Stéfan Einarsson, STUDIES IN GERMANIC PHILOLOGY, edited by Anatoly Libermann, Helmut Buske Verlag Hamburg 1986.

This is a miscellany of 12 articles selected from such periodicals as *The Journal of English and Germanic Philology*, *Language*, *Arkiv för nordisk filologi*, *PMLA*, *Budkavlen* etc, issued between 1932 and 1964. The editor A. Libermann has taken pains to cover Stéfan Einarsson's main scholarly interests, i.e. phonetics, semantics, metrics, folklore and historiography. Moreover, he has provided the reader with some very important discussions and views on Nordic, and particularly Icelandic linguistic and literary topics, which are nevertheless interesting for Germanic and other philologists in general. Though Icelandic and Scandinavian are at the centre of interest, examples and parallels are drawn from other languages and cultures particularly English and Finnish.

As it is appropriate in a publication of this kind, the editor has written a biography of Stéfan Einarsson, a true "Austfirðingur", man from the East Fjords of Iceland. And as it befits the saga of an Icelander, his genealogy, and his undertakings at home and on his travels overseas are included. From a student and a young scholar in Europe, we follow Stéfan Einarsson through his academic career as professor at Johns Hopkins University in the United States. The portrait that emerges from this short saga is that of a patient and diligent scholar, an enthusiastic promoter of Icelandic culture, a modest person but a great erudite, and a kindly teacher and reviewer.

The book is furnished with an extremely useful Selected Bibliography of books, articles and reviews by S. E. and notes for the non specialist reader. 9 illustrations and an attractive cover (by S. Libermann) together with a very clear offset print make a good visual complement.

Among the 12 papers "Some Notes on Prokosch's 'A Comparative Germanic Grammar' with Special Reference to His Treatment of the Scandinavian Languages", "Parallels to the Stops in Hittite" and "The Value of Initial H in Primitive Norse Runic Inscriptions" deal mainly with phonetic questions. The comments on Prokosch's Grammar correct some of the statements concerning the Scandinavian languages, particularly Icelandic. One of the main deficiencies, in S. E.'s opinion, lies in the failure to notice the great similarity between Old and Modern Icelandic. Modern Icelandic pronunciation, for instance, corroborated by spellings in early Scandinavian MSS, refutes Prokosch's theory of the development of Germanic *g in Norse. Contrary to Prokosch's view, Stéfan Einarsson finds enough evidence for the development of spirants into stops in Norse.

His early work in experimental phonetics and his deep knowledge of Icelandic and Finnish phonetics enables him to furnish a probable explanation to Sturtevant's findings on the development of stops in Hittite. The case in point is the length of voiced and voiceless stops, where Sturtevant mistakenly assumes that voiced stops are longer than voiceless ones. On ground of his measurements of Icelandic consonants and data from other languages Stéfan Einarsson suggests that the Hittite voiced consonants, when spelled double, indicate a voiceless lenis, which is shorter than a fortis, but longer than a voiced stop. A plausible articulatory explanation is also provided.

Similarly De Vries' article on the pronunciation of Gothic *h*, prompted S. E. to propound his own thesis which maintains that in the oldest Germanic languages the pronunciation of initial *h* must have been [x], a voiceless spirant (in which he agrees with Noreen's view). The velar spirant later weakened into a glottal spirant and was finally lost. This view is supported by studies of Runic inscriptions with apparently inserted (svarabhakti) vowels as in "harabanaR" (6th c.), i. e. in non-homorganic consonantal clusters. Since there is no trace of the vowel in subsequent stages of the Scandinavian languages S. E. suggests that the vowels occur only where words were spelled letter by letter in unskilled writing, whereas in normal speech it was lost. Later spellings, like "rhoAltR", indicate the development of a glottal spirant in 8th century. This is a homorganic pronunciation as experiments with Modern Icelandic have shown. Examples from other languages (Irish and English) show what other possible courses of development can be traced.

Whereas Icelandic served as a parallel to other language data in order to explain some moot or to correct erroneous interpretations, the next two articles, "Terms of Direction in Modern Icelandic" and "Beowulfian Place Names in Iceland", take up themes essentially Icelandic. The first one, published in 1942, is a surprisingly modern, sociolinguistic discussion of expressions for directions marked by the points of compass and such adverbials as *inn* — *ut* (in — out), *upe* — *ofan* (up — down) etc. These terms need not agree with the "objective" meaning of the words, but they acquire specific meanings in various districts in Iceland, which also do not necessarily correspond. Equivalent forms of some names from the Early medieval epic Beowulf are found in a number of Icelandic place names, which are here discussed. Most of them are Danish names in their English and Icelandic forms respectively. Reasons for the adoption of names such as Bjólfur, Grendill, Hríótur, Hleiðrargarður, Jórvið etc. are offered in this interesting place-names study.

"Harp Song Heroic Poetry (Chadwicks). Greek and Germanic Alternate Singing", "Old English 'Beot' and Old Icelandic 'Heitstrenging'", "Hvat megi fótr fæti veita?" and "The Freydis Incident in Eiríks Saga Rauða" are papers dealing with medieval literature as well as some aspects of Norse folklore. The first paper discusses the performance of medieval poetry, first with regard to one of its important features seldom mentioned by philologists, instrumental accompaniment of singing or reciting. S. E. cites a number of passages as evidence that early Scandinavian poetry must have been sung by the accompaniment of a harp. Some types of poetry were typically presented by two performers alternately singing or reciting. Some

oldest types of poetry (not only Germanic), such as mantic or ritual poetry are found in medieval literature described as alternate singing.

Another Germanic custom described in medieval literature is boasting and making solemn promises over a cup of beer. The custom is known in Old English as "beot" in Icelandic as "heiststrenging". Its origin is discussed in the light of many Germanic examples and of similar customs outside the Germanic world (e. g. France).

The motif of one brother helping the other as expressed in the almost proverbial question "Hvat megi fótr fæti veita?" (How can one foot help the other?) is traced in various medieval texts while its varied interpretations are discussed. The second part of the proverbial saying, i. e. that one hand helps the other, would probably reveal almost universal parallels. The topic here however, is followed up in medieval Norse legend and literature.

Another folkloristic motif is that of woman frightening away attackers by showing (parts of) her naked body. The starting scene is one from the Saga of Eirik the Red, where Freydis, a pregnant woman, drives away the attacking Skraelings by slapping a sword on her bare breast. Parallel examples are cited from Irish, Lapp and Russian folklore. Since the incident in Eirik's Saga is not quite clear and variously interpreted by later translators, S. E. offers an explanation of such a "rationalised version of ancient magic behavior". Its significance was obviously unknown to the author of the saga, who used it merely for a powerful literary effect.

"Anti-Naturalism, Tough Composition and Punning in Scaldic Poetry and Modern Painting" and "The Origin of Egill Skallagrímson's Runhenda" are two papers dealing with literary theory. The first presents a very attractive and bold parallel between skaldic (Norse court) poetry and modern surrealist and cubic painting. Both are, in the opinion of S. E., characterized by anti-naturalistic imagery and distortion, all carefully composed to produce a powerful effect. The seemingly illogical composition is a result of extreme condensation following its own very strict logic. Both cubic painting and the kennings (conventional metaphors) of skaldic poetry are a combination of abstract and concrete polarities. There is multiple meaning at the base of skaldic imagery as well as in the "visual puns" of modern art. Both show an "interest in punning, riddling and parody".

In a short and pertinent text S. E. supports the older thesis that Egill Skallagrímson learned his rhyming metre (runhenda) in England, with examples of Irish Latin verse. This verse must have been introduced into English poetry, where it was combined with alliteration. This would refute H. Lie's suggestion that the origin of runhenda was to be found in magic formulae.

The last paper is the homage of a major Icelandic scholar and ambassador of Icelandic culture, Stéfan Einarsson, to one of his predecessors and ancestors Einar Magnússon, the first translator of most major classical literary texts from Icelandic into English, and the first translator of Shakespeare into Icelandic. The paper highlights Einar Magnússon's cooperation with William Morris.

Dora Maček