an Old Norse name should be treated in the English translation. Finally, we find a group of alterations for which Norris's motives are not clear. In some cases it is possible to suggest one or several reasons but impossible to determine with any certainty Norris's exact motive; in other cases it is impossible even to suggest likely reasons. These alterations I have listed in the Appendix under the heading "Miscellaneous Changes."

The largest and by all means the most important group of alterations that Norris made in the prose of Magnússon's translation of the first half of the Sigurðar saga Jórsalafara, Eysteins ok Ólafs is the first one mentioned above - namely, the group of changes in which Norris seems to be seeking to bring the rendering closer to the original; in the work examined, 1007 alterations - more than sixty per cent of the total 1582 - can be safely ascribed to this motive. These 1007 changes fall into three classes. In the first one, consisting of 401 alterations, Norris seems to have been solely or primarily concerned with reproducing more literally the meaning or substance of the Old Norse; in the second class, which is made up of 232 changes, he was apparently endeavoring to imitate important features of the style of the sagas; in the third class, to which 374 alterations belong, he appears to have been trying to reproduce more closely the character of the diction of the original.

I shall first discuss those changes which fall into the first of these three classes. The great majority of these revisions, it must be admitted, are comparatively unimportant, for, as is to be expected, Magnússon's rendering is very literal and mistakes
in translation are extremely rare in his work. Morris seems to have been possessed with a passion for reproducing the substance of his original as exactly as possible, and he appears to have been tireless in making alterations for this purpose even though his changes in many cases had no perceptible effect on the meaning of a passage and did not reproduce the form of the Old Norse more faithfully. In a number of these revisions little or nothing seems to be gained, and his effort appears to be wasted. In order to show how painstaking Morris was in his desire for fidelity to the substance of the original, I have divided these alterations into two groups, the first one consisting of revisions of this type which involve major sentence elements and the second one being made up of changes which deal with minor parts of speech, such as articles, prepositions, demonstratives, and connectives.

As I have already stated, of the 1007 alterations in which Morris was apparently striving to bring the translation closer to the Old Norse, 401, or about forty per cent of the total, are devoted primarily to the more exact reproduction of the sense or substance of the original. Of these 401 changes, 294 involve major sentence elements. Perhaps the most important of these are the 36 alterations in which he inserted words or phrases that Magnússon had omitted. Nine of these revisions, however, consist simply of the insertion of the adverb "then" in imitation of the Old Norse use of "þá" at the beginning of the main clause of a sentence when an inverted clause stands first; note, for example,

1. For a complete list of these changes, see below, pages 721-767.

2. For a complete list of these changes, see below, pages 721-735.
the following changes:

XIV, 16-7, And when King Sigurd came to Sleswick in Denmark Earl Eilif gave him a glorious banquet: And when King Sigurd came to Sleswick in Denmark Earl Eilif gave him a glorious banquet

XXIII, 23-4, Now when things had come to such a pass... he went to see King Eystein: Now when things had come to such a pass... then fares he to find King Eystein

This use of "pá" is of course entirely normal in Old Norse, but the use of "then" in English in such a position is considered redundant and therefore undesirable. The other 27 alterations of this type are devoted to the insertion of more important sentence elements, such as nouns, adjectives, verbs, and even phrases, as in the following cases:

XVIII, 17, That the matter is I may not tell: That it is, Lord, I may not tell out

XIII, 96-9, at the Thing of Ere: at the Ere-Thing in Midoyce

These revisions, unlike the ones just considered, are entirely justified, and they are on the whole not objectionable, for in only a few cases is the resulting translation awkward; in none of these changes, however, does Morris's insertion have an important effect upon the meaning of the passage involved.

In 10 of the alterations that Morris made for the sake of greater exactness he revived an Old and Middle English construction - namely, the use of an active infinitive with the verb "to let" in the sense of "to cause." This construction occurs frequently in the Old Norse, but Morris's use of it in the English translation...
is extremely awkward, as the following examples show:

IV, 6-7, he should let market be *held*: the earl should let set market

XII, 13, then the kaiser had pall spread over all the streets: then let the kaiser spread pall over all the streets.

A very large number of the changes that Morris made in order to render more literally the substance of his text are concerned with the reproduction of the word order found in the original. As I shall show later, Morris made a number of revisions in which he imitated the Old Norse order of words when the normal word order had been disrupted for the purpose of giving emphasis to certain words or phrases; such alterations are extremely important, for they serve to reproduce a feature of the style of the original. The changes that are now to be considered, however, are of little significance, for the word order imitated in them has no stylistic value. About half of them, for example - 51 of the total 100, to be exact - are devoted to the imitation of the Old Norse inversion of subject and verb in sentences in which adjectival or adverbial modifiers or the object are placed first. Old Norse usage demanded the inversion of the subject and verb in such sentences, but this departure from the normal word order in English is very awkward. In fact, Morris's careful reproduction of this peculiarity of Old Norse word order is to a large extent responsible for the artificiality and very un-English character of the translation. Note, for example, the following alterations:

III, 2-3, Four winters after the fall of King Magnus, King Sigurd went with his company away from Norway, having sixty ships:

Four winters after the fall of King Magnus, Sigurd went his folk away from Norway; then had he sixty ships
VI, 22, Then King Sigurd cast about for a stratagem: Then sought King Sigurd a rede thereeto 664, 30, þá leitaði Sigurór konungr sér ráða

Some of the changes even make the translation misleading:

IX, 9-10, Another daughter of King William the Duke of Cyprus had for wife: Another daughter of King William had the Duke of Cyprus 566, 23-4, aðra dónnur, Vilhjálmur konungs átt hertogi af Kípr

In the Old Norse the case endings make it clear that "hertogi" is the subject of the verb and "aðra dónnur" the object even though the order of words is inverted; in Morris's English rendering, however, "daughter" appears to be the subject.

In the other 49 alterations in which he reproduced more exactly the word order of the original, he did not imitate any special Old Norse usage; here he simply rearranged the words in Magnússon's translation in order to conform to the order of words found in the saga, even though that order had no particular significance. On the whole these revisions neither impair nor improve the rendering. In only a few cases are the results of these alterations awkward. The following changes may serve as examples:

XI, 17-8, And when the kings had besieged the town for a little while: And when the kings had a little while set before the town 567, 30-1, òk þá eru þeir konungarnir hófðu lítla hríð setir um borgina

XXII, 95-6, I bring forward with witnesses the fact: I bring forth that case with witnesses 678, 26-7, flyt ek málf þat með vitnum fram

The remaining 148 revisions in which Morris reproduced more literally the substance or form of the Old Norse are of a miscellaneous nature. Most of them are unimportant, but in two cases he corrected translations by Magnússon that were inaccurate. In one passage Magnússon had failed to notice the particular sense

1. See below, pages 725-728, the changes in Group I, A, 1, c, (2).
in which the verb "skrifa" was used:

XII, 38-40. Many ancient tidings are painted there, "sir," Volsungs, Giukungs, all done in copper and metal: There are carven many ancient tidings, the Ases, the Volsungs, the Giukungs, done in copper and metal.

The past participle "skrifuð" can of course mean "painted," but in view of the fact that it is used with the phrase "gert af kopar ok malmi," it must here be employed in the sense of "carven." In another passage Magnússon had omitted a pronoun, evidently through mere inadvertence, and had consequently given the wrong meaning to a sentence; Morris revised the sentence so that it conveyed the right sense, but he did not preserve the form of the Old Norse sentence:

XIV, 18-20, In Heathby he met Nicolas the King of the Danes and gave him an exceeding good cheer and went himself with north into Jutland and gave him a ship: In Heathby he met Nicolas the Dane-king who welcomed him full well, and himself followed him north into Jutland, and gave him a ship.

In a few other changes of this type it must be admitted that although Magnússon's version is not erroneous, Morris's rendering brings out more completely the force of the original; note, for example, the following alterations:

XVIII, 36, Drop we that matter: Turn we thence

XX, 4-5, This his counsellors and friends and all the court deemed a sore trouble: That seemed heavy to the counsellors and his friends and the court.

In the great majority of these changes, however, the difference between Magnússon's and Morris's renderings is trivial; there is but little gain in exactness in such alterations as the following:
Sometimes Morris was so eager to be as exact as possible that he was willing to make the translation awkward or even unintelligible in order to imitate the original in some trifling detail, as in these changes:

VI, 20-1, taunting them with want of heart: taunted them of their heart
XXII, 44-5, the case sorts under land's-law not under Birchisle-bylaw: the case looks to the land's-law not to Birchisle-right

Finally, I should like to point out that quite apart from their effect on the translation, these alterations are interesting because many of them reveal in a clear and striking manner that Morris had by this time acquired a surprisingly exact and detailed knowledge of Old Norse. Often, for example, his revisions show that he was thoroughly acquainted with the inflectional forms of Old Norse and could easily identify a particular form. Thus, two of the changes just cited - those in XV, 2-3 and in VI, 20-21 - reveal that he recognized "mart" as a singular form and "hugar" as a genitive singular. Similarly, the three alterations listed below make it clear that Morris was thoroughly familiar with Old Norse inflections:

I, 13, of many sorts of tidings: of many
XVI, 18, to turn: to turn them
XXII, 35, what the king misliked: what

Moreover, Morris often surprises us in these revisions by revealing
an astonishingly exact knowledge of the meaning of Old Norse words; in addition to the change of "sorts under" to "looks to" in XXII, 44-45, which I cited a few lines above, note the following alterations:

**XX, 59**, parting from life: parting from this world  
**XXII, 4**, services: parts  
**XXII, 18**, in more earnest: more stoutly  
**XXII, 25**, how heavily: with what mickle fierceness

To be sure, Morris's knowledge of the exact or primary meaning of these words may in some cases simply be the result of his having consulted some dictionary of Old Norse; however, although he may have occasionally done so, the mere fact that he questioned Magnússon's rendering and took pains to turn to some dictionary to ascertain the precise meaning of a word indicates that he was at this time a serious-minded, careful student of Old Norse.

I have already stated that most of the changes that Morris made in major sentence elements for the sake of exactness are relatively unimportant; of even less significance are the majority of the alterations that he made for the purpose of following the Old Norse more closely in the use of minor parts of speech, such as articles, prepositions, demonstratives, and connectives. These revisions reveal in a striking manner how deeply concerned Morris was with reproducing his original as precisely as possible; in devoting time and attention to such changes as these, he was, of course, carrying his zeal for exactness to excess.

In 22 of the 107 alterations concerned with minor parts of

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1. I have included in this group only those changes which were simply and solely made for the purpose of following the original in the use of articles, prepositions, demonstratives, and connectives.
speech, Morris struck out, in certain expressions, definite or indefinite articles that Magnússon had introduced but which had been omitted in the original in accordance with the regular Old Norse usage. Needless to say, these changes are of practically no value; the gain in exactness which they bring about is only of the most trifling kind. Moreover, as is to be expected, most of these revisions have a very undesirable effect on the language of the translation. To be sure, in some cases the resulting translation is not objectionable, for the noun which the article modified in Magnússon's version is used in a general sense or as a predicate substantive and the omission of the article is consequently permissible in English also:

I, 15-6, for it was said that in Njálaskaga the Northmen had any wealth to bless themselves with: It was said that in Njálaskaga Northmen had any wealth they would to bless them with:

VIII, 3, At that time Rodger was a duke there: Then was Rodger duke there

Most of these alterations, however, make the rendering seem very stilted and unnatural, as in the following cases:

I, 2-3, After the fall of King Magnus Barefoot his sons...took up the kingdom after him in Norway: After the fall of King Magnus Barefoot his sons...took up kingdom in Norway:

VII, 3, had a fight there: and there had battle

The most numerous of the changes that Morris made in the form of minor parts of speech for the sake of exactness are those involving prepositions; there are 41 such alterations. In 29 of these revisions he changed the form of the preposition used, in 6 he omitted Magnússon's preposition, and in 6 he added a preposition

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1. See below, page 736-737, the changes in Group IA 2 a.
that Magnússon had neglected to translate. Note, as examples, the three following changes:

XII, 39-40, done in copper: done of copper
IV, 7, all through the winter: all the winter
XVIII, 56, enter my mind: come into my mind

As in the case of the alterations involving articles, most of these revisions result in only the slightest gain in exactness; of no significance are such changes, for example, as the following:

XI, 17-8, And when the kings had besieged the town for a little while: And when the kings had a little while set before the town
XV, 10, within the king's garth: in the king's garth

Occasionally, however, these revisions do alter the sense in a very slight degree:

XX, 54-5, that his oversight will abide with-me: that his oversight will stand

Although these changes, like those concerned with articles, are of little or no importance, they are not so objectionable as the alterations involving articles, for in only a few cases do they make the rendering awkward.

Less numerous are the revisions dealing with demonstratives, there being only 20 such changes. In 5 of these cases Morris added "that" in imitation of the text, 5 times he changed "it" to "that," on 3 occasions he rejected "this" for "that," and twice he replaced "the" with "this" or "that." The other changes are of a miscellaneous nature. Like the revisions involving articles and prepositions, none of these alterations render the translation more exact in any important way. On the other hand, very few of
them impair the rendering; in fact, some of them actually improve the quality of the English. Note, for example, the following changes:

XIV, 23-4, The talk of men was that never had there been a more glorious journey:
And that was the talk of men, that never had there been a more worshipful faring.
XXII, 93-4, Then King Eystein searched the lawmen as to where in Norway were such Things as at which it was lawful: Then seeks King Eystein of the lawmen where those Things were in Norway whereat it was lawful.

Finally, there are 24 alterations which Morris made for the purpose of following the Old Norse more closely in the use of connectives; 7 of them deal with relative pronouns, 3 with subordinating conjunctions, and 9 with coordinating conjunctions. The following revisions may be cited as specimens of these changes:

I, 18-9, be captain of what company should betake itself: be captain of that folk which should betake itself.
XX, 31-2, even should the unravelling not be: though the unravelling be not.

These alterations do not have any important effect upon the sense of the translation, but they are not of such a trivial nature as the other changes involving minor parts of speech that we have considered. Moreover, as a rule they neither impair nor improve the quality of the English of the rendering.

As I have already stated several times, most of the revisions that Morris made in Magnusson's draft in order to reproduce more literally the meaning or substance of his original are relatively

1. For a complete list of these changes, see below, pages 739-741. I have of course included in this list only those alterations involving connectives which were made simply for the sake...
unimportant. To be sure, close adherence to the text is on the whole a commendable quality in a translation, and, as I have pointed out in the foregoing discussion, the cases are not numerous in which Morris carried his zeal for exactness to the point where his renderings became awkward and unidiomatic; however, the translation with which Magnússon had provided Morris was very literal and accurate, so that there was little or no need for Morris to devote his attention to making the rendering more exact and almost the only revisions of this nature that he could make were perforce concerned with insignificant details. Very important, however, are the alterations in which Morris sought to reproduce more faithfully, not the sense or substance, but the style of the original.

Before commenting upon this second class of revisions that Morris made for the sake of exactness, I should like to present a brief discussion of the chief characteristics of the Old Norse saga-style; with such an account before us, it will be easier to determine how far Morris succeeded in imitating in his translation the style of his original.

The outstanding features of the prose of the best Icelandic sagas are undoubtedly its extreme - at times, almost stern - simplicity, its directness, and its spontaneity. Never in these works is the language learned, artificial, ornate, or affected; the sagas

originated of course as oral compositions, and their language is in the main the language of everyday speech, - simple, concrete, fresh, and natural. Sometimes, especially in dialogue, the prose becomes colloquial or even racy, but usually the simplicity of expression is of a different type and gives the language a quiet dignity. To the casual reader of today the simplicity of the sagas seems artless or at times even naive. Such is by no means the case, however, as closer examination shows; in fact, a simple, quiet, unpretentious style is by all means the hardest of all styles to employ successfully, and the undeniable charm and beauty of the homely, unadorned prose of the sagas is clearly the result only of the extremely fine taste of the saga-men. The art of the sagas is not always apparent, for it is the kind of art which conceals art.

What form does the simplicity and directness of the sagas take? One of the qualities of Icelandic prose which a modern reader of the sagas notices at once is the terseness and compactness of expression. There never seems to be an unnecessary word used in an Old Norse story. Thus, in the best Icelandic sagas we find a minimum number of adjectives introduced; only those descriptive words are used which are strictly necessary for the hearer's or reader's correct interpretation of the characters and actions described, adjectives and descriptions never being inserted merely for adornment. Similarly, figures of speech are very sparingly used; the few figures that we do find are usually common ones which have lost whatever colorful and startling effect they may once have had and which therefore blend readily with the subdued tone of the whole. Furthermore, we never find strictly unessential
words or phrases added simply for the sake of making the thought sequence clearer or the rhythm of the sentence smoother, as is so often done in modern prose; as a result the rhythm of the language tends to be slow, heavy, and sometimes a little rough and halting. Moreover, the desire for simplicity is sometimes carried so far that not only are unimportant words and expressions excluded, but all attempts to heighten the artistic effect of a passage by the use of carefully chosen words that are concrete, specific, and therefore colorful and vivid are also avoided, and plain, colorless, and neutral words employed instead; occasionally the language used is so plain that the style may even be described as bald.

As is to be expected, this terseness, restraint, and directness of expression gives a great deal of vigor, virility, and force to the prose; this effect is frequently heightened by the skillful arrangement of the words within a sentence. As Finnur Jónsson points out in his discussion of the saga-style in Den Oldnorske og Oldislandske Litteraturhistorie, the order of words is usually that of subject, verb, and object, as in most modern languages; but there was a great deal of freedom permitted in the Old Norse in the arrangement of words, and very often we find the normal order rejected and the words so placed that the important ones will receive the main sentence accents. The significant words may stand first, as in "dunði þa blóðit um hann allan," or last, as in "peir lögðu til fund," or at those points within a sentence where the accent falls, as in "kveð ek ýr þeira orða allra, er ýr skyllda lög til um at bera."

Finally, when we examine the structure of Old Norse prose, we find here also, as in the choice of words, an extreme simplicity. Usually the sentences are short, and when long sentences do occur, they almost always consist of a number of independent clauses, only loosely connected, if at all. Very seldom do we meet with well-knit sentences, in which there is one main statement and one or more dependent clauses, with the relation of each dependent clause to the main statement definitely indicated by the introductory conjunction. Such carefully developed sentences are found only in a literary style; the sagas originated, as I have already stated, as spoken tales, and their loose sentence structure is of course one of the most obvious results of this fact. Other usages common in Old Norse prose are likewise to be traced to the peculiar origin of the sagas. Thus, we frequently find a certain carelessness in the use of connectives. Just as in a compound sentence the various clauses are often left standing isolated, with no indication of the bearing that one has upon another, so one sentence very frequently follows another without any kind of connective to show the relation of this particular statement to the preceding one; as Richard Heinzel says in his "Beschreibung der isländischen Saga," "Unzähligermal mussten wir in einer flüssenden modernen Übersetzung ein, auch, da, dann, wider, und zwar, eben, aber, dagegen, denn, dadurch, davor, darauf usw. einschieben...." Again, we seldom find any consistency in the use of tenses; the verbs often shift from the past to the present and back again to the past, even in the same passage, without any attempt at uniformity whatsoever. Sometimes even the grammatical construction changes in the course
of a sentence; cases of anacolouthon are not at all rare. Thus, we frequently find that a statement begun as indirect discourse breaks abruptly, without any introductory words, into direct discourse in the middle of a sentence. Finally, we occasionally come across a pronoun that has been carelessly used without any definite antecedent expressed to which it can refer.

When we examine the revisions that Morris made in the first half of Magnusson's rendering of the Sigurðar saga Jórsalafara, Eystein ok Ólafs, we find that in a great number of changes - in 232, to be exact - the translation is so altered that it reproduces some of the features of the saga-style that have just been discussed. It is of course possible that Morris made these revisions, not for the express purpose of imitating these characteristics of

1. I should like to point out here that in the account of the Old Norse prose style that I have just presented, I have in the main limited myself to a discussion of the chief characteristics of the language of the sagas, using the term "style" in its narrower sense. Any translation which is at all literal reproduces the main features of the saga style of narration and description, such as the rapid shifts from one scene or event to another, the use of litotes, the fondness shown for stereotyped expressions and formulae, and the monotonous use of long series of parallel constructions; what it is difficult for a translator to do is to carry over into his rendering something of the tone and spirit of the language of his original, and it is to determine how far Morris succeeded in this duty that I am now going to examine his translation.

I should also like to call attention to the fact that although the discussion presented above is based on Finnur Jónsson's and Richard Heinzel's description, as well as on my own observations, of the style of the Icelandic sagas as a whole and the subject of the present study is the translation of an Icelandic work which, unlike the great mass of sagas, had a definitely literary origin and had a single author whom we can identify by name, the account given above of the prose style of the sagas applies also to the language of the Heimskringla, for Snorri Sturluson's style is on the whole very close to that of the great sagas.

2. See below, pages 742-754, the changes in Group I,B.
Old Norse prose, but merely for the sake of rendering his translation as literal as possible. As I have said before, Morris never put into writing any definite statement of his aims as a translator, and the mere study of the manuscript does not always reveal the exact motive he had for making certain changes; however, it is difficult to believe that Morris, who had read a truly great number of sagas with keen appreciation, had not also analyzed their style, and that he was not in these alterations deliberately attempting to carry over into his own translation something of the flavor of the original.

As I have already stated, one of the most striking features of the Old Norse saga style is its terseness. The tendency to use the very minimum number of descriptive adjectives necessary Morris did not have any opportunity to imitate, for Magnússon's rendering was extremely literal and carefully reproduced this characteristic of Old Norse prose. On several occasions, however, we find that Magnússon had departed from his original and had introduced figures of speech not present in the Old Norse; in ten changes in the pages examined Morris rejected such figures and substituted literal renderings of the text, as, for example, in the following revisions:

XVIII, 49-50, to hit upon what you want: 673, 24, eptir at leita to seek after this
XXII, 25-6, King Sigurd fell on him for having this matter out: King Sigurd would carry on the case against him

Needless to say, these alterations are entirely justified, and help

1. In the section of the manuscript examined, there are, to be exact, three changes in which Morris struck out adjectives which Magnússon had used but which are not present in the Old Norse. One of these alterations, however, is concerned with the colorless adjective "another," the other two with "all"; the first revision I have listed with those changes in which Morris struck out words that Magnússon had introduced to make the thought sequence clearer: and
to reproduce the tone of the original.

Moreover, in a number of cases Magnusson had departed from his text and had introduced words or phrases, not in the original, in order to make the thought sequence clearer or the rhythm of the sentence smoother; in 55 of the revisions that Morris made in Magnusson's draft, he carefully excluded such words. Most of these changes are concerned with the removal of adverbs and phrases, 17 adverbs being struck out and 15 phrases; the following alterations are good examples of these revisions:

IV, 13, and had it all brought down to his ships: and let it all to his ships
XVII, 51, but there is one thing still left: But there is one thing left
I, 2-3, After the fall of King Magnus Bareleg his sons...took up the kingdom after him in Norway: After the fall of King Magnus Barefoot his sons...took up kingdom in Norway
IV, 11-2, having but a small band with him: whereas he had but a little band
663, 2-3, ok lét flytja til skipa sinna
673, 25, en einn er nú hlutr eptir
661, 4-5, Eptir fall Magnus konungs berfögets tóku synir hans konungs-íóm f Noregi
663, 1, óví at hann hafði lftit líð

The other changes of this type are of a miscellaneous nature; in these revisions we find nouns, intensive pronouns, adjectives, infinitives, participles, finite forms of the verb, and noun clauses excluded. Ten of the alterations listed in this class call for special comment, for in these cases Morris did not actually strike out words which Magnusson had inserted but he replaced clauses, phrases, and nouns with minor words, such as pronouns, demonstratives, and adverbs; I have placed these changes in the group now under discussion because it seems to me almost certain that he made these alterations because he wanted to follow the Old Norse exactly

1. See below, pages 742-745, the changes in Group I,B,1,b.

2. See below, on pages 743 to 745, the changes listed under XIII, 8, XVII, 3, XVII, 16, XVIII, 17, XVIII, 49-50, XX, 7, XX, 12, XX, 46, XXII, 72-73, and XXII, 25.
by omitting Magnússon's word or expression entirely, but found that he could not do so without making the translation unduly awkward and therefore decided to replace the clause, phrase, or noun Magnússon had introduced with some unimportant, unobtrusive word, feeling that in so doing he brought the rendering closer to the tone of the original. These revisions, it seems to me, reveal in a striking way how eager Morris was to reproduce the Old Norse with fidelity. Note, as examples, the following alterations:

XVIII, 49-50, Now it becomes hard indeed to hit upon what you want : Now it becomes of the hardest to seek after this XXII, 49-50, each having his own thoughts on the matter : each of them thought hereof his own way

Like the changes devoted to the rejection of figures of speech, these revisions in which Morris struck out unessential words that Magnússon had introduced are extremely significant, for they play an important part in the reproduction of the terseness and bluntness of the saga.

In addition to the alterations just discussed, Morris made another large group of changes for the apparent purpose of imitating the conciseness and restraint of the Old Norse; in 47 of these 61 revisions he rejected phrases or weak circumlocutions introduced by Magnússon and used instead one, simple, direct word, and in the other 14 alterations he replaced expressions consisting of a noun and a phrase with constructions made up of a noun and an adjective or a noun and a possessive. As the following specimens show, both types of revision, but especially the first, are of the greatest value in giving the translation the conciseness, directness, and

1. See below, pages 745-747, the changes in Group I,E,1,c,(1).
force of the original and in making the rhythm of the language slow, heavy, and deliberate as in the saga:

X, 9, King Sigurd tarried for a very long time in Jerusalem land: King Sigurd dwelt much long in Jerusalem land

XI, 19-20, and the kings became the owners of the town and their armies of the rest of the booty: and the kings gat the town but their folk other booty

XIV, 17-8, and that was about the time of midsummer: and that was midsummer season

In very few cases do these changes in any way impair the quality of the language of the rendering. It should also be noted that the 47 alterations included in the first part of this group are not the only revisions which impart terseness to the translation through the replacement of a phrase with one word; in some of the changes which Morris seems primarily to have made for other reasons and which I have accordingly listed under different headings, he secured the same effect in the same way. Thus, a number of the alterations in which he imitated the compound word structure of the original, some of the revisions in which he introduced cognates of the words used in the Old Norse, and a few of the changes in which he cancelled figures of speech that Mannisson had inserted, also reproduce the compactness and directness of the saga. Such is the case with the following alterations, for example:

III, 7, So says Einar son of Skulli: So says Einar Skulison
IV, 7, for the purchase of victuals: for meatcheapening
XI, 20, the whole of the town: all the town
VI, 22, Then King Sigurd cast about for a stratagem: Then sought King Sigurd a rede thereto

Finally, there are 12 other revisions by which Morris seems to have endeavored to carry over into his translation the simplicity
and plainness of the Old Norse prose. In 3 of these he replaced specific, colorful, and vivid verbs with plain, colorless, and neutral words; in the other 2 he omitted various intensives that Magnússon had inserted. The following examples show the effect that these alterations had upon the tone of the rendering:

VI, 36, some rushed upon the weapons:  
VI, 36, some went onto the weapons

VIII, 5, A most glorious cheer was there:  
VIII, 7-8, Þar var dýrliðr fagnaðr

There was dear welcome

I have already pointed out that the features just discussed give the prose of the sagas vigor and directness, but that they are not the only qualities which have this effect; in the best sagas we find that the arrangement of the words in a sentence is often used as a means of giving added force to the style, the most significant words being placed in important positions, as at the beginning or at the end of a sentence or clause or at those points within a clause where the chief sentence accents fall. In the section of the manuscript examined there are 33 changes in which Morris reproduced or imitated such cases of unusual and therefore emphatic word order. Most of these alterations not only help to give the translation the tone of the saga but also improve the English of the rendering, because the force and clarity imparted to the Old Norse by the arrangement of words Morris imitated are usually just as effective in the English version.

In some of these revisions Morris imitated Snorri's device of placing an important word first in the sentence, as in the following case:

1. See below, page 748, the changes in Group I,B,1,d.
2. See ibid., the changes in Group I,B,1,e.
3. See below, pages 749-750.
XX, 9, It is a sore matter to talk about: Hard is it to talk about
Occasionally Morris, like Snorri, arranged the words so that the significant ones came last in a sentence or in a particular clause:

XX, 35-6, then meseemed the holy King Olaf our kinsman walked out of the church: then meseemed walked out of the church the holy King Olaf our kinsman

We also find Snorri placing one important word at the beginning of a clause and another at the end; in a few cases Morris imitated this order carefully, as here:

XX, 64, Well and wisely areded: Well is it

Moreover, Morris sometimes followed Snorri in putting a word that needed emphasis at that point within a clause where it would receive one of the main sentence accents:

XXII, 99-100, That is what I thought must be: That deemed I that so it would be

In one or two cases it seems that Morris realized that Snorri had placed certain words in positions where they would be stressed but found that he could not reproduce this order and so put these words at other emphatic points in the sentence. In the following passage, for example, it is clear from the context that "eigi" and "sfor" are the important words, for the saga relates that when King Sigurd had invited the Kaiser and the Queen to a feast during his visit to Micklegarth, he discovered at the last moment that there was no firewood available in the town, and he exclaimed, "Vitit mi, ef þér fáit valhnetr, eigi munum vár þeim sfor kunna at elda."

Morris, however, could not separate these two words in this way, putting "not" at the beginning and "less" where it would receive
the sentence accent, and so he placed both words at the head of the clause:

XIII, 11-2, we shall know no less how to make fire of them; no less shall we see to Vér þeim sígur kunna at make fire of them

Finally, we find in the first half of the manuscript translation of the Sigurðar saga Jórsalefars, Eyasteins ok Ólafs 61 revisions in which Morris seems to have sought to reproduce in his rendering the style of the original through the imitation of peculiarities in the syntax of the sagas, - peculiarities which were in the main the result of the origin of the sagas as oral compositions. As I have already pointed out in my general discussion of the saga style, one of the most prominent features of Old Norse prose is the looseness of its sentence structure; instead of carefully constructed sentences in which the main idea is placed in the independent clause and the subordinate statements are put in dependent clauses or phrases, the relation of one clause to another being carefully indicated through the use of precise connectives, we find in the Old Norse either short, simple sentences or long sentences which are simply made up of a series of independent statements, with little or no attempt made to secure coherence by the proper subordination of one clause to another and by the use of exact connectives.

In 41 of the 61 changes in the group now to be considered, Morris carefully and effectively reproduced this peculiar looseness of construction found in Old Norse prose.

In 18 of these revisions he replaced various dependent constructions with independent clauses in imitation of the Old Norse.

1. See below, pages 751-754.
Thus, in 4 alterations he struck out dependent clauses and used instead independent clauses, 1 in 3 changes he turned phrases introduced by a present participle into independent clauses, 2 in 6 revisions he cancelled absolute participial phrases and inserted independent clauses in their place, 3 once he replaced a noun and a relative clause with an independent clause, once he rejected a noun and a past participle in favor of an independent clause, 4 once he turned a past participle with a verb understood into an independent clause, and in 2 alterations he transformed a simple sentence with a compound verb into a compound sentence by the insertion of another subject. 7 The 7 changes listed below will serve as examples of these 7 types of revision:

XII, 14-5, where...the finest halls...are:
there are...the noblest halls
III, 3, having sixty ships; then had he sixty ships
I, 3-4, Eystein having the northernmost part of the land: Eystein had the northern deal of the land
XI, 16, a town that was heathen: that burg was heathen
XV, 11, a house wrought with right great care: and that house was of right much care done
XX, 64, Well and wisely arered: Well is it arered, and wisely
XV, 3-5, He set up a cloister for monks...: and gave much wealth thereto: He set up a monk-cloister...; and thereto he laid mickle wealth

1. See below, on pages 751 to 753, the changes numbered (1).
2. See ibid., the changes numbered (2).
3. See ibid., the changes numbered (3).
4. See below, on page 752, the change in XI, 16.
5. See ibid., the change in XV, 11.
6. See below, on page 752, the change in XX, 64.
In the other 23 alterations in this group Morris imitated in other ways the looseness of the sentence structure in the Old Norse. In 12 of these changes he turned a subordinate clause or a participial phrase into part of the compound predicate in the main clause, as here:

XXII, 124-6, And therewith he turned away... and had the tilts struck and brought all the host out to the Holm, where he had a Thing and told the host: And he turns away now..., and let strike the tilts and laid all the host out to the Holm, and held a thing there, and told the host

VI, 14-5, The heathens guarded the stone-wall being nothing frightenad by the weapons of the Northmen: The heathen guarded the stone-wall and were nought afraid of the weapons of the Northmen

In 7 of the other revisions he replaced prepositional phrases with dependent clauses, in 2 he rejected past participles in favor of dependent clauses, and in 2 he struck out infinitives and used instead dependent clauses. Note, as examples, the following alterations:

IV, 16, certain pirates, out on plundering, came to meet him: certain vikings who were farring on war-catch came to meet him

XI, 24-5, to a certain island called Cyprus: to that island which hight Cyprus

XVI, 18, prayed him to be allowed to have their will and to turn to fealty: bade him that they would to turn them to fealty

663, 5-6, vikingsar nokkurir, þeir er fóru at herfangi, komu í mótí honum

668, 9-10, til eyjar þeirar, er X프pr heitir

671, 31, báðu hann, at þeir vildu snúast til hlýðni

All these changes are extremely significant, but of greatest importance are undoubtedly the six alterations in which Morris avoided absolute participial phrases; constructions of that type

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1. See below, on pages 751 to 753, the changes numbered (8).
2. See ibid., the changes numbered (9).
3. See ibid., the changes numbered (10).
occur extremely rarely in the Old Norse, and their use in an English translation gives a literary and learned tone to the rendering which is entirely unsuitable. Moreover, the use of participles to introduce phrases is very uncommon in the Old Norse, and although such phrases are not so objectionable in an English translation as absolute participial constructions, the changes in which Morris rejected participial phrases are also of great value for helping to impart the proper tone to the rendering.

I have already called attention to the fact that the prose of the sagas lacks coherence not only because of the looseness of the sentence structure but also because of the careless use of connectives. Often, although there is a distinct need for them, connectives between sentences or between the clauses within a sentence are entirely omitted; frequently when connectives are introduced, vague words are used which do not make clear the exact relation of one sentence or clause to another. In the manuscript material examined, Morris made 10 revisions in which he reproduced this careless use of connectives. In 6 of these he removed connecting particles which are not in the text but which Magnússon had added in order to make the thought sequence clearer; by so doing he effectively imitated the abruptness of transition and the resulting terseness and directness so common in the Old Norse. Note, as examples, the following changes:

XIII, 13, So they went and got as much as they wanted: They fared and got so much as they would

XVIII, 16, but tell me what is the matter: Tell me what is it

2. See ibid., pages 240-241.
3. See below, pages 753-754, the changes in Group I.B.3.b.
In the other 4 alterations of this type Morris rendered more exactly the connectives used, rejecting the precise connectives Magnússon had introduced and inserting in their place the vague words found in the original:

XVI, 5, Now : But
XVIII, 13, for : But
XXII, 78, Thus : And
XXII, 116, but : and

These changes make the passages of the translation in which they occur vague and incoherent; in so doing, they are in the main reproducing the character of the original.

Another characteristic of the Old Norse saga style, as I have already pointed out, is a decided inconsistency in the use of tenses; in the course of a narrative we frequently find historical presents alternating abruptly with past tenses. In the section of the translation that I have studied, there are nine cases in which Morris changed past tenses in Magnússon's version to presents, thus imitating the careless mixture of tenses found in the original.¹

Note, as examples, the alterations in verb forms in the following passage:

XXII, 89-93, King Eystein arrayed himself ..., and sought to the Thing, and then he over took... plaint and defence in the case. At this Thing both sides brought their pleadings forward. Then King Eystein searched: King Eystein arrayed himself..., and seeks to the Thing. He took then... plaint and defence in the case. At this Thing both sides flitted forth their case. Then seeks King Eystein²

In the manuscript translation that I have examined I have not found any revisions devoted to the imitation of cases of anacolu-

¹. See below, page 754, the changes in Group I,B,3,c.
². It will be noticed that in this passage Morris failed to render exactly the tenses of one of the words for both of King
thon occurring in the text. There are a number of passages in the original in which indirect discourse breaks abruptly into direct, but these cases of the mixture of two different constructions Magnússon had already reproduced in his own rendering.

Finally, I should like to point out that there is one change in which Morris imitated another characteristic of the Old Norse saga style which led to incoherence — namely, the frequent use of pronouns without definite antecedents expressed:

XIV, 18-21, In Heathby he met Nicolas the King of the Danes and gave him an exceeding good cheer and went himself with north into Jutland and gave him a ship with all outfit the which King Sigurd took over to Norway: In Heathby he met Nicolas the Dane-king who welcomed him full well, and himself followed him north into Jutland, and gave him a ship with all light which he had into Norway.

In Morris's translation, as in the original, the antecedent of "he" in the last clause of this sentence is not clear, for the pronoun can refer either to "Nicolas," who is mentioned at the beginning of the sentence, or to "Sigurd," who was named in the preceding sentence.

The group of revisions which I have just finished discussing is of course exceedingly important, for it is through the changes of this type that Morris succeeded in giving the translation something of the charm and flavor of the Old Norse narrative. To be completely successful, a translation should of course not only reproduce literally and correctly the substance of the original, but it should also imitate as far as possible the spirit and tone of its text. For the exactness and accuracy of The Saga Library ren-

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1. See, for example, Unger's edition of the Heimskringla, page 672, lines 14-20; page 674, lines 20-21; page 677, line 2.
dering of the Sigurðar saga Jórsalafara, Æysteins ok Olafs Magnússon was chiefly responsible, as I have already pointed out, although Morris did make some important contributions to this feature of the work; for the extent to which the translation reproduces the outstanding characteristics of the style of the Old Norse story, we must, however, give most of the credit by far to Morris.

In addition to the changes which I have listed in the two large groups which I have commented upon so far - the first group being made up of revisions in which Morris sought to reproduce the substance of the original more accurately and the second one consisting of alterations which imitate stylistic features of the Old Norse - there are two types of changes which do not completely or definitely fall into either of these two groups but which Morris almost certainly made because he felt that he was in some way rendering his translation more exact thereby; these revisions are those in which he imitated the compound and derivative words common in the Old Norse and those in which he introduced cognates of the words used in the original. These changes are extremely numerous, 374 alterations, or decidedly more than one-fifth of the total number of revisions that Morris made in the section of the manuscript examined, falling into these two classes. Of these 374 changes 52 are concerned with the imitation of compound or derivative words, and 322 are devoted to the introduction of cognates of the Old Norse words.

As I just stated, Morris seems to have made these alterations for the purpose of rendering his translation more exact, but they are somewhat different in nature from the revisions of that type

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1. See below, pages 355-367, the changes in Group I C.
that we have already considered. Except in rare cases these changes do not reproduce more exactly the substance of the original in any important respects, and they do not imitate specific stylistic peculiarities of the Old Norse. Occasionally, to be sure, some of the compound and derivative words Morris introduced, such as "all-clearly" and "unfair" in place of "clearly enough" and "less fair" for the Old Norse "allgløgt" and "ufegra," \(^1\) and some of his cognates, such as "harvest" and "winters" instead of "autumn" and "years" for the Old Norse "haustit" and "vetr," \(^2\) do present more literal translations; occasionally, also, some of his compounds and derivatives, such as "troth-oath" and "giftless" in place of "oath of reality" and "without a gift" for the Old Norse "trúnaðar-eiða" and "gjöflaust," \(^3\) and some of his cognates, such as "yearned" and "all" instead of "grew wistful of" and "the whole of" for the Old Norse "gimtist" and "allan," \(^4\) help to imitate the terseness and directness which, as we have seen, are marked characteristics of the language of the sagas. Most of the compound and derivative words, however, that Morris used, such as "way-leader" and "onset" in place of "guide" and "raid" for the Old Norse "leið-toga" and "uppgöngu," \(^5\) and the vast majority of the cognates he inserted, such as "fared," "little," and "much" as substitutes for "went," "small," and "great" for the Old Norse "farðit," "líttit,"

\(^1\) See below, on pages 756-757 the changes listed under XX, 26 and XI, 33.

\(^2\) See below, on page 759, the change listed under IV, 3 and on page 763, the change entered under XIV, 25.

\(^3\) See below, on pages 756-757 the changes listed under XVI, 22 and XVIII, 59.

\(^4\) See below, on page 758, the change listed under I, 14 and on page 762, the change entered under XI, 20.
and "mikit," do not render the meaning of the original more literally in any appreciable way and do not reproduce stylistic features of the Old Norse; I have accordingly not placed changes introducing compounds, derivatives, or cognates in either of the two groups I have so far discussed. Nevertheless, as I have already stated and as I shall presently try to show, there can be little doubt that Morris made these alterations partly because he thought that they rendered his translation more faithful by giving it a certain tone and character closely akin to the spirit of the saga and partly because he felt that by using the same word forms or exactly the same words as those found in the text he was actually reproducing more exactly the substance of his original; and I have therefore classified these changes with the other revisions by which he sought to make his rendering more literal, placing, however, the alterations now under consideration in a separate group, for in these he was getting closer to the original in a rather different way.

In the case of the changes in which he introduced compound or derivative words, there is less doubt that Morris was seeking for exactness than in the case of the revisions in which he inserted cognates. In fact, it is almost certain that in making the alterations of the first type, he was aiming to bring the translation closer to the original. In the first place, in using a compound or a derivative, whenever he found one ready at hand or could coin one, as a translation of a compound or a derivative in the text, he undoubtedly felt that by thus reproducing the word structure of the Old Norse he gave the language of his rendering something of the

1. See below, on page 759, the change listed under III. 2. on
nature and essence of the language of the saga. Moreover, in view of the fact that in his craving for absolute literalness of translation he made, as we have seen, a great number of insignificant, trivial changes, among them over one hundred in the form of articles, prepositions, demonstratives, and connectives, for no other apparent reason but that he thought that he was thus reproducing the substance of the Old Norse more precisely, it is not unlikely that in using compounds and derivatives - even such compounds and derivatives as "war-catch," "way-leader," "unpeace," and "unbrightness" in place of "plunder," "guide," "war," and "gloom" for the Old Norse "herfang," "leiðtoga," "úfrið," and "úbirta" - he felt that he was getting closer to the original not only by imitating the form of the words in the text but actually by reproducing the sense of these words more literally.

Similar motives very likely underlay the changes in which he introduced cognates of the Old Norse words to be translated, but the reasons for these alterations are decidedly less obvious. Such changes as "prayed" to "bade" for "báðu," "thus" to "so" for "svá," and "fared" to "came" for "kom" do not reproduce the word structure found in the original and cannot be said to render the meaning more exactly even in the most trivial way. Moreover, the question of Morris's reasons for his preference for cognates is further complicated by the fact that for many of the revisions in which he inserted cognates it is possible to suggest other motives besides the introduction of cognates.

Let us first consider the possibility of other reasons for

1. See below, on pages 756-757, the changes listed under VI, 10, XIV, 6-7, IX, 5-6, and XX, 60-1.

2. See below, on page 759, the change listed under I, 17, on page 687-88, the change listed under VI, 32, and on pages 760-61.
these changes. When we examine the cognates Morris introduced, we find that of these 322 words 179 are archaic, poetic, or otherwise rare words or are modern words used in an archaic, poetic, or other unusual sense. 1 Morris may possibly have inserted these words for the sake of giving his translation an archaic tone; we shall see later that he did make a number of alterations for this very reason. Moreover, 43 of the 143 remaining cognates are words of Germanic origin and replace Romance words, 2 and it may have been to bring about this change that he introduced these words; as I shall show later, this motive clearly underlay a number of revisions that Morris made. Furthermore, 64 of the remaining 100 cognates present more literal translations of the Old Norse, 3 add terseness and directness to the rendering, 4 form part of compound or derivative words which Morris seems to have used in imitation of compounds and derivatives in the original, 5 and 4 improve the quality of the language of the translation. 6 There are 22 cognates, however, which do not help the rendering in any of these ways; it is clear that Morris inserted these words simply because they were cognates, and the revisions in which these words were introduced show unmistakably that there was something about a cognate of an Old Norse word that made it to Morris the best possible translation of that word.

In view of this fact - that there are 22 changes in which Mor-

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1. See below, on pages 758-767, the changes numbered (2) and (3).
2. See ibid., the changes numbered (1) and (5) or (4) and (5).
3. See ibid., the changes numbered (8).
4. See ibid., the changes numbered (9).
5. See ibid., the changes numbered (11).
6. See ibid., the changes numbered (10).
ris seems to have inserted English cognates of the Old Norse words solely because they were cognates - as well as for other reasons which I shall presently state, it seems to me almost certain that in the great majority, if not in all, of the 322 cases in which he introduced cognates it was his desire to use cognates that was the primary and real motive for the changes and that any other reasons he may have had were definitely secondary. In the first place it is of course obvious that in most cases he could have introduced archaisms, replaced Romance with Germanic words, reproduced the terseness of the Old Norse, used compounds and derivatives, and improved the English without necessarily using cognates. The only motive that could as a rule have forced him to use a cognate without his being interested in the word because it was a cognate was his desire for exactness, but, as I have already pointed out, there are a number of alterations introducing cognates which do not reproduce the sense of the original more literally in any appreciable degree. In the second place, although it is of course conceivable that these various motives that I have suggested were the real reasons for Morris's changes and that it was merely accidental that the words he used were cognates of the Old Norse ones, it is, however, extremely unlikely that such an exceedingly large number of cognates would have been inserted and that cognates would have been employed in almost every case in which a word of the same stem as the Old Norse original was to be found in Old, Middle, and New English if they were merely a by-product. Therefore, in view of these facts - that in 22 cases in which Morris inserted cognates no other reason for the alteration is apparent and that in the 300
other revisions concerned with cognates the other motives that Morris may have had in mind seem definitely secondary — I feel that we can safely assume that in all 322 changes Morris was primarily interested in putting into his translation cognates of the Old Norse words he was rendering.

The question of the reasons for Morris's preference for cognates still remains unanswered. So far as I know, no statement by Morris explaining his predilection for cognates has survived. We do know, however, that from the very beginning of his study of Icelandic, he was fond of using cognates in turning the sagas into English. In the Preface to Volume VI of The Saga Library Magnússon says in his account of his early work with Morris,

The dialect of our translation was not the Queen's English, but it was helpful towards penetrating into the thought of the old language. Thus, to give an example, leiðstøgi, a guide, became load-tugger (load=way, in load-star, load-stone; støgi from støga to tug (or), one who leads on with a rope); kvænask (=kvæna sit from kván=queen, woman) to be queen one's self= to take a wife, etc. That such a method of acquiring the language should be a constant source of merriment, goes without saying.

Moreover, in the same essay Magnússon actually defends Morris's use of archaic words on the ground that most of them are cognates of the Old Norse words and "are literal translations of the Icel. originals..."; it is not at all unlikely that in this statement Magnússon was echoing the opinion of Morris himself.

As to the style of Morris little need be said except this that it is a strange misunderstanding to describe all terms in his translations which are not familiar to the reading public as 'pseudo-Middle-English.' Anyone in a position to collate the Icelandic text with the translation will see at a glance that in the overwhelming majority of cases these terms are literal translations of the Icel. originals, e.g., by-men — byjar-menn=town's people; cheaping — kaupangr=trading station; earth-burg — jarð-borg=earth-work; shoe-swain — skó-sveinn=page; outbidding — ut-boð=call to arms, etc. It is a strange piece of impertinence to hint
at 'pseudo-Middle-English' scholarship in a man who, in a sense, might be said to be a living edition of all that was best in M.-E. literature. The question is simply this: is it worth while to carry closeness of translation to this length, albeit that it is an interesting and amusing experiment? That is a matter of taste; therefore not of dispute.

Undoubtedly, as I have already stated, Morris's extreme fondness for cognates was due to the fact that he thought they made the translation in some way more literal. Perhaps he felt that by employing exactly the same word in English as had been used in the Old Norse, he was reproducing the substance of the original more faithfully even though, as we have seen in a number of cases, there was actually no difference in meaning between his word and the word he rejected. He may also have felt that by using cognates he was indirectly bringing out the close kinship between the English and the Icelandic, and that the English cognates reproduced more accurately than Magnusson's words the character of the Old Norse diction, as indeed they unquestionably did in several instances, as we shall see.

Since, therefore, both those changes in which Morris inserted compounds and derivatives and those in which he introduced cognates seem to have been made in the interest of greater exactness, I have, as I have previously indicated, classified them with the alterations in which he was clearly striving for greater literalness by reproducing the substance of the Old Norse more accurately and by imitating stylistic features of the saga, but I have put the revisions concerned with compounds, derivatives, and cognates in a separate class, because here he seems to have sought for exactness in a different way.

The 52 changes in which Morris introduced compounds and deriv-
atives are fairly important, for the Old Norse was marked by a
great fondness for words of that type - such words being coined
much more readily in Old Norse than in modern English - and Mor-
ris's frequent use of compounds and derivatives gives the lan-
guage of the translation a little of the flavor and tone of the
original. Of the 41 alterations in which he inserted compound
words in imitation of compounds in the text, 18 are concerned
with proper nouns and 23 with common nouns. 1 Ten of the 18 com-
pound proper nouns introduced are patronymics. Morris seems to
have had a distinct preference for transposing Old Norse surnames
directly into English instead of breaking them up into their com-
ponent parts and translating them in the form of a noun and a
phrase. The only change he made was to turn the genitive of the
name itself into a nominative. Note, as examples, the following
revisions:

III, 7, son of Skuli : Skulison
XXI, 10, the son of Eric : Ericson

These words do not have any objectionable effect on the translation,
but some of the other 23 compound proper nouns Morris used are
rather awkward; such is the case with the words Morris introduced
in the following changes, for example:

I, 11, the home of Jerusalem : Jerusalem
land
XIV, 18-9, the King of the Danes : the
Dane-king

Even more awkward are the majority of the 23 compound common
nouns Morris inserted. As I previously stated, compounds are much
less common in English than in Old Norse, and therefore in order to
imitate the compounds occurring in the text, Morris was forced in

1 See below, pages 755-756.
most cases to use rare words or to coin new ones. Thus, of the 23 compound common nouns, only 1 is a modern word used in its modern sense; of the others 1 is a modern word used in an archaic sense, 3 are words that are now only archaic, poetic, or otherwise rare, and 17 are coined words. The alterations listed below exemplify Morris's use of these four types of compound words:

XVIII, 28. Let that not sicken thine heart:
Be not heartsick thereover

XI, 29-30. Be set right along the ship from end to end: be set endlong of the ship

XIV, 6-7. guide: way-leader

VI, 10. plunder: war-catch

Although most of these words are awkward, they are on the whole readily intelligible; there are only two that the average reader would be likely to fail to understand:

XII, 44. music tools: song-gear

XV, 3. wooden-house: treen-house

The 11 derivative words Morris introduced in imitation of derivatives in the Old Norse are somewhat less objectionable; although 1 is a modern word used in an archaic sense and 4 are words that are now only archaic, poetic, or otherwise rare, only 2 are

1. See below, on page 756, the change listed under XVIII, 28. I should like to point out here that in determining whether these words are modern, archaic, or coined, I have in the main used as my authority the New English Dictionary; for a fuller account of my procedure, see below, page 756, note 1.

2. See below, on page 756, the change listed under XI, 29-30.

3. See ibid., under I, C, 1, a, (2), the changes numbered (2).

4. See ibid., the changes numbered (4).

5. See below, page 757.

6. See ibid., the change listed under XI, 33.

7. See ibid., under I, C, 1, b, the changes numbered (3).
1. See below, on page 757, under I,C,1,b, the changes numbered (4).

2. See loc. cit., the changes numbered (1).

3. For a complete list of these changes see below, pages 758-
more than one-third of the total number - are modern words used in their regular sense. In the following cases, for example, no one reading Morris's finished translation would ever suspect that Morris had here made a special effort to use English words that were derived from the same root as the Old Norse words he was rendering:

IV, 11-2, having but a small band with him: whereas he had but a little band
IV, 16, certain pirates: certain vikings
VI, 12-3, and the incline one had to walk up...was steep: and it was steep going up the bent
XII, 33, the king will gain the victory: then will the king win the victory

Occasionally Morris's cognates even improve the English:

IV, 7-8, but this went on no further than to Yuletide: but this went on no longer than to Yule
IX, 3-4, and many great islands...besides: and many other great islands

Moreover, some of the cognates Morris used reproduce the tone of the Old Norse more faithfully than Magnússon's words; in the following passages, for example, Magnússon's words have a decidedly literary flavor, but Morris's words are simple and direct like the words in the original:

XVI, 9, hold parley: talk
XVI, 24, has prevailed: has been held
XVII, 54, converse: talk
XXII, 98, declare: say

It is particularly surprising to find that in three cases he was so eager to introduce cognates that he was even willing to cancel archaisms that Magnússon had used in his version:

I, 14, folk: men
XX, 13, folk: men
XXII, 52, fared: came

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In the last part of this chapter, in pages 358-367, the changes numbered (1)
Many of the cognates Morris introduced are thus common words used in their normal sense. The attacks of the critics on Morris's predilection for cognates are, however, to a certain extent justified, for all of the other 204 cognates inserted are either archaic words or words used in a unique way, and many of these are obscure or unintelligible. Of these 204 cognates, 179 are archaic; of these, 61 are words that are now only archaic, poetic, or otherwise rare, and 118 are words which are still current but which are used by Morris in an archaic, poetic, or other rare sense. I shall discuss the first type of archaic cognate first.

These words, having now completely passed out of normal usage, are easily recognized as archaisms and are consequently not apt to be misleading. Moreover, most of them are extremely common in poetry, and are therefore readily understood by present-day readers. Note, as examples, the cognates introduced in the following changes:

IV, 10, great : mickle
VI, 6, Thereupon : Sithence
VII, 3, called : hight
XXII, 60, right : soothly

A few of these archaic cognates, however, are rather rare and might puzzle some readers, as, for example, the cognates Morris inserted in the following revisions:

I, 22, arrayed : boun
XIII, 7, bought : cheapened
XVII, 4, history : doomings

It should also be noted that just as in the case of the cognates that are modern words, some of these archaic cognates replace words used by Magnússon which are definitely out of keeping with the tone of simplicity which Morris sought to give the translation:

1. See below, on pages 758-767, the changes marked (3).
The other 118 archaic cognates - words which are still current in modern English but which are employed by Morris in an archaic, poetic, or otherwise rare sense - are on the whole decidedly more objectionable. Some of them, to be sure, like some of the definitely archaic cognates, occur frequently in poetry, and are consequently fairly familiar to the average reader:

I, 12, gone : fared

VI, 33-4, throw up a great pile : cast up a mickle bale

XIII, 13, So they went and got as much as they wanted : They fared and got so much as they would

There are a number, however, which, if not definitely unintelligible, must certainly be puzzling to anyone not acquainted with Old and Middle English and Old Norse:

IV, 13, had it...brought : let flit it

VI, 35, being set on by fire and smoke : whereas fire and smoke sought to them

XI, 6, wood : tree

XVIII, 52-3, when tables are cleared : when the boards are drawn

XXII, 35, told him that he was willing to make good what the king misliked : told him that he would boot what misliked the king

A few are distinctly misleading:

IV, 3-4, and tarried there the next winter: and dwelt there the next winter

VIII, 5, A most glorious cheer was there : There was dear welcome

XVIII, 3-4, and made himself acquainted with all laws in Norway : and made himself cunning of all law in Norway

Worst of all are those which—actually make the translation convey the wrong meaning to the modern reader:

I, 2, Bareleg : Barefoot

IV, 8, victuals : meat

IX, 4, Mighty : Rich
Finally, as I have already pointed out, there is a fourth class of cognates which are current words used by Morris in a way in which they have never before been used — in Old, Middle, or New English. There are 25 cognates of this nature. In spite of the novel way in which they are employed, most of these words are readily intelligible, but there are a number which are awkward, obscure, or misleading. Such words as the ones introduced in the following changes are, for example, easily understood:

VI, 4, engaged them in battle: laid into battle with them

XV, 4-5, and gave much wealth thereto: and thereto he laid mickle wealth

XX, 55-6, since he came to me, however not so glorious of look as to Olaf: whereas he came to me, though not with the same-like bloom as with Olaf

The cognates inserted in the following revisions are intelligible but awkward:

XII, 4-5, Then people looked from the land into the bend of all the sails: Then folk saw from the land into the bow of all the sails

XVIII, 9, and the king was lovingly fond of him: and the king was well with him and loving

XX, 5-6, and they bade King Eystein contrive some means whereby he might get to know: and they bade King Eystein lay some rede to it, whereby he might get to know

The words Morris used in the two alterations listed below, however, make the meaning of the passage in which they occur definitely obscure:

IV, 18, and that was how he began his first fight: and so hove up his first battle

XX, 12, And so once upon a time he broaches the matter: So once on a time he wakes this

Even more objectionable are the three cognates inserted in the

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1 See below, on pages 758-767, the changes numbered (4).
following changes, for they actually convey the wrong meaning to
the average reader:

XVIII, 40-1, fair and lovely women: fair and darling women
XX, 51-2, Now, whereas he seemed to thee to come to me: Now, whereas thee-seemed he came to meet me
XXII, 24, he went to see King Eystein: then fared he to find King Eystein

It is clear, then, that the critics who have objected to Morris's insistence on using cognates whenever possible on the grounds that it drove him to employ many words that are now rare and obscure have been to a great extent justified. Although the majority of the cognates Morris introduced are current words or archaic or poetic words that are well known, there are many that are rare archaisms or words used in a unique way, and these make the rendering awkward, unclear, or unintelligible, and in a few cases even misleading. The use of such words in what purports to be a translation for modern English readers can scarcely be justified, especially when the gain in exactness for which these words are introduced is of the most trivial kind. Moreover, even the cognates which are well-known archaisms or common poetic words may in certain respects be undesirable, for it is questionable whether the tone imparted to the translation by the use of such words is in keeping with the tone of the saga itself. This question, and other questions relating to the merits and defects of Morris's style of translation, will be discussed in detail later in this study.

Up to this point all the changes which I have treated Morris seems almost certainly to have made because he wanted to render his translation in one way or another more exact. The revisions which
I shall next consider - those which form the second large group of changes that Morris made in the first half of Magnússon's draft translation of the Sigurðar saga Jóralafara, Eysteins ok Ólafs - are of a decidedly different nature. In these revisions Morris's main motive was obviously to give the language of his rendering a tone of simplicity and an archaic coloring, - partly, undoubtedly, because he preferred this kind of language in general to the literary language of the nineteenth century, not only for his translations but also for his original poetry and prose, and partly, very likely, because he felt that this style was singularly well suited to an English version of an Icelandic saga; the changes to which I refer are those in which he rejected Romance words for words of Germanic-origin or in other ways replaced words that were learned or literary in tone with words that were simple and concrete and those in which he introduced words, inflectional forms, and syntactical constructions that were archaic. About 14 per cent of the revisions Morris made in Magnússon's draft translation - or, to be exact, 231 of the total 1582 - are of these two types.

Much has been said and written about Morris's archaic style. The question whether it was as a whole a success or a failure and the question whether it was suited for saga-translations I shall discuss in detail later, as I have already indicated; I should like here, however, to state briefly what is known about Morris's reasons for adopting this type of language as a medium of expression.

Even in the poems he composed before he began his study of Icelandic with Magnússon, Morris revealed a fondness for a simple and archaic diction. It was first, however, in the early saga-translations that he made an extensive use of language of this type; as he went on turning sagas into English, his passion for this dic-
language he used both in his translations and in his original works was so archaic that it was scarcely intelligible to the average reader. 1 Morris's delight in this simple, archaic diction was of course part of his passion for everything medieval. Just as he admired the art, the literature, and the way of life in general of the people of the Middle Ages, so he admired their language; his insistence on simplicity of expression and his fondness for archaisms were evidently the result of an attempt to give his own language some of the charm he found in the language of Medieval England and to get as far away as possible from the language of the nineteenth century, which his contemporaries esteemed so highly but which he himself utterly despised.

We know from various sources that Morris had a decided preference for Germanic languages over Romance tongues, and that he keenly regretted the way in which the English language had developed after it became subjected to French and Latin influences. For example, in a lecture he delivered in 1887 on Early England, he stated in the course of his discussion of the results of the Norman Conquest that

...literature also became Frenchified and here to its great misfortune as I think. The great works of the English poets ever since Chaucer's time have had to be written in what is little more than a dialect of French, and I cannot help looking on that as a mishap. If we could only have preserved our language as the Germans have theirs, I think we with our mingled blood would have made the world richer than it is now.

Moreover, in the Preface to one of the volumes of the Collected Works, Miss May Morris, speaking of the books her father used to read to the family, says that he never read Dumas aloud because the translations were bad and "though my father read French easily,

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1. For a fuller account of this development, see below, pages...
he was not a born linguist, and would have found no relaxation in reading to a perhaps critical family in 'that nosey Latin' which he so lamented for the amiable French nation.\(^1\) A few paragraphs further on Miss Morris describes what happened when she tried reading a French book to her father once when he was ill: "A few pages were endured, and then my dear listener, after unmistakable signs of fidget, thanked me kindly and said he really and truly couldn't stand it. And I can see now that there was something in the quality of the author's mind, on top of the 'nosey Latin,' that was antipathetic to the verge of loathing."\(^2\) In a description of his translation-work with Morris, Magnússon once pointed out that Morris "often used to say that the Teutonic was the poetical element in English, while the Romance element was that of law, practice and business."\(^3\)

The close relation between Morris's enthusiasm in general for the Middle Ages and the peculiar literary style that he evolved is well described by A. Clutton-Brock in his book called *William Morris: His Work and Influence*:

...those who accuse Morris of writing Wardour Street English do not honour him, and betray their ignorance not only of his genius but also of his character. Living as he did, when the great mass of men thought art a thing of no importance, and desiring above all things to make them see that it was important, he was inclined in his own work to be too consciously artistic, as good men in a time of general immorality are inclined to be too consciously moral. Just as he saw machine-made ornament everywhere around him, so he saw the English language in newspapers and books used without simplicity or beauty or precision. So when he used it himself, and especially when he used it in his prose romances, he was anxious to purify it of all that pompous and stale ugliness which it had acquired through misuse. He even had a dislike, not quite reasonable, for the rhetoric, very like Renaissance floridity of ornament, which the Elizabethans introduced into our literature. For him Chaucer was

\(^1\) XXII, xx.
\(^2\) XXII, xxi.
the perfect master of style in poetry, and in his prose romances he tried to write like a prose Chaucer, not slavishly imitating him, but consciously avoiding the more vague and laboured beauties of later English. He did this without difficulty, for his own mind, when untroubled, worked as easily and simply as the mind of any medieval story-teller, and his own natural interests were medieval rather than modern. That was what he meant when he said that he was born out of due time.

But, unlike Chaucer, he had to avoid many literary habits of his own time; and he found he could do this most easily by establishing a prose convention of his own. In his early prose stories he had not yet established it, and the style in them is often incongruous with the matter. But in the later romances it has become natural to him, so natural that he is never hampered by it, and indeed hardly conscious of it.¹

As I stated above, Morris's early poems show that even before he began his Scandinavian studies, he was definitely interested in keeping his language simple and concrete and in giving it an archaic coloring. Having thus already formed a preference for the use of this type of language, it is not surprising that he used it - and used it extensively - when he undertook to turn Icelandic sagas into English, for if he found the language of the nineteenth century unsuitable for use in his own works, it is only natural that he would consider it totally inadequate for the translation of Icelandic sagas, - works which were perfect examples of the simplicity, directness, and virility of expression for which he admired all the early Germanic languages and which were entirely free from the false elegance he found in the language of his own time. He very likely did not have the slightest doubt that his particular style was the only possible medium of expression for a faithful rendering of the sagas. Several years after Morris's death Magnússon, describing the style of Morris's saga-translations, said, "From the beginning Morris was strongly impressed by the simple dignity of style of the Icelandic saga. There must be living many of his friends who heard him fre-

quently denounce it as something intolerable to have read an Icelandic saga rendered into the dominant literary dialect of the day - the English newspaper language."¹ Morris was convinced,Magnússon pointed out a few lines later, that the dignity of style in the sagas "cannot be reached by the Romance element in English. If it is to be reached at all - and then only approximately - it must be by means of the Teutonic element in our speech - the nearest akin to the Icelandic."²

I pointed out above that in the course of his saga-translating his style gradually became more and more archaic. This development was undoubtedly a direct result of his rendering of the sagas: as he became a more experienced translator, he became more and more interested in making his English version as literal as possible; in his attempts to render the Old Norse absolutely literally, he frequently used early English words or constructions which were closely akin to those of the original but which had now passed out of use: thus he became acquainted with a great many archaic words and forms which he probably otherwise would never have thought of reviving, and through his repeated use of these expressions he made them so completely a part of his regular vocabulary that he began introducing them even when the text did not demand them and he continued to use them even when he composed original poetry and prose. There can be little doubt, for example, that his frequent use of such words as "force" for "waterfall," "fowl" for "bird," "few-spoken" for "taciturn," "way-leader" for "guide," "deer" for "animals," "flit" for "transport," and "win" for "accomplish" in the prose romances he wrote in his last years was the result of his

¹ Collected Works, VII, xx.
²
having repeatedly employed these words in his saga-translations for the Old Norse "fors," "fugl," "famaeltr," "seiðtoga," "dyr," "flytja," and "vinna"; the extent and nature of the influence of his saga-rendering on his own diction will be discussed in detail later in this study.

Before proceeding to an analysis of the changes devoted to the rejection of Romance words or other words that had a marked literary flavor and to the insertion of archaisms, I should like to point out that although some of the revisions included in the group I have already discussed likewise give the translation a tone of simplicity and an archaic coloring, I have placed the alterations I am now going to consider in an entirely new group, because all the changes in the first group were based directly

1. See below, pages 582-580. I should like to call attention here to Karl Litzenberg's article "The Diction of William Morris. A Discussion of his translations from the Old Norse with Particular Reference to his 'Pseudo-English' Vocabulary. With Some Remarks on the Theory of Translating from the Old Norse," in Arkiv för Nordisk Filologi, LIII(1937), 327-363. Dr. Litzenberg's aim in this article is, in his own words, "to show that the archaisms which Morris did employ were legitimate English forms: - to destroy, in other words, the rather prevalent idea that Morris was the neologist supreme of the nineteenth century"(page 328); in order to prove this point he shows that practically all of Morris's archaisms are to be found in Chaucer, Malory, the English and Scottish popular ballads, and Lord Berners's translation of Froissart.
upon, and suggested by, the Old Norse text, whereas the revisions in the second group were made, not in imitation of any word or construction in the original, but simply to give the translation in general the right tone.

The two classes of changes which fall into this group are both fairly extensive; the smaller of the two is the first, which consists of those revisions in which Morris was obviously striving to give simplicity and concreteness to his language by replacing Romance words with words of Germanic origin and by avoiding in other ways words that had a learned or literary tone. There are 66 alterations in all in this class. Most of them — 53 of the total 66, to be exact — are concerned with the substitution of Germanic for Romance words.

Before commenting on these 53 revisions, I should like to point out that it is impossible to ascertain whether, on the one hand, these are all the changes that Morris made in order to supplant Romance words with Germanic words or whether, on the other hand, all the alterations listed here were primarily made for this purpose. Thus, for example, in 96 of the cases in which Morris introduced cognates of the Old Norse words he was translating, he replaced Romance with Germanic words. In these revisions it is pos-

1. See below, pages 768-770.

2. See below, on pages 758-767, the changes numbered (5).
sible that Morris's chief motive was to avoid words of Romance origin, and these changes should perhaps be listed in the group now under consideration; however, as I have previously stated, it seems to me far more likely that it was Morris's desire to use cognates that was the primary reason for these alterations. Similarly, in some of the other classes of changes I have discussed - particularly among the changes offering more exact translations of the substance of the original and among those which aim at the imitation of the Old Norse compactness of expression -, we occasionally find that Morris's rendering replaces Romance words with Germanic words; and in these cases also, it is possible though extremely unlikely that Morris made the revisions chiefly for the purpose of introducing Germanic diction. On the other hand, in 28 of the 53 alterations which I have listed as having been made by Morris for the sake of replacing Romance with Germanic words, the words used by Morris are archaisms. In these revisions it is impossible to determine whether Morris preferred his forms because they were Germanic or because they were archaic; sometimes one motive, sometimes

1. See above, pages 431-435.

2. See below, for example, on pages 729-734, the changes listed under XI, 32, XII, 38-9, XIV, 8, XVIII, 52-3, XX, 51, and XXII, 42; and on pages 746-747, the changes listed under XIV, 19, XVI, 5, XVIII, 45, and XXII, 42.

3. See below, on pages 768-769, the changes numbered (2) and (3).
the other, seems to have played the more prominent part. Instead of including some of these changes in the class now under discussion and listing the others with the alterations clearly made for the purpose of introducing archaisms, basing the division in many cases on mere conjecture as to Morris's motives, I have placed all the revisions in which he introduced Germanic words that are archaic in the first class of changes, devoting the second one to those alterations which Morris almost certainly made simply in order to bring archaisms into his translation.

Morris's reason for substituting Germanic for Romance words whenever possible was obviously to impart directness and concreteness to the language of his rendering. The great majority of these changes were entirely justified, the words Morris introduced usually helping to give the translation a tone which is in keeping with the stern simplicity of its original, as in the following cases:

XVI, 11, parley : tale
XVI, 14, he also stated : he spake of that
withal
XXII, 2, fell into disagreement with : fell
out with
XXII, 5-6, the most well-endowed with
friends : most befriended

Occasionally, however, little seems to be gained by the change, as here:

XVIII, 60-61, for this search : for thy seeking
XXII, 106, both parties : both sides

Although some of these revisions do not improve the translation in any important way, very few of them have any objectionable effect on the rendering. In 28 cases, as I stated above, Morris introduced Germanic words that are archaic or poetic, but most of these words are common and well-known; note, for example, the words introduced
in the following alterations:

I, 3-4, the northernmost part of the land: 661, 6, hinn nöröra
the northern deal of the land: 666, 13, hafi
IX, 4, ocean: main Occasionally, to be sure, these archaisms make the translation awkward:

XIII, 17-8, what fuel they cook with: what they had to firing
AVIII, 13-4, we had manifold pleasure in your discourse: we had manifold game of
thy talk

As I have already stated, Morris very likely preferred Germanic words to Romance words because he felt that the Germanic words gave directness and simplicity to the rendering. In addition to the 33 changes that I have just discussed, he made 13 other alterations in which, although he did not supplant Romance words with Germanic words, he was almost certainly seeking the same end, for the words and expressions he cancelled were learned or literary in tone and those he substituted in their place are simple and concrete.\(^1\) In all these changes Morris showed excellent taste. Note, as examples, the following revisions:

XVI, 17, parley: matter
XIX, 5, religious mannered: devout of ways
XXII, 131-2, with his affairs: with his

The second class of changes in this group falls into three distinct divisions, the first division being made up of alterations devoted to the introduction of archaic or poetic words or expressions, the second one consisting of revisions given up to the insertion of obsolete inflectional forms, and the third being composed of changes made for the purpose of bringing into the transla-

\(^1\) See below, page 770.
tion syntactical constructions which were common in Old and Middle English but which have now passed out of use. In the first division there are 98 alterations, in the second 43, and in the third 24. Thus 165 changes, or about 10 per cent of the total number 1582, seem to have been made solely for the sake of giving the translation an archaic coloring.

Before commenting on the revisions in the first division, I should like to call attention to the fact that the 98 changes listed here are of course by no means the only ones in which Morris introduced archaic, poetic, or otherwise rare words. As I have already pointed out in my treatment of Morris's other alterations, 179 of his 322 cognates, 5 of his 23 compound common nouns, 28 of the 53 Germanic words he used to supplant Romance words, as well as several of the words and expressions he introduced in changes which I have ascribed to other reasons, are archaisms. It is of course utterly impossible to determine with any certainty whether in these cases Morris preferred his forms because they were archaic or whether he used them for the reasons to which I have already attributed them. In the great majority of these alterations, however, it seems to me extremely likely that Morris's primary reason for introducing his translation was not the fact that it was obsolete but the reason which I have elsewhere suggested, and I have accordingly placed these revisions in other groups. Although it is less clear that the few remaining alterations were not made for the purpose of in-

1. See below, pages 771-778.
2. See below, on pages 758-767, the changes numbered (2) and (3).
3. See below, on page 756, the changes numbered (2) and (3).
4. See below, on pages 768-769, the changes numbered (2) and (3).
Introducing archaisms but for the reasons to which I have ascribed them, I have listed these also under other headings, leaving for the group now to be discussed only those changes which introduce archaisms and for which it is impossible to conceive any other motive.

In the first division there are in all, as I have already pointed out, 98 alterations. Of the words introduced in these changes, 20 are words that are now only archaic or obsolete, 37 are current words that are used in an archaic or obsolete sense, 3 are words that are not definitely archaic or obsolete but which are now used only in poetry or in a literary or formal style, and 32 are current words that are used in a poetic, literary, or formal sense. Thus, of the words introduced in these revisions, only about 58% are definitely archaic or obsolete. As a whole, these words - the archaic as well as those that can be described as poetic, literary, or formal - are much less objectionable than the archaic cognates Morris used. Most of them are fairly common, and are consequently readily intelligible; few, if any, readers can possibly have any difficulty in understanding such words as "aback," "betideth," "betwixt," "certes," "aight," "exceeding" (in the sense of "very"), "erst," "even" (in the sense of "just"), "folk," "to wit," "whiles," and "wot." In 8 of the changes included in this division Morris revived the Old and Middle English use of the preposition "to" in the sense of "for, in the capacity of," using it 6 times in the phrase "had to wife," once in the expression "got to

1. See below, on pages 771-775, the changes numbered (2).
2. See *ibid.*, the changes numbered (1a).
3. See *ibid.*, the changes numbered (3).
wife," and once in the phrase "had to firing"; these expressions also are readily intelligible. Thirteen of these alterations are devoted to the insertion of the archaic and poetic forms "whenas" and "whereas" for the modern forms of the conjunctions of time, place, and cause; these words, although they are by no means misleading or obscure, have undoubtedly proved annoying to most readers. Morris was so fond of using these words that in the translations and the original poetry and prose he produced in the last years of his life he scarcely ever employed the modern forms; very likely his extensive use of these words has made many readers feel as Robert Louis Stevenson did when he wrote as follows, in a letter addressed to Morris but not actually sent to him, about the use of "whereas" for "where": "For the love of God, my dear and honoured Morris, use where, and let us know whereas we are, wherefore our gratitude shall grow, whereby you shall be the more honoured wherever men use clear language, whereas now, although we honour, we are troubled." Among the 98 archaic or poetic words introduced in the manuscript translation under consideration, we find only a few that can possibly be obscure or confusing:

XII, 20, and then to the finest hall of the king: and so to the bravest hall of the king:

XIII, 19-20, Surely this must be a proud king: Certes this king will be of high conditions:

XXII, 64-5, that he should become guilty: that he be beguiled:

Moreover, although in 69 of the changes in this division current words are used by Morris in an archaic, poetic, or otherwise rare sense, not one of these words makes the translation definitely in-

accurate by conveying to the reader the wrong meaning, as we have seen that a number of the archaic cognates of this type do.  

The second set of changes in this group - the one which is made up of revisions in which Morris introduced obsolete inflectional forms - contains 43 alterations. Almost half of these changes - 19 of the total 43 - are devoted to the substitution of the archaic for the modern forms of the second singular personal and possessive pronouns.  

There can be practically no doubt that Morris preferred the forms "thou," "thee," "thy," and "thine" in place of "you" and "your" simply because they were obsolete; no other reason for these revisions is conceivable. To be sure, in 5 cases his insertion of these forms makes the translation somewhat more exact, the Old Norse having used singular forms and the modern English "you" and "your" being plural as well as singular; but in the other 14 cases Morris used the archaic singular forms or dual forms or did not express the personal and possessive pronoun. The most numerous of the other alterations are those in which he introduced the archaic preterite form of certain strong verbs in place of the modern forms: in 12 cases he used "gat" for "got," "brake" for "broke," "wan" for "won," and "spake" for "spoke." He was also very fond of using the archaic ending "-eth" instead of the modern ending "-s" for verbs in the third person singular present indicative; we find him introducing

1. See above, page 441.  
2. See below, pages 775-776, the changes in Group II,B,2.  
3. See ibid., the changes numbered (1a), (1b), or (1c).  
4. See ibid., the changes numbered (1a).  
5. See ibid., the changes numbered (1b) and (1c).
these forms in 7 cases. The other types of changes occur less frequently. Thus, in 3 revisions he introduced the old unumlauted plural "brothers," once he used the archaic preterite form "wrought," and once he introduced the old infinitive form "can," changing "I shall know it" to "I shall can to know it." With the exception of the last revision, the alterations in this division do not make the translation obscure or awkward.

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In the third and last set of revisions in this group - the changes listed here being the ones devoted to the introduction of obsolete or rare constructions - there are 24 alterations. In his Icelandic translations and in the original prose he wrote in his last years, Morris showed a great fondness for the use of the subjunctive, this mood appearing almost as frequently in his work as in Middle English writings. In the manuscript pages examined, Morris made 11 changes in which he replaced indicative, conditional, or participial forms with subjunctives; in each of these passages the indicative or conditional would have been the more natural form in modern English. Note, as examples, the following alterations:

VI, 23, of the kind that were called barks: such as be called barks | 664, 31, er bærkar eru kallaðir
XVIII, 53, by being talked over: if it be talked over | 673, 30, ef um er ropt
XIII, 114, Although the matter...should be true: Although this guilt...be true | 679, 7, þó at þessi sök sé sönn

He seems also to have liked to use the simple personal pronouns in

1. See below, on pages 775-776, the changes numbered (3).
2. See ibid., the changes numbered (4).
3. See below, on page 775; the change entered under XV, 2.
4. See below, on page 776, the change entered under XX, 26.
5. See below, pages 777-778.
6. See ibid., the changes numbered (1).
a reflexive sense, in this respect also following a common Old
and Middle English usage; we find that he introduced this con-
struction in 5 changes. Thus, for example,

IV, 23-4, it would not let itself be Chris-

tened; they would not let them be Chris-

tened

XXII, 42-3, should avail himself of his       677, 16, njóti viti-

nesses; should avail him of his witnes-

ses

Another obsolete usage he revived was the placing of the negative
adverb "not" after the verb it modifies, as in the following al-
teration:

XVI, 7, who did not come: that came not  671, 20, er eigi kómu

He used this unusual order 4 times in all. Moreover, on two occa-
sions he introduced verbal substantives with the prepositional
prefix "a-", thus imitating still another very common Middle English
construction which has now generally passed out of use; these 2 words
are "a-faring" and "a-guesting." Furthermore, in one revision
he inverted the order of the subject and verb in a sentence; it was
almost certainly the frequent inversion of the subject and predicate
in the Old Norse that led him to revive this Old and Middle English
construction:

XIII, 113, King Eystein then stood up:  679, 6-7, Eystein

Then stood up King Eystein

konungr stóð þá upp

There is also one change in which he used the verb "fare" with the
noun "ways" as direct object:

VII, 2, Then King Sigurd went on his for-
ward journey: Then fared forth his ways 665, 27, þá fór Sigurðr

King Sigurd

konungr frám á leifi

Finally I should like to call attention to the fact that the

1. See below, on pages 777-778, the changes numbered (2).

2. See ibid., the changes numbered (3).
obsolete constructions discussed here are by no means the only Old and Middle English constructions Morris revived in the section of the manuscript examined, for I have listed here only those archaic constructions used by Morris which were not suggested by the text. In some of the alterations listed in the first group of changes, in which he seems to have been primarily aiming to reproduce more exactly the substance and style of the original, Morris of course likewise introduced early English constructions.

Before leaving these revisions in which Morris introduced words, inflectional forms, and syntactical constructions that are archaic, I should like to point out that the number of these changes is comparatively small. As I shall show later, Morris has been severely criticized for his extensive use of archaisms in his translations of Icelandic sagas; it is consequently interesting to note that in the manuscript material on which this study is based, only 10 per cent of the total number of alterations - 165 out of 1526 - were made solely to introduce archaisms. There are of course other archaic, poetic, or otherwise rare words and expressions in the rendering, but these seem to have been primarily inserted, as I have already stated, in the interest of greater exactness. Moreover, it should be noted that the archaic and poetic words introduced solely for the purpose of giving the translation an archaic tone are as a whole common words that are readily understood, and that it is the archaisms that were inserted in the course of making the rendering more exact that are generally most objectionable.

1. See below, for example, on page 723, the changes in which Morris introduced the verb "to let" in the sense of "to cause" with an active infinitive; on pages 723-725, the changes in which Morris inverted the subject and verb; and on page 737, the changes listed under I, 7 and I, 10.