

hi welcome everybody thank you for
tuning in for my presentation
a saga in a network and a network of a saga
my name is katarzyna anna kapitan and i'm
a research fellow at the museum of national history
at the forex bore castle in denmark
before i get to my presentation i would
like to start by
thanking the organizers for putting this event
together in these uncertain times you did a terrific
job it is an absolutely amazing lineup
and i am really looking forward to
watching the pre-recorded presentations
and participating in the live
discussions next week
this event is especially important for me
because it allows me to reflect upon my
doctoral research
after a break of almost two years
i submitted my phd in august 2018
and since then i worked on a project which isn't
really related to what i focused on in my phd
i hope that the considerations i will present today
will open up for an interesting discussion
during the live session next week
let me start by presenting the structure
of my presentation
first i will give you some background
information on the tradition
i am working with which is oldness
icelandic literature
and here i will also introduce the case study
which will be at the center of my talk
this is my phd on
a single old norse saga called
hromundarsaga grapezoner
then i will move to two ways of
approaching this material from
perspective of network analysis
first i will talk about the saga in the network
so on the ways of understanding the saga's position
in the macroorganism of oldness
icelandic literature
next i will focus on the network of the saga
so on the transmission history of this
text in excellent manuscripts

and describable networks that produced these manuscripts
both parts relied on digital methods of approaching manuscript transmitted texts
but in both cases the importance of traditional heminewtic approach is emphasized
the first case study uses network analysis to understand the context in which the saga appears
and the second one builds on the results of new schematic analysis to understand the life of my text meaning its transmission history throughout centuries
in the first part i will present some background information
in this presentation we are going to travel through the realm of olnos icelandic literature as many of you know from the 13th century onwards icelanders composed long prose narratives called sagas
the subject matter of this sagas can concern rulers of scandinavia or early icelanders or legendary scandinavian heroes
and we call this text either king sagas sagas of icelanders or legendary sagas due to the peculiar situation in iceland
the popular literature of iceland was copied by hand well until the 19th century and icelanders continued to compose texts in the traditional saga style or at least inspired by that style well into the same century
therefore the corpus of icelandic manuscripts and texts includes hundreds of texts and thousands of manuscripts produced between 13th and 19th century
chromodersaga grapezoner is an icelandic saga which traditionally is classified as a legendary saga
legendary sagas are stories which deal with the legendary past of scandinavia before the settlement of iceland in the 9th century
the most famous representatives of this genre are probably vulgar saga ragnar ludbrokar

or Ghrolf sagacracka and if we compare Roman Darcy are with other legendary sagas especially focusing on the post-medieval ones we can easily observe that this saga has received a remarkable amount of scholarly attention and in my view there are two reasons for this situation the first one is that the protagonist of the saga Roman Durgripson is mentioned in the book of settlements of Iceland land now my book Daryl Rominder is presented as a great grandfather of the first settlers in Gulver and Lever who arrived to Iceland in the second half of the ninth century another reason for the scholarly interest in Kharmandar saga and its unique position in the history of Icelandic Klitschka is the fact that Romandar saga may be considered one of the earliest legendary sagas it is mentioned in the famous description of the wedding feast in Reykja hollar from 1119 which is described in Thor Gilshago Hafliða a part of Sturlunga compilation from this passage we learn that at the wedding feast there was a story recited by Chrolvur and this story featured some of the main characters and events that are also described in Roman Darsaga Grapesonar as we know it today the medieval version of the saga has not survived and the saga as we know it today is a 17th century adaptation the only excellent medieval manifestation of the story of Romander is in metric form of Reamer called Ciplur or Romandarimergripsonar various interpretations of the relationships between the saga and the Riemer have been presented in the literature but the consensus appears to be that the 17th century saga is based on the medieval Riemer and it is a fairly reliable precipitation of the Rimir the Rimirinton are based on the lost saga

perhaps the same saga that was recited
at the wedding feast in 1119
but which has received a number of
amplifications from other sources
this 17th century saga is included in
all collections of legendary sagas that have been
printed since the 18th century
the first edition was bjergner's
nordiska compa data from 1737
where the old norse texts were published
together with latin and swedish translations
because of this late origin of the saga
it does not necessarily fit well with the other
texts included in the corpus of legendary
sagas as most of them are dated to the
fourteenth and fifteenth centuries this makes
gnomon darsagan an interesting case study for
investigations of the text
genre affiliations one might want to ask
in which context this saga appears in
accident manuscripts
does it appear frequently in manuscripts
with the older legendary sagas or with the younger
reamer-based narratives
can we see any patterns in the modes of
sagas transmission
which influence the co-occurrences
with other texts to answer these questions i want to move
to a discussion of the saga's position in the network of
old icelandic literature this work relies on the
network analysis of almost litchja
that i've prepared together with taren wills and tim
robotom you can check their academia profiles
while you listen to me we used computer
assisted analysis to macro analyze the manuscript context of
all news literature and we presented our
project in yet a book in sweden at the second dhnoldi conference
in 2017.
you can access our abstract through the
link given on this slide
in this project we try to answer the question whether
modern scholarly genre classifications
of icelandic literary corpus
are reflected in manuscript transmission of these texts
the main reason behind our research was
a disagreement between scholars

regarding the traditional genre classifications
some leading scholars in the field of
old norse studies have been pointing at
the manuscript context
as a key for understanding the genre classification
but even though they all refer to
manuscripts themselves
there arrived to contradicting
conclusions regarding the genre boundaries
in our view the limitation of the previous scholarship
lies in the number of manuscripts a
human being can manually examine and analyze
therefore instead of looking at a single manuscript
we have decided to collect and compile
all the digital data currently available
for icelandic manuscripts
the main idea was to visualize the
relationships between
texts this manuscript preserve in a form
of a network we compiled our data from four main
sources to xml based catalogs and to
databases which covered basically
icelandic manuscripts in
23 repositories in europe
and north america after some necessary
cleaning of the data
we ended up with a data set comprising of 674
unique titles or texts preserved in
1 330 manuscripts with almost 130
000 connections we imported our data into jeffy
in order to obtain a visualization of
the relationships between the texts
in the accident manuscripts so on this
slide you see our network that we
presented in year the book in 2017
it is visualized with false atlas 2
and here texts are nodes and edges are
the manuscripts that preserve these texts
the nodes are colored according to the
traditional genre classification
so yellow and orange for romances
pink and red for legendary sagas
green for icelandic family sagas and blue for king
sagas and as you can see the nodes
in the same color tend to appear relatively
close to each other so we have this very

tight cluster of attic poetry and this kind of
big spread of saga literature
where the biggest cloud is
represents icelandic family sagas
while legendary sagas are sort of
stretched between romances king sagas and
icelandic family sagas a way of
evaluating the accuracy of the results
we achieved was to check which are the strongest
connections in the network
and how they relate to our knowledge
regarding the potential relationships
between these texts
here i will present two of the cases
which we also presented in yeti book
they all happen to be within the
legendary sagas
genre and they are all well-known examples
of strongly related texts due to their
genealogical aspect
the first case is the case of kadhirsra heinz
krimsagalarinkina and orvarot saga
which are all connected by the genealogy
of the main characters the next example
is the relationship between vorsunka
saga and ragnar saga lodbrokar
where ragnar saga is a sequel of souls to volsunga saga
since our network correctly visualized
the relationships between texts which are
known to be closely related due to their
contents i decided to use the network as an
exploratory tool to understand my sagas position in the
history of old norse icelandic literature as i said
before roman darsagar belongs to the corpus of
legendary sagas but the text as it is known today is a
post-medieval adaptation
dated to the 17th century and because of
this it might not fit well with the other
older legendary sagas
so does roman darsaga appear frequent
frequently with the older legendary sagas
or with the younger rimur based narratives
where is it in this absolutely illegible
network of old norse texts we've prepared
well it is here exactly in the middle
placed comfortably among other legendary

sagas now if we clean up our data a little bit we can see that among the closest neighbors of roman darsaga there is a text which traditionally is not classified as a real legendary saga it is braga daol visaga which is a post-medieval legendary rimmer-based saga it has never been considered a member of legendary sagas even though its subject matter fulfills the requirement for a legendary saga this is interesting as we could we would like to know the reasons for the co-occurrence of these two texts together in the manuscripts did scribes and commissioners at different points of time independently decided to put these two texts together or other some other factors that influence their transmission to answer this research question we need to turn to additional methods of interpreting the saga's history and in my case it's the new schematic approach which i find particularly useful there is no space here to introduce computer assisted schematics in detail but i would like to bring to your attention some important publications in english where you can find further information the earliest article i found that mentioned the similarities between stematology or stematics and cladistics appeared in 1977 when norman plattning and don cameron pointed out that the cladistic method used in biology is applicable in all studies of historical interrelationships which are based on ancestor sequence this idea has been extensively explored for example by various dutch scholars such as ben salomons and margaret von mulken they applied cladistic method in what they called cladistic textual criticism in old norse studies we have to mention work by peter robinson and robert o'hara and by alaric hull and caitlin parsons what new schematics allows us to do is

to generate unrooted trees of relationships between various witnesses of the same text the unrooted trees can serve as a point of departure for further philological investigation on this slide you can see one of the unrooted stemmers of roman darsaga that i've generated during my phd you can see that there are at least two or three clear groupings of witnesses on this slide i marked with red triangles all the manuscripts which preserve romunder saga together with pragda or visage as you can see this co-occurrence appears in the majority of the manuscripts in the left hand side of the slide so in the manuscripts which are which i classified later as a text group b now if we focus on these manuscripts in particular some interesting patterns can be observed first of all let's look at the center of this unrooted stemmer we have here two manuscripts which are which i call p67 and a601 one is today in reykjavik the other one is in stockholm so what these two manuscripts have in common besides that they preserve both roman saga and prague del visaga well they are both written by the same scribe a certain john aguerzon who was living at the end of the 17th century while there is no earlier manuscript of roman darsagan known to us we know that in 1683 jan brought to sweden a manuscript which preserved roman dar riemer together with braga ulvi visherimur so the medieval poems on which our post-medieval sagas are based on then around the same time in the late 80s of the 17th century jan wrote a601 and p67 both preserving the prose versions of the sagas in the previous scholarship it has been suggested on yon it has been suggested that john egerson was an author of the post-medieval ramondarsaga and it seems quite possible to me that he converted both ramunda riemer and bragdahlvisrimer into prose using the reamer manuscript that he

brought in a 1683 as an exemplar
now if we move further to the left of
our unrooted tree
i want to focus on three manuscripts
which also preserved these two texts but which were
written by different scribes
in different regions of iceland and in different
periods it is british library manuscript 4859
from 1695 1633 from 1721 now in reykjavik
and a395 from around 1764
also in reykjavik so let's see
what they have in common
well the ownership history of some of
them can be traced for a few generations
on this slide you can see a map of
northwest of iceland
in the upper left corner the blue point
is the location where the commissioner
of b4859 was living
after his death in 1702 his manuscripts
were most likely inherited by his daughter and b4859
had to be one of them as it appears on
the list of books owned by her husband
magnus's daughter was living in villa
del stunga and while b4859
was most likely in visidal stunga in
thin garage which is around 25
kilometers north
from vidal stunga laurie scott troop
commissioned the writing of
1633 we don't know the whereabouts of
1633 after godzilla gothroup's death in 1721
but around 1750 it was owned by
kaur olafson from muyavarnas
so finally in 1760s
a395 is written on akrar
around 50 kilometers west from
munavarnas given this geographic proximity often
assumed assumed exemplars and their copies it
seems possible to me that
in these manuscripts the attacks of
roman dar saga and
bragda orvis saga were copied one
after another from one manuscript to
another while we don't know whether the
texts of brag the olvis saga

in these three manuscripts followed the pattern of roman dar saga as no complete study of this saga yet exists we know that the other saga which appears in these manuscripts behaves in the same way the study of the transmission history of mirman saga by desmond sly has demonstrated that mirman's sagas tags in these three manuscripts can be organized in an ancestor descendant order which looks exactly like the one of romander saga so it would be interesting to know whether the other texts preserved in these manuscripts are also closely related there are at least two other sagas in addition to brag dolby saga which i would expect to follow the same pattern it's head of arizago heydrex and kirialax saga in my presentation today i focused on two ways of looking at text transmission and i demonstrated how these approaches can facilitate our research on one hand i presented the position of my saga in the network of almost icelandic literature it confirmed the traditional genre affiliation of the saga but it also revealed the text which most frequently appears together with my saga in the manuscripts on the other hand i turned to the computer-assisted methods of textual criticism to understand the text transmission from one manuscript to another neither approach alone is sufficient to understand the transmission history of the texts we are working with and even together they still require further interpretation i hope that i successfully demonstrated that the interpretation of the data still relies on the traditional philological work including for instance scribe attribution and ownership history the mere fact that roman darsaga appears together with brag davis saga is perhaps interesting but not really

meaningful or significant to me without an in-depth
analysis of the underlying data
at the same time i believe that this
two-fold approach applied in my
presentation today allowed me to present you a more nuanced
view of my saga's history
therefore i hope that in the future more
old nurse studies will look at the transmission history of
sagas as a system or as a network of
relationships rather than as a linear process of
corruption of isolated texts from one manuscript to another
thank you very much for listening to my presentation
i hope you enjoyed it and if you cannot
join us for the live session next week
feel free to tweet your questions at
katajinaan thank you take care