur

launþjóðandi ne raddar st. Linan anda hafa þar samstöpur er ængi a blati
 gar noti er i upphafi settr. sem her iord z armr. E n þo þikk betri sama mozanu
 þhallo skap at anar huart hafi a blafing bad staj z hiod stajr þra z ængi þra. Fios
 þa t þelli samstöpu er hiodi graen z e hiodi grein h kollud rokiho hihoman radda
 tenar i mikilig þram þarng. þor samstapa hez sem þristian sejan at huart huaf
 la hiodi graen e þunga e umþæygihga. Su samstapa hez hoasta hiodi grein e hez
 ap liti hiodi z endis ihvassara hiod. sem þellar samstöpur. var þar z er hon tva
 miks. þunga hiodi grein hez su samstapa e hez ap liti hiodi z endis i lag hiod
 sem þellar samstöpur enar þyri. hara sara z er sia hiodi graen s notud. Su umþæy
 gihga hiodi graen hez su samstapa e hez ap liti hiodi z endis vpp ihvassara hiod
 en miks at lykiv i lagra se þellar samstöpur art sars. z er su hiodi graen s notud. a
 hiodi graen mik had stajligi raddar. en andi dugr tek hnar sem skuha ma at hun
 raddar staj vdi at nepna mek m; sundy loknu nuvin. ap ablatng þolg. E idar til
 þelli mik lengd samstajligi raddar se þyri. v sagt. E n m; þvi at þellkonar graen
 hæyra litu noxnu þhallo skap at þlestia m actlan. þa tala ek þar um ekki þeltra ad

Sogn er hvi minni lute samau laumt maalt z e hvi lute
 kallads æn ap þi maali er þoll komud sen hez. en su sogn e sa lute er ap alþy
 do romliga kallads od. Aristotiles en spaki hallar tva parta maalt greinar nagn
 z od. þi þi giva meðal sin samtengdar þollkomma maalt graen se h mað reing
 E n mestari þristian telr vni parta maalt grein. þessa nagn z þv nagn. od z vni
 od. hlut tekng samtenging þyr setng z meðal opng z graen h gloglega natu
 ro hvs þra. þau er hve maalt greinar sa er ver ængihigan e sam ængihigan hvi
 hgltek hviun hikama. þer æxir allra sagna þi þi er s sem egni e grund vofir all
 maalt. þar næst er od er skryder z þommerar nagnid s sem mynd. þi þyri t þelli
 nagnid givd e þungt. þv nagn er set i stad nagnid se hlaxut m þ mestari zmk
 ny. þsonur en nagn mik æma. vud od þegir z end od i þa hking se vloggian
 seg od giva giva v und stodlig nagn sem h setr mað bett rauðlegða. hlut
 tekng er þ skid odi i þvi at hon mik þoll z kyn sem nagn. en i þi skalz þon þ
 nagnid at þen mik givd e þung z hez ymsar fund sem od samtenging knyt
 saman nagn e alþa parta z sialþ maalt graen. sem h er kvæðit hringr z dagr ad
 þyr. þyr setng er ængihg til at þiona þollu nagnid sem h t þgar a ikipi
 Oðal opng svin hug þokka maiz z er h naznan þ skalð odv þvru se h ver. har

[99]

- [1] samhliðandí ne raddar f. (5.22) Linan anda hara þær samstoður er æingi ablañ-
- [2] gar notí er í upphafi settr. sem her iðð æ armr. (5.23) Eñ þo þikk' betr sama ínoænu
- [3] skallð skap at aňat huart harí ablañg bað' stař' æ hliððstař þā, ę æingi þā. (5.24) Fíoi
- [4] ða t' fellí samstođu er hliððf græin, æ e' hliððf grein h' kolluð rökilig hlioman radda
- [5] reňar í m'kilig' řrām řæring. (5.25) hu'r samstařa heř', sem prífician' seg', anat huart huaf
- [6] fa hliððf græin ę þunga .ę umbæygiliga. (5.26) Su samstařa heř' huaffa hliððfgræin e' heřz
- [7] ař litlu hliððí æ endiz ihuaffara hliðð. sem þessar samstođu. uar þar æ er hon sua
- [8] m'kð o. (5.27) þunga hliððf grein heř' su samstařa e' heřz ař litlu hliððí, æ endiz ilæg' hliðð,
- [9] sem þessar samstođu enar řýri. hara fara æ er sia lioðf græin s' not'uð c. (5.28) Umbæy
- [10] giliga hliððfgræin heř' su samstařa e' heřz ař litlu hliððí æ ðiegz upp ihuaffara lioð
- [11] eñ nið: at lýktu í lægra, fē þessar sam stođu. árf farf. æ er su lioðf græin s' not'uð. a (5.29)
- [12] hliððfgræin m'k' hæð stařlig' r raddar. en andi ðigrleik hñar sem skilia ma at hu'n
- [13] raddar stař u'ð: at nefna meir m; fundi loknu muñi. eř ablañg řylg'. (5.30) Tíðar til
- [14] fellí m'k' lengð samstařlig' r raddar fē řýr u' sagt. (5.31) Eñ m; þui at þesskonar græin'
- [15] hæyra litt nořenu skallðskap at flestra ma-ab; ætlan. þa tala ek þar um ekki fleira að-líñi. [6]
- [16] (6.1) (S)ogn er huñ miñzti lutr samanaðinf maalf æ e' hun lutr
- [17] kallað: æin, ař þi maali, er fullkomið sen heř'. (6.2) en su řogn ę fa lutr er ař alþý
- [18] ðu rumliga kallað: oð. (6.3) Aristotiles en řpaki kallar tua parta maalfgreinar nařn
- [19] æ oð. řc řr gioia meðal sin samtengðar fullkomna maalf græin fē h' mað: reinn (6.4)
- [20] Eñ meistari prífician' telr uij parta maalfgrein. þessa. nařn æ řo:nařn. oð æ uíð:
- [21] oð. hluttekng samtenging řýr' fetng æ meðal o:řng æ græin' glogglega natu
- [22] ru hu's þā. (6.5) hñ er lutr maalfgreinar, fa er ueit' æiginligan ę samæiginligan huí
- [23] ligleik hu'ium likama. (6.6) h er æztr allra sagna. řc ř er s' sem eřni ę grunduollr allz
- [24] maalf. (6.8) þar næst er oð er skryðer æ řo:merar nařnið s' sem mynd'. ř skyr' t' fellí
- [25] nařni gioið ę pungt . (6.7) Fo:nařn er sett í stað nařni, fē hlæytif m' ř' meistara. æ m'k'
- [26] uij. řsonur. en nařn m'k' æina. (6.9) Uíð: oð řegrir æ end' oð í þa líking fē u' leggian
- [27] leg oð |gioia| \nořn' giðia u' und' řoðlig nořn sem h'. St'kr mað: berft rauftlegha. (6.10) hlut
- [28] tekng er ř' skilið oðí í þui at hon m'k' řoll æ kyn sem nařn. eñ í þi skilz hon ř'
- [29] nařni at hon m'k' gioið ę řiñg æ heř' ýmsar stund' sem oð. (6.11) Samtenging knýt'
- [30] samanaðřn ę aðia parta æ sialf' maalfgræin'. sem h' er kueðit. hringr æ dagr að
- [31] řgi. (6.12) Fýr' fetng er æiginlig til at þiona řollu nařninf sem h' t' bgar a skipi. (6.13)
- [32] Meðal o:řng řyn' hug þokka máz æ er h íařnan ř' skilið oð:u poitū fē h'. ueí. haí

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- [1r]
- [1] Allt e' hliod þat e' um kuikendíff eýzu ma skúla. (1.2) hliod hepu' mǫg
- [2] kýnqíler, nu vði: hliodð allt þat fē eýzu megu nat'f gveina. af samkuómu
- [3] tueggja líkāa. (1.3) Aunn' hliodðf g'in e' fu fē heilōgh ritng seg' aǫnd'f hfe hliōða. (1.4) Líkálíkt hliodð
- [4] vði: aǫat af lípleg^m hlīm en aǫat af líplausum hlīm (1.5) þ hliodð fē heýzaz af líplegū
- [5] hlīm vði: aǫat af hǫenleg^m fíkpepn^m, en aǫat af o hǫenlegū. Aǫat af fákmu hǫenlíg
- [6] (hlā) Ƴ hǫenleg'. (1.6) af hǫenleg^m hlīm vði: hliodð fē af vǫndum Ƴ vōtm'. (1.7) Af o hǫenlīm hlīm
- [7] hliodð sem af steinū. eða malme eða f'cngū. Ƴ vði: þó þ'fkyǫnf hliodð íafn' af hǫer'g
- [8] nockurf líkama líplegf ē ó líplegf. (1.8) Af samkmu hǫenleg' hluta Ƴ o hǫenlegza vði:
- [9] hliodð. fē þa e' vīñð: ē ellð: ē vōtn slēr sfinu afle v' iðzð ē aǫðza ó hǫenlega
- [10] hlute (1.9) hliodð þ e' vði: af líplausū hlīm e' sūt óg'ínelekt suo fē vǫnda gnyr
- [11] ē vatna þýtr ē reid þum'. En sūt hliodð e' gveínlekt ept' nat'leg' fǫhliōðan
- [12] þe fē philosophi kaulludu musíkā. Ƴ vði: þ hliodð ed eýzta ē ed ēzta af hǫeríng
- [13] þa .vij. hǫínga e' fol Ƴ tuǫng Ƴ řim m'ke stūðm' reika v' þer e' planēte heíta Ƴ
- [14] heit' þat hliodð celestuf armonía suo fē hīnekl hliōða g'in. (1.10) Gveínlekt hliodð vði:
- [15] j líplausū hlīm þm fē v' kōllū skētaǫ tól fē e' j streíngū Ƴ pípū Ƴ allz kýnf řōng-
- [16] řerū. j kluckū ē f oðiu malme. (1.11) J lípleg^m hlīm Ƴ vǫtlausū vði: hliodð fē j vīðū Ƴ j
- [17] gýðf. Ƴ þó af hǫer'gh nōck'ff hrēnlegf líkāa. (1.12) Af líp^mde hlīm þm e' skýn h'
- [18] vði: aǫat hliodð þ e' rōððð heit' en aǫat þ fē e' rōððð. s' fē řóta stapp ē h(ā)ða
- [19] klapp ē aǫat þulíkt. (1.13) Rōððð e' hliodð řm řert af kuíkueñðíff munne. řoi-
- [20] m'at af níu natturlig^m tólū. luǫgū ē barka tuǫgu Ƴ tuei vōirū Ƴ řioiū t(ōñū). (1.14)
- [21] Eñ p'fcián' seg' rōððð v'a híð gzanlegzta lop(z)enf hōg Ƴ eínkaǫt eýzum skúli(an)
- [22] líkt. (1.15) Rōððð gveíníz a mǫga uega. Aunn' rōððð e' řitanleg en aunn' óřitanleg. (1.16)
- [23] Su e' orit'legh fē e' ma stōpū gve(in)a. (1.17) Rit'leg rōððð e' ðnn' m'kíl en aunnur
- [24] om'kilegh. (1.18) Su e' om'kileg fē t' ēñg' nýtfamleg' m'kíng' e' fett. fē bumba
- [25] líctx. (1.19) Merkilegh rōððð e' aunn' (af) nat'ū en aunn' af fetng ē falfuília. (1.20) Me(k)í-
- [26] lígh rōððð af nat'ū e' bna g'tr ē fukra m' stýnr Ƴ aǫat þulíkt. (1.21) M(rk)ilegh
- [27] rōððð af fetngū e' fu e' řiam řerz af falfuília maǫzenf suo fē (þrt)a. na | mað: m'k' kuíkueñðe skýnf(ā)legt Ƴ
- (ðau)ðlíkt. (2.1)
- [28] Stapa' e' hīñ m. inzte hlutr
- [29] samfett' rōððð fā fē řita ma Ƴ e' (f)tař: kallað: hīñ mǫnzte hlutr j þuf fē tǫl
- [30] heýz' allre řāfetng stapa' lǫg' rōððð þt v' skiptū bēkr j kapitula. en kapitla
- [31] j klaufur ē v'f en klaufur j malfgvein'. malfgvein' j fagn' fagn' j řāfðf'. samstōf'
- [32] j stape. (2.2) En þo e' u f'af' nat'f ó skiptileg' þt stapa' e' rōððð en rōððð e' lopt ē af
- [33] loptz řom'at. (2.3) En hvt sem rōððð e' lopt ē loptz řom'an þa e' h řāfett af řinū
- [34] paurtū suo sem loptið. m; þ' at þat e' líkamlegt Ƴ alle' líkam' e' u řāfett' af řinū
- [35] paurtū. en řafn hluu vði: af řōřnu eřne at geraz suo fē hollð af hollde. (2.4)
- [36] En suo fē j natturleg^m hlīm e' u nōckur' þ' hlut' sem eínfallð' kallaz suo sem
- [37] řio' hðř fkepn' ellð: Ƴ jōið vatn Ƴ lopt Ƴ kallaz þir hlut' e' af þ' eínfallð' at þ'
- [38] (f)é oskiptileg'. hellð: af þat hu'ff þ'za (h)lutr er řafn řinū ðllu suo fē litill gne
- [39] ifte hef' řafna nat'ū hīnu mesta báále. Suo e' u Ƴ stapa' o skiptileg' j miffōřnu eřni.
- [40] ē j þa hlute fē o liker e' u. þt á. ē að' rōððð stapa' hařa stūñðū skāt hliodð
- [41] en stūðū laǫgt. Ƴ eř þ' h' laǫgt hliodð þa h' þ' tuo tīma. (2.5) Philosophi kōllu-
- [42] ðu stapeña ełēmta þ þyðiz, hðřfkepn'. þt suo fē aller líkamer e' u skapað'
- [43] af řio: hðřfkepn' suo g'a Ƴ stapa' samfett' alla staplíga rōððð. suo sem nōc
- [44] kurfkoñ líkā. þt rōððð tekr eýzu Ƴ hef' þ' nna mēlíng' suo fē allt aǫat
- [45] þ fē líkálíkt e'. þ e' hēð Ƴ leíngð Ƴ bveíðð. hēð e' upp Ƴ of'. en leíngð
- [46] řýz' Ƴ eřt'. en bveíðð er t' h' hāñð' Ƴ vínf'. þt rōðððen ma ðllum megí
- [47] heýzaz. (2.6) Sámstōf' h' hēð' j hliodðf' g'in en bveíðð j aǫða. en leíð j tīma.
- [48] þt hu'r řāstapa er aǫāa hvt huðff ē þuǫgh ē umbeýgilegh. (2.7) Huðff hliodðf

Notes

1. Following Sigurðsson (1852), all editors have had 'hlutum'. This is incorrect. While two holes make some characters hard to read, the present reading is much more likely particularly as a descender is visible on the fourth character.

- [1v]
- [1] gzein e' fu sem skíotlega f' f' m; upp höllönu hlíode suo sem þi fāstaða. huatr. (2.8) þuñg
- [2] hlíodf gzein e' fu fē hepz af lāgu hlíode e' diegz nīd; j eñ lēgia hlíod sem
- [3] hín f' fta fāstaða [a] þa naþnf. hareýfte. (2.9) Vmbeýgileg hlíodf gzein e' fu fē hepz
- [4] af litullatu hlíode e' hepz sik upp þaðⁿ j huaffa hlíodf gzein en þellr nīd; at
- [5] lýktū j þunga hlíodf gzein. suo sem þtta naþn. h_haustr. (2.10) hu'r samstaða hef'
- [6] aňat hūt j f_{am} flutng h lánan aňða e' sn_{pan}. e' e' fa aňðe h' kallað; huērigh
- [7] f_{am}flutngar fāstōru. (2.11) Með snōpū aňða v'ð; fāstaða f_{am}þerō suo fē hín
- [8] f_yi fāstaða þa naþnf. þuru'. (2.12) Með línū aňða flýtiāz fāstōfur suo fē þeffar.
- [9] langⁿ tíma. (2.13) hu'r fāstaða e' aňat hūt lōng h e' skōm. e' e' skōm fāstaða skíott f' m
- [10] flutt suo fē hín f_yi fāstaða j þu naþne. Are. (2.14) Lōng fāstaða e' feint f' m flutt e'
- [11] hef' tuþ stund' suo fē hín f_yie fāstaða j þu naþne háre. (2.15) Stund e' tíme er j kallað; duðl mēlaňðe f_{am}flutng raddar. (3.1)
- [12] S_{ta}þ; hef' þíu tīl -
- [13] þelle. Naþn. Fíq^u. e' vellde e' mátt. (3.2) Suo seg' p' scia^o at hu'r raddar staþ; haþe
- [14] tíu hlíod e' fleire suo fē A. eþ þ e' scāt hepu' f_{io}i hlíodf g' in'. huaffa hlíodf g' in'
- [15] f' utⁿ ablañgh h. suo fē h'. are. þuñga hlíodf gzein eñ f' utan h. fē h'. á. huaffa
- [16] hlíodf g' in m; ablañⁿgh h. fē h'. haþe. e' þuñga hlíodf g' in m h. fē h'. haþandí. (3.3)
- [17] Lañgt á hepu' sex hlíod eþ þ hepu' ablañg .h. þa b'; þ aňat hūt huaffa hlíod-
- [18] d' gzein e' þuñga .e' vmbeýgí. (3.4) Slíkt hīð fāa eþ þ hef' eig ablañⁿgh hlíod
- [19] þ a þa uega. suo fē þe nōþn. are. áraña. ara. (3.5) Með þm hēttí ma e' aðia rad-
- [20] d' staþe gzeina. En j e' v h' þ' fleire hlíodf g' iner at þau e' u stūðū fāhlíode(n)
- [21] d; . suo fē j þm nōþnum. jarl. vítr. [4] (4.1) Aňat t' þelle staþ; e' f_{ig}'a þ e' mýñð e' vōxt
- [22] staþaña. (4.2) Þ' d'ia t' þelle staþ; er mátt. þ e' fialf f' mþerígh staþaña e' m' k' g
- [23] þ'ia. (4.3) f' þñ fāa mátt staþaña e' u bēðí fūñdín nōþn e' f_{ig}'ur. (4.4) Sum' meiffar
- [24] k(a)lla skpⁿ hīð f_{io}iða t' þelle staþ;. en þ' kallar p' sciaⁿ eñ p' t' þñ fē mēttu
- [25] (staþ) fñf t' heý'. [5] (5.1)
- [26] S_{am}staða e' fāpýlleiğh staþa setnⁿgh m; eínū aňða e' eíne hlíodf gzein e' fund; gzeinlega f' mþerð. (5.2) Sāstaða hepu' f_{am}flutngur tūþelle.
- [27] staþ; e' tōlu. tíð. a_{am}ða e' hlíodf gzein. hu'r samstaða hef' staþa tōlu. eñ staþ
- [28] e. fleire. e_{am}ge fāstaða hef' fleire staþe en .u. j latínū male en j noirēnu
- [29] male mega stūða .vif. e. ix. j eíne fāstōru fē h'. spēnskr. stēñðzkr. (5.3) J lat
- [30] staňða tueir fāhlíodend; ed flesta (f_yi') radd' f_{ta}þe en þ; ept'. (5.4) en j nrēnu
- [31] megu stūða þ; samhlíodeñd; f' r_{am}ddar staþ; en .v. ept'. fē skulía má j þm nōþ-
- [32] nū fē f_yi v rítuð. (5.5) Þ' f_{am} fāstōr' g'a mef_{ta} þeg;ð j sk_{am}ldskap eþ eñ radd'
- [33] staþ; e' j tueir fāstōrū. e' hín' sōmu staþ; ept'. fē h'. sn_{pa} g_{pr}. e' kōllū v' þ ađ_{am}
- [34] hñdíngr. (5.6) En eþ sn_{pa} radd' staþ; e' j hueie fāstōru e' alle' eín' fāhlíodñd; ept'
- [35] fem h'. rōskr valkr. þ kōllm v' skō_{am}hñdíngr. (5.7) Þ' f_{am} hñdⁿg' þíck' þa bez_t þalla
- [36] eþ tuēr samstōfur e' u j hu'r fōgn e' hín fāe radd' staþ; j f_yie fāstōru hu'r
- [37] fagn' e' suo fāhlíodñde þ(i) e' f_yig_{am} en hín síðie fāstaða hu'r_{am} fagn' fē ađl' iðþn
- [38] v' lík. suo fē her. all'. fñaller. e' e' u þar hñdⁿg' vīða fet' j latínū skaldskap.
- [39] fem þta. Añ cháof úgínū iðigeftē molef adhuc yle gvauda fetu mag_{am}p(t). (5.8)
- [40] Þ' f_{am} samhñdíngr e' u e' fet' j noiēnu skaldskap j þ_{am} hēttu fē v' kōllū
- [41] run henbar;ðu. fem fnoie k'ð. Ormf e' glatt galla v' gumna spíalla. (5.9) Latínū
- [42] kle'k h' e' þa hñdíngr fē þ; kalla o_{am}ciā e' sk þ' v' a hín fāe radd' staþ;
- [43] hñar eþe samstōru hu'r_{am} tuegiu fagn'. fē h'. estaf. t'raf. (5.10) þ' f_{am}
- [44] hēñdíngr er lítt geýmt j nrēnu skaldskap. þeg' fleire e' u fā-
- [45] stōfur j eíne fōgn en eín. (5.11) Aňat t' þelle staþa e' tíð. þt hu'r sam-
- [46] staþa hef' aňat hūt eína tíð e' tuē_{am} e' suo fē p' scia^o feg'. at sum'
- [47] fāstōr' h' halþa aðia stūñð e' halþa þ' d'iu. en sum' þar stūñð'. (5.12) Skaña stūñð
- [48] hef' fu samstaða fē radd' staþ; har e' natt' f' ska_{am}r. e' kōe eig tueir
- [49] samhlíodend; ept'. fem þí nōþn. Are. Ape. (5.13) halþa aðia stūñð hef' fu

Notes

1. The next chapter starts on a new line, the text of this line following onto the previous (l. 25).
2. Text continues onto previous line.

- [2r]
- [1] $\text{[f]am,sta\textsubscript{r}a}$ fem v'a ma h'ut e' uill l'ong e' sk'om suo se f'ze f'astara i b'sm o,ld'm. hua^t spa^k. (5.15)
- [2] halpa b'oiu f'astofu he^t fu f'astara e' ein f'aml'iod'nde st'nd: e^t raddar sta^r nat-
- [3] e'lega langⁿ. fe h'. h'iol sol. (5.16) b'ar st'nd' he^t fu f'astara fe tueir f'ahl'iod'ndi: st'nda e^t lan-
- [4] gⁿ radd' sta^r. (5.17) en bo setia nu nyu'ande kle'k' j u'fa g'od' aⁿat h'ut einⁿ (ft)uⁿod' e' tuegg'. (5.18)
- [5] p'od' til felle f'astofu e' aⁿde. b^t hu'r f'astara he^t aⁿat h'ut linan anda e' f'ipan. (5.19)
- [6] Aⁿde e' h' kallad: h'etⁿg f'm flutnig' f'astofu. (5.20) Snarpⁿ aⁿda he^t fu f'astara fem m;
- [7] digm aⁿda e' f'm flutt. fem b'ar f'agner h'u^tr. hoiskr. e' b'er ad' f'el' ablasnig' no-
- [8] te e' j upphare sk'ipad: (5.21) h. e' kallad: m'kⁿg e' no^te ablasnig'. b^t h e' eige sta^r fu-
- [9] llkomⁿ f' f'ik. hu'ke f'ahl'iod'nde ne raddar sta^r. (5.22) Linan anda ha^ra, b'er f'astofu
- [10] fe eig' ablasnⁿg no^te e' (i) upphar' fettr. (5.23) en bo b'ick' betr sama j (n)oienu sk'alld-
- [11] skap at aⁿat h'ut ha^re ablasnⁿg ho^rut sta^r e' suo studlar b'i(a) e' eige b'ia. (5.24) ¹
- [12] F'ioi^oda t'pelle f'astofu e' h'liodsg'in. h'liodsg'in e' he' ko^dllut reglule(g)h h'lioman radd'-
- [13] enn e' m'kuleg f'm f'erig. (5.25) hu'r samsta^ra he^t aⁿat h'ut hua^rfa h'liodsg'in e' b'uⁿga.
- [14] e' uebyg'lega. (5.26) hu^off h'liodsg'in he^rz af litlu h'liode e' eⁿdi^z j hua^rfa h'liod
- [15] suo fem h'. var. b'ar. e' hon suo merkt. ¹. (5.27) b'uⁿga h'liodsg'in h(e)fu' fu f'astara e'
- [16] he^rz af litlu h'liode e' eⁿdi^z j leg' h'liod. fem hin f're f'astara j b'm no^rnuu. h'ara.
- [17] f'ara. e' e' fu h'liod' g'in fu[o] m'kt. ¹. (5.28) Vmbe^yg'lig h'liod'g'in e' fu f'astara fe he^rz af
- [18] litlu h'liode e' de^regzt upp j hua^rft h'liod en ni^odi^z j lyktu j lagt h'liod. suo
- [19] fe b'ar f'astof' ar' f'ars e' e' fu h'liodsg'in suo not'ud. ¹. (5.29) h'liodsg'in m'k' he^od sam-
- [20] sta^rleg' radd'. en aⁿde di^gleik har suo fe skilfa ma at hu'n radd' sta^r v'oi:
- [21] at ne^rna meir suⁿdi(i lo)kn^u muⁿe e^t ablasnⁿg f'ylg'. (5.30) en t'odar ulfelle m'k' | fe f'ze e' fagt leiⁿgd f'astarleg'^z raddar. [6] (6.1)
- [22] S^zaugn e' hin minz^te hlut^r
- [23] samsetz malf. h^o e' ko^dllut ein hlutr af b' m^ale fe fullkom; sen he^ru'. (6.2) b'si
- [24] so^gn e' af (alpy)du k[allat or]o (6.3) Aristotilef hin spake seg' na^rn e' oi^od v'a tuo h'ibar-¹e m-
- [25] alsg'inⁿ. b^t na^rn e' oi^od f'in j mill(u fa)teig^o g'a fullk'ona malfg'in. fe h'. m reⁿr. (6.4) En
- [26] meist¹ p'cia^o telr at^ta v'a p'ta malfg'eina(r). na^rn. fo:na^rn. oi^od. vi^ooi^od. hlut
- [27] tekng. samsetnⁿg. f'fetng. medalvoipng. hn g'eine^t glogt. natt^u hu'ff b'a. (6.5) Na^rn
- [28] e' hlutr malfg'einⁿ fa fe veit¹ eigⁿlegⁿ e^oda sameigⁿlegan hui^lgleik hu'iu hlut e'
- [29] likam. (6.6) Na^rn e' e^tz allra f'agna b^t b'er fuo fe e^rne e' gⁿduo^ollr allz malf. (6.7) b' n'ft e'
- [30] fo:in(arⁿ fu)o fe sett (i sta^od) na^rnfenf. fem hleytiff m' f' meif¹ja e' m'k' b' b'ar pson^o.
- [31] en na^rn m'k' eina. (6.8) b'ar n'ft e' oi^od. er skry^oer e' fo:m^{ar} na^rnet suo fe myⁿo
- [32] e^rne. b^t b' skry¹ t'pelle na^rnfenf j g'od' e' pinⁿgh. (6.9) Vi^ooi^od pegi^t e' eⁿdi^omkar oi-
- [33] det j ba liking fe vi^o(i)legianleg no^rn g'a vno^o stadleg no^rn. suo fe h'. St'kr m'
- [34] b'zt hraust^t. (6.10) hlut(te)knⁿg er f' skilin ^ode. ² b^t h^o m'k' faull e' kyn fe na^rn en j b'
- [35] skulz h' f' na^rne at h' m'k' g'od' e^oda pinⁿg e' he^t ymfar stuⁿo^o fe oi^od. (6.11) Sa^teingⁿgh
- [36] knyt¹ samⁿ no^rn e' ad(ia) parta e' fl'aljar malfg'einⁿ. suo fe h'. huig^z e' dag^z at
- [37] b'inge. (6.12) Fy¹letng e' eigⁿleg t' b' at b'(iona) o^ollm' fo^ollu na^rnfenf. suo fe h'. til b^zgar
- [38] af skipe. (6.13) Medalvoipng^h fynⁿ hugpock^a maⁿzenf. e' e' h^o farⁿ p^za skild o^od^m po^oit^m | fe h'. vef. ha¹.

Notes

1. Formatted as if a new chapter.

2. 'oi^od' has been deleted, although it agrees with the other MSS. AM 744 4to, however, has 'na^rm l, but I cannot see how this reading is possible from 757a.

3. The abbreviation here is unclear: it appears to be a curved line above the 'b' and 'g'.

AM 757b 4to (w)

[1r]
 [1] **H**líóð, eʒ allt þ er kuikendis
 [2] eý ma heyza. (1.2) hlíóð hefʒ mgar kj
 [3] nkuíflir ʒ veð þ hlíóð sem nat(turu)liga
 [4] mega eý gina af samkuomu tvegja lí-
 [5] kama. (1.3) Aun.² hlíóðf gín eʒ fu eʒ heilug rí
 [6] tníng feígʒ andlíga hlutí hlíóða. (1.4) Líkā
 [7] ligt líóð vʒð: anat af lífligū hlutū en ān
 [8] at af líflaufum lutū. (1.5) Hlíóð þ heyriz
 [9] af líflaufum hlut^m vʒð: anat af hræligv
 [10] skepnū en anað uhræligv. (1.6) Af hræ
 [11] lígum lut(ū) verð: líóð sem af hōfuð sk
 [12] epnū ellði vindv ʒ vōtnū. (1.7) Af uhræ
 [13] lígv lutū uʒð: líóð sem steinū ʒ malmí eð²
 [14] streíngiū ʒ vʒð: þes kyns líóð íafnⁿ af
 [15] hræng nōckurs líkama lífligs eð: olíf
 [16] ligs. (1.8) Af samkvomv hræriligs lut ʒ
 [17] vhræriligv verð: líóð sem þa vínð: eð:
 [18] vōtn é (ellð: flær m afli ío:ð eða aðra

ur alga hluti. Hlod þ er vðr ap hylösu
hlutvni e' sunt ugremiligt. Sem vinda gn
vi' eðr vat' þv' eðr veid' þvum. Þu sunt
hlod e' ginnigt epe' nattvrligr samhlio

Höndan þin er þvlosöþv kollvdu musicam
kvendz þ hlod hie eptta e hie æsta ap
hrang hriga þra e' solz tungl e þm mer
þi þvorn gja) þar er planete hoata e he
ter þ celestis armonia. Þessav þvornur
sagdi plato hapa hpa e þvyn e na oðvud
lgar. Gremiligt hlod vevdz þ hylösu
lvu þi sem vðr kollv hstvligt hlod sem
vðr vðr e þvengiv e allz þvns song e
vðr. Hylösu lvu vðr hie sem þvudv
e gvoþom e þv ap vang noðvrv vðr
lvu lvama. At þ hylösu lv' þm se
lvama hapa vðr anar þ sem vavdd he
vðr an anar þ sem e' or vodd sem þvata

Hlod

[iv]

- [1] vræliga hluti. (1.9) **H**líod þ er v̄ð: af líplöfv
 [2] hlutum eʹ sumt ugæíníligt. Sem vinda gn
 [3] yr eð: vat^a þyt² eð: reið þrum². Eñ sumt
 [4] hlíod eʹ þúlgʹíníligt eptʹ natturlígrí samhlío
 [5] ðan þri er philosophi kólludu musicam
 [6] **O**k uerð: þ hlíod hít eʹzta ʹ hít æzta af
 [7] hræʹng hríga þra eʹ fol ʹ tungl ʹ þim mer
 [8] k1 stío:in² gga J þær er planete heita ʹ hei
 [9] ter þ celestis armonía. Þessar stíð:nur
 [10] fagði plato haʹa lif ʹ skýn ʹ uʹa oðauðl
 [11] ígar · (1.10) Greíníligt hlíod verð: j líplöfū
 [12] lutū þ sem uif kóllū lístulígt hlíod sem
 [13] J malmí ʹ streingfū ʹ allz kyns sðng ʹ
 [14] píp̄v̄ · (1.11) J líplígū lutū uʹð: líod sem j uidd̄
 [15] ʹ grðfūm ʹ þo af ræʹng nockurs ræʹlígʹs
 [16] lutar líkama · (1.12) Af líplígū lvt^m þm fe
 [17] líkama haʹa v̄ð: anat hlíod þ sem rauðð he
 [18] ítʹ en anat þ sem eʹ er rððð sem þota ftʹ [3] (3.13)

Notes

1. There is a gap here due to missing pages in the MS.

er vi kollu lungu & far þu þu þu þu
ybjúklig vodd. En þu e þ þ þ þ þ þ þ þ
fi e þ þ þ þ þ þ þ þ þ þ þ þ þ þ
vi hygru at toptid mega halla. Hæpa
ap þu hvort tvegru megistaz vel & nat
liga skip stopunú J þu mað. Vaddar
stap þ þ þ þ þ þ þ þ þ þ þ þ þ þ
giaz J samþhodendr veid & sol.

am hnodmðz & toþz J vú mað
u. þ þ er nalæg e vadd þ þ þ þ þ þ
llgd' hals vadd' stap ap vþ þ þ þ
þ þ þ þ þ þ þ þ þ þ þ þ þ þ þ
lig hnod en ad' samþhodendr þ þ þ þ
V. þ. þ. kalla þu in m: þ þ þ þ þ þ
J lag' stap þ þ þ þ þ þ þ þ þ þ þ
þ þ þ samþhodmðz þ þ þ þ þ þ
vada mega stapsms in þ þ þ þ þ þ
naþ þ þ þ ap vaddar stap ad' ap eigni

[2r]

- [1] er víʀ kollū lungu ʀ þat ma ʀyft skíllá
 [2] j bʀnʀklíḡʀ rððð. (3.14) Eñ ·ñ· eʀ þʀ ʀyft skípað at
 [3] þ eʀ ʀʀmz ʀ. næft síalʀv eʀní raððʀinʀ eʀ
 [4] víʀ hygíū at loptið meḡi kalla. ʀ haʀa
 [5] aʀ þui huorʀ tvegíu meífta: vel ʀ naʀ²
 [6] líga skíp stðʀunū j sínv malí · (3.15) Raððar
 [7] staʀʀ þʀíʀ heʀíaz allʀ aʀ eiʀ hliðí· eñ le
 [8] gíaz j samhliodendí: reíð ʀ sol· (3.16)
 [9] <S>amhliodínðí: eʀ tolʀ j ruʀ malí
 [10] v· þʀ er nalægʀ eʀ raððʀ stðʀʀm eʀ ka
 [11] llaðʀ halʀ raððʀstaʀʀ aʀ uʀðū mʀm
 [12] þt þr hʀ meí líkíng raððʀstaʀa ʀ mʀkí
 [13] líḡʀ hliod eñ aðʀ samhliodendí: þ eʀ · R· ʀ·
 [14] ʀ· ʀ· (3.17) ʀ· kalla sumʀ m̄ m; þʀʀū stðʀʀm telíʀdí
 [15] j latʀ staʀí þt h heʀʀ sítt líod sem aðʀ þs
 [16] kynʀ samhliodínðí· (3.18) Prífcíanʀ feíḡʀ eg
 [17] raða meḡa staʀʀsíns mʀkíng hvʀʀt hníʀ
 [18] naʀ heʀz aʀ raððar staʀ eðʀ aʀ eíḡín

[2v]

[1] ligū se(m m)^rk(a ma) j þessu staþrofi ʒ mʌʌrgū ðð

[2] rum eʒ naliga hepiʌz aller staþʒ aþ sīnu

[3] hlíðð hvtuegia raddʒstaþʒ ʒ samhlíððē

[4] ʒ ʒ hallða fullkomiuga sīnṽ mʒkingū · (3.19)

[5] J þessu e^u ·v· staþʒ eʒ uʒ kðllū ðṽba staþi þ e^u·[6] ·P¹· þ· P¹· 1· B· ʒ e^u þsʒ staþʒ eí aþ þ¹ dumbʒ ka[7] kallaðʒ at þr haþi ecki hlíðð· heðð: aþ þ¹[8] at þ: haþa litíð hlíðð hía raddʒstaþ^m j þaí

[9] líking fem fa m eʒ kallað: enkis hattʒ aþ

[10] godʒ ætt er lítt eʒ mē^t hía sīnū gðrfgū þr

[11] enðum· (4.1)

[12] (A)nat tʒelli staþʒ er þig²a ʒ eʒ þ mýð[13] (eð¹) voxt⁽¹⁾ (staþⁿna) sva gíot s híʒ eʒ rítað (4.2)[14] þ¹ðia (tʒe)lli (staþʒ) (eʒ mat)tʒ ʒ eʒ þ sialþ þ^um

[15] þlutning staþa ʒ mʒking þra (4.3) þyr þan

[16] sama mat staþⁿa e^u þundín þia ʒ þ(ig²)ur[17] ʒ noþ· (4.4) Sumʒ meistar¹ kalla híð þioðða[18] skíp(an^r t¹)þelli staþʒ· Eñ þ kallaðí þíscí²

Notes

1. The rune has three lines off the ascender, rather than two.
2. The MS ends at this point.

Bibliography

The bibliography lists all texts by author or editor. References to primary texts are usually cited with reference to the editor and date of the edition. Exceptions are the present edition, references to which use my own numbering system; *Málskrúðsfræði*, references to which are Ólsen's (1884) numbering; and the works of Donatus and Priscian, references to which are from the Keil (1855–80) edition. Authors are listed by surname. Icelandic authors with a patronymic but no surname are listed by first name. The alphabetical order is that of modern Icelandic.

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