In medieval Germanic literature, the ability to slay a dragon is the defining characteristic of each of the greatest heroes: one need only think of Þórr, of Beowulf, and especially of Siegfried to prove the point. In the Old Norse fornaldarsögur and riddarasögur, however, dragon slaying is no longer the exclusive province of the greatest heroes; instead, in these sagas the formula "hero equals dragon slayer" has led to a wholesale multiplication of monster-killing heroes and created the "wilderness of dragons" that R. W. Chambers once offered to trade for a single good story about Ingeld. Once inside that wilderness of dragons, the traditional mythic, religious, and psychological significations of a dragon fight are lost: the hero is no longer fighting a cosmic chaos-monster or a typological figure of Satan; his victory over the dragon no longer serves as the culmination of his maturation into adulthood. Instead, as Kathryn Hume has pointed out, the major function of a dragon slaying in the fornaldarsögur is to distinguish the saga's greatest hero from other, lesser heroic figures.

This presents an interesting problem in Þiðreks saga af Bern, a thirteenth-century retelling of the story of Dietrich von Bern which includes a version of the Siegfried story within the larger saga. The author/compiler does not want to allow his account of Siegfried, who is here called Sigurðr sveinn, or "Young Sigurðr," and who is the most famous dragon slayer of Germanic legend, to overshadow that of the saga's titular hero, Þiðrekr. He attempts to solve this problem in part by making Sigurðr Þiðrekr's vassal, but more effectively by giving Þiðrekr two dragons—as well as three baby monsters—to conquer for Sigurðr sveinn's one, by making those dragons more powerful and dangerous than the one Sigurðr kills, by turning Þiðrekr into a more courtly hero than Sigurðr, and finally by playing down the heroism involved in dragon slaying in general and in Sigurðr sveinn's dragon slaying in particular.

Not all the dragons in Þiðreks saga are alike: those which Þiðrekr fights all seem at least on one level to be "natural," i.e.,
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bestial in both form and character; they resemble huge flying
reptiles. However some dragons in the saga are clearly
supernatural, conjured up through magic or created through
shapeshifting. For example, Queen Ostasia of Vilkinaland

[s]vá mikit gerði hún af sér í fjölkunngi ok trollskap, at hún
seiddi til sín margr donar dyr, leóna ok björnu ok flugdreka
stóra.... Svá segir í kvæðum þýðerskum, at hennar herr væri
líkrjöndum sjálftum. Hún sjálf var ok sem einn flugdreki.
(ch. 352)

carried out such great spells of magic and trollship that she
conjured up many kinds of beasts, lions and bears, and
great flying dragons.... It is said in the poems of the
Germans that her army was like the devil himself. She
herself was like a flying dragon.

The dragon Sigurðr kills is of course also a transformed mortal, but
unlike Queen Ostasia, Reginn, as Sigurðr sveinn's dragon is called
in the saga, does not become a flugdreka, "flying dragon," but rather
a wingless ormur, a term which has as its primary meaning "snake" or
"serpent." Reginn seemingly stems from an older tradition less
influenced by romance literature; he appears less powerful than the
flying monsters and his transformation appears to present a
somewhat smaller danger to Sigurðr sveinn than the dragons
encountered in the rest of the saga.

Moreover, some of the vocabulary used to describe Þiðrek's
dragons—but not Reginn—can also be understood as hinting that
these dragons could be viewed as supernatural in a Christian sense,
that is, as types of Satan. Þiðrek's first dragon is called andskoti,
"adversary" or perhaps "demon" (ch. 105), and fjánda, "enemy" or
"fiend" (ch. 106); this is the word translated as "devil" in the
quotation above. Both words can signify demonic opponents, but
neither need do so: andskoti is sometimes used in reference to
Satan, while fjánda, cognate with Modern English "fiend," developed
the same connotations the English word carries. Words like
andskoti and fjánda most likely became standard terminology for
describing dragons as a result of the common medieval equation of
dragons with the devil, and their usage here might tend to increase
Þiðrek's prestige by a subtle analogy with hagiographic dragon tales,
even though these dragons behave like large predatory animals, not

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Satanic fiends. Neither word is used to describe Reginn, Sigurðr sveinn's dragon, who, although he is *altra manna verstr*, "the worst of all men" (ch. 163), seems to carry no demonic connotations.

The first dragon to appear in *Píórekr saga* is encountered by Píórekr and his companion Fasold as it carries its prey, a knight named Sistram, off to its lair. The two heroes have just ridden out of a forest when the monster makes its dramatic entrance:

\[ ð unmii sér hepfr hann einn marrn ok hefr sóligt fótunum ok allt upp undir hendr. En or muninum út stóð hófuðit ok herðarnar. Hendrnar váru í neðra keftinum, ok enn lifir maðrinn. (ch. 105) \]

He held a man in his mouth and had swallowed his legs and everything up to his arms. The head and shoulders still protruded from the mouth. The hands were on the lower jaw, and the man was still alive.

This dragon is described as *einn mikinn flugdreka... herði langr ok drigr*, "a huge flying dragon... both long and stout" (ch. 105). Despite its size, however, it is not quite large enough or strong enough to fly while carrying a human victim: when Píórekr and Fasold first see it, the dragon is half flying, half running, *ok hvervitna sem klaer hans taka jörðuna, þá var sem með inu hvassasta jární veri höggvit, "and everywhere his claws touched the earth it was as if the sharpest iron had struck it" (ch. 105). Later the sagaman explains that the dragon is severely hampered by the weight of the man and his weapons, so much so that *komst hann eigi á loft at fljúga ok eigi sik at verja, svá sem hann veri lauss, "he could not get aloft to fly or defend himself, as he would have if he had been free" (ch. 105).

The two heroes have a difficult time with the dragon from the start, for while Píórekr's sword is sharp enough to wound it *nokkut "somewhat" (ch. 105), Fasold's sword is virtually useless. Ironically—since they are supposed to be rescuing him—Sistram comes to their aid. He instructs his rescuers to reach down into the monster's jaws and draw his sword, which he says has a good chance of cutting through the dragon's hide, and then tells them how and where to strike:

\[ Högg varliga. Mínir fær eru harðla langt komnir niðr í háls drekans, ok skaltu varast þat, at eigi vil \]
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ek hljóta sár af sjálfs mín sverði. (ch. 105)

Strike carefully. My legs are very far down into the dragon's throat, and you should be careful since I do not want to receive a wound from my own sword.

Sistram not only retains his presence of mind while in the dragon's jaws, he is positively chatty. His calm explanations and suggestions contrast humorously with the grim silence of his rescuers, although it is finally difficult to say whether or not the juxtaposition was intended to be funny. In any case, the tale is constructed in such a way that the most memorable character is Sistram, the dragon's victim, not Píðrekr, or even Fasolei, who seems to show the most courage in that it is he who retrieves Sistram's sword from the monster's jaws. Additionally, it is Sistram who adopts a dragon as his heraldic device, even though it is more usual for the dragon slayer to do so.

At first glance it would seem that this is no way to upgrade the status of Píðrekr to match that of Sigurðr sveinn. Still, if a dragon can be killed by an obviously lesser hero like Fasolei, albeit with the help of Píðrekr and the direction of Sistram, then perhaps one should not judge the heroism of Sigurðr sveinn merely on the basis of his ability to slay monsters; other factors will doubtless be as important, if not more so, and when those other factors are taken into account Píðrekr can and will emerge as the greater hero. In fact Sigurðr sveinn and his dragon slaying offer a striking contrast to Píðrekr and his flugdreka. Píðrekr is depicted as a courtly knight, while Sigurðr sveinn's birth and upbringing are marvellous in a way that owes more to folktales than to heroic legend: born in a forest to a treacherously disgraced and dying mother, he is placed in a glerpott, "glass vessel" (ch. 160), which is accidentally kicked into a river. The jar drifts downstream, breaks open, and Sigurðr, who in the manner of many folk heroes has been growing larger by the minute, is rescued by a hind, which suckles him with her own young (ch. 162). A year or so later, when Sigurðr is as large as a boy three times his age, the smith Mimir finds him in the forest, naked and speechless, and decides to adopt him, naming him, in what must have been a careless conflation of source material, "Sigfreór," although this name occurs only three times within the text (ch. 164).

Mimir, as one might expect, has a brother, here named Reginn:
Hann var mikill fyrir sér ok allra manna verstr, ok honum var þat ok goldit, at hann fekk svá miklar gerningar ok kynsl, at hann varð at ormi. Ok nú gerðist svá, at hann var allra orma mestr ok verstr, ok nú vill hann hvæn mann drepa, nema vel er hann við bróður sinn.... (ch. 163)

He was very strong and the worst of all men. This was repaid him in that he took so much to sorcery and magic that he became a dragon. He was the greatest and the worst of all dragons and he set out to kill any man he met, except for his brother.

This description is somewhat reminiscent of the description of Fáfnir, Sigurðr's dragon in Völsunga saga, whom the saga calls miklu mestr ok grimmastr, "the largest and grimmest," of his brothers and who of course also transforms himself into a dragon. But instead of wanting to kill any man he met, Fáfnir vildi sitt cítt kala láta allt þat er var, "wanted everything to be called his." No mention is made in Piðreks saga of greed being a motive in Reginn's transformation into a dragon; in fact, a hoard as such is not mentioned until after Sigurðr sveinn's death. Reginn's motivation in attacking Sigurðr is neither greed for gold nor hunger for food; he is acting on his brother Mímir's orders to kill the boy.

That Mímir would order Sigurðr sveinn killed is certainly harsh, but within the context of the saga it is almost understandable. Sigurðr is uncontrollable, sullen, and violent. Mímir's apprentices are justifiably afraid of him. Even after the dragon fight, he breaks down the iron gates of Brynhildr's city and needlessly kills seven men before Brynhildr welcomes him despite his behavior. The violence he exhibits is in keeping with his childish temper tantrums at Mímir's smithy: it is crude, unexpected, and entirely gratuitous. The courtly Piðrekr af Bern would never behave in such a fashion.

Nevertheless, Sigurðr sveinn's violence in the dragon slaying is at least motivated, if only in terms of self defense. In fact, he expresses three different motives in killing Reginn: self defense, a desire to prove himself as a warrior, and simple hunger, since he has in one day eaten the food Mímir told him should last at least nine (ch. 166). Reginn is quickly dispatched: Sigurðr sveinn takes it mesta tré, "the largest beam" (ch. 166), from his fire and clubs the dragon to death, then cooks the monster for dinner. When he burns his hand on the hot broth, he puts his fingers in his mouth
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and is able to understand the language of birds, who tell him the
dragon was Mimir's brother and advise him to kill the smith (ch. 166). In addition, by rubbing himself with the dragon's blood he
acquires the invulnerability of horn-hard skin. He returns to
Mimir's smithy, carrying the dragon's decapitated head instead of a
hoard of gold (ch. 166).

In fact, if Sigurðr sveinn gains anything resembling a hoard
as a result of his dragon slaying, it consists of the horse Grani and
the armor and sword that Mimir gives him to appease the anger of
his dangerous foster son. But if Mimir expects to buy his own safety
through these gifts, he is sadly mistaken: Sigurðr sveinn accepts
them, arms himself, draws the sword, and kills the smith (ch. 167).

Although a comparison between Þiðrekr and Sigurðr sveinn
is implicit in these two dragon slayings, such a comparison is made
explicit in Þiðrekr's second dragon fight. This dragon is stronger
and more dangerous than the first monster, a fact impressed upon
the audience by the dragon's previous killing of King Hertnill, who
has foolishly gone into his forest alone to attack the monster
annathvart vinna freyð eða fá bana, "either gain fame or be killed"
(ch. 417). Whereas Sistram's dragon had been unable to fly while
carrying its prey, this dragon easily lifts Hertnill ok flygr með hann
i einn djúpan dal, ok þar er eitt berg ok einn hellir mikill, "and
carries[s] him to a deep valley where there was a mountain with a
large cave" (ch. 417). In the cavern three young dragons eat the
king's corpse as the adult dragon, far from coveting the gold and
silver-plated armor, tidily réttar í brott öllum hans vópunum ór sínu
bæli, "rooted out the armor from its den" (ch. 417). The second
dragon's main concern seems merely to be feeding its young, and it
accordingly hunts in the same forest as King Hertnill. It is called
both dreki and ormr, and the young dragons are referred to once,
significantly, as dýranna, "animals" (ch. 418).

When Þiðrekr encounters the dragon, the monster is
fighting a lion. This is a common enough type-scene in the
riddarasögur and owes its existence primarily to Norse translations
of Chrétien de Troyes' Yvain. Usually, however, when the knight
enters the fray on the side of the lion, together they are able to
defeat the serpent/dragon, and the lion becomes the constant
companion and champion of the knight. One might expect
something of the sort to occur here, especially when Þiðrekr
remembers that he carries a lion as his heraldic device and decides
to intervene, even calling upon God to aid him in the battle (ch.

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But Þiðrekkr is not carrying his best sword, and the sword he does have fails him: the blade breaks off at the hilt, while the dragon, lifting the lion in its mouth, kills it. As Þiðrekkr prepares to defend himself with *eitt mikít tré*, "a large tree" (ch. 418), which he has torn up by the roots, the dragon wraps its tail around him and flies off to its lair, carrying both Þiðrekkr and the lion. The lion functions only as a distraction for the baby dragons: they devour it and go to sleep, leaving Þiðrekkr unharmed. Thus he is able to escape long enough to find Hertnið's sword, which he uses to kill the monsters.

The saga describes at some length the "hoard" Þiðrekkr finds; that is, Hertnið's jewelled and plated armor and his horse, which Þiðrekkr must subdue before he can ride. The parallels here are not with the emblematic type-scene which began the dragon fight, but rather with the dragon slaying of Sigurðr sveinn, narrated earlier in the saga.

By this time at least some of the parallels between Sigurðr sveinn's dragon slaying and that of Þiðrekkr should be apparent. Both encounter their dragons while alone in a forest: Þiðrekkr on a romantic quest to kill the dragon; Sigurðr on the not-so-romantic task of burning charcoal. Sigurðr sveinn, of course, has no sword, while Þiðrekkr's sword breaks; thus each hero is forced to fight his dragon with a large (*mesta* or *mikít*) tré, "tree, log"; neither obtains a traditional dragon's hoard, but instead each receives armor, a sword, and a horse as a result of killing his dragon. Each hero needs to tame the horse by the unlikely expedient of tripping it, even though we are told that *petta máttu eigi tölfi menn gera at taka þenna hest*, "twelve men would not have been able to capture that horse" (ch. 419); Brynhildr in fact sends twelve men out to bring Grani to Sigurðr, but they fail to capture him (ch. 168). Sigurðr then tries alone, and Grani, seemingly recognizing his master, obediently comes *at móði honum*, "to meet him" (ch. 168).

The formal parallels between the episodes would indicate that the two dragon slayings are to be considered parallel and equivalent, or at least comparable. Þiðrekkr appears as the greater hero, in part because the saga gives much more space and attention to his adventure (almost three pages to Sigurðr sveinn's one). In addition, his motive in helping the lion is the more honorable of the two; his method of killing the dragon, by using Hertnið's sword, is the more knightly; and his accomplishment, performed in the
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dragon's own lair and including the three young dragons as well as the large one, is the more prestigious.

At this point the set-piece duel Sigurðr sveinn and Þiðrekkr fight might seem somewhat superfluous. In the duel the two are evenly matched, notwithstanding Sigurðr sveinn's obvious advantage of horn-hard skin, and the fight lasts for three days. As long as Þiðrekkr fights with Ekkisax, his own sword, the outcome seems likely to be delayed indefinitely; only with Viðga's sword Mínumg can Þiðrekkr hope to wound Sigurðr sveinn (ch. 221), and Sigurðr has insisted that Þiðrekkr swear an oath not to fight with Mínumg (ch. 222). But on the third day of the duel Þiðrekkr does use Mínumg, having cleverly worded his oath to deceive Sigurðr: driving the sword into the earth past the point and letting its hilt rest against him, he swears

\[
\text{at cigi veit hann Mínumgs odd fyrir ofan jörð ok cigi veit hann hans meðalkafla í nokkurs manns hendi. (ch. 222)}
\]

that he did not know of Mínumg's point being above the earth and he did not know of any man's hand being on its hilt.

Sigurðr is satisfied until he finds himself wounded five times in short order. Realizing that he is outmatched, he surrenders his weapons and himself to Þiðrekkr (ch. 222). Although at this point in the saga Þiðrekkr has yet to slay his second dragon, the import of the scene is clear: despite Sigurðr sveinn's accomplishment of killing a dragon in his youth, he is and will remain a secondary hero within the saga.

To slay a dragon is traditionally the greatest accomplishment of the greatest heroes. This single deed wins everlasting fame and honor for anyone who can perform it: it gives Sigurðr his epithet of Fáfnisbani, "Fafnir's bane" and ensures that his name is known in all tongues north of the Greek Sea, and will be known as long as the world lasts.

If the name of Sigurðr Fáfnisbani is not to overshadow that of Þiðrekkr af Bern in his own saga, not only must Þiðrekkr accomplish
the same feat more heroically and more often, but the deed itself
must be diminished in significance, played down so that Æðrek’s life
and legend can assume paramount importance. In Æðreks saga of
Bern, a dragon slaying is simply one heroic accomplishment among
many, not the heroic measure par excellence.

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Notes


6. Cp. Kalinke, who states, "Authorial focus in *Þiðriks saga* is on the beast—through extensive description—and on the victim—through extended dialogue, or to be more exact, monologue, since Þíðrirk and Fasold do not reply with words..." (194).

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9. Cp. hans nafn mun aldriði týnast í lýðverskri tungu ok síkt sama með Nórdmólnum (ch. 348), "his name will never die in the German language, and the same among the Northmen."