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Abstract & Keywords

The articles collected in the present volume are for the most part based on papers presented at the international conference *The Eufemiaviser and the Reception of Courtly Culture in Late Medieval Denmark*. This conference, organised by the editors of this volume and held at the German Department of the University of Zurich on 13–14 September 2018, aimed to provide a forum for a detailed examination of various aspects regarding the textual transmission of the late medieval *Eufemiaviser* (Eufemia Lays) in Denmark. These are three medieval courtly verse romances which – named after their patron, the Norwegian Queen Eufemia (1280–1312), originally from Northern Germany – were first translated into Old Swedish at the beginning of the 14th century and later, presumably in the second half of the 15th century, from Old Swedish into Old Danish. While there are several handwritten textual witnesses of the three *Eufemiavisor* in the Old Swedish tradition, the Danish versions survive in only one miscellany (Codex Holmiensis K 47, Royal Library, Stockholm, hereafter K 47), although an incomplete version of one of them (*Ivan løveridder*) is preserved in another manuscript (Codex Holmiensis K 4, Royal Library, Stockholm). Together with three other narrative texts that show some thematic convergences with the *Eufemiaviser*, the texts in K 47 represent a unique testimony for the reception of narrative literature according to continental courtly models in Denmark during the late Middle Ages and the beginning of the early modern period. These texts also offer an important literary view on the renaissance of chivalry in late medieval Denmark, as manifested in architecture and in forms of representation of courtly culture, the so-called *Ritterrestauration* (restauration of chivalry).

In contrast to the Old Swedish *Eufemiavisor*, to which an international conference was dedicated in Stockholm in 2012 (cf. Ferm et al. (eds.) 2015) as a sign of a fairly rapidly growing interest in them in the field of medieval studies, the Danish versions have so far been treated only marginally in international Scandinavian studies, and only recently have they started to receive more scholarly attention. A few contributions are worth mentioning inasmuch as they lay the foundations for our knowledge of these works and our understanding of them.

In Jürg Glauser's (1986) article on courtly-knightly epic poetry in late medieval and early modern Denmark, the *Eufemiaviser* and their cultural-historical significance are discussed in the context of the study of MS K 47. Although the focus is mainly on *Den kyske dronning* (The Chaste Queen), all three verse novels are discussed as part of an intertextual dialogue based on the thematic similarities of the texts collected in this manuscript.

Pil Dahlerup's reflections (1998) on courtly romance represent the most detailed overview of the entire *Eufemiaviser* within the framework of courtly culture to have been published so far. The main structural and stylistic features of the texts as translations are presented in a concise form. In addition, the multi-layered potential for meaning of the *Eufemiaviser* is emphasised, especially with regard to their ideological scope. Dahlerup not only places the Danish *Eufemiaviser* in the context of (late) medieval courtly literature in Denmark, but also always considers them against the background of continental European

tradition, especially in terms of the influence of French and German-language literature. The *Eufemiaviser* as examples of chivalric romance are also briefly discussed by Britta Olrik Fredriksen (1999) as part of a survey of Danish book culture in the late Middle Ages.

More recent scholarship has discussed the constituent lays of the Danish *Eufemiaviser* individually. In 2014, for example, the late Sigurd Kværndrup published the Danish translation of the Old Swedish *Herr Ivan lejonriddaren* (Ivan Lion Knight, which is based on Chrétien's *Yvain ou le Chevalier au lion*) – *Ivan løveridder* – together with a detailed discussion of its reception in Sweden. Although Kværndrup's study grants very little attention to the Old Danish versions, it contains some interesting, albeit fairly undeveloped ideas about how the translations came about in late-medieval Denmark. Anna Katharina Richter (2018) discusses the transmission of *Flores og Blanseflor* (Floire et Blanchefleur) in Denmark between the late Middle Ages and the early modern period. In her article, she examines some peculiarities of the printed tradition of the Danish *Flores*, understood as an expression of retextualisation in the transition from manuscript to print. Massimiliano Bampi (2019) has both examined the manuscript transmission of *Ivan løveridder* and its relationship to the Old Swedish *Herr Ivan*, and offered some preliminary reflections on the intertextual dialogue within the collected manuscripts K 47 and K 4. Regina Jucknies (2015) has also worked on these two manuscripts.

A significant contribution towards further investigation into the *Eufemiaviser* has been made by the publication of the diplomatic editions of the texts preserved in K 47, which are digitally accessible as part of the project “Studér middelalder på nettet” (<https://dsl.dk/projekter/studer-middelalder-pa-nettet>) run by the Danish Society for Literature and Language (DSL). The carefully edited, fully lemmatised texts are accompanied by a detailed description of both the manuscripts (<https://tekstnet.dk/manuscripts>) and the individual works. This proves a useful tool indeed for scholarly, philologically informed work on the individual texts.

On this volume

Since the *Eufemiaviser* should be regarded not as an isolated phenomenon, but always within the context of late medieval (continental European and Scandinavian) courtly literature and culture, the scope of the conference as well as of the present edited volume also includes other narrative texts, such as the Old Danish *Karl Magnus' Krønike* (Chronical of Charlemagne) and its earlier Old Swedish variant *Karl Magnus*, and a manuscript of *Persenober oc Konstantianobis* (Persenober and Konstantianobis) in the Arnamagnaeen Collection in Copenhagen, which must be seen as part of the dissemination of the romance *Partonopeus de Blois* across all Europe.

The present articles investigate the Old Danish *Eufemiaviser* from a variety of theoretical and methodological perspectives. Most of the papers presented were devoted to questions of textual transmission. Such aspects as variation and productive changes in the *Eufemiaviser* were discussed in their history of transmission which is regarded as a history of a *longue durée* and *Zeittiefe*. The different, complex interferences of manuscript culture and early book printing also play an important role: for example, only in Denmark one of the three *Eufemiaviser* circulated also in print, even until the middle of the 18th century,

whereas the other two existed only in manuscript form. In the Swedish tradition, we can figure out interesting associations of transmission in miscellanies belonging to members of the Swedish nobility but there is no transmission in print. In addition to a more text-based analysis of the three romances, the application of the tenets of polysystem theory contributes towards a better understanding of the dynamics of literary and textual production in medieval Denmark.

Additionally, linguistic-historical aspects of the verse romances and research databases on the language(s) in Renaissance Denmark offer various theoretical approaches and new possibilities – as an example, they point out the importance of multilingualism in pre-modern Scandinavia, where Latin, High German and Low German were used as a matter of course alongside Swedish and Danish. Discussions at the conference also revealed the manifestations and functions of cultural memory represented in the *Eufemiaviser*. This is particularly interesting for Danish literature as there is very little written evidence of courtly literature here. Two of the papers presented at the conference are not included in the present volume. On the other hand, the article on the transmission of *Karl Magnus' Krønike* in the context of the Nordic Charlemagne literature published here was not presented at the conference. The decision to include it is based on the fact that this work represents an important supplement to our text corpus since it presents a Scandinavian adaptation of contemporary continental European narrative material.

It is the editors' hope that by discussing different aspects of the transmission of the late medieval Danish *Eufemiaviser* with their cultural and historical background, this volume will contribute towards enriching research on the *Eufemiaviser* as well as on medieval European courtly literature in general and stimulating new research on manuscripts and early print in the East Norse world and its relationships with both the West Norse area and, more broadly, with the rest of Europe in the late Middle Ages.

Keywords

Eufemiaviser, Old Danish, Old Swedish, manuscript and transmission studies, translation studies, cultural memory, courtly literature, miscellanies, romance

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