

**KONGSEMNERN  
E**

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Kongsemnerne by Henrik Ibsen & J. A. Holvik & P. J. Eikeland

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**HENRIK IBSEN & J. A. HOLVIK & P. J. EIKELAND**

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HENRIK IBSEN  
**KONGSEMNERNE**

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EDITED FOR SCHOOL USE

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## PREFACE.

**I**N preparing this edition of "Kongsemnerne," the editors have had in mind the needs and capacities of the more advanced classes in Norse. As the language does not present any special difficulties in diction or syntax, the drama could be read quite early in the course. But because of its historical background, profound thought, and symbolism, one can well afford to reserve the study of this masterpiece for the latter part of the course whether it be in a secondary school or in college.

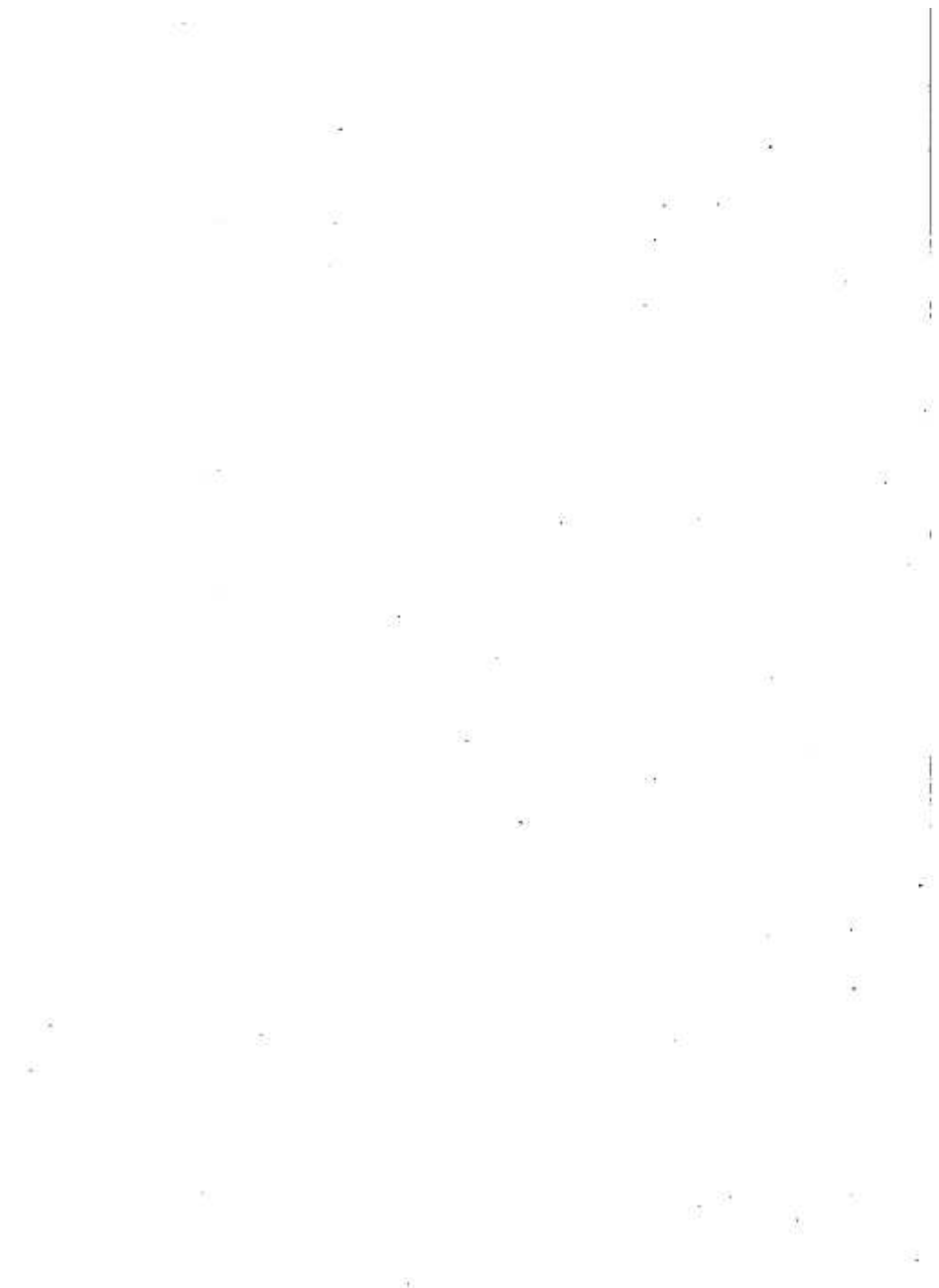
As a fair reading knowledge of the language is presupposed, the introduction and the greater part of the notes are given in Norse. The aim in so doing is primarily to encourage and facilitate the use of the language in the class-room. The vocabulary includes most of the words used in the introduction, text, and notes. It has not been thought necessary that the vocabulary should be complete, as the student is expected to have acquired previously the more common words and the main principles of pronunciation and inflection.

It is an unpleasant task to alter the form of a classic, even though the alterations be but changes in spelling, inflection, and punctuation. But the Norse language has undergone marked changes in the last fifty years, and as uniformity in the language of the material used for instruction is well nigh imperative, the editors have thought it best to normalize the text in accordance with the usage sanctioned by the Royal Resolution of 1907, great care having been taken not to do violence to either rhythm or rhyme.

The editors sincerely wish that this book may be of some service in the study of Norse language and literature.

J. A. HOLVIK.

January, 1915.





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# INDLEDNING

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## A. "Kongsemnerne" og historien.

### I.

#### "KONGSEMNERNE" SOM HISTORISK DRAMA.

"KONGSEMNERNE" er nok først og fremst hvad vi kalder et psykologisk drama eller et karakter-drama. Da Ibsen skrev "Kongsemnerne", har det nemlig ikke været hans egentlige hensigt eller maal at stille frem til beskuelse et stykke av Norges-historien; heller ikke at gi os et livagtig billede av Haakon Haakonssøn, Skule Baardssøn, bisp Nikolas, og de mange andre personer han har tegnet. Han har gjort begge dele, og han har gjort det med saa stort et mesterskap at hans historiske dramaer — og ikke mindst "Kongsemnerne" — blev epokegjørende paa dette omraade. Naar vi sitter og læser "Kongsemnerne", synes vi det er som om vi sat og læste en av de bedste sagaer, saa egte og naturlig, saa *sagaagtig* er den aand og tone som gaar gjennom det hele. Ikke bare kjender vi igjen hine tiders tankeliv og følelsesliv, blir likesom deltagere i alle de kampe og brytninger som hin tid var saa rik paa, og tvinges til at ta parti for eller mot de personer som optrær; men han har forstaat at gjøre disse personers sprog og stil saa skuffende likt sagaens at vi næsten glemmer at "Kongsemnerne" er skrevet i midten av det 19de aarhundrede og paa norsk-dansk.

Vistnok har Ibsen behandlet det historiske stof ganske frit.