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Egils rímur and the “Younger Egla”

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Abstract

Egils saga is preserved in numerous extant manuscripts, with the oldest fragment dating back to the mid-13th century (AM 162 A 0 fol). However, this dissertation focuses on a much younger verse adaptation of the saga, known as *Egils rímur*, dated to the mid-17th century, and its prose counterpart, the “Younger Egla”. The *rímur* are preserved in two manuscripts and the saga, which is partially based on the *rímur*, is preserved in four manuscripts from the 17th and 18th centuries. Despite their significance, these post-medieval adaptations have not received as much scholarly attention as the medieval saga.

This study addresses the adaptation and reception of *Egils saga* within the evolving literary culture of early modern Iceland. By examining six key manuscripts, the research combines traditional philology with material philology to explore the textual relationships and cultural contexts that influenced these adaptations. This adaptation of sagas into *rímur* and then back to prose is a well-known practice in Icelandic literary tradition, yet it has not been examined thoroughly, especially in the case of *Íslendingasögur*. The textual transmission of this popular saga in the 17th and 18th centuries provides valuable insights into the reception of the saga, as well as the society of the time and its evolving literary preferences.

The analysis maps out the connections between *Egils rímur* and the manuscripts of the C-branch of the medieval *Egils saga*, and further investigates the re-transformation of these *rímur* into prose in the “Younger Egla.” The dissertation also scrutinizes the socio-economic contexts of the manuscripts, investigating their intended function and audience, and challenges existing perceptions of the “Younger Egla” as a “lesser” work. Instead, it situates this prose adaptation within broader trends of cross-media adaptation and literary taste in early modern Iceland.

This work contributes significantly to the fields of manuscript studies and Icelandic literary history by offering transcription and a detailed analysis of *Egils rímur*, a re-evaluation of the “Younger Egla,” and an enhanced understanding of genre evolution during a period of substantial cultural change. The findings illuminate the complex processes of adaptation and reception that characterize the literary landscape of post-medieval Iceland.

Ágrip

Egils saga er varðveitt í allnokkrum handritum og handritsbrotum og er elsta brotið frá miðri þrettánda öld (AM 162 A 0 fol.). Viðfangsefni þessarar ritgerðar eru hinsvegar mun yngri birtingarmyndir sögunnar, Egils rímur frá miðri sautjándu öld, og „Yngri Egla“, prósa verk sem er að miklu leyti byggt á rímunum. Yngri Egla er varðveitt í fjórum handritum frá sautjándu og átjándu öld. Þrátt fyrir ótvírætt mikilvægi þeirra hafa þessar síðari alda umritanir ekki notið jafnmikillar fræðilegrar athygli og hin forna saga.

Í þessari rannsókn er fjallað um aðlögun og viðtökur Egils sögu innan þeirrar breytilegu bókmenntamenningar sem ríkti á fyrri hluta nýaldar á Íslandi. Með því að rannsaka sex lykilhandrit sameinar rannsóknin hefðbundna textafræði og efnislega textafræði til að kanna textatengsl og það menningarlega samhengi sem hafði áhrif á þessar aðlaganir. Sá gjörningur að snúa sögum í bundið mál og svo aftur í prósa er algengur í íslenskri bókmenntahefð en þetta fyrirbæri hefur ekki verið rannsakað ítarlega hingað til, sérstaklega ekki í sambandi við Íslendingasögur. Varðveisla og endursköpun texta þessarar vinsælu sögu á sautjándu og átjándu öld getur gefið okkur innsýn í viðtökur sögunnar, samfélag þessa tíma og breytingar á bókmenntasmekk.

Greiningin kortleggur tengslin milli Egils rímna og handrita af C-grein Egils sögu hinnar eldri, auk þess að rannsaka endursköpun þessara rímna í prósa verkinu „Yngri Egla“. Í rannsókninni er sjónum einnig beint að félags- og efnahagslegu baksviði handritanna, ætlaður tilgangur þeirra og lesendahópur er skoðaður og sú algenga skoðun dregin í efa að „Yngri Egla“ sé „ómerkilegra“ verk en miðaldasagan. Þess í stað er leitast við að setja þetta prósa verk í stærra samhengi endurritunar yfir á ný form og bókmenntasmekks á fyrri hluta nýaldar á Íslandi.

Þessi ritgerð felur í sér útgáfu (þá fyrstu sem unnin hefur verið) og greiningu á Egils rímum og endurmat á „Yngri Egla“ og er þannig til þess fallin að auka skilning á þróun bókmenntagreina á tímum mikilla menningarbreytinga. Hún er bæði framlag til handritafræða og til íslenskrar bókmenntasögu og niðurstöðurnar varpa ljósi á flókin endurritunarferli og viðtökur sem einkenna bókmenntalandslagið á Íslandi eftir siðbreytingu.

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Introduction

This doctoral dissertation concentrates on the representation of the story of *Egils saga* in the two post-medieval adaptations—*Egils rímur* (in verse) and the “Younger Egla” (in prose)—from the 17th and 18th centuries. The aim is to scrutinize the processes at play in the transformations between prose and verse and to examine the extent of genre-hybridization as Icelandic literary culture evolves. I assessed how *Egils saga* has been reworked over time by interrogating the six 17th- and 18th-century paper manuscripts in which the two adaptations are preserved. The project combines traditional philology—investigating relationships between texts—and “material” philology—revealing crucial information about the use and function of the manuscripts as well as the people involved in their production. In these ways, I assert the value these adaptations held for their contemporary audience as well as illuminating 17th- and 18th-century manuscript culture. Even though the main focus of this dissertation is the reception and transmission of *Egils saga* in the two adaptations, a basis for a publication of the *rímur* and the saga has been done in the course of this project.

The story of Egill Skallagrímsson served as a source material for two *rímur* cycles. The first *Egils rímur* cycle was composed in 1643 by Jón Guðmundsson í Rauðseyjum on behalf of the *sýslumaður* Eggert Björnsson of Skarð (1612–1681). The second *Egils rímur* cycle was composed by Magnús Jónsson í Magnússkógum (1763–1840) on behalf of the merchant Jón Kolbeinsson (1765–1836) of Stykkishólmur in 1818–19 (Finnur Sigmundsson 1966, I:110). The subject of this thesis is however exclusively the first *Egils rímur* cycle composed in 1643 by Jón Guðmundsson.

Björn K. Þórólfsson (1934, 11) acknowledged the existence of these *rímur*, but excluded them from his study, which was confined to *rímur* composed before 1600. Finnur Sigmundsson's “*Rímnatal*” (1966, I:110) also references them. A more detailed examination of the *rímur* was conducted by Stefán Karlsson in his 1964 article specifically addressing them. There he provides an introduction to the *rímur*, describes the manuscript AM 610 a 4to that preserves them, and examines its scribe, Þórður Jónsson (*fl.* 1667–1693). He also gives an account of Jón Guðmundsson, the author, and Eggert Björnsson, the commissioner of the *rímur*. Stefán Karlsson

(1964, 9) concluded that the composer of *Egils rímur* utilized the C-branch of *Egils saga* manuscripts as their source and briefly mentioned a “new” saga that incorporated the *rímur* to some extent. Despite this, the primary focus of Stefán Karlsson’s article was the analysis of the Quantity Shift and the treatment of augmented-words in the 17th-century *rímur*, rather than the *rímur* themselves. Additionally, the *rímur* are mentioned briefly by Chesnutt (2006) in discussions of the C-branch *Egils saga*, and by Svanhildur Óskarsdóttir (2015), who gives a brief introduction to the *rímur*.

Egils saga itself has received much scholarly attention, and research on *Egils saga* manuscripts is not limited to those on vellum (see chapter 2.1.). However, the younger prose adaptation, often overshadowed by its medieval counterpart, has been relatively neglected and undervalued. Finnur Jónsson in his edition of *Egils saga* in 1886–1888 mentions an unusual version of the saga: “en særegen recension, en fuldstændig men overmåde tåbeig omarbejdelse af sagaen” (Finnur Jónsson 1886–1888, xxviii). The saga has been since derogatorily referred to as “*Vitlaus Egl*a” (silly Egl)a implying it was crafted for those with lesser literary tastes.

The “Younger Egl)a” attracted more thorough scholarly interest nearly a century later when Stefán Karlsson (1995) examined the textual transmission of *Egils rímur* and the “Younger Egl)a.” He concluded that the C-branch manuscripts of the medieval *Egils saga*, together with *Egils rímur*, served as sources for the “Younger Egl)a” (Stefán Karlsson 1995). He also briefly discussed the vocabulary of the adaptation and how the end of the adaptation differs from the medieval saga, giving some quotations from AM 454 4to (Ibid., 70). The two post-medieval adaptations are often discussed together, with the “Younger Egl)a” also receiving mention from Chesnutt (2006) and Svanhildur Óskarsdóttir, who highlighted Stefán’s findings in her 2015 article. The growing interest in reception studies and post-medieval texts has led to further references to the “Younger Egl)a,” such as in Kapitan’s doctoral dissertation (2018, 196–97).

This thesis examines the six manuscripts preserving the adaptations. The manuscripts preserving *Egils rímur* are both from the 17th century: AM 610 a 4to and a manuscript in Héraðsskjalasafn Skagfirðinga in Sauðárkrókur in northern Iceland (code number IS HSk N00103-A-4). The manuscripts preserving the “Younger Egl)a” are: AM 163 r fol., which dates from the end of the 17th century; Holm Papp 15 fol. from the late 17th century; AM 454 4to from the

beginning of the 18th century; and Oslo NB 313 fol. from the 18th century. The medieval saga was also taken into account in order to shed light on the evolving reception of the saga.

The objectives of this project are the following. Firstly, the aim is to determine the relationships between the manuscripts of *Egils rímur* and the “Younger Egla”, as well as to establish the internal relationships of each manifestation’s manuscripts. As mentioned before, Stefán Karlsson (1964, 1995), examined the textual transmission of the two post-medieval adaptations in detail, concluding that *Egils rímur* were most likely based on a manuscript of the C-branch of *Egils saga* (1964, 9). He later argued that the C-branch manuscripts of the medieval *Egils saga* together with *Egils rímur* were used as sources for the “Younger Egla” (Stefán Karlsson 1995). Building on Stefán’s preliminary conclusions, this project analyzes the textual features from all six manuscripts to propose a visual representation (stemma) of the relationships between the adaptations, which had not hitherto been carried out.

Secondly, the thesis shines a spotlight on *Egils rímur* in particular. Although *rímur* have not been researched as thoroughly as sagas, they have gradually attracted some scholarly attention.¹ Björn K. Þórólfsson (1934) divided the corpus of *rímur* into two categories; he classified *rímur* composed before year 1600 as medieval and *rímur* produced after 1600 as modern. The modern *rímur* significantly outnumber the medieval *rímur*.² Given the amount of *rímur* produced after 1600, it is not surprising that many of them only exist in manuscripts and remain unedited. Being composed in 1643 by Jón Guðmundsson, *Egils rímur* are such a case.³ Therefore, the aim of the project is to provide a transcription of the *rímur* text and describe the *rímur* in depth. Establishing a more thorough context for *Egils rímur* is also essential for understanding the evolving reception of the medieval *Egils saga*.

The third objective of the project is to examine the process of cross-media adaptations between sagas and *rímur*. Saga narratives were the most frequent source for *rímur*. For centuries, *fornaldarsögur* and *riddarasögur* provided the most popular story material and *rímur* have been

¹ One of the first ones who studied and edited *rímur* was Finnur Jónsson (1905–1922), an overview of studies on *rímur* can be found in “*Report on Rímur*” by Stefán Einarsson from 1955 and by Shaun Hughes from 1980. More recently, see for example a chapter by Shaun Hughes (2005) in *A Companion to Old Norse-Icelandic Literature and Culture*.

² The corpus of surviving *rímur* is available in Finnur Sigmundsson’s catalogue (1966): 78 *rímur* were composed before 1600, on the other hand the number of *rímur* composed between 1600–1965 is up to 976; however, the catalogue needs to be updated as more *rímur* have come to light in the sixty odd years since its publication.

³ The date of the *rímur* composition is stated in the rubric in both of the *rímur* manuscripts.

increasingly studied in relation to those two saga genres (Hughes 1980, 498). However, *Íslendingasögur* were not completely neglected as the inspiration for *rímur* and from 1550 to 1800 there are around twenty *rímur* based on *Íslendingasögur* (Craigie 1952, II: 316), including *Egils saga*. In this project, I devote special attention to *Íslendingasaga*-based *rímur*, thereby contributing to the growing exploration of the relationship between *rímur* and sagas other than *fornaldarsögur* and *riddarasögur*. This, in turn, fills a gap in our knowledge of the relationship between *rímur* and sagas.

Fourthly, the focus is on the “Younger Egla”; therefore, that saga partially based on *Egils rímur* is discussed in detail. Clearly, transforming sagas into *rímur* is not always the final stage in a narrative’s transmission and *rímur* were occasionally turned back into prose narratives. As the exact circumstances surrounding this “re”-transformation of *rímur* into prose narratives are difficult to ascertain, another aim of this study is to situate the prose-*rímur*-prose cycle in a wider context. Several scholars have discussed the possible reasons behind this 3 stage-transformation, but their conclusions are disparate. Therefore, in order to completely understand this phenomenon and explain why new adaptations were made, individual adaptations are interpreted within their social, historical and cultural context with regard to their purpose and intended audience.

Moreover, I aim to examine evolving literary tastes contemporary to the appearance of these different but interconnected saga genres, and the phenomenon of genre hybrids. Svanhildur Óskarsdóttir (2013, 2015) examined the history of the manuscripts of *Egils saga*, and the textual changes made in the texts of *Egils rímur* and the “Younger Egla” and concluded that the composer of the “Younger Egla” adapted the medieval saga according to the contemporary audience’s literary preferences (2015, 194). The aim of this thesis is to scrutinize the processes at play in the development of the “Younger Egla” and, more generally, of the *Íslendingasögur* genre in the 17th and 18th centuries. The aim is to examine the extent to which the post-medieval adaptations of *Egils saga*, typically categorized as *Íslendingasaga*,⁴ display features typical of the era’s more popular genres, that is, the *fornaldarsögur* and *riddarasögur*. This project compares for the first time the evidence of material and textual changes in all three manifestations—in the medieval

⁴ *Egils saga* is not only traditionally categorized as *Íslendingasaga*, but according to Jónas Kristjánsson (1990), *Egils saga* might have been the founding saga of the genre or, at least, one of the genre’s earliest representative (see also Torfi H. Tulinius 2013, 34) .

saga, in the *rímur*, and in the new prose adaptation—and the socio-economic context in which they were created in order to improve our understanding of the process of generic hybridization. In some instances, all medieval manifestations of a saga have been lost and it only exists as *rímur* and/or younger prose adaptations written down in the post-medieval period.⁵ In this instance, however, the preservation of the medieval saga provides invaluable information on the genre's evolution.

Finally, examination of the codicological features of the manuscripts, together with the socio-economic context of each manuscript, such as who their owners and scribes were, may also reveal their intended function and use. Comparing the data to similar quantitative studies, such as those by Lansing (2011), Hufnagel (2012), and Arthur (2015) shows whether the manuscripts were intended for scholarly use or for entertainment. The contents of manuscripts, in turn, reveal more generally the social and cultural identity of the owners and the manuscript and scribal culture of 17th- and 18th-century Iceland with its evolving generic and media preferences.

Research questions

Egils rímur's provenance is relatively straightforward, being adapted from the medieval saga's C-branch (Stefán Karlsson 1964, 9). The situation regarding the "Younger Egla", however, is less clear-cut; and the first research question, therefore, is as follows:

- To what extent is the "Younger Egla" based on both *Egils rímur* and the C-branch manuscripts of the medieval saga, as proposed in Stefán Karlsson (1995)?

The next step in understanding the evolving reception of the medieval *Egils saga* is to establish a more thorough context for *Egils rímur* by addressing the following research question:

- Can the *mansöngvar*, the lyrical non-narrative introductions, tell us something about a poet's intentions and audience?

⁵ For example, *Úlfhams saga* (see Aðalheiður Guðmundsdóttir 2001), or *Hrómundar saga Greipssonar* (see Katarzyna Anna Kapitan 2018).

- What can the language, themes and content of the *rímur* tell us about the genre of *rímur* more generally and about what the audience expected from it?

Following this, I investigate the transformation from one medium to another by interrogating the transition from prose to *rímur* and then from *rímur* back to prose by means of the following research questions:

- What narrative material do *Egils rímur* and the “Younger Egla” add and omit in comparison with the medieval *Egils saga*?
- What was the reason behind the transformation of the *rímur* “back” into prose?

At this point, I interrogate the process of genre development by addressing the following research questions:

- Do changes in the language, style and narrative suggest that the adaptations contain more features typical for *fornaldarsögur* and *riddarasögur* than for *Íslendingasögur*?
- If this is the case, does the generic hybridity of these later adaptations indicate different meaning and function compared to the medieval saga?

Then, to interrogate the relative contemporary value of the texts, I investigate the individuals involved in their production and commission by addressing the following research questions:

- Who exactly was the poet Jón Guðmundsson, who composed the *rímur* in 1643, and what was his relationship with Eggert Björnsson of Skarð, for whom the *rímur* were composed?
- Was Gísli Jónsson of Melrakkadalur the author of the “Younger Egla”?

Finally, moving beyond the motivation behind the adaptations, I investigate both the socio-economic and material contexts of the six manuscripts to illuminate 17th- and 18th-century manuscript culture which, in turn, demonstrate contemporary generic and media preferences. The following research questions are addressed:

- Can we glean anything about the use and production of the manuscripts based on their owners, scribes, and associated places? Were the manuscripts intended for scholarly use or for entertainment?

- What can material features reveal about the perceived value of both the texts themselves and the genres and media to which they belong?

This project addresses central questions in manuscript, literary and reception studies, and it provides the first transcription of this particular *rímur* cycle. This transcription makes both the *rímur* accessible to a wider audience and enables other scholars to work with this adaptation, and in doing so, the *rímur* receive the attention they deserve.

Structure

Chapter 1: This chapter presents the theoretical and methodological framework of the study, which incorporates textual criticism, textual and transmission history, material philology, and polysystem theory. It also addresses the text-oriented and material-oriented methods, along with the complexities of the *rímur*-prose-*rímur* cycle.

Chapter 2: This chapter provides a brief overview of the current scholarship on the medieval *Egils saga* and *rímur* in general.

Chapter 3: An extensive study of *Egils rímur* is presented in this chapter. It describes the *rímur*'s metrical forms, diction, narrative devices, and *mansöngvar*. Additionally, it includes codicological data of the manuscripts and explores the socio-economic context of the *rímur* and the manuscripts. The relationship between the *rímur* and the medieval saga is also discussed.

Chapter 4: This chapter offers similar information, as the previous one, for the text of the “Younger Egla”. It thoroughly analyses the text, focusing on its structure, language, characters, setting, and main themes. The codicological data of the manuscripts and the socio-economic context are described, as well as the relationships between the “Younger Egla” and *Egils rímur*, and between the “Younger Egla” and the medieval saga.

Chapter 5: This chapter examines the reworking of the narratives, detailing the changes introduced in the adaptations and the *rímur*-prose-*rímur* cycle, and suggesting possible reasons for these transformations. It also discusses generic hybrids and intertextuality in the “Younger Egla.”

Chapter 6: The final chapter addresses the post-medieval reception of *Egils saga*, discussing the possible use and function of the manuscripts preserving the adaptations.

Chapter 1

Theory and Methodology

1.1 Textual Criticism and Text-Oriented Method

Textual criticism is among the oldest scholarly activities, traditionally associated with philology. It represents a sub-discipline of textual scholarship concerned with the examination and analysis of written texts, particularly ancient manuscripts or editions of literary works, to ascertain their authenticity, accuracy, and meaning. The objectives of textual criticism include registering and comparing variant readings, establishing relationships between manuscripts, and proposing a stemma (Driscoll 2010, 89). This discipline involves assessing variations among different copies of a text, identifying errors or alterations that may have occurred during transmission, and striving to reconstruct the original version as closely as possible. Initially, the principles of textual criticism were primarily applied for editing purposes, aiming to produce a text that would closely resemble the original (Ibid., 88). However, stemmata created during this process have increasingly been utilized in transmission and reception studies, as they can offer significant insights into a text's development and transmission.⁶ The history of textual criticism is shortly introduced below.

In antiquity, two contrasting approaches to textual criticism emerged: the Alexandrian and Pergamene schools. The Alexandrian school favored an analogical approach, comparing existing variants to determine authoritative readings, reflecting a systematic and analytical method (Greetham 1994, 298–99). Conversely, the Pergamene school, acknowledging the impossibility of recreating an ideal or original form, advocated for selecting the best representation of authorial intention and closely adhering to it, akin to a best-text approach (Ibid., 299–300). Notable milestones include Origen's *Hexapla*, completed around 255 AD, which presented Old Testament texts in six columns, anticipating modern multi-text editions, and Petrarch's meticulous efforts

⁶ See, for example, McDonald (2012), Kapitan (2018, 2024).

during the Renaissance to rediscover and preserve classical manuscripts, significantly contributing to textual scholarship.⁷

During the early modern and Romantic eras, the editing of classical, biblical, and vernacular texts continued, with increasingly rigorous methods influenced by scientific approaches. This period coincided with a broader quest for origins and the rise of nationalism in Europe, shaping the collection and preservation of manuscripts. Two scholars in particular contributed to the field of textual criticism in the 19th century, Karl Lachmann (1793–1851) and Joseph Bédier (1864–1938).

Lachmann pioneered the genealogical, stemmatic, or “Lachmannian” approach to textual criticism, revolutionizing the field by advocating for the comprehensive recension of all available manuscripts of a work to reconstruct its original text. His methodology involved a comparative analysis of scribal errors, utilizing the principle of shared errors between manuscripts as evidence for their common descent from an exemplar. Despite this innovative approach, Lachmann never published a stemma, a diagram illustrating the relationships between manuscripts. His method consisted of three main stages: *recensio*, which involved charting variants to distinguish “true readings” from errors; *emendatio*, where the text or variants were corrected; and *divinatio*, which entailed conjecture or rectification of errors. Lachmann’s methodology was articulated in detail by Trovato (2017).

Bédier advocated for the “best-text” or “codex optimus” approach, focusing on identifying and prioritizing the manuscript that best represented the author’s original intentions. Initially adhering to the Lachmannian paradigm, Bédier grew increasingly skeptical of the genealogical method over time. He highlighted the oversight of potential cross-fertilization or contamination between manuscripts, which had not been adequately considered in traditional stemmatic analysis. This shift in perspective underscored Bédier’s critical re-evaluation of the genealogical method and its limitations in accounting for the complexities of textual transmission.

In the context of Nordic philology, during the period of renaissance humanism, Danish and Swedish efforts were made to strengthen their political significance by recalling their Gothic past.

⁷ For detailed overview of biblical textual criticism and early medieval textual criticism, see Greetham (1994, 302–07); the history of textual criticism is also articulated by Paul Maas in his book on textual criticism (1958).

This included a focus on collecting manuscripts and studying ancient Nordic literature (see Springborg, 1977). For that reason, efforts were made to edit and print *fornaldarsögur* in the 17th century, reflecting a growing interest in Nordic mythology and legendary history. The 19th century witnessed changing literary tastes, including the rise of the novel as a dominant literary form. This shift influenced a change in interest and focus within Scandinavian literature from *fornaldarsögur* to *Íslendingasögur*. The interest in *Íslendingasögur* was also strengthened by scholars of the time being influenced by Romantic ideals such as the evocation of tradition, national pride, social evolution, and folk memory (Gylfi Gunnlaugsson and Clarence E. Glad 2022). The 19th century was, however, a great age of editing Old Norse texts and many editions produced during this time remain the primary sources for certain texts. The Arnamagnæan editions, established in Copenhagen in 1760, began their publishing efforts with the release of *Kristni saga* in 1773 (Driscoll 2010, 95). The commission played a crucial role in Old Norse scholarship during the 19th century. Their editions often incorporated elements of the Lachmannian approach in their introductions, while incorporating textual theories influenced by Joseph Bédier in the actual text editing process (Haugen 2002, 10). These editions covered a range of Old Norse texts, contributing significantly to the preservation and dissemination of Icelandic literary heritage. Additionally, the Arnamagnæan Commission published other materials, such as Árni Magnússon's correspondence and catalogues of the collection, edited by Kristian Kålund (see Ragnheiður Mósedóttir 2005).

Among the most productive scholars publishing editions of Old Norse texts were Carl Richard Unger (1817–1897), Finnur Jónsson (1858–1934), above-mentioned Kristian Kålund (1844–1919), and Jón Helgason (1889–1986). The “Arnamagnæan school”, or “Helgasonian school”, named after Jón Helgason, has dominated Old Norse textual-critical practice from the middle of the 20th century onwards (Driscoll 2010, 96). Jón Helgason's approach represents a fresh perspective in Old Norse scholarship visible in the two Arnamagnæan series that he founded, *Bibliotheca Arnamagnæana* which published its first volume in 1940 and *Editiones Arnamagnæanæ* in 1958 (Haugen 2002, 9). In Helgason's editions, there are stemmata presented in the introductions and studies, but the editions themselves aimed to present the best manuscript edition of each text. This approach prioritizes the manuscript tradition itself, ensuring that the edition reflects the most accurate and authentic representation of the original work (for more see Driscoll 2010, 95–102).

As philology's focus shifted from striving for textual fidelity to the original text to prioritizing the representation of the manuscript's actual content, including the incorporation of younger manuscripts preserving “corrupted” texts, alternative approaches such as material philology (see below) gained popularity in textual scholarship.

In my research, I employ the principles of textual criticism to establish relationships between various textual manifestations. By conducting lexical comparisons, I construct a stemma of 17th- and 18th-century manuscripts. This proposed stemma serves as the foundation for a deeper analysis, allowing me to investigate the textual changes introduced, the individuals responsible for these alterations, and their underlying motivations. The methodology I use is material-oriented and firmly rooted in the principles of textual criticism, focusing on lexical comparisons and the documentation of variant readings. Driscoll (2010, 96) notes the absence of fixed guidelines in Old Norse textual scholarship for selecting variant readings to construct a stemma. Trovato (2017, 59–63) suggests disregarding correct shared variants and polygenetic variants—errors that several copyists could have made independently of one another—for genealogical purposes. Instead, he proposes focusing solely on monogenetic errors—errors with a low probability of occurring independently of the exemplar. In contrast, Hall and Parsons (2013) advocate for considering all lexical variants, including shared readings and minor variants, as they may collectively provide compelling evidence for manuscript filiation (Hall and Parsons 2013, § 39).⁸ Similarly, Lavender (2014) includes all variants, such as errors, corrections, and shared readings, in his research.

Regarding text sampling, Hall demonstrates in his article that comparing the entire text is unnecessary; a sample of over 1000 words suffices to create a reliable stemma (Hall and Parsons 2013, § 23). Initially, the plan was to select corresponding passages from the beginning, middle, and end of each text for comparative analysis. However, this proved impractical as the passages lacked a sufficient number of variants. All variants were considered for assessing textual proximity, including shared readings, as they indicate affiliation with a particular group. However, only textual analysis is conducted; no consideration is given to paleographical or orthographical features, as the manuscripts are from the late 17th or early 18th century, and the variants of these

⁸ By minor variants I mean variation in function words – such as determiners, conjunctions, or prepositions – and variation in words which have more or less the same meaning and are interchangeable (such as *eiga* and *hafa*).

kinds are neither abundant nor indicative of manuscript affiliation. Finally, chronology—the date of manuscript production—is taken into account in determining textual relations.

Transcriptions were inserted into an Excel spreadsheet of aligned readings, and lexical variants were then compared. Due to the small quantity of material, both in the case of *Egils rímur* and the “Younger Egla,” computer assisted analysis is not necessary and manual comparison and evaluation of the variants is sufficient. Transcriptions are done using XML mark-up following TEI P5 guidelines (2024). XML-based transcriptions serve as the basis for the edition of *Egils rímur* and enabled comparative analysis of the prose texts. I also prepared a transcription of the whole text in AM 610 a 4to (Appendix A). Lena Rohrbach, professor of Scandinavian Studies at the Universities of Basel and Zurich, and Tim Lüthi, a PhD candidate at the University of Basel, were kind enough to provide me with a XML-based transcription of AM 454 4to. The transcription was made as part of the SNSF project “Novelizations. Scandinavian Prose Literature in the Late Premodern Period” and it remains unedited and unpublished.⁹

1.2. Textual and Transmission History

The term “textual and transmission history” is an expansion of the German term *Überlieferungsgeschichte* (transmission history), a theoretical framework dating back to the latter half of the twentieth century. This theoretical framework aims to contextualize the transmission and dissemination of works by considering the individuals involved in their production, the intended audience, and the alterations made to the text over time. The framework of textual and transmission history takes into account every alteration occurring within the work, including its adaptations (Ruh 1985).

One of the main objectives of this thesis is to explain the process of adaptation from one medium to another. Comparative analysis of changes introduced in the different adaptations elucidated the circumstances surrounding the transformation of a narrative from one medium to another. According to Jorgensen (1990), the most useful methodology to reveal the relationship between *rímur* and *rímur*-derived sagas is to take into account the following: variation in personal

⁹ Lena Rohrbach (2023) however wrote an article which briefly discusses the “Younger Egla”.

names; omissions of stanzas in the *rímur* that are present in prose; order of stanzas; and verbal parallels, such as vocabulary, dialogue distribution and description of characters. Aðalheiður Guðmundsdóttir (2001) advanced our understanding of adapting *rímur* into prose in her research on *Úlfhams saga*. Her study is based on comparative analysis of verbal parallels, which she calls “leshættir” (readings). Those verbal parallels are more loosely corresponding passages in texts, rather than variant readings of textual criticism. Therefore, my method was mainly based on comparing verbal parallels—samples of corresponding episodes were collated in a table and compared. Variation in personal names, omissions of stanzas, and order of stanzas were however also considered to support the results that the comparison of verbal parallels suggested.

Textual and transmission history emphasizes the importance of understanding the historical and cultural context in which a text was produced and transmitted. This framework is used to contextualize both the original source material and the adaptation within their respective historical periods, cultural contexts, and socio-political environments (Grubmüller et al. 1973). By examining how changes in context influence the adaptation process, I gain a deeper understanding of why and how the adaptations occur.

Moreover, “textual and transmission history” explores the dynamics of textual transmission, including how texts are disseminated, received, and interpreted by different audiences over time (Ibid.). Applying this framework to adaptation analysis can help in tracing the journey of a literary work from its original form to its various adaptations, examining how it is transmitted, circulated, and received within different cultural and social contexts. By studying the reception and interpretation of adaptations, I assess their impact and significance within the broader cultural landscape.

Grounded in the principles of textual criticism, “textual and transmission history” involves identifying the original text as a foundational reference point and analyzing changes within the work. This approach evaluates how adaptations depart from or remain faithful to the source material, considering factors such as narrative structure, character development, thematic elements, and linguistic style. By comparing the original text with its adaptations, I assess the fidelity, transformation, and creative reinterpretation of the source material across different mediums and contexts.

The theoretical framework of “textual and transmission history” has found application among numerous scholars in the field of Old Norse studies. For instance, Kapitan (2018, 2024) employs this framework in what was initially her doctoral thesis to elucidate the alterations present in *Hrómundar saga Greipssonar*. Additionally, she references two other studies that delve into adaptations utilizing this framework, namely Aðalheiður Guðmundsdóttir’s examination of *Úlfhams saga* (2001) and Lavender’s (2015) doctoral dissertation concerning *Illuga saga Gríðarfóstra* (revised as Lavender 2020).

1.3 Material Philology and Material-Oriented Method

Material philology, sometimes also called New Philology, is not so new anymore, but it is a younger theoretical approach than textual criticism.¹⁰ It is often traced back to the late twentieth century, with Bernard Cerquiglini (1989, 1999) defining the key aspects of “material” philology. Based on Cerquiglini’s ideas, among others, a year later Stephen Nichols established a turning point for these new trends in textual studies with a special issue of *Speculum* (1990). In his introduction, Nichols highlighted the instability of a medieval text with its variants as a result of a constant rewriting of past works by various scribes adjusting to the historical context. As Anne Mette Hansen (2012, 8) emphasized subsequently, texts are products of human communication, varying uniquely with each interaction, and so they require individual study and editing by textual scholars.

The material aspect was further strengthened over time by the shift in focus from the text to the manuscript as a physical artefact. This approach asserts an inseparable connection between the textual content and its material form, demanding a thorough analysis of codicological features and highlighting the significance of manuscripts’ physical characteristics (Nichols 1997, 10–11). The approach of material philology therefore requires all codicological features of the manuscript, such as layout, illuminations, margins, etc., to be examined.

¹⁰ For the brief overview of the history of material philology and the question of novelty of this approach, see Driscoll (2010, 92–93).

In the perspective of material philology, every extant manuscript holds significance and carries equal potential (Haugen 2007, 92). As Driscoll (2010, 90–91) mentions, all manuscripts are potentially equal in the sense, that they are all telling about literary production, dissemination and reception; the transmission history of one piece of work influences the form of the text and creates part of the text's meaning. Additionally, material philology acknowledges the socio-economic context surrounding manuscript production, such as who the scribes and commissioners were, recognizing its profound influence on textual form and interpretation (Ibid., 91).

In summary, the key principles of material philology include analyzing the physical characteristics of manuscripts, examining the historical context of their creation, and considering the impact of material conditions on textual interpretation. As more scholars in Old Norse studies have started to use this approach, numerous investigations employ its theoretical framework to varying degrees. However, as noted by Kapitan (2018), discerning which studies explicitly adhere to this approach versus those primarily centered on transmission history rather than materiality can prove challenging.¹¹

Informed by the principles of material philology, this thesis seeks to scrutinize the material characteristics of each manuscript, thereby shedding light not only on their intended function but also on the readership, reception of their contents, and our comprehension of the text's genre.¹² Manuscripts are to a lesser or bigger extent labor-intensive products originating in the effort of often many individuals. As a result, each manuscript is a unique artifact, which should attract our interest not only for its textual content, but also for its material aspects inseparable from the text. The study of manuscripts' physical aspects falls under the scientific discipline of codicology. Codicology examines all material features of a manuscript, from its preparation to signs of use throughout its transmission. Therefore, codicological study presents information about quality of vellum or paper material, as well as the manuscript's binding. Moreover, it includes the study of *mise en page* involving a description of the manuscript's layout, columns, rubrics, and

¹¹ Kapitan mentions several such studies (2018, 13); she furthermore lists recent PhD theses following the principles of material philology (2018, 12). Kapitan's dissertation should be included in the list.

¹² Jóhanna Katrín Friðriksdóttir's (2020) analysis of material aspects has shown that this approach is useful for enhancing our knowledge about texts' genres.

illuminations. In addition to this, it examines any signs of use of the manuscript throughout its transmission, such as marginal notes, damages, or colophons.

The principles of codicology have been employed in manuscript research since the 18th century; however, the term paleography was historically used to refer to both the study of manuscript scripts and their physical aspects. According to Gruijs (1972, 91), three 20th-century scholars were involved in establishing the concept of codicology in France, namely Alphonse Dain, François Masai, and L. M. J. Delaissé. They built on the work of German scholar, Ludwig Traube (1909), who differentiated between paleography and codicology making them two distinctive scholarly disciplines, although inseparable (Gruijs 1972, 92). However, even when paleography and codicology were distinguished as two separate disciplines in their own rights, scholars researching codicological aspects of manuscripts used the German term “*Handschriftenkunde*” (manuscript science). The term *codicologie* was first used by French scholar Alphonse Dain (1949), who considered codicology as a branch of philology.¹³ In reaction to Dain’s study, François Masai (1956) and L. M. J. Delaissé (1967) developed codicology into a branch of archaeology, detaching it from historical sciences, including paleography. Based on these two different methodological principles of codicology, Gruijs (1972, 102) makes a distinction between codicology in wider sense, *latu sensu*, and strict sense, *stricto sensu*. Codicology in the strict sense is an equivalent to the archaeological approach examining only the manuscript itself and its dynamic evolution without considering its literary and social context (Ibid.). On the other hand, codicology in the wide sense includes not only analysis of physical aspects of manuscripts, but also the manuscripts’ history of transmission and their social function in a certain period of time (Ibid., 104).

More recently, Gumbert (2004, 507) wrote about “material codicology”, which he considered the most appropriate term for discussing “the manuscript book as a material object and a craftsman’s product”. Here, he discussed the field of codicology since the time of Masai’s work in 1950s and explained how the field of study grew and matured. He gives an excellent overview of the most relevant and influential studies published about different sub-categories of codicology,

¹³ Before Dain presented the term “*codicologie*” in 1944 in his lectures, another French scholar, Charles Samaran, proposed the term “*codicographie*” in 1934–1935; however, Samaran’s term failed to endure, while Dain’s term succeeded (see Arthur 2015, 6).

such as support material, quires, ruling patterns, layout, but also features more related to the text itself or art history such as punctuation, foliation and illuminations.

Moreover, Gumbert described comparative and quantitative codicology as two hallmarks of modern codicology. Quantitative codicology using quantifiable data treated in various tables and graphs may concern both large quantities of manuscripts considering them in groups, but also a single manuscript using quantities of similar data, such as many measurements of sizes of marginal area on many leaves of the manuscript (Gumbert 2004, 523). Gumbert (Ibid.) labelled the work of Ornato (for example 1997; 2000) as the heart of quantitative codicology research covering subjects such as sizes and proportions of the pages, but he also pointed out that despite how much this approach can enrich and deepen our knowledge in the field it has not been employed often and it often meets with negative attitude, especially from traditional scholars seeing quantitative approaches as threatening traditional and humanistic ways of work. However, much has changed since Gumbert's 2004 article, and this negative attitude is giving way to more and more studies that employ quantitative codicology as the basis for their conclusions. In the Icelandic context, studies by Tereza Lansing (2011), Silvia Hufnagel (2012), Már Jónsson (2012), and Susanne Arthur (2015) are notable. This research employs the quantitative codicology approach, and the above-mentioned studies were used for comparative analysis.

In addition, in my research, I employ the principles of codicology in the wider sense; since one of my main goals is to illuminate the reception and reworking of the manuscripts' texts, it is necessary to consider the historical and social circumstances in which the texts were received. Paleography and codicology are two closely related disciplines, as a script is an inseparable part of the physical object; therefore, I briefly discuss the scripts of the six manuscripts in question, as this can be telling about a manuscript's value. Furthermore, a change in script is one way of highlighting passages in the text, and therefore, it can be telling about the text's reception. However, the primary use of paleography is to localize and date manuscripts (Clemens and Graham 2007, 264). All of the six manuscripts preserving the two *Egils saga* adaptations are to a greater or lesser degree dated and localized; therefore, their paleographical aspects are not considered in great detail here.

In order to conduct a codicological study, all physical features of the manuscripts are examined. Firstly, the physical features of the manuscripts collected are the support material, the

quality of the material, watermarks, binding (type and size), and format. Secondly, proceeding from the binding and manuscript support, the books' design and layout are noted, namely pagination, foliation, the appearance of the title page, quire structure, catchwords, initials, rubrics, ink, decorations, and script.

Moreover, paratextual features and any signs of the use of the manuscript are recorded, including stains and damages. Arthur (2015, 251) divided paratextual features into two categories; paratextual features related to the main text and paratextual features not related to the main text. In the first category—features related to the main text—we can distinguish between verbal paratextual features (such as verbal commentaries on the main text and signs of manuscript transmission) and non-verbal paratextual features (such as marked verses, highlighted passages, and drawings depicting scenes). The second category—features not related to the main text—can be further divided into features, that can tell us something about the provenance of the manuscript (such as ownership marks, colophons, place names, personal names, dates) and features that are not revealing about the manuscript's provenance (such as pen trials, illegible scribbles, drawings, and random words) (Ibid.).

The above-mentioned features are simply observed and noted, while some aspects have to be measured and calculated. The size of the manuscripts is calculated by adding the width and height, in Italian called *semiperimetro*—half a circumference ($W+H$). As not every manuscript classified as, for example, quarto, has exactly the same measurements, the half a circumference of the leaf ($W+H$) of a manuscript is more telling about manuscript size than its format. This method is the usual way among codicologists to present and compare sizes of manuscripts (Már Jónsson 2012, 239). I count the ratio of width to height of the leaves ($W:H_{\text{leaf}}$) and the ratio of width to height of the writing blocks ($W:H_{\text{WB}}$). The percentage of the space that the writing block takes up of an entire page (%WB) is calculated by using the size of the leaves as well as the size of the writing block. It was proven by Arthur (2015, 25) that the measurements taken on minimum of five randomly selected pages of a manuscript are sufficient. In the case of the Sauðárkrókur manuscript, some leaves of the manuscript are damaged; therefore, I choose leaves that show the least damage and prove the most reliable for the comparison. These calculations are revealing of the manuscripts' size and layout.

In addition, I determine text density and the percentage of abbreviation signs. This is done by counting firstly, the average number of signs including superscript per line (#signs); secondly, average number of words per line (#words); thirdly, number of signs including superscript appearing on average on one square decimeter of the leaf (signs/dm²); and finally, by calculating the *Unità di Rigatura* (Unit of Ruling, UR), the average height of a line. In addition to this, the percentage of abbreviation signs comprising the total number of signs (ABBR%), is calculated. As the length of each line differs according to manuscript's size, I note the average number of signs and words per 10 centimeters of line length; therefore, I am able to conduct a reliable comparison. The text density and percentage of abbreviation signs shed light on how much space on a page the scribe used for the texts and how economical he was with use of paper. *Unità di Rigatura* is determined by dividing the height of the writing block by the number of lines per page minus one (the number of interlinear spaces). The higher the number of UR, the more generous the layout is containing more space between lines and fewer lines in total (Arthur 2015, 27). The abbreviation percentage is calculated by the average number of signs including superscript and the average number of abbreviation signs.

The codicological data from the six manuscripts and the results about their layout, text density and design are compared to similar studies, such as Lansing's (2011), Már Jónsson's (2012), Hufnagel's (2012), Eriksen's (2014), and Arthur's (2015). Már Jónsson's (2012) study focuses solely on medieval Icelandic manuscripts; Lansing's (2011) and Hufnagel's (2012) studies focus on post-medieval manuscripts; and Arthur's (2015) study is a comprehensive study of all *Njáls saga* manuscripts, both medieval and post-medieval. Even though my study focuses only on post-medieval manuscripts, the comparison with medieval manuscripts enables me to spot changing trends in manuscript production. The comparison and the resulting conclusions are presented in chapter 6: "Post-Medieval Reception of *Egils saga*".

Some of the afore-mentioned physical descriptions are available in manuscript catalogues and are drawn from there. For the four manuscripts stored in Iceland—AM 610 a 4to, the Sauðárkrókur manuscript, AM 454 4to, and AM 163 r fol.—the descriptions can be found in the online manuscript database handrit.is (2009–current). I consult paper catalogues for the two manuscripts stored abroad, namely Gödel's (1897, 130) catalogue of Stockholm Royal Library manuscripts for Holm papp 15 fol. and Jónas Kristjánsson's (1967, 42) register for Icelandic

manuscripts in Norway for Oslo NB 313 fol. The amount of description given by handrit.is varies greatly; while the information about the physical aspects of AM 454 4to and AM 163 r fol. is quite detailed, there is barely any description of AM 610 a 4to and of the Sauðárkrókur manuscript. The two physical catalogues provide information about the size of the leaves, number of leaves, script, dating, layout and material.

I examine each of the six manuscripts myself and note all the missing information about the manuscripts' material features. The manuscripts Oslo NB 313 fol. and Holm papp 15 fol. contain texts other than *Egils saga* and the surrounding texts were copied by different scribes; therefore, the data are collected from the entire manuscripts but noted for each scribe separately.

1.4. Polysystem Theory

Genre

Before addressing the theoretical principles of the polysystem theory, the concept of genre, which is closely connected to the theory, should be discussed. The concept of genre in saga studies has been a matter of dispute among scholars for decades. One of the main problems has been categorizing texts written centuries ago through the lens of modern-day thinking. The only two genres attested in medieval manuscripts are *konungasögur* and *riddarasögur* (Bampi 2017, 5). The rest of the taxonomy was therefore done retrospectively and is a modern construct. Even though the generic division of sagas is a modern concept created by scholars, this categorization helps us to interpret the texts and their meaning (Torfi H. Tulinius 2002, 180), therefore this topic deserves attention.

Among the scholars addressing this issue in the past was Sigurður Nordal, whose genre categories from the 1950s based on the relationship between the time of composition and the time of the events in the sagas did not receive much acceptance. On the other hand, Kurt Schier's publication from 1970 served as a valuable point of reference for further discussions, with his distinction between saga genres in a narrow sense and a broader sense (Bampi 2017, 6). From this point on, the most widely accepted distinction was made based on the subject matter and the internal chronology, and most often five saga genres are distinguished, namely *konungasögur*,

Íslendingasögur, samtíðarsögur, fornaldarsögur, riddarasögur, heilagra manna sögur (Clunies Ross 2010). For the purposes of illuminating genre hybridity and development in the “Younger Egla”, the main characteristics of the genres discussed in this thesis are briefly mentioned here.¹⁴

Íslendingasögur (Sagas of Icelanders): The temporal setting is between 870s and around 1000, during the so-called Saga Age; the spatial setting is largely in Iceland, but extends to Norway, other parts of Scandinavia and Europe, the Middle East, as well as into Greenland and North America. The main subject-matter are Icelandic families and their interactions among themselves (Clunies Ross 2010). While some fantastic elements appear occasionally, they are marked by a certain degree of realism (Bampi 2017, 5).

Riddarasögur (Chivalric sagas): This genre is often further divided into two subgenres, namely *þýddar riddarasögur*, translated chivalric sagas, and *frumsamdar riddarasögur*, indigenous chivalric sagas (Bampi 2017, 5). The temporal setting is generally unspecified, but in the case of translated *riddarasögur*, the setting is during the time of the legendary King Arthur. The sagas are set within a Christian environment and the spatial setting is Europe outside of Scandinavia, but often it stretches as far away as Asia. The subject matter is adventures of knights. One distinguishing feature of this genre is lack of poetry, otherwise present in all other genres (Clunies Ross 2010).

Fornaldarsögur (Sagas of ancient time or legendary sagas): These sagas are set in Scandinavia, outside of Iceland; their temporal setting is in times before the settlement of Iceland and before conversion to Christianity. The narratives follow the lives of royal dynasties or heroic heroes and their deeds; many *fornaldarsögur* are characterized by the presence of eddic poetry and legendary or fantastic elements. As with *riddarasögur*, due to the heterogeneity within this genre, *fornaldarsögur* are often further distinguished into three subcategories, namely heroic sagas

¹⁴ Religious genres such as *biskupasögur* (Sagas of bishops), *postulasögur* (Sagas of Apostles), and *heilagra manna sögur* (Saints' sagas) are not included here, as their characteristics are not relevant for the purposes of illuminating genre hybridity and development in the “Younger Egla”. For discussion on these genres, see, for example, Wanner (2020).

(*Heldensagas*), Viking sagas (*Wikingersagas*), and adventure sagas (*Abenteuersagas*) (Bampi 2017, 5).

Konungasögur (Kings' sagas): The temporal setting is the Viking Age up to the 13th century; the spatial setting is Scandinavia outside of Iceland, but also the British Isles, Europe and the Middle East. As the name suggests the subject matter is kings of Norway, sometimes Denmark and jarls of the Orkney islands; a typical feature of *konungasögur* is the presence of skaldic poetry (Clunies Ross 2010).

While this categorization has now been widely accepted and used by scholars, the discussion about genre is currently attracting renewed interest. Therefore, scholars have been trying to open the discussion and reconsider some aspects of the received interpretation.¹⁵ Notably, Massimiliano Bampi has recently shifted the way scholars should comprehend genres. They should be viewed as means of communication with a specific audience, serving a twofold function: compositional and hermeneutic (Bampi 2020, 18–19). The compositional function concerns the writers and their use of predefined conventions associated with individual genres (Ibid., 19). The hermeneutic function is tied to social and ideological situations in society and the audience the texts aim to address (Ibid.). Therefore, in addition to the temporal and spatial setting of sagas, this communicative function also needs to be taken into consideration while categorizing genres (Ibid., 21). Bampi uses some of the theoretical principles of the German literary critic Hans Robert Jauss as the starting point for a new perspective on the problem of genre. Jauss saw new literary works in communication with previously known works which influenced them. By belonging to a genre, a work enables the audience to recognize its generic affiliation and comprehend the text (Ibid., 22).

Generic Hybridity

¹⁵ See, for example, the publication *A Critical Companion to Old Norse Genre* (Bampi, Larrington, and Sif Ríkharðsdóttir 2020).

Bampi (2020, 22–23) emphasized this descriptive stance towards genres in Jauss’ work as well as his view of genres as historical families consisting of heterogeneous texts constantly developing and changing throughout time. Genres are therefore viewed as dynamic entities that display a changing amount of variability in content and form. As Margaret Clunies Ross (2010, 70) emphasized in her work, sagas are modally mixed genres and their development is driven by the interactions of different subgroups. One genre can therefore exhibit features not typically assigned to it and combine features of other genres. A combination of different chronotopes¹⁶ within the same narrative frame and repertoires typically used to create different literary worlds provide authors with a broader palette of narrative options and create so-called generic hybrids. For example, sagas such as *Áns saga bogsveigis* or *Víglundar saga* can be classified as generic hybrids (Bampi 2017, 9).

Víglundar saga is usually classified as a so-called later, younger, or post-classical *Íslendingasaga*. This group of *Íslendingasögur* has not gone unnoticed and Stefán Einarsson (1969, 150–51) describes them briefly in his *History of Icelandic literature*. According to him, there were two groups of these sagas; firstly, new sagas were written drawing on elements from *fornaldarsögur* and *riddarasögur*; secondly, there was a tendency to rewrite old sagas under the influence and with added motifs from romances. Examples of younger *Íslendingasögur* include: *Bárðar saga Snæfellsáss*, *Finnboga saga*, *Kjalnesinga saga*, *Króka-Refs*, *Víglundar saga*, and *Þórðar saga hreðu*. These sagas have been studied before, most notably in Martin Arnold’s 2003 work *The Post-Classical Icelandic Family Saga*. These sagas have also been discussed more recently due to the increased interest in genre studies and generic hybrids, thanks to the way they combine Icelandic setting in the *söguöld*, the Saga Age, and elements from *fornaldarsögur* and *riddarasögur*. The main characteristics of younger *Íslendingasögur* are hyperboles, parody, unresolved tensions, and divided worlds. One other feature is a destabilization of the hero and the community. The main protagonist is usually extraordinary and beyond reach; the sagas usually offer no solution, or solutions of unlikely or exaggerated nature, enabled by topics borrowed from romance.

¹⁶ The term chronotope refers to the interconnectedness of temporal and spatial relationships in literature, shaping how time and space function within a narrative. The concept was introduced by Bakhtin (1981), who used it to analyze the ways in which different literary genres construct time-space frameworks that influence meaning and interpretation.

It has to be noted that this heterogeneity in the narrative does not erase the “typical” generic features of the genre, but it enriches the narrative with generic repertoires from other genres in a manner which is plausible for a contemporary audience. As Sif Ríkharðsdóttir (2020, 44) pointed out, generic hybridity is caused by a negation of a particular’s genre features which can be caused by a shift in the aesthetic preferences of the audience but also by socio-political reasons. These extraliterary factors, such as change of ideology in society, may explain the emergence of generic hybrids.

Polysystem Theory

The process of genre development is governed by the changing significance and popularity of certain genres and their power to influence and contaminate other, more peripheral genres. This process is explained by the so-called polysystem theory, introduced by Even-Zohar (1990) and most recently applied in the saga studies by Bampi (2012; 2017; 2020). One of the principles of polysystem theory is that genres in a literary polysystem are hierarchically organized and are in a constant struggle for a central position within the system. The polysystem theory provides a useful theoretical framework for the comprehension of generic development. When one genre within the system begins to occupy a central position in the system it functions as a model for other genres occupying the peripheral position. Moreover, it is important to note that the literary polysystem exists within a wider whole of other systems, such as social, religious, or political ones (Bampi 2012, 187). The aforementioned central position of one genre within the literary polysystem heavily depends on its relevance within other polysystems, such as the social and political; the positioning of one genre in a central position within the polysystem coincides with the status of social ideology and the social group which is in power. This, in turn, depends on the genre’s relevance in the social context; a genre will occupy a central position if it satisfies the social needs of a certain period of time and can serve the political interests of the social groups in power and control the canonized corpus of literature (Ibid., 195).

Torfi H. Tulinius (2013) shows how translated *riddarasögur*, which came to Norway in the 13th century, and subsequently to Iceland, soon became a dominant literary genre, which had the capacity to enrich an author’s narrative options with new themes and character types. However,

authors did not merely imitate the features of chivalric literature, but rather adjusted them according to their social background and contemporary domestic context. Similarly, Bampi (2017, 10) explains how *riddarasögur* and *fornaldarsögur* became more influential genres in the 14th and 15th centuries due to a shift in social ideology. After the loss of independence in 1262 Icelandic society underwent significant changes and different elite groups emerged. Traditionally powerful chieftains, the *goðar*, lost their influence and a new group of rich men involved in the dried fish trade became the elite of the society (Ibid.). They had a different kind of relationship to the past and different and new-established means of power and money; they did not need to claim descent from the original settlers in order to secure their position in society. As the *riddarasögur* are not constructed around a genealogical principle, this genre might have therefore been more appealing to the newly emerging elite, who had the power to influence literary production. With the *riddarasögur* moving to the center of the polysystem, this genre became able to influence other genres, such as *Íslendingasögur*. According to Bampi (Ibid., 10), the prominence of *riddarasögur* influenced the younger *Íslendingasögur*, lending them some generic features which fitted in with the audience's current needs. When new narratives were being composed at the time, different generic features were combined creating types of texts that were essentially different.

Bampi (2020, 27–28) gives an example of a newly-emerged genre of *rímur* at the end of the 14th century that was created through the process of hybridization of different modes. The combination of indigenous poetic genres, prose texts, such as sagas, and foreign genres created this new popular genre. Quickly, the genre took a central position within the polysystem, undermining other poetic genres. Bampi (Ibid., 28) raises the question whether this new genre was supposed to address the different social needs at the time, or whether the generic traits were used to adapt already established genres to new communicative needs. The interaction of genres and the hybridization which occurred following the 12th and 13th centuries should be addressed in more detail by scholars in order to explain these new forms and their ability to satisfy changing communicative needs within the society.

Since its formulation in the 1970s, the polysystem theory has had a significant impact on translation studies, and while it took some time for the theory to be applied to the medieval textual production, it eventually found its way there. The scholar who has been foremost in the application of polysystem theory to saga studies is Massimiliano Bampi, beginning with his 2012 article, “The

Development of the *Fornaldarsögur* as a Genre: A Polysystemic Approach”. Since then, many scholars in Old Norse saga studies have employed this theoretical approach, such as Torfi H. Tulinius, Stefka Georgieva Eriksen, and Jón Karl Helgason in the articles which appeared in *Textual Production and Status Contents in Rising and Unstable Societies* (Bampi and Buzzoni 2013). Most recently, the polysystem theory served as a theoretical approach for many articles in the 2020 publication *A Critical Companion to Old Norse Genre*, namely the articles by Torfi H. Tulinius, Carolyne Larrington, Elizabeth Ashman Rowe, and Jóhanna Katrín Friðriksdóttir.

Jóhanna Katrín Friðriksdóttir (2020) in her article showed how the materiality of texts can improve our understanding of their genres and how codicological similarities can create a connection between genres otherwise not discussed together. Mapping the distribution of different genres in manuscripts can help us categorize these genres but also understand better their perceived value. When a less prestigious genre starts appearing next to a more prestigious genre in a luxurious codex, it might show the redactor’s effort to elevate this genre and change its position within the literary polysystem (Jóhanna Katrín Friðriksdóttir 2020, 102). The materiality of textual production is therefore an important aspect to consider while discussing texts’ genre affiliation and development.

In my research I employ the key principles of the polysystem theory and consider to what extent the genres which occupied the central position within the literary polysystem in the 17th and 18th centuries influenced the two post-medieval adaptations of *Egils saga*. During this period *fornaldar*- and *riddarasögur* were the most popular saga genre(s) (Clunies Ross 2010, 29), something which is also attested in the manuscript distribution (see Driscoll 2009, 7–8). According to the principles of the polysystem theory, these genres therefore had the power to influence other genres at the time. Therefore, I examine which features more typical of *fornaldarsögur* and *riddarasögur* than of *Íslendingasögur* were included in the adaptations and consider what this generic hybridity can tell us about the society in which these adaptations were produced and received. I considered whether the assumed heterogeneity had communicative purpose in the 17th century and whether the adaptations fitted the needs of the current social life better than the medieval text. The social context during the time of rewriting was also taken into account as well as the materiality of the manuscripts in order to explain the circumstances of genre development and preferences in the 17th and 18th centuries.

Chapter 2

Previous Scholarship

2.1 Medieval *Egils saga*

Egils saga is one of the best known and most cherished *Íslendingasögur*, narrating the story of Egill, the great warrior and poet, at home in Iceland and throughout Northern Europe, along with that of his father Skalla-Grímur, who left Norway after falling afoul of the king to become one of Iceland's original settlers. The saga was most likely composed between the years 1230 and 1240 (Jónas Kristjánsson 1997) and it is considered by some scholars to be one of the earliest *Íslendingasögur* (Jónas Kristjánsson 1990).¹⁷ Like most medieval texts, its authorship is anonymous, but the possibility of Snorri Sturluson being the author has been thoroughly discussed and considered by many. The first scholar to have proposed the authorship was Grundtvig in 1818 in his introduction to a translation of *Heimskringla* (1818, xxix). Since Sigurður Nordal's (1933) attribution of the authorship to Snorri in his edition of the saga, many scholars have accepted it without much critical consideration. Peter Hallberg (1962) argued for Snorri's authorship based upon a stylistic and lexical analysis and was followed up by Vésteinn Ólason (1968). On the other hand, there have been some scholars who have been much more skeptical, even going so far as to totally reject this attribution, among them Guðrún Nordal (2002), Margaret Cormack (2001), and Jonna Louis-Jensen (2009). More recently, Haukur Þorgeirsson (2014; 2018) has applied a stylometric method to the problem of *Egils saga*'s authorship and concluded that his results support the theory that *Egils saga* and *Heimskringla*, commonly accepted as having been composed by Snorri Sturluson, share the same author. Finally, Torfi H. Tulinius (2004, 2014) dedicated an entire book to show how *Egils saga* connects to and mirrors the life of Snorri Sturluson, at the same time producing a detailed study of its structure and the ways it generates meaning through the use of intertextuality.

¹⁷ There is still little consensus on the dating of the *Íslendingasögur* and the order of composition. See Males (2020) and the essays in Mundal (2013).

The text of *Egils saga* is preserved in a number of vellum and paper manuscripts. The oldest preserved fragment of the text is called θ and it dates from the middle of the thirteenth century. The fragment can now be found in AM 162 A fol., together with nine other vellum fragments of the text, collected by Árni Magnússon. The θ fragment belongs to the so-called A-branch of the text transmission. The text is preserved in three main branches of manuscripts, A, B, and C. The A-branch is more traditionally called M-branch after its main representative Möðruvallabók (AM 132 fol.). Möðruvallabók has two short lacunae, but otherwise contains the fullest medieval version of the text and it dates from the mid-14th century. This branch also contains another two vellum fragments and several later descendants. The B-branch is represented by WolfAug 9 10 4° now held by the Herzog August Bibliothek in Wolfenbüttel, Germany. This manuscript dates from the mid-14th century but has several leaves missing and is defective at the end. There are five fragments which preserve texts similar to the Wolfenbüttel manuscript. Finally, there is the C-branch, sometimes called the K-branch or simply *Ketilsbækur*. This branch is named after Ketill Jörundsson (1603–1670), who produced two manuscripts of the text: AM 453 4to and AM 462 4to. Ketill likely compiled his copy from two or more exemplars, primarily drawing from fragment α , which was itself based on fragment ϵ . Both fragments are now part of AM 162 A fol. (Chesnutt 2005, 6).

As pointed out by Svanhildur Óskarsdóttir (2015, 176), the three branches essentially contain the same narrative, but with some significant changes that alter the integrity and structural balance of the text. One of the biggest differences is which of the poems attributed to Egill each branch preserves. The A-branch only cites the first stanzas of *Höfuðlausn* and *Sonatorrek* and this is the only branch preserving the poem *Arinbjarnarkviða*, although in Möðruvallabók, it is placed at the end of the narrative by a younger hand than the rest of the text. The Wolfenbüttel manuscript contains *Höfuðlausn*, but no other B-branch manuscript does. The B-branch, moreover, does not contain *Arinbjarnarkviða* and only preserves a first stanza of *Sonatorrek*. The C-branch is the only redaction preserving both *Höfuðlausn* and *Sonatorrek*, but not *Arinbjarnarkviða*. The B-branch therefore contains the least amount of poetry and is shorter than the other two redactions and includes omissions. On the other hand, the A-branch has multiple expansions, while the C-branch is somewhere in the middle. For example, the A-branch includes additional episodes from Egill's

old age, such as the kitchen maid complaining about Egill being in her way or his plans to scatter his silver at Althing (see Jón Helgason 1956; Chesnutt 2005, 16).

The first edition of the text was published on Hrappsey in 1782. This edition was based on Jón Erlendsson's copy of Möðruvallabók, which is now lost, and the end was supplied by the C-redaction (Bjarni Einarsson 2003, xi). The second edition was printed in Copenhagen in 1809 for the Arnamagnæan Commission edited by Guðmundur Magnússon (1741–1798) with a parallel Latin translation. This publication was based freely on Möðruvallabók, or a related manuscript, and contains many alterations. Finnur Jónsson's edition from 1886–1888 became a standard edition for future scholars and editors, such as Sigurður Nordal's edition of the saga in *Íslensk fornrit* series (1933, xii). Both were also based on the A-branch of the manuscripts.

None of the above-mentioned editions, however, provided sufficient and unbiased information about the manuscript transmission and tradition. Finnur Jónsson's edition was the only edition with substantial variant apparatus; however, as Jón Helgason pointed out (1956), Finnur chose freely which variants to include and omit and he does not provide sufficient introduction about the manuscripts and their mutual relationship. Moreover, Finnur Jónsson was of the opinion that younger paper manuscripts are valueless, and he mostly overlooked them in his work. This misassumption was corrected by Jón Helgason in 1956 in his article about the manuscripts of *Egils saga*. He proves that paper manuscripts are far from valueless, on the contrary, in some cases they can preserve a more original text than medieval manuscripts. Critical editions of the three redactions began to be published in the Editiones Arnamagnæanæ series, based on Jón Helgasson's preliminary work. The A-redaction was edited by Bjarni Einarsson and published in 2001, and the C-redaction was edited by Michael Chesnutt in 2006. These editions not only exactly reproduce the text that actually exists in the manuscripts, but they also map the manuscripts' rich transmission history.

Egils saga has undoubtedly been one of the most researched texts over the past several centuries. Many scholars have addressed various aspects of the text, such as its historical accuracy, cultural context, literary, psychological, and social aspects, and its reception. The most noteworthy scholars dedicating their research to *Egils saga* in particular are Bjarni Einarsson and Torfi H. Tulinius. There is an online bibliography of *Egils saga* in the wikisaga.hi.is database which contains around five hundred articles and book chapters concerning the saga, and a selected

bibliography from that database is also printed in Looze et al. (2015). This bibliography, however, includes only articles and chapters written up to the year 2015 and the database has not been updated since 2016. Looze et al. (2015) also includes a section on the reception of *Egils saga*. Here, Svanhildur Óskarsdóttir addresses the post-medieval reception of the saga and the two adaptations, *Egils rímur* and the “Younger Egla”. This thesis focuses on these adaptations as they have clearly been significantly overlooked by scholars, compared to the medieval saga.

2.2 *Rímur*

The genre of *rímur* (sing. *ríma*) was one of the most frequently composed and read literary forms in Iceland from the late Middle Ages until recent times. *Rímur* narrate a story, most often a story taken from a saga, in stanzaic form and therefore they are often called “metrical romances”. These stanzaic stories might range from short ones, consisting of a single *ríma*, but more often, they would consist of multiple *rímur* (also called fitts) creating a whole *rímur* cycle, sometimes of considerable length. The form of the *rímur* has developed significantly over time but they remained popular for over 600 years (Hughes 2005, 207) and have sparked renewed interest in recent decades (Hughes 2012).

The word *ríma* most likely comes from Middle English *rym*, meaning a “rhyme”, and can also refer more generally to a rhymed poem. This term is, for example, used in Chaucer’s *Sir Thopas*,¹⁸ which shares similarities with *rímur* in its form and metre (Vésteinn Ólason 1982, 74). It is likely that Icelandic poets borrowed the term for the newly formed genre from Middle English. The first evidence for *rímur* we have is a single *ríma*, *Ólafs ríma Haraldssonar*, composed by Einar Gilsson probably sometime before 1370 and preserved in *Flateyjarbók*. The *ríma* shows that the poet was already skilled at composing in the new genre (Hughes 2005, 206).

The origin of the *rímur* form was traditionally viewed as an indigenous development from skaldic poetry at first and later as being inherited from ballads and dances. It is no longer believed that the origin of *rímur* can be attributed to the influence of skaldic poetry, even though some of the features of skaldic poetry are present in *rímur*, such as alliteration and the use of kennings and

¹⁸ One of the *Canterbury Tales* written between 1387–1400 and first published c. 1476.

heiti (Vésteinn Ólason 1982, 60). Neither is it accepted that *rímur*'s metrical forms were inherited from ballads and dances that came to Denmark from France, eventually reaching Iceland in the mid-13th century through Norway. Vésteinn Ólason (1978, 28) argued that ballads may not even have been known in Iceland in the mid-14th century, when one fully developed *ríma* already existed, namely *Ólafs ríma Haraldssonar*. Moreover, he claimed that the narrative technique in *rímur* and the style of lyrical passages, *mansöngvar*, have no parallels in ballads. Finally, none of the extant *rímur* were composed in a meter typical for ballads (Ibid., 29–30).

More recently, Vésteinn Ólason and Shaun Hughes argued thoroughly that *rímur* developed most likely under English influence with some indigenous input. Vésteinn Ólason (1982, 59–78) found similarities between *rímur* and English poems in their form, rhyme-scheme, number of stresses, and meters, especially in *ferskeytt* and *skáhent* meters. He concluded that “Middle English metrical romance is the most likely source of influence for *rímur*” (Ibid., 73). This influence was according to Vésteinn Ólason possible through Norway, especially Bergen, where Icelanders were staying and where English metrical romances were most likely known. Norway, moreover, had cultural and trade connections with England in the 13th century (Ibid., 77). Hughes (2005, 206) agreed with Vésteinn Ólason that *rímur* were a response to metrical romances elsewhere in Europe and in addition suggested that the genre was influenced by the indigenous stanzaic narrative of the *Poetic Edda*.

When it comes to scholarly attention, *rímur* have not been researched as thoroughly as sagas in the past and have been often overlooked by poets and scholars as representing a lower type of literature.¹⁹ However, they have gradually attracted some scholarly attention, one of the earliest such examples being Björn K. Þórólfsson's 1934 influential and foundational study of the *rímur*. His main focus was on the earliest *rímur*, the so-called medieval *rímur* (composed before 1600), while so-called modern *rímur* (composed after 1600) are discussed only briefly. An excellent overview of scholarship on *rímur* up until 1980 was done by Hughes in his article “Report on *Rímur*” (1980) from that same year; therefore, I do not discuss it further here. Much has happened

¹⁹ For example, Jónas Hallgrímsson, poet and scholar, criticized *rímur* greatly and considered them to represent a decline in literary taste (see for example Þórir Óskarsson, 2006), although his review may have been triggered by Sigurður Breiðfjörð's popular “Fjölnis rjómi” (a pun on “*ríma*”) which mercilessly lampooned the first issue of *Fjölnir* which had appeared in 1835 (Hughes 2023, 191–93).

since 1980 in *rímur* studies and there are more articles about *rímur* as a genre.²⁰ Moreover, new editions of *rímur* are now available, for example *Úlfhams rímur* edited by Aðalheiður Guðmundsdóttir (2001); *Virgils rímur* edited by Gísli Sigurðsson and Stephen Mitchell (2008); *Ormars rímur* edited by Haukur Þorgeirsson (2013); *Hrólfs rímur Gautrekssonar* edited by Haukur Þorgeirsson and Jóhanna Katrín Fridriksdóttir (2015).

One of the main aims of *rímur* is to tell a story and they were not bound by the complex rules of skaldic poetry, which would have made it impossible for them to tell any narrative in a fluid and entertaining fashion.²¹ The metrical form of early *rímur* was therefore rather simple. However, by the 19th century this early metrical simplicity had developed into 23 metrical families, whose branches consist of over 2000 specific meters (see Helgi Sigurðsson 1891). According to Hughes (2005, 207), *rímur* metrics developed from Latin ecclesiastical poetry composed in quatrains with varying rhyme schemes. In addition to end-rhyme, poets also employed internal rhymes; in the earliest *rímur* only full rhyme (*aðalhending*) was employed, but later on poets also began employing half-rhyme (*skothening*) (Craigie 1952a, I:294). The poets who were experimenting with this kind of poetry added to their stanzas the traditional Germanic practice of alliteration using two *stuðlar* (props) and one *höfuðstafur* (headstave) in each long line. Moreover, stanzas could have two, three, or four lines with different numbers of syllables and stresses. More attention will be given to the different meters employed in *Egils rímur* and their characteristics in the following chapter.

In addition to the alliteration, the poetic language of *heiti* and kennings in *rímur* was inherited from pre-existing Icelandic poetry. However, unlike kennings in skaldic poetry, a base-word and a referent in *rímur* were not scattered throughout the stanza but would be found in the same line. As a result, kennings in *rímur* are more transparent than kennings in skaldic poetry, and extended kennings—kennings consisting of more than two words—are rare in *rímur* (Hughes 2005, 209). At first, poets employed kennings previously known from skaldic poetry, for example those listed in Snorri Sturluson's *Skáldskaparmál* or kennings preserved in the oral tradition; however, as time passed and skaldic poetry lost its popularity and influence, *rímur* poets became less familiar with

²⁰ See, for example, Hughes (2005).

²¹ Þjóðólfur of Hvinir's *Haustlöng* is a good example of the ponderous nature of story-telling using *dróttkvætt* stanzas.

traditional kennings and new kennings were invented. This unfamiliarity with *dróttkvætt* and Snorri's *Edda* led to the misuse of mythological references (Ibid.). Moreover, so-called nominal augmentations (*nafnorðsaukingar*), where the meaning of a kenning is the same as the genitive compound, were considered another sign of the deterioration of the quality of kennings (see, for example, Björn K. Þórolfsson 1934). Davíð Erlingsson (1974) called these genitive paraphrases (*eignarfallsumritanir*) and he did not consider these genitive constructions to be kennings, but rather a rhetorical technique, which developed in Iceland under the influence of German poetry. These constructions in *rímur* had a mainly aesthetic purpose and were used to describe various abstract concepts.

Mansöngvar (sg. *mansöngur*) are a peculiarity of the *rímur* and not found in any earlier Icelandic poetry. These *mansöngvar* are inherited from the German poetic tradition, more specifically from German *Minne* lyrics (Hughes 2005, 210). *Mansöngvar* are subjective, non-narrative introductions at the beginning of each fitt in which a poet addresses their audience. *Mansöngvar* are no exception when it comes to development over time. In early *rímur*, *mansöngvar* were quite short, or occasionally missing completely, and their central theme was the poet's feelings for a woman. Gradually they became considerably longer and began to cover a wide range of topics from complaining about old age to struggling to compose poetry (Ibid.). This authorial presence in *mansöngvar*, where a poet communicates with their audience, was also extended to the narratives themselves. Compared to saga narratives, whose author is objective and expresses an impersonal relationship to the events, *rímur* narrators are often intrusive (Mitchell 1991, 167). Kuhn (1993, 468) considered this intrusiveness in *mansöngvar* and narratives not to be personal statements, but rather stereotyped ways of communication between the poet and the audience, a bridge between reality and fiction. Moreover, Kuhn (Ibid., 456) divided occurrences of this "authorial presence", as he calls it, into three groups: references to the author or his work; references to the source of the story; references expressing the author's opinion. The following chapter will discuss to what extent, and why the author of *Egils rímur* employed these stereotyped devices of communicating with the audience.

The practice of authorship recording in *rímur* was another aspect that developed through time. The earliest *rímur* composed before 1550 are anonymous, which is in contrast with skaldic poetry, most of which is attributed to known *skálds* (Craigie 1952a, I:288). According to Craigie,

it was likely that the poets of early *rímur* did not find it necessary to record their names, as the forms of the *rímur* were relatively uncomplicated (Ibid., 288–9). Another view is that the practice of authorship recording was simply not important until the 16th century, when authorship became more important and widespread with the growth of Humanism during the so-called *lærdómsöld*, the “Age of Learning” (Davíð Erlingsson 1989). Therefore, in the 16th century and especially after 1600 it became common for poets to record their names in the final stanza of the last *ríma* in the cycle; the poets initials would be encrypted in the form of kennings and *heiti* corresponding to a rune found in the *Icelandic Rune-Poem* (see Page (1999); Bauer (2003); and Hughes (2019)).

The poets might have initially transmitted their poetry orally, as early *rímur* were fairly short and so it was possible for poets to transmit their poetry orally as long as the cycle did not consist of more than three fitts (Craigie 1952a, I:285). However, it was soon necessary for poets to compose *rímur* in writing as they became longer and more difficult to memorize (Vésteinn Ólason 1982, 52). Even though *rímur* soon became a purely written phenomenon, they were always meant to be read out loud and performed for entertainment. Not much is known about the way in which early *rímur* were delivered, but Hughes (2005, 212) finds it likely that they were part of the evening work period, known as *kvöldvaka* (evening wake). They would have been recited for the entire household to make long winter nights inside the lodging more enjoyable.

The subject of the narrative was almost never an innovation, but rather a reworking of an existing narrative, most often a saga.²² The most popular saga genres for this were *fornaldarsögur* and *riddarasögur*. These two genres might have been the most popular source of material due to their exciting narratives full of thrilling battles and encounters with supernatural beings.²³ Before year 1600 *fornaldarsögur* formed one third of the source material for *rímur*, *riddarasögur* another third, and the final third was split between *konungasögur* and *þjóðsögur* (folktales) (Mitchell 1991, 165). In addition to this, some *rímur* were influenced by eddic material (Ibid.). Björn K. Þórolfsson (1934, 233–34) in his *Rímur fyrir 1600* mentioned 21 *fornaldarsögur*-based *rímur* and 24 *riddarasögur*-based *rímur* while only two *Íslendingasögur*-based *rímur* were mentioned. Later, in

²² Exceptions from before 1600 are *Arnarrímur*, *Fjósaríma*, *Skíðaríma*.

²³ Here, a case could be made, that in the late Middle Ages and early modern period, *fornaldarsögur* and *riddarasögur* might have been considered a single genre (see Kalinke 1985).

the period 1550–1800 there were up to 20 *rímur* based on *Íslendingasögur*,²⁴ but up to 50 *fornaldarsögur*-based *rímur* (Craigie 1952b, II:316). Craigie (1952, I: 287) did not assume that the rather low number of *Íslendingasögur*-based *rímur* was due to the fact that they were simply lost, but rather that they were never composed. Hughes (2005, 210) attributed the decline of interest in *Íslendingasögur* from the 14th century onwards not to intellectual decline, but rather to decline in their relevance.

The earliest *rímur* followed their source text closely and essentially copied the text into a new medium (Kuhn 1993, 454). Based on this assumption that the poets barely altered their source saga, scholars had reason to assume that *rímur* were preserving a more original version of a saga than later copies of the saga itself.²⁵ According to Driscoll (1999, 269), “most *rímur* follow their sources quite closely, even slavishly”. However, different poets treat their source material differently and some express a great deal of creativity in their *rímur* composition. To mention a few examples, Mitchell (Mitchell 1991, 167–71) demonstrated creative independence of *rímur* poets in *Bósarímur* and *Bjarkarímur*, where, compared to the source sagas, the poets emphasized certain episodes and added completely new material. Moreover, the author of *Skikkjurímur* made some significant omissions in the *rímur* narrative compared to his source material *Möttuls saga*; namely, he omitted lengthy descriptions, focused much less on the courtly behavior between men and women and women’s role in the story in general (Driscoll 1999, 269).

These alterations within the narrative could be revealing of the nature of the contemporary audience, their literary tastes and the values within the society. The discussion of how the poet of *Egils rímur* adapted the saga narrative, which parts were omitted, and, on the other hand, highlighted, are central to my research. These alterations have been analyzed in detail and serve as a basis for the discussion of the 17th-century audience and their literary taste. The discussion illuminates the way in which the saga narrative has been adapted in order to meet the literary preferences of the contemporary audience and focuses on the question of whether or not the 17th- and 18th- century audience found exciting adventures abroad more relevant and plausible than the

²⁴ Among the *Íslendingasögur* that were transformed into *rímur* are for example *Fóstbræðra saga*, *Hrafnkels saga*, *Freysgoða*, or *Grettis saga*, and of course, *Egils saga Skallagrímssonar*.

²⁵ For example, Aðalheiður Guðmundsdóttir’s (2001) study of *Úlfhams saga* shows that 14th-century *Úlfhams rímur*, based on a lost medieval saga, might preserve a version closer to the the lost saga than three existing younger sagas reflecting developing reception of the story throughout centuries of transmission.

history of Icelandic settlement and family disputes. Moreover, the recent studies in textual transmission and relationship between sagas and *rímur* have focused exclusively on *fornaldarsögur*-derived *rímur*.²⁶ This thesis instead focuses on an *Íslendingasaga*-derived *rímur*, *Egils rímur*, therefore contributing to the growing exploration of the relationship between *rímur* and sagas other than *fornaldarsögur* and *riddarasögur*.

Finally, *rímur* became a subject of musicological interest in the 20th century focusing on *rímur* in folk music and their melodies.²⁷ In 1929 the *Kvæðamannafélagið Iðunn* (1929–current) was founded—a society devoted to the revival of traditional Icelandic singing.²⁸ The society was founded in order to preserve the *rímur* tradition and melodies known by the members, and in 1935–1936 they recorded 200 *rímur* melodies (Ragnheiður Ólafsdóttir 2008, 104). Many of their recordings were made available in the volume *Silfurplötur Iðunnar*, which is accompanied by a collection of four CDs (Gunnsteinn Ólafsson, 2004). Furthermore, in 2018 a follow-up publication *Segulbönd Iðunnar* was released, containing 160 poems from *Kvæðamannafélagið Iðunn*’s collection and including a second set of four CDs (Rósa Þorsteinsdóttir 2018).²⁹ Both publications also contain articles introducing poetic traditions in Iceland and the operation of the society.

In addition to this, *Ísmús*, a database storing and publishing data concerning Icelandic culture in the form of recordings, photographs, films, scripts and texts, also includes recordings of *rímur* “intoning”.³⁰ In 1982, the legendary documentary, *Rokk í Reykjavík*, directed by Friðrik Þór Friðriksson, which showcased the alternative music scene (New Wave/Post-Punk) in Reykjavík at the time, concluded with Sveinbjörn Beinteinsson (1924–1993) intoning stanzas in *rímur*-metres. More recently, *rímur* have experienced something of a revival in a fusion with popular music, especially thanks to Steindór Andersen, a musician who is noted for his *rímur* chanting. Steindór is now most widely known for his collaborations with the band Sigur Rós, releasing the *Rímur* EP in 2001. Moreover, he released an album *Stafnbúi* in 2012 in collaboration with Hilmar Örn

²⁶ See for example Lansing (2011), Lavender (2014, 2020), Kapitan (2018, 2024).

²⁷ For *rímur* and folk music, see for example Helga Jóhannsdóttir (1976); Nielsen (1982); Ragnheiður Ólafsdóttir (2008, 2011) and Nicola Dibben et al. (2019); the largest collection of *rímur*-melodies in print is that found in Bjarni Þorsteinsson (1906); for *rímur* melodies see also Róbert Abraham Ottósson (1969).

²⁸ According to Ragnheiður Ólafsdóttir (2008, 105) *rímur* were “intoned” (*kveðnar*) which means that they were performed in something between singing and speaking.

²⁹ For a critical view of the Society’s activities, see Ragnheiður Ólafsdóttir (2011).

³⁰ Among the earliest commercially available recordings was the Columbia Records 78RPM disk (DI 1100) from 1933 featuring Jón Lárusson (1873–1959) chanting *rímur*-verses.

Hilmarsson with *rímur* pieces set to the music. Finally, one might mention that in 2009 and 2014, Megas (Magnús Þór Jónsson), the doyen of Icelandic popular music, “performed” *Jesúrímur* by Tryggvi Magnússon (1900–1960) to music he had composed in 1973.

Chapter 3

Egils rímur

3.1 *Rímur* Characteristics

3.1.1 Metrical Forms

In the following chapter, I discuss characteristics of each meter and sub-meter employed in *Egils rímur* and illustrate them with examples. This is a descriptive analysis, not an exercise in linguistic metrics. In this thesis, I follow the terminology from a research database of Icelandic poetry and meters called *Óðfræðivefurinn Bragi* (Kristján Eiríksson), as the database contains a systemized and updated classification of *rímur* meters. Even so, reference were also made to the nomenclature found in Helgi Sigurðsson (1891), Björn Karel Þórólfsson (1934), and Sveinbjörn Beinteinsson (1953).

There is confusion in terminology concerning almost every aspect of *rímur*-metrics posing a serious problem for anyone trying to understand it. The online metrical database *Bragi* offers basic terminology of *rímur*-metrics, which is taken from Sveinbjörn Beinteinsson (1953). More traditional terminology can be found in Helgi Sigurðsson (1891), which differs from the one used by Sveinbjörn. In addition to this, the terminology used in Björn Karel Þórólfsson (1934) differs in part from both. As already mentioned, I follow the terminology employed by *Bragi*. However, the equivalent term employed by Helgi is also mentioned. Two terms in particular might cause some confusion, namely *atkvæði* and *hljóðfall*. *Atkvæði* (also called *kveða*) is a syllable or a syllable equivalent as a metrical unit although it is not the same as a “foot.” For Helgi Sigurðsson (1891), an *atkvæði* is distinct from a “*samstafa*” or syllable as a morphological or grammatical unit, though he does not apply this distinction consistently. Although the terms overlap in meaning, they are not synonymous. *Hljóðfall* (pl. *hljóðföll*) in metrical phonology denotes stress and two other synonyms are found across scholarship, namely *áhersla*, or *ris*.

The illustrative stanzas are scanned, alliteration shown in italics, “masculine” rhymes are single-underlined, and “feminine” rhymes double-underlined, internal rhymes are indicated if there are any. The convention for the rhyme scheme is aaBB with small letters representing “masculine” rhymes and capitals “feminine.” Internal rhymes are indicated within parentheses, (a)a. There is no convention for indicating half-rhymes (consonant rhymes), so as per Shaun Hughes’ suggestion, half-rhymes are indicated by putting the rhyming consonants in square brackets. The abbreviations in the manuscript are expanded silently, as marking them in italics could cause confusion with the notation of alliteration.

Stefán Karlsson (1964) listed the meters of individual fitts in his article about *Egils rímur*. I build on his classification; however, in some cases our conclusions differ, or a different term is used, in which case I mention the differences. *Egils rímur* consist of 40 fitts composed in ten different meters. The meters appear either in their basic forms or in one of seven variations concerning end rhymes, and ten variations concerning internal rhymes. Each fitt has a different number of stanzas. Here is a table with an overview of each *ríma* with its number of stanzas, meter in which it is composed and the submeter, if there is any:

Table 1: *Rímur meters overview*

<i>Ríma</i>	Stanzas	Meter	End rhyme variation	Internal rhyme variation
I	73	ferskeytt		
II	78	skáhent		
III	70	braghent	frárímað	
IV	89	úrkast		
V	77	ferskeytt		skothent
VI	71	skammhent		
VII	79	gagaraljóð		
VIII	76	braghent	samrímað	
IX	76	stafhent		
X	87	ferskeytt		
XI	72	stafhent		oddhent
XII	83	samhent		

XIII	98	stuðlufall		
XIV	86	braghent	baksneit, frárímað, samrímað	
XV	96	ferskeytt		oddhent
XVI	86	ferskeytt		frumframhent
XVII	83	braghent	samrímað	frumhent; skjálfhent
XVIII	112	afhent		
XIX	92	ferskeytt		
XX	97	stikluvik		þríhent
XXI	73	samhent		
XXII	90	úrkast		skothent
XXIII	90	skáhent		
XXIV	83	braghent	baksneitt	framhent
XXV	114	úrkast		
XXVI	92	samhent		hringhent
XXVII	105	ferskeytt		skothend
XXVIII	111	braghent	samrímað	
XXIX	100	samhent		
XXX	104	ferskeytt		
XXXI	98	stafhent		mishringhent
XXXII	100	úrkast		oddhent
XXXIII	93	stefjahrun		
XXXIV	85	ferskeytt		frumframhent
XXXV	90	braghent	baksneitt	
XXXVI	83	gagarljóð		
XXXVII	96	braghent	samrímað	frumhent; skjálfhent
XXXVIII	91	úrkast		oddhent; skáhent
XXXIX	88	gagarljóð		stímað
XL	98	ferskeytt		

Before the discussion of the meters, the phenomenon of the so-called augmented-words should be addressed. Until the 14th century, words like *kaskr* or *hestr* would be monosyllabic. Around 1300 a sound change occurred where a svarabhakti or epenthetical vowel, *-u*, was inserted into the ubiquitous *-r* ending in substantives, adjectives and verbs when immediately preceded by a consonant adding another syllable to the word resulting in many monosyllabic words becoming disyllabic (Haraldur Bernharðsson 2013, 185–90).³¹ The usage of these augmented-words (disyllabic words created by the *u*-insertion) has been analysed in relation to the so-called quantity shift.³² This practice was also addressed more recently by Haukur Þorgeirsson in his dissertation from 2013, where he deals with the origins of the problem and the reasons for it. He stated that the augmented-words could be freely used as disyllables within a line but were restricted from appearing in “feminine” rhymes until the second half of the 16th century, but monosyllables ending in *-r* can be used as “masculine” rhymes (Haukur Þorgeirsson 2013, 175–76). From the 17th century, such words can be used either as monosyllables or disyllables (Ibid., 367).

Stefán Karlsson (1964) analyzed Icelandic prosody and showed based on the example of *Egils rímur*, that *rímur* poets did not employ the new syllabic system introduced by the quantity shift as extensively as would have been thought by the 17th century. He analyzed lines ending in augmented-words and presented the following results: lines with “feminine” rhyme (*óstýfð*) are reckoned to be 5767 and out of these only 83 (1.4%) end with augmented-words; and lines with “masculine” rhyme (*stýfð*) are reckoned to be 7485 and of these 256 (3.4%) end with augmented-words. If all these lines are considered “feminine” it turns out that 147 of these have an extra short final syllable. However, because such a ratio is so markedly different from what is customary in other lines in *Egils rímur*, and because these lines are much more frequent at places where lines with “masculine” rhymes are to be expected, it is most straightforward to consider them all “masculine” (*stýfð*).

Jón Guðmundsson therefore uses the variation *-ur/-r* as one of the tools he employs to meet the exacting demands of the meters he is using in *Egils rímur*. This raises two issues. The first

³¹ Stefán Karlsson (1964) calls these words *stoðhljóðsorð* (words with a helping vowel).

³² Quantity shift occurred in the late 15th or early 16th century when Icelandic underwent a shift in syllable quantity; vowel length ceased to be contrastive, and the length began to be governed by the environment. For more detailed discussion about the quantity shift in general, see Haraldur Bernharðsson (2013, 169–77); about the change in quantity system in Icelandic prosody more concretely, see Björn K. Þórólfsson (1934) and Haukur Þorgeirsson (2013).

concerns whether this variation is reflected in the manuscripts. Is the syllable spelled out or indicated by an abbreviation? If it is spelled out, is the variation -ur/-r maintained according to the demands of the meter or is the variation random?

To answer this question, two stanzas composed in two different meters, with different metrical requirements are looked at. The first is an example from 12th fitt composed in *samhent* meter.

1Bera þeir fram það Brynjólfs niður,	S x S x x S x S
2Björn sé sáttur Þórir viður,	S x S x S x S
3Óvild svæfð enn efldur friður,	S x S x S x S
4af því kætist hjálma riður.	S x S x S x S (XII.18)

Throughout the whole fitt, there are in total 16 augmented-words appearing at the end of a line. The meter requires that the 7th *atkvæði* of the first and third lines and the 6th *atkvæði* of the second and fourth lines be a “masculine” (*stýft*) rhyme and therefore it is clear that metrically these rhyming words are monosyllables: *niður*, *viður*, *friður*, *riður*. If they were to be counted as augmented forms, then the meter would have one *atkvæði* too many in each line. The rhymes are therefore to be considered as “masculine”, which is consistent with Stefán Karlsson’s conclusion above. This is reflected in the two manuscripts in the following way. In the Sauðárkrókur manuscript, all of these 16 words are either abbreviated or spelled without the epenthetic vowel, -u. However, AM 610 a 4to is less consistent and in three out of the four stanzas containing these rhymes the words are abbreviated, but in one case the words are spelled out with the -u insertion (as in the example above). In conclusion, in the Sauðárkrókur manuscript, the variation -ur/-r is maintained according to the demands of the meter, while in AM 610 a 4to is not.

The second example is from the 14th fitt composed in *braghent* meter. This meter requires a “feminine rhyme”, therefore disyllabic words at the end of lines.

1Um haustið skyldi heiðurs dagurinn / haldinn frómur, (x)	S x S x S x S x / S x S x
2Birni hjá það brognum semur,	S x S x S x S x
3býr sig fólk þá tíminn kemur.	S x S x S x S x (XIV.52)

In the Sauðárkrókur manuscript, all words in question, *dagurinn*, *frómur*, *semur*, *kiemur* have the last syllable abbreviated. In AM 610 a 4to, the words *dagurinn* and *frómur* are spelled out completely with the -u insertion, while *semur* and *kiemur* are abbreviated. In this stanza, “*dagurinn*” in the first line is to be read “*dagrinn*” (two *atkvæði* not three), while the augmented-words in the “feminine” rhymes are to be read as two syllables as in Modern Icelandic. This metrical requirement is therefore not reflected in the manuscript.

From these examples, it seems that the Sauðárkrókur manuscript reflects the variation as required by the meters, while AM 610 a 4to reflects this variation randomly and does not pay attention to the metrical requirements. This preliminary conclusion is revisited at the end of the chapter after further examples are examined.

This variation in manuscript representations however poses the second issue, namely how this should be dealt with in the transcription. The main text is taken from AM 610 a 4to. In the transcription, expansions of abbreviations are marked in italics. It is therefore obvious from the transcription what the manuscript preserves, and the footnotes indicate how each case is handled in the Sauðárkrókur manuscript. In addition, the metrical distinction between -ur and -r is also discussed in the footnotes.

Four-line meters

Ferskeytt³³

Ferskeytt meter has 7 *atkvæði* (four *hljóðföll*) in the odd lines, 6 *atkvæði* (three *hljóðföll*) in the even lines and a trochaic rhythm. A basic *ferskeytt* meter has a regular *abab* rhyme pattern, no internal rhyme, and three-part alliteration. A closer examination of the rhyme pattern shows that

³³ “*Ferskeytt*” is a noun in English and the name of a meter. However, in Icelandic, BÍN and the major Icelandic dictionaries do not recognize *ferskeytt* as a noun and, therefore, the word is not a noun but an adjective (the noun is *ferskeytla*). Accordingly, Helgi Sigurðsson call his V Bragætt, *Ferskeytt ætt*, in the feminine. However, Sveinbjörn Beinteinsson (1953, xi–xii) gives a list of “*Háttanöfn*” where he treats the word as neuter, which is also the position taken by Stefán Karlsson (1964). *Bragi* also takes *ferskeytt* to be neuter. For the sake of consistency and clarity, as this analysis follows the terminology of *Bragi* to most extent, the term “*ferskeytt*” will be treated as a neuter noun and therefore the adjectives modifying it are also in a neuter form.

the odd verses, ending in a *hljóðfall* are monosyllabic rhymes (“masculine” rhymes, denoted by a small letter), while the even verses ending in a trochee are disyllabic rhymes (“feminine” rhymes, denoted in a capital letter).³⁴ The rhyme pattern for a basic *ferskeytt* meter is therefore *aBaB*. Metrically significant feminine rhymes can only occur at the end of a line. A skillful poet may also employ disyllabic words that rhyme when using internal rhyme, but only the first syllable is counted as being metrically significant.

Ferskeytt is the oldest preserved *rímur* meter, as the first preserved *ríma*, *Ólafs ríma Haraldssonar*, was composed in the *ferskeytt* meter by Einar Gilsson in the years 1350–1370 (Björn K. Þórolfsson 1934, 299). *Ferskeytt* meter is the most commonly used meter in *rímur*, but two adjacent fitts in a cycle should not be traditionally composed in the same meter. *Völsungs rímur*, possibly composed in the 14th century, is the only *rímur* cycle composed entirely in the *ferskeytt* meter (Haukur Þorgeirsson 2013, 249–57). The first fitt of a cycle is usually composed in *ferskeytt* (Vésteinn Ólason 1982, 57) and indeed, the first and also the last fitt of *Egils rímur* are composed in the *ferskeytt* meter. *Ferskeytt* is the most frequently employed meter in *Egils rímur*, being used in 13 out of 40 fitts.

This basic form of the *ferskeytt* meter appears five times in *Egils rímur*, namely in the 1st, 10th, 19th, 30th, and 40th *ríma*. In addition to the basic form of *ferskeytt*, there are three different variations, namely, *skothent*, *oddhent*, and *frumframhent*, which are discussed in detail below.

Here is an example of *ferskeytt* meter in *Egils rímur* as it appears in the first fitt:

1Sumir úr landi séttu <u>burt</u> ,	S x S x S x S	a
2sikling alla þjáði,	S x S x S x	B
3misstu bæði mekt og <u>kurt</u> ,	S x S x S x S	a
4en milding tók við <u>láði</u> .	S x S x S x	B

(I. 52)

Skothent

³⁴ The term “trochee” is used for the final paired stressed and unstressed syllables. This is a descriptive rather than a functional term, that is, in *rímur* metrical analysis, a “trochee” is not to be considered a “foot”.

Ferskeytt – *skothent* has the same form as the basic *ferskeytt* meter, but in addition to the end rhyme it contains an internal rhyme. The internal rhyme is in the odd lines, where the second *hljóðfall* of the 1st line rhymes with the second *hljóðfall* of the 3rd line. The internal rhymes are a full rhyme (*aðalhending*),³⁵ even though the term *skothent* might suggest that they rather make a half rhyme (*skothending*). The rhyme pattern is (a)bC(a)bC.

Ferskeytt – *skothent* appeared in old *rímur* composed before 1600, for example in the 9th fitt of *Bósarímur* composed around the year 1500 (*Óðfræðivefurinn Bragi*).

Ferskeytt – *skothent* appears twice in *Egils rímur*, namely in the 5th and 27th fitts. The internal rhyme variation of *skothent* also appears within the *úrkast* meter in the 22nd fitt, which is discussed below.

1Gautur <u>spanga</u> gekk á <u>fley</u> ,	S x S x S x S	(a)b
2gyrður dverga <u>smíði</u> ,	S x S x S x	C
3ferðin <u>langa</u> frestast <u>ei</u> ,	S x S x S x S	(a)b
4flasaði knör um <u>víði</u> .	S x S x S x	C (V. 66)

For various reasons the term *skothent* came to mean poorly composed poetry (Björn Karel Þjórólfsson 1934, 69) even though the term is frequently used by the *rímur* poets. Helgi Sigurðsson (1891) prefers the term *hálffrumhent* (75–76, nos. 58–64, 66–74 etc.).³⁶

Oddhent

³⁵ *Aðalhending* means full rhyme in one (stressed) *atkvæði*. The following unstressed *atkvæði* may also rhyme, but that is not metrically important nor necessary (see Helgi Sigurðsson 1891, 13).

³⁶ Helgi Sigurðsson (1891) does not define *hálffrumhent*, in his glossary giving only *frumhent* (20) for internal rhyme on the 2nd *hljóðfall* of the 1st and 3rd lines, although he does add the term *alfrumhent* if there is also a different internal rhyme on the 2nd *hljóðfall* of the 2nd and 4th lines. From there he possibly gets the term *hálffrumhent*, which is only used in the main body of the work. On pg. 20 he also notes that among the older *rímur* poets, *frumhent* was also known as *skothent* as well as other names.

Oddhent is a variation of *ferskeytt* with internal rhyme appearing in odd lines. In *ferskeytt* – *oddhent*, the second *hljóðfall* rhymes with the fourth *hljóðfall* in the odd lines, which also rhyme with each other. The internal rhyme pattern is therefore (a)aB(a)aB.

Ferskeytt – *oddhent* first appeared in the 15th century in the fourth fitt of *Filippó rímur* (Óðfræðivefurinn Bragi).

Ferskeytt – *oddhent* appears in the 15th fitt.

1Kemp <u>an</u> <u>snjöll</u> í hegarins <u>höll</u> ,	S x S x S x S	(a)a
2hygg ég ráð það <u>finni</u> ,	S x S x S x	B
3vopn sín <u>öll</u> og varnar <u>tröll</u> ,	S x S x S x S	(a)a
4vefur í kápu <u>sinni</u> .	S x S x S x	B (XV. 49)

Helgi Sigurðsson (1891) calls this *hálfoddhent*. For him *aloddhent* is when the same rhyme is also found in the third *ákvæði* of the even lines as well: (a)a(a)B(a)a(a)B (see pg. 106, example 398).

Frumframhent

Frumframhent is another variation within internal rhyme. *Ferskeytt* – *frumframhent* has the form of a basic *ferskeytt* stanza with the additional internal rhyme where the first and second *hljóðföll* of the odd lines make full rhyme resulting in the pattern, (a)(a)bC(d)(d)bC. The *frumframhent* here is “*mishent*”, which means that the internal rhymes are not longitudinal – they do not rhyme across lines. Helgi Sigurðsson (1891, 20) called this *frumaðalhent*, although in his stanza descriptions he uses *hálfhent* and the following example of this rhyme is called *hálfhent* by Helgi. Stefán Karlsson (1964:16) called this *ferskeytt* variation *framalhent*. The designation *framalhent* does not seem to be correct as *alhent* would mean that the phenomenon would be observable in all 4 lines as in Helgi Sigurðsson (1891, 84, #161). *Ferskeytt* – *frumframhent* appears in two fitts of *Egils rímur*, namely in the 16th and 34th fitt. Here is an example of a stanza from the 16th fitt composed in *ferskeytt* – *frumframhent*:

1 <u>Vegleg seglin vinda hátt,</u>	S x S x S x S	(a)(a)b
2viðirnir dýrra <u>branda,</u>	S x S x S x	C
3 <u>heiman sveimar bússan brátt,</u>	S x S x S x S	(d)(d)b
4beint til austra <u>landa.</u>	S x S x S x	C (XVI.16)

It was usual for *rímur* poets to employ only full rhymes in the earliest *rímur*, but they also began later to employ half-rhymes, that is consonant rhymes. Jón Guðmundsson primarily employed full rhymes where possible. In meters with *frumframhent mishent*, we can however find, in addition to the full rhymes shown above, also half rhymes here italicized, for example: “holdir” : “vildu” (XVI.15); “bundnir” : “bondum” (XVI.42); “vorður” : “sverða” (XVI.59).³⁷

Skáhent

As in *ferskeytt* meter, the odd lines in *skáhent* meter have 7 *atkvæði* and the even 6. In the odd lines the 3rd and 7th *atkvæði* carry separate “masculine” rhyme, while the even lines have “feminine” end rhyme. The end rhyme pattern is (a)aB(c)cB with the letters in parentheses representing the in-rhyme.

Skáhent is an old meter as it appears in the fifth fitt of *Sörlarímur*, which were composed in the second part of the 14th century. *Skáhent* was therefore a common meter in the oldest *rímur*. The name *skáhent* first appears in *Háttalykill* by Hallur Magnússon (d. 1601) (Óðfræðivefurinn Bragi). Sveinbjörn Beinteinsson (1953) calls this meter simply *skáhent* in his *Háttatal* (not *ferskeytt* – *skáhent*), just like Stefán Karlsson (1964) did in his article. But to make it more confusing, Helgi Sigurðsson (1891) classifies this meter as Bragætt VI *Fráhenda* which is a synonym for *skáhenda* (128–31).

This meter can be found in the 2nd and 23rd *Egils ríma*, here is an example of a stanza composed in *skáhent* meter from the 2nd fitt:

³⁷ Helgi Sigurðsson (1891, 85) calls this kind of consonant rhyme *sniðhent*.

1Haralds <u>lið</u> í hrotta <u>klið</u> ,	S x S x S x S	(a) a
2harðfeingt gjörðist <u>mengi</u> ,	S x S x S x	B
3enginn <u>stóð</u> við þengils <u>þjóð</u> ,	S x S x S x S	(c)c
4því ströng var roman <u>lengi</u> .	S x S x S x	B (II. 64)

The skaldic meter *hrynhent* used to be considered to have an influence on *skáhent* meter (see for example, Craigie 1952, I:294); however, according to Vésteinn Ólason (1982, 68), the internal rhyme in the two meters differs significantly and *skáhent* meter has more parallels in Middle English and French poetry. Since the rhyming *atkvæði* of odd verses are stressed and there is a pause after the rhyming syllable in the 2nd *hljóðfall*, Vésteinn (1982, 68) described a *skáhent* stanza as a six-line tail-rhymed stanza. The rhyming scheme of this English meter is aaBccB. The rhyme in the couplets are “masculine” ones denoted by a small letter and the rhymes in the 3rd and 6th lines are “feminine” ones denoted by a capital letter. This structure is similar to the French *strophe coupée*, where the 3rd and 6th lines differ in length compared to the couplets (Strong 1907). In English poetry the 3rd and 6th lines are sometimes shorter than the couplets (see for example, Williams 2013, 205–6). *Skáhent* can be analyzed as a tail-rhyme stanza, however, in this case, the couplets have fewer *atkvæði*—three in odd lines and four in even lines even though each line has two *hljóðföll*—compared to the 3rd and 6th lines which consist of six *atkvæði* with three *hljóðföll*:

Haralds lið	S x S	a
í hrotta klið,	{x} ³⁸ S x S	a
harðfeingt gjörðist mengi,	S x S x S x	B
enginn stóð	S x S	c
við þengils þjóð,	{x} S x S	c
því ströng var roman lengi.	S x S x S x	B

³⁸ The curly brackets indicate that while this *atkvæði* belongs grammatically to this line, it does not belong to it metrically.

The Icelandic innovation, however, is to adapt the tail-rhyme stanza to conform to the *ferskeytt* pattern by combining the two short lines and never allowing the first *atkvæði* of the second short line to carry *hljóðfall* (which is often the case in the tail-rhyme and *strophe coupée* stanza forms). This means that even though there may be a pause after the first rhyme word, it is not a caesura or line stop, and the basic trochaic movement of the line is not interrupted.

Gagaraljód³⁹

All four lines in *gagaraljód* meter have 7 *atkvæði* (four *hljóðföll*) and all lines have “masculine” rhyme. According to Hughes (2005, 208), a basic *gagaraljód* meter has alternating “masculine” and “feminine” rhymes, which is not correct. According to Óðfræðivefurinn Bragi, all the lines have “masculine” rhymes. This is the case in *Egils rímur*, where the stanzas composed in *gagaraljód* are *alstýfð* with “masculine” rhymes. A basic *gagaraljód* meter has an *abab* end rhyme pattern, no internal rhymes, and has three-part alliteration.

Gagaraljód is a four-line meter that, according to Hughes (2005, 208) might have been invented by Magnús Jónsson *prúði* (1525–1591), as it first appears in *Pontusrímur* composed by him. Later, it became a fairly popular *rímur* meter (Óðfræðivefurinn Bragi).

There are three fitts in *Egils rímur* composed in *gagaraljód*, namely the 7th, 36th, and 39th fitt. Here is an example from the 7th *Egils ríma* composed in *gagaraljód*:

1Hængur sínum holdum <u>lær</u> ,	S x S x S x S	a
2heiður og nóga virðing <u>með</u> ,	S x S x S x S	b
3á hofi er nefndur bóndans <u>bær</u> ,	(x) S x S x S x S	a
4búa þar lengi þegninn <u>réð</u> .	S x x S x S x S	b

(VII. 48)⁴⁰

³⁹ This meter appears in Helgi Sigurðsson (1891) where it is the VII Bragætt (131–50) and there he calls it *gagraljóð*.

⁴⁰ In AM 610 a 4to both *Hængur* and *heiður* have the last syllable abbreviated. In the Sauðárkrókur manuscript, the first word is spelled out but without the -u insertion, *Hængr*, and the second is abbreviated. Metrically, the word *Hængur* here needs to be two *atkvæði*, but *heiður* in the next line is metrically only one, therefore “*heiðr*”. The manuscripts do not reflect the metrical requirements of the stanza.

Stímað

Gagaraljóð – *stímað* has the same form as a basic *gagaraljóð*, but in *gagaraljóð* – *stímað*, there is an additional internal rhyme in the first *hljóðfall* of each line. The first *hljóðfall* of second line makes a full rhyme with the first *hljóðfall* of the fourth line. The poet was not entirely consistent with internal rhyme in odd lines. In some instances, the first *hljóðfall* of the first line and the first *hljóðfall* of the third line create a full rhyme (for example, XXXIX. 4). In other cases, they create a half rhyme (*sniðhent*) (for example, XXXIX. 41). And, finally, sometimes they do not rhyme at all (for example, XXXIX. 37). *Gagaraljóð* – *stímað* appears in the 39th fitt of *Egils rímur*. Below is an example of the meter with the internal rhyme pattern [n]a[n](b)b[n]a[n](b)b (the consonant rhymes are given where they occur within square brackets—here they are in normal letters because the final rhymes are masculine).

1 <u>Steinar</u> kom með seggi <u>sín</u> ,	S x S x S x S	[n]a
2 <u>síðan</u> gjöra þeir byrja <u>stríð</u> ,	S x S x x S x S	[n](b)b
3 <u>vænlega</u> reiddu vöpnin <u>fín</u> ,	S x x S x S x S	[n]a
4 <u>víða</u> sást sú örva <u>hríð</u> .	S x S x S x S	[n](b)b
(XXXIX. 41)		

Samhent

Samhent meter has the same form as *stafhent* meter; all four lines have 7 *atkvæði* (four *hljóðföll*) and all lines carry “masculine” rhyme. The difference between *samhent* and *stafhent* is that *samhent* has *aaaa* for its end rhyme pattern, instead of the *aabb*, which we find in *stafhent*. There is no internal rhyme in the basic form of the meter.

Samhent meter belongs among the oldest meters; it was first used in *Sörlarímur*, which are dated to the 14th century. However, the term *samhent* is not old; the first one to use this name was likely Þorsteinn Magnússon (ca.1652–1732) in his meter enumeration. It has been a common *rímur* meter for a long time (*Óðfræðivefurinn Bragi*).

Samhent is employed in four fitts in *Egils rímur*, namely in the 12th, 21st, 26th, 29th fitt. Moreover, there are six examples of *samhent* meter in the 9th *ríma*, which is otherwise composed in *stafhent*, specifically in stanzas 18, 50, 52, 74, 75, 76. Here is an example of *samhent* meter from the 7th fitt (in all cases, the epenthetical vowel must be ignored, i.e. read “Haraldr”):

1Haraldr kóngur heiftar <u>bann</u>	S x x S x S x S	a
2hefur á þér hinn vaski <u>mann</u> ;	S x S x S x S	a
3föður þíns vegna víst með <u>sann</u> ,	S x S x S x S	a
4en viðurinn auðs það stilla <u>kann</u> .	(x) S x S x S x S	a

(XII. 38)

Hringhent

This meter is the same as a basic *samhent*, but in addition to end rhymes, the second *hljóðfall* in each line has full rhyme each with the other, the internal rhyme pattern being (a)b(a)b(a)b(a)b.

Hringhent variation is not very old, as it first appeared in the 9th fitt of *Vilmundar rímur viðutan* by Hallur Magnússon, who died in 1601 (*Óðfræðivefurinn Bragi*). *Hringhent* is an internal rhyme variation which appears within the *samhent* meter in the 26th fitt.

1Arinbjörn <u>veldur</u> þessu <u>þú</u> ,	S x x S x S x S	(a)b
2ad þegn ei <u>feldur</u> verður <u>nú</u> ,	(x) S x S x S x S	(a)b
3á morgum <u>skeldur</u> mun við <u>brú</u> ,	(x) S x S x S x S	(a)b
4margt því <u>veldur</u> í styrkin <u>þrjú</u> .	S x S x S x S	(a)b

(XXVI. 59)

Skammhent

Skammhent has eight *atkvæði* (four *hljóðföll*) in the odd lines and five *atkvæði* (three *hljóðföll*) in the even lines. The odd lines have “feminine” rhyme and the even lines “masculine” rhyme. The end rhyme pattern is therefore *AbAb*, there is no internal rhyme, and the meter has three-type alliteration.

Skammhent meter, together with the *hrynjandi* and *stefjahrun* meter, is a meter derived from *ferskeytt* meter (Craigie 1952, I: 296). Stefán Karlsson (1964, 13) identified the 6th fitt of *Egils rímur*, composed in *skammhent*, as simply composed in *ferskeytt*. In Helgi Sigurðsson (1891), it is the XIV *Bragætt* (190–97).

Skammhent meter can be found only in the 6th fitt of *Egils rímur*. Here is an example of *skammhent* meter:

1Auðgrund spyr hvort Ölvir <u>hnúfa</u> ,	S x S x S x S x	A
2en sé far í <u>ferð</u> ,	S x S x S	b
3hittir frúna hetjan <u>ljúfa</u> ,	S x S x S x S x	A
4huldur bjartri <u>gerð</u> .	S x S x S	b (VI. 35)

Stafhent

In *stafhent* all four lines have 7 *atkvæði* (four *hljóðföll*) and all lines display “masculine” rhyme, the rhyme pattern being *aabb*.

Stafhent meter has its origin in Latin prosody (Hughes 2005, 208) and its basic form is among the oldest meters (Vésteinn Ólason 1982, 58). It has been a fairly common meter; the oldest example is in *Sörlarímur* from the 14th century. There is mention of the term *runhenda* in Snorri Sturluson’s *Háttatal*, but the examples identified as *runhenda* have the same rhyme in all lines (Snorri Sturluson 2007, 33–35). On the other hand stanzas which Snorri call “*hinn minni runhenda*” rhyme *aaaabbbb* and *AABBCCDD* (Ibid., 37–38).

The meter appears in three fitts in *Egils rímur*, namely in the 9th, 11th, and 31st fitt. Here is an example of *stafhent* meter from the 9th fitt:

1Tóku höfn við annes <u>eitt</u> ,	S x S x S x S	a
2ýtum leist það furðu <u>breytt</u> ,	S x S x S x S	a
3firðar gengu fljótt á <u>land</u> ,	S x S x S x S	b
4fleini var þá skotið í <u>sand</u> .	S x S x S x S	b (IX. 52)

Oddhent

Oddhent as an internal rhyme that has already been discussed above in relation to the *ferskeytt* and *úrkast* meters. Here, the meter is *stafhent – oddhent*. In *stafhent – oddhent*, the end rhyme pattern is the same as in a basic *stafhent*, *aabb*, but there is also an internal rhyme in odd lines. The second and the fourth *hljóðfall* in the odd lines create a full rhyme with the fourth *hljóðfall* of the even lines and the rhyme pattern is therefore (a)aa(b)bb.

The 10th and 14th fitt of *Brönurímur*, dated shortly before the middle of the 16th century, are composed in *stafhent – oddhent* (*Óðfræðivefurinn Bragi*). Helgi Sigurðsson (1891) calls this meter *stafhenda þríhent* (205, #86–87) and for Sveinbjörn Beinteinsson (1953) it is *stafhenda frumstiklað þríþættingur* (46, # 248).

This meter only appears in the 11th fitt of *Egils rímur*.

1 Kvöldúlfur <u>nið</u> nam kannast <u>við</u>	S s S x S x S	(a)a
2 kappinn Björn og allt hans <u>lið</u> ;	S x S x S x S	a
3 biður hann <u>há</u> með blíðu <u>há</u>	S x S x S x S	(b)b
4 að bóndann mætti finna og <u>sjá</u> .	(x) S x S x S x S	b (XI. 38)

Mishringhent

Stafhent – mishringhent is a variation with an internal rhyme. The meter is like a basic *stafhent*, but the second *hljóðfall* of odd line creates a full rhyme with the second *hljóðfall* of the even line.⁴¹ The rhyme pattern is (a)b(a)b(c)d(c)d. This meter can be found in the 31st fitt.

1 Ýtar <u>hreyfðu</u> horna <u>haf</u> ,	S x S x S x S	(a)b
2 hvergi <u>leyfðu</u> staupum <u>af</u> ,	S x S x S x S	(a)b
3 rósar <u>drukku</u> mjög vel <u>mið</u> ,	S x S x S x S	(c)d

⁴¹ In the following example, it happens that both *atkvæði* rhyme in the internal rhyme, but that is metrically irrelevant.

4meðan þeir hrukku þessu við. S x x S x S x S (c)d
(XXXI. 50)

Stefjahrún

Stefjahrún has 7 *atkvæði* (four *hljóðföll*) in the odd lines, 5 *atkvæði* (three *hljóðföll*) in the even lines and all four lines have “masculine” rhyme. The rhyme pattern is therefore *abab*.

This meter is sometimes considered as a variant of *ferskeytt*; for example, by Björn K. Þórólfsson (1934, 67) or Stefán Karlsson (1964, 20). However, Helgi Sigurðsson (1891) classifies this stanza form as *Bragætt XVI* (206–08) which is called *stefjahrún* though this form has occasionally appeared under different names. It seems clear that this form developed from *ferskeytt* by means of dropping a syllable from the even lines and making the rhyming lines *abab*. But in doing so a new form was created and it has been seen as such by others, such as by Sveinbjörn Beinteinsson (1953, 13f) as well as by *Bragi*.

This meter appears only in the 33rd fitt, as the following example shows:

1Hellu stein sá hrellde <u>lið</u> ,	S x S x S x S	a
2hratt sér stóran <u>fann</u> ,	S x S x S	b
3sitt fyrir brjóst og breiðan <u>kvið</u> ,	S x (x) S x S x S	a
4bragning setja <u>vann</u> .	S x S x S	b

(XXXIII. 41)

Stikluvík

Stikluvík is a four-line meter, where the first, third and fourth lines have 7 *atkvæði* (four *hljóðföll*) and all have the same “masculine” rhyme. The second line has only 6 *atkvæði* (three *hljóðföll*) and ends with a trochee, and it does not rhyme with any other line. The rhyme pattern is therefore *axaa*.

The basic form of *stikluvík* seems not to be preserved in any *rímur* until the second part of the 16th century; the 13th fitt of *Þjalarjóns rímur* is composed in this meter (*Óðfræðivefurinn Bragi*).

Þríhent

Stikluvik meter appears only once in *Egils rímur*, namely in the 20th fitt. However, this fitt is not composed in a basic *stikluvik* meter, but rather in *stikluvik – þríhent*. In *stikluvik – þríhent*, in addition to the end rhyme, there is an internal rhyme on the second *hljóðfall* of the first, third, and fourth lines. The rhyme pattern is therefore (a)bx(a)b(a)b.

This variation of *stikluvik* meter first appeared in the last fitt of *Blávus rímur og Víktórs*, but the last four fitts of the cycle might have been composed later than the previous eight fitts; they are possibly not composed sooner than around 1600 (*Óðfræðivefurinn Bragi*). Helgi Sigurðsson (1891, 211, #23–31) calls this meter *stikluvik þríhringhent* and for Sveinbjörn Beinteinsson (1953, 453, # 287) it is *stikluvik þríhent*.

This meter as it appears in the 20th fitt is shown here:

1Ræsir <u>látum</u> ráða <u>en</u> ,	S x S x S x S	(a)b
2rausnar maðurinn sagði,	S x S x S x	x
3vörgum <u>kátum</u> veitum <u>menn</u> ,	S x S x S x S	(a)b
4Viðris <u>plátum</u> spillum <u>senn</u> .	S x S x S x S	(a)b
(XX. 27)		

Úrkast

In *úrkast*, the odd lines have eight *atkvæði* (four *hljóðföll*) and the even lines four *atkvæði* (two *hljóðföll*). Originally there was considerable variance in the distribution of “masculine and “feminine” rhymes. In the earliest *rímur*, the even lines could have “masculine” or “feminine” rhymes, as did the odd lines. In older *rímur* cycles, stanzas composed in these two variants were most often found side by side within one *ríma* (Vésteinn Ólasson 1982, 59). However, the two variants became eventually distinguished one from another and the meter with “masculine” ending in even lines, which is the more original one, is now referred to as *dverghent* (Craigie 1952, I:298; Helgi Sigurðsson 1891, 64–67) and the meter with “feminine” endings in the even lines became

known as *úrkast* (Helgi Sigurðsson 1891, 238–46). In both *dverghent* and *úrkast* the rhymes of the odd lines may be either “masculine” or “feminine”.

As mentioned above, a basic *úrkast* meter has four *hljóðföll* in odd lines and two *hljóðföll* in even lines. This meter can be distinguished from *ferskeytt* by its having only two *hljóðföll* in the even lines, instead of the three typical for *ferskeytt*. However, according to *Óðfræðivefurinn Bragi*, odd lines (*frumlínur*) in *úrkast* often have “masculine” rhyme (*stýfð*) which is called *frumstýfð* because it occurs in the odd lines. However, there is a tradition to use both of these variants within one fitt. The majority of stanzas composed in *úrkast* meter in *Egils rímur* have “masculine” rhyme in the odd lines and therefore they are *frumstýfð*. There are however a few examples of stanzas with “feminine” endings. The basic *úrkast* meter has end rhyme pattern of *aBaB*, no internal rhymes, and three-part alliteration.

Úrkast meter is another example of a common four-line meter, which developed either under a foreign influence or indigenous experimenting with meters (Hughes 2005, 208). It is a rather old meter which began to appear in the 15th century.

There are five fitts in *Egils rímur* that are composed in *úrkast* meter, namely 4th, 22nd, 25th, 32nd, and 38th, with the majority of odd lines being with “masculine” rhyme (*frumstýfð*). Below is an example of *úrkast* with both “masculine” and “feminine” rhymes from the 25th fitt:

1Minna og verra mitt er <u>gjaldið</u> ,	S x S x S x S x	A
2milding <u>tjáði</u> ,	S x S x	B
3en er Þórólf um boðs <u>valdið</u> ,	S x S x S x S x	A
4óðlast <u>náði</u> .	S x S x	B (IV. 63)
1Aðalsteinn frétti aðferd <u>hans</u> ,	S x x S x S x S	a
2hinn orustu <u>hætti</u> ,	(x) S x x S x	B
3safna réð hann seggja <u>krans</u> ,	S x S x S x S	a
4og sjóla <u>mætti</u> .	(x) S x S x	B (XXV. 77)

Skothent

The internal rhyme of the *skothent* variation was already discussed above in the description of *ferskeytt skothend*. *Skothent* also appears within the *úrkast* meter in *Egils rímur*, namely in the 22nd fitt. *Úrkast* – *skothent* in the 22nd ríma is *frumstýfð*. The *skothent* variation creates internal rhyme, where the second *hljóðfall* of the first line rhymes with the second *hljóðfall* of the third line.⁴² The rhyme pattern is therefore (a)bC(a)bC. Here is an example of stanza composed in *úrkast* – *skothent* in the 22nd fitt:

1Hlað hönd <u>þóra</u> og bóndinn <u>Björn</u>	S x S x S x S	(a)b
2þá bölnum <u>vendi</u> ,	(x) S x S x	C
3fengu <u>stóra</u> fylgðar <u>vörn</u>	S x S x S x S	(a)b
4af föður míns <u>hendi</u> .	(x) S x S x	C
(XXII. 55) ⁴³		

Oddhent

The *oddhent* variation was also discussed above in relation to the *ferskeytt* meter. Just like in *ferskeytt* – *oddhent*, in *úrkast* – *oddhent* there is an internal rhyme in odd lines. The second *atkvæði* makes a full rhyme with the fourth *atkvæði* of odd line: (a)aB(a)aB.

1Leiftran <u>snjöll</u> þá fyrtist <u>fjöll</u> ,	S x S x S x S	(a)a
2og foldar <u>blóma</u> ,	(x) S x S x	B
3jarlsins <u>höll</u> þeir hittu á <u>völl</u> ,	S x S x S x S	(a)a
4með hæstum <u>sóma</u> .	(x) S x S x	B
(XXXII. 59)		

Skáhent

⁴² Again, in the following example, both syllables rhyme in the internal rhyme, which is metrically irrelevant; important is that the stressed syllables rhyme.

⁴³ As seen in the transcription, in AM 610 a 4to the word *föður* is spelled out with the -u insertion. In the Sauðárkrókur manuscript, the word is abbreviated. Metrically “föður” is one *atkvæði*, i.e. treated as if it were “föðr”. While the abbreviation could be interpreted as standing for *föðr*, AM 610 a 4to does not reflect the metrical requirements of the stanza by spelling out the word with the -u insertion.

In *úrkast* – *skáhent*, the number of stresses is the same as in the basic *úrkast*, but rhymes differ in this variation. The even lines make a full rhyme, but the odd lines do not make an end rhyme together. Instead, the odd lines feature internal rhyme between the second and fourth *hljóðfall*: (a)aB(c)cB. This meter is found in the 38th fitt:

1Elskan <u>sú</u> því olli <u>nú</u> ,	S x S x S x S	(a)a
2sem áður <u>förðum</u> ,	(x) S x S x	B
3bundum <u>við</u> með bestan <u>sið</u> ,	S x S x S x S	(c)c
4og blíðu <u>störðum</u> .	(x) S x S x	B
(XXXVIII. 20)		

Three-line meters

Braghent

Depending on its rhyming patterns, *braghent* is divided into three varieties, *samrímað*, *frárímað*, and *baksneitt*, and each of these will be discussed in turn. *Braghent* has three lines, the first of which has 12 *atkvæði* (six *hljóðföll*), while the second and third lines have each 8 *atkvæði* (four *hljóðföll*). All three lines have trochaic, “feminine,” endings. Alliteration in the *braghent* meter is identical to the three-part alliteration of four-line meters, such as *ferskeytt* or *skáhent*; there are two *stuðlar* in the strong positions of the second verse matching with one *höfuðstafr* in the third verse always in the first strong position (Björn K. Þórolfsson 1934, 75). If in the first line we put a slight pause before the fifth *hljóðfall*, therefore separating the line into two parts with the first part having four *hljóðföll* and the second having two, we can get the typical three-part alliteration with two *stuðlar* in the first part of the line and one *höfuðstafr* in the second part.

Braghent meter, which from the 17th century onward was sometimes called *braghending*, derives its name from the fact, that the meter was mainly used in *rímur* and *kvæði* (Björn K. Þórolfsson 1934, 75). *Braghent* meter is often found in the oldest *rímur*; the first example appeared in *Drymlur*, which are dated to the early 15th century. On the other hand, not many *lausavísur* (single-stanza compositions) used to be composed in this meter (Björn K. Þórolfsson 1934, 75).

Braghent meter is employed in eight fitts of *Egils rímur*, namely in 3rd, 8th, 14th, 17th, 24th, 28th, 35th, and 37th fitt. There are however three variants of the meter regarding their end rhyme, as already mentioned, namely *samrímað*, *frárímað*, and *baksneitt*. Stefán Karlsson (1964, 15) uses different terminology in his article than that used here and calls *braghent* – *baksneitt* simply *baksneitt*, *braghent* – *samrímað* simply *braghent*, and *braghent* – *frárímað* simply *fráhent*. In addition, one variant with internal rhyme, known as *braghent* – *framhent*, is also discussed. Helgi Sigurðsson (1891, 48ff) also uses the terms *samrímað*, *frárímað*, and *baksneitt*, but for Sveinbjörn Beinteinsson (1953), *samrímað* is *samrímað* (59, #321), *frárímað* is *frárímað* (61, #337), and *baksneitt* is *skárímað* (61, #334).

Samrímað

In the *samrímað* variation, each line displays a “feminine” end rhyme, and the rhyme pattern is therefore AAA. *Braghent* – *samrímað* is considered the basic and original form of the meter appearing in 15th-century *Þrymlar*. The other variations, *frárímað* and *baksneitt*, began to appear later in the 16th century (*Óðfræðivefurinn Bragi*).

Braghent – *samrímað* appears in the 8th, 17th, 28th, 37th fitt, and in one stanza of the 14th fitt. Here is an example of *braghent* – *samrímað* from the 8th fitt:

1Dætur hans skulu dveljast þar hjá / dregla <u>nönnum</u> ,	S x S x S x S x / S x S x	A
2og fædast upp á fjarhlut <u>sönnum</u> ,	(x) S x S x S x S x	A
3fram til þess þær giftast <u>mönnum</u> .	S x S x S x S x	A
(VIII. 59)		

Frumhent

Frumhent is a variation with an internal rhyme, where the second and fourth *hljóðfall* of the first line create an internal rhyme. Stefán Karlsson (1964, 16) used the term *valhent* for the *frumhent* meter. This usage might have some justification as Sveinbjörn Beinteinsson (1953) notes in the section “*Bragorðabreytingar*”: “*valhent, í þríkvæðum háttum ... frumhent*” (xi). However, in

Óðfræðivefurinn Bragi, *valhent* is used for a basic three-line meter, which is one syllable shorter than *braghent*; it has 11 *atkvæði* (six *hljóðföll*) in the first line and 7 *atkvæði* (four *hljóðföll*) in the second and third line. All the lines have a “masculine” ending, not “feminine” as *braghent* meter does. For Helgi Sigurðsson (1891), this is his *Valhendu ætt* (*Bragætt* XX, 246–48). In his *Bragenda ætt* (*Bragaætt* III, 48–64) he uses the term *frumskjálfhend* for *frumhent*. (51, #19). Therefore, I follow the terminology of *Óðfræðivefurinn Bragi* and use the term *frumhent* for this internal rhyme variation, rather than *valhent*. *Frumhent* meter is found within *braghent* meter in *Egils rímur*, namely in the 17th and 37th fitt. Here is an example of *frumhent* meter from the 17th fitt:

1Ríkur <u>jarl</u> sem ræðir <u>spjall</u> þar / réð fyrir <u>landi</u> ,	S x S x S x S x / S x x S x	(a)(a)B
2Arnfinnur hét eyddur <u>grandi</u> ,	S x S x S x S x	B
3oft hann bítir linna <u>sandi</u> .	S x S x S x S x	B

(XVII. 50)

Skjálfhent

In *braghent* – *skjálfhent* there are four internal rhymes. The second and fourth *hljóðfall* of the first line, and the second *hljóðfall* of the second and third lines all rhyme with each other.

In the 16th century, Þórður Magnússon á Strjúgi composed the twelfth *ríma* of his *Rollantsrímur* in this meter (*Óðfræðivefurinn Bragi*). Helgi Sigurðsson (1891) calls this meter *alskjálfhent* and notes that it is also called *skjálfhending meiri*, or *aloddhent* (*Barkarlag* or *Barkarljóð*) (52, #25).

This meter can be found in the 37th fitt of *Egils rímur*, and two instances of this variation appear in the 17th fitt (in stanzas 22 and 68). Here is an example of *braghent* – *skjálfhent* from the 37th fitt:

1Harðlega <u>ver</u> þú mjög fyrir <u>mér</u> / þitt <u>mýrar engi</u> ,	S x x S x S x x S / {x} S x S x	(a)(a)B
2tvo hefur <u>hér</u> þá deydda <u>drengr</u> ,	(x) S x S x S x S x	(a)B
3sem dyggðar <u>ker</u> oss sýndu <u>lengi</u> .	(x) S x S x S x S x	(a)B

(XXXVII.44)

Frárímað

Another variation of *braghent* meter is *braghent – frárímað*. In *braghent – frárímað*, the first line does not create end rhyme with the second and third, but the second and third lines make end rhymes with each other. The rhyme scheme is therefore *xBB*.

This sub-category of *braghent* meter is known under numerous different terms; Björn K. Þórolfsson (1934) mentions the terms *frárímað* or *frástuðluð*, but he finds these terms unfortunate since they remind more of a positioning of a *stuðull*, rather than to the arrangement of rhymes (Ibid., 77). Björn refers to this *braghent* sub-category as *fráhent* (Ibid., 77), as he finds this term the most appropriate for referring to the arrangement of rhymes (*hendingaskipun*). He notes that Hallur Magnússon used this term in *Vilmundar rímur viðuan*. *Fráhent* is also used by Stefán Karlsson in his article about *Egils rímur* (1964, 12).

This inconsistency in terminology might however cause further confusion. For example, in his *Bragfræði og Háttatal* (1953), Sveinbjörn Beinteinsson used the above-mentioned term *fráhent* as a sub-category of four-line meters characterized by internal rhymes in odd verses and end rhymes in even verses. For his stanza in *braghent* meter, in which first line does not rhyme with the other two lines, he used the term *frárímað* (XV, 337:61). According to Björn K. Þórolfsson (1934, 77), this sub-category of *braghent* meter can also be referred to by even more terms, namely *stýfhent*, or *stúfhent*. However, he did not prefer these terms either, as they might indicate that the rhymes in the meter were “masculine” (*stýfður*), which is not the case with *braghent* meter since the rhymes can be either *stýfður* or not (Ibid., 77). Interestingly, the composer of *Egils rímur* would not have agreed with Björn as he used the term *stúfhent* in the closing stanza of the third fitt: “*mærdin þaninn stúfhent stande*” (III.70). Once again, Sveinbjörn Beinteinsson used this term differently. His stanza composed in *stúfhent* meter consists of two lines with 11 syllables in the first line and 7 syllables in second line (1953:76–77); and for Helgi Sigurðsson, this is his XXI *Bragætt, valhendu – afhendingar* (249). *Bragi* also calls this meter *stufhenda*.

Braghent – frárímað appears in the 3rd fitt of *Egils rímur* and there are also 13 stanzas composed in this variation in the 14th fitt. Here is an example of *braghent – frárímað* from the 3rd fitt:

1Kveðin Þórólfs kappinn bar fyrir / kóngin norska,	S x S x S x S x x / S x S x	x
2tók því varla ræsir <u>reiður</u> ,	S x S x S x S x	B
3Rínar báls það undrast <u>meiður</u> .	S x S x S x S x	B

(III. 46)

Baksneitt

Finally, in *braghent* – *baksneitt* meter, the second and third lines exhibit full “feminine” rhyme, and the final trochee of the first line shares consonant rhyme with lines two and three. In the example below the rhyme pattern is [LD]AA with the rhyming consonants in capital letters because they are part of a disyllabic (“feminine”) trochee.

Braghent – *baksneitt* appears in the 24th and 35th fitt and in 72 stanzas of the 14th fitt. Here is an example of *braghent* – *baksneitt* from the 14th fitt:

1Fjórtándi skal Frosta lögur / úr fræða veldi	S x S x S x S / {x} / S x S x	[LD]
2renna saman við Rögnis <u>gildi</u>	S x S x x S x S x	A
3rekkka sveit ef hlýða <u>vildi</u> .	S x S x S x S x	A

(XIV. 1)

While the final unstressed *atkvæði* in all three lines happens to be the same in this case, this is metrically irrelevant and there are examples of stanzas where this final *atkvæði* is not the same as that in lines two and three.

Framhent

Framhent is a sub-variation with an internal rhyme, which can be found only within the *braghent* meter in *Egils rímur*. In *braghent* – *framhent* the first *hljóðfall* in each line creates a rhyme with the second *hljóðfall* in the same line. The rhymes are transversal, rather than longitudinal, which is a variation called *mishent*. This kind of internal rhyme was called *framalhent* by Stefán Karlsson

(1964, 18), which would again appear to be a mistaken use of *alhent* (see the discussion above about *frumframhent*).

Braghent – framhent (mishent) appears in one fitt in *Egils rímur*, namely in the 24th fitt. In this particular fitt, the final trochee of the first line shares consonant rhyme (*baksneitt*) with the “feminine” rhymes of lines two and three, but there are two stanzas, namely stanza 60 and 83, which are composed with *samrímað* end rhyme (AAA). Here is an example of *braghent – baksneitt – framhent (mishent)* stanza from the 24th fitt:

1Með <u>bráðum</u> <u>ráðum</u> byrjið slag / við Björninn <u>skæða</u> ,	(x) S x S x S x S / {x} S x S x	(a)(a)[Ð]
2dyrið óhýra drægið til <u>nauða</u> ,	S x S x S x S x	(b)(b)C
3dratta ég <u>hratt</u> til minna <u>sauða</u> .	S x S x S x S x	(d)(d)C
(XIV. 31)		

Stuðlufall

Another three-line meter that appears in *Egils rímur* is *stuðlufall*. *Stuðlufall* probably developed from the *braghent* meter, and like it has three lines, the first of which has 10 *atkvæði* (five *hljóðföll*), while the second and third lines have each 7 *atkvæði* (four *hljóðföll*). The first line has “feminine” ending and the second and third “masculine” endings. The second and third line rhyme with each other but they do not rhyme with the first line, so the rhyming pattern is *xBB*. There is no internal rhyme in the basic form of *stuðlufall*.

The name of the meter, *stuðlufall*, derives from the fact that there is a “collapse” or “fall” of one of the *stuðlar*. The first line is shortened by one *atkvæði*; therefore, there are only two alliterators instead of three. The first *stuðull* must stand in the first or second *hljóðfall* and the second *stuðull* in the third *hljóðfall*; they cannot be further away from each other. It is likely that in the past, the second *stuðull* was perceived as the *höfuðstafur* and so the pause would have been after the second *hljóðfall* (*Óðfræðivefurinn Bragi*). The meter first appeared probably in the second half of the 15th century (*Óðfræðivefurinn Bragi*).

Stuðlufall is employed only in the 13th fitt of *Egils rímur*. Here is an example of a stanza from the 13th fitt, where the first *stuðull* is in the first *hljóðfall* and the second in the third *hljóðfall*. The second and third line have a typical three-part alliteration. The two *stuðlar* are on the first and third *hljóðföll* of the second line, and *höfuðstafur* on the first *hljóðfall*.

1Sjálfur var hann þó / særður mjög til dauða,	S x S x / S x S x S x	x
2endar þeninn odda <u>sveim</u> ,	S x S x S x S	B
3Egill kom til Borgar <u>heim</u> .	S x S x S x S	B
(XIII. 63) ⁴⁴		

Two-line meters

Afhent

Afhent is a two-line meter, where the first line of the *afhent* meter has 12 *atkvæði* (five *hljóðföll*), while the second line has 8 *atkvæði* (four *hljóðföll*). *Afhent* meter has a “feminine” ending in both lines, so the rhyme pattern is AA. There is no internal rhyme. In the first line the pause can be placed before the fifth *hljóðfall*, just like in *braghent*. The first line, therefore, has a triple alliteration; the two *stuðlar* appear somewhere on the first four *hljóðföll*, and *höfuðstafur* is in the first stressed syllable after the pause (the fifth *hljóðfall*). In the second line, we can find two *stuðlar*; however, there is no *höfuðstafur* matching the *stuðlar*. The name *afhent* indicates that it was assumed that the meter was formed by deleting the last line of the *bragent* meter.

This meter first appeared in *Vilmundar rímur*, composed probably in the first part of the 16th century. Since then, *afhent* became fairly common (*Óðfræðivefurinn Bragi*).

Here is an example of the meter in the 18th fitt:

⁴⁴ As seen in the transcription, in AM 610 a 4to the words *sjálfur* and *særður* are spelled out with the -u insertion. In the Sauðárkrókur manuscript, the word *sjálfur* is abbreviated and *særður* is spelled out with the -u insertion. Metrically, “*sjálfur*” is one *atkvæði* (“*sjálfr*”) while “*særður*” is two. While AM 610 a 4to does not reflect the metrical requirements of the stanza, the Sauðárkrókur manuscript to some extent does.

1Skjótt var það hann skerju fann /á skeljungs lindum, S x S x S x S / {x} S x S x A
 2lagði þegar að lægis hindum. S x S x S x S x A

(XVIII. 88)

Conclusion

Firstly, the question of -ur/-r phenomenon is addressed. As mentioned in the introduction, Jón Guðmundsson uses the variation -ur/-r as one of the tools to meet the metrical requirements of the meters. This variation is not consistently reflected in the manuscripts. The words in question can either be spelled out with and without the -u insertion or be abbreviated. The Sauðárkrókur manuscript seems to favor abbreviated forms and forms without the -u insertion. The manuscript does not always reflect the variation that is needed for the metrical requirements, but from the few examined examples, it seems more aware of this phenomenon than AM 610 a 4to. In AM 610 a 4to the words are either spelled out with the -u insertion or abbreviated but there is absolutely no indication that the scribe took into account the metric requirements of the meters; the variation -ur/-r is not maintained according to the demands of the meter and is completely random. The expectation is therefore that the reader or *kvæðamaður* would make the necessary adjustments in terms of their expectations of the meter when reading aloud or chanting.

Egils rímur form a rather long *rímur* cycle with their 40 fitts. When we look at various *rímur* cycles in *Rímnatal* (1966), we can see that most cycles consist of fewer than 20 fitts and only a handful of *rímur* cycles are longer than 30 fitts. On the other hand, the average number of stanzas within one fitt in *Egils rímur* is average, being 89.5, which would be quite high compared to for example *Völsungsrímur* from the 14th century, in which the median result for the number of stanzas in one fitt is 46 (Hethmon 2015, 52). However, the result for *Egils rímur* is comparable to that of another 17th-century *rímur* – *Grettis rímur*, for example. *Grettis rímur* were composed by Kolbeinn Grímsson (c. 1600–c. 1683) with the median result of 91 stanzas per fitt. Despite the length of the cycle, Jón Guðmundsson succeeded in not using the same meter in two adjacent fitts. Even though the adjacent fitts I–II, XV–XVI, and XXXIII–XXXIV are in *ferskeytt*, they are different sub-varieties of the basic meter. Clearly, Jón was a skilled poet who was able to compose stanzas in various meters and use multiple metrical variations. He employed 10 different meters and 10

different variations concerning internal rhyme in *Egils rímur*. Jón Guðmundsson did not employ a different meter for the final stanzas of a *ríma*, even though this practice became popular in the 17th century (Björn K. Þórólfsson 1934, ix).

In some meters in particular, the stanzas are especially admirable. For example, in the 26th fitt composed in *samhent* - *hringhent* meter, Jón had to come up with four rhyming words for the second *atkvæði* and four rhyming words for the fourth *atkvæði*. He barely ever failed to do so, as there is only one example where the internal rhyme is missing, namely in stanza 20:⁴⁵

1Þín vil ég **þiggja** rausnar ráð,
2ef rauna **bryggja** yrði máð,
3því mér mun minnsta náð,
4maktinn **tyggja** og hringa láð. (XXVI.20)

There are some words employed in rhymes that Jón seemed to have liked to use rather often. These words become noticeably repetitive especially in meters with the rhyme pattern *aaaa*. In “masculine” endings, words employed especially often are: “það”: “bað”; “var”: “þar”: “bar”; “fá”: “þá”: “há”: “á”; “bú”: “nú”: “þú”; “völl”: “öll”: “snjöll”; “hér”: “þér”: “tér”: “mér”: “sér”; “lund”: “fund”: “grund”: “sund”; “við”: “lið”: “klið”. In “feminine” endings it is often words such as: “spillir”: “stillir”; “trúa”: “snúa”; “tiggja”: “þiggja”; “svinni”: “sinni”; “snjalla”: “falla”: “kalla”; “fríða”: “blíða”: “smíða”. These words are employed so often that sometimes the same rhyme words are used even across two consecutive stanzas:

1Ef þeir feðgar á minn **fund**,
2með auðnykt koma um þetta skeið,
3þá mun ég hæta þorna **lund**,
4þengill talar við plátu meið. (VII.58)

⁴⁵ As if to compensate for the missing rhyme, the third line has 3 *stuðlar* and only 6 *atkvæði*; the line is sufficiently defective to suspect that there is some kind of scribal error at this point.

1Einhvern dag á feðga **fund**,
 2frægðar maðurinn Ölvir gekk,
 3Úlfur fagnar auðar **lund**,
 4af þá letti sorgar snek. (VII.59)

Moreover, in the 16th fitt composed in *ferskeytt-frumframhent-mishent*, where the first syllable of the first *atkvæði* rhymes with the first syllable of the second *atkvæði*, six lines begin with the phrase: “**Egill seigir**” (XVI. 25, 31, 50, 64, 74, 82).

The use of a homonym in creating a rhyme is considered to be a bad practice for a poet. We can find several instances when Jón does this but does not occur often. Here is an example from the 10th fit where the first *sinni* is the dative singular of the neuter noun *sinn* (time, occasion), and the second *sinni* is the dative, singular feminine of the possessive pronoun, *sinn*:

1Ekki má ég um Egil meir,
 2yrkja fyrst að **sinni**,
 3Brynjólf nefna ég branda Freyr,
 4er bjó með húsfrú **sinni**. (X.65)

Admittedly, this reading is from AM 610 a 4to and there was an attempt to correct this reading in the Sauðárkrókur manuscript, although the result is not quite legible. Here are several examples of the Sauðárkrókur manuscript preserving a “better” text concerning rhymes. Here are some examples with the first reading being from AM 610 a 4to and the second from the Sauðárkrókur manuscript: “þrjá”: missing X “þrjár”: ”ár” (X.43); “menn”: missing X “menn”: “senn” (XXVI. 85); “les”: “prís” X “rís”: “prís” (XX.5); “svima”: “svima” X “svima”: “rimma” (XXIV.49).

Sveinbjörn Beinteinsson (1953, xv) claimed that unstressed syllables at the beginning of a line (*forliður*) were not common in old poetry and *rímur*, except for odd lines of *úrkast*, *dverghent* and *valstýf*. He added however, that they became often used anyway. These extrametrical syllables at the beginning of a line, such as *og*, *á*, *í*, *að*, *enn*, *af*, *sem*, are employed in every meter of *Egils rímur* and, in fact, they appear quite often. Moreover, there are often short unstressed words creating additional syllables within the lines. According to Sveinbjörn Beinteinsson (Ibid.), these

short unstressed words used inside are acceptable, unless used excessively. Jón employed these extrametrical words seemingly with moderation. Here is an example of a *ferskeytt* meter from the 15th fitt with an extrametrical syllable in the third line (the other syllables which might look like extrametrical, namely “so”, “og” and “á” in the second line, are not extrametrical as they elide the final vowel of the previous words):

1Bauga grér so binda fer,	S x S x S x S	
2bagga og lagði á herðar,	S x S x S x	
3á karfa var so kastar sér,	(x) S x S x S x S	
4kaskur spillir sverða.	S x S x S x	(XV:50)

In conclusion, despite a few rhymes that might have been considered faulty, and his frequent use of extrametrical words both at the beginning and within lines, Jón Guðmundsson mastered the art of *rímur* composition. He was clearly skilled in many *rímur* meters, and their variations and he used many of them in *Egils rímur*.

3.1.2 Diction

This chapter examines the poetic language used by Jón Guðmundsson in *Egils rímur*. It begins with a list of *heiti*, followed by a discussion of the kennings employed in the *rímur*.

Heiti

In *Egils rímur*, there are 107 *heiti* in 20 different categories.

Man/Men:	arfi (arfar), beimar, bragi (bragnar), drótt, fyrðar, garpur (garpar), gramur, gumnar, halur, höldar, kappi (kappar), kempa, lýðir, mengi, rekkur, seggur (seggir), skati (skatnar), stýrir, virðar, ýtar, þegn (þegnar), þjóð, öld
Man negative:	auli, dólgur, dóli, fantur

King:	bragningur, buðlungur, döglingur, fylkir, gramur, hilmir, lofðungur, milldingur, niðlungur, ræsir, siklingur, sjóli, stillir, tyggi, vísir, þengill, öðlingur
Woman:	brúður, drós, fljóð, (hús)frú, hrund, kvendi, píka, sæta, snót, sprund, svanni, sprakki, víf
Poetry:	bragur, fræði, hróður, mærd, óður, ríma, vísa, vín
Sword:	brandur, fleinn, hængur, hjör, hringur, hrotti, sax, skjómi
Ship:	byrðingur, flaustur, hnerrir, skeið, skúta, vigg
Land:	hauður, hjallur, láð, slóð, storð
Sea:	gjálfur, græðir, mar, sund, ægir
Battle:	hildur, róma, valþings
Spear:	darri, fákur, fjöður
Horse:	blakkur, jór
Weapon:	málmur, stál
Wave:	hrönn, kólga
House:	rannur
Brother:	hlýri
Wolf:	vargur
Gold:	seimur
Night:	gríma
Snake:	gargan

These *heiti* are all commonly employed by *rímur* poets. For example, most of the *heiti* listed above can be found in the contemporary 17th-century *Grettis rímur* composed by Kolbeinn Grímsson (see Eva María Jónsdóttir 2015, 83), but also in *Hrólfs rímur Gautrekssona*,^r composed around 1500 (see Haukur Þorgeirsson and Jóhanna Katrín Friðriksdóttir 2015, 88). These *heiti* are used repeatedly throughout the *rímur* and are often used as determinant words in kennings.

Kennings

There are on average 50 kennings in each fitt. Jón Guðmundsson employed kennings in his *rímur* quite extensively as there are 219 kennings from 12 categories in the first five fitts, while in the 17th-century *Grettis rímur* only 180 kennings can be found in the first five fitts (Eva María Jónsdóttir 2015, 84). The most common and diverse kennings in the *rímur* are those for a man. Jón Guðmundsson tried to employ a kenning for a man, instead of a simple *heiti*, whenever he could. As the kennings would otherwise be extremely repetitive, he was very creative about constructing different combinations of the base word and determinant. Although the kennings are rather simple, Jón succeeded in creating so many variations, that, for example, in the first five fitts, the same kenning for a man was employed only a handful of times.

The base words, which are the most frequently used in the kennings, belong to the first three subcategories in Björn K. Þórólfsson's study (1934, 175–79); these are firstly, gods or mythological heroes; secondly, *heiti* for tree or wood; and thirdly, performer nouns derived from verbs. All these base words are most often accompanied by a *heiti* for a weapon as a determinant word. Here are some examples of kennings from the three subcategories:

- 1) Týr: *bauga Týr* (Týr of shields) (II.25.1); *hjörs Týr* (Týr of swords) (VI.18.2); *stála Týr* (Týr of weapons) (VII.49.2); *örva Týr* (Týr of spears) (VII.39.2)
- Þór: *alma Þór* (Þór of bows) (X.27); *hrings Þór* (Þór of swords) (VIII.18.3); *málma Þór* (Þór of swords) (II.19.3); *tjörgu Þór* (Þór of a shield) (IV.39.2); *örva Þór* (Þór of arrows) (V.54.1)
- Freyr: *darra Freyr* (Freyr of spears) (V.71.3); *fleina Freyr* (Freyr of spears) (V.62.1); *skjallda Freyr* (Freyr of shields) (V.74.4)

Óðinn's name is never used in kennings for a man in *rímur*, but his other names are employed in the kennings (Björn Karel Þórólfsson 1934, 176). In *Egils rímur*, Jón Guðmundsson followed this tradition and employed other names for Óðinn in his kennings for man, namely *Gautur* (*Gautur brands* (Gautur of swords) (II.36.3)) and *Þundur* (*Þundur sverða* (Þundur of swords) (II.70.4)).

According to Björn K. Þórólfsson (1934, 177), names of dwarfs were not used as base words in kennings, except for the name Grér. However, the origins of the word are unknown and Björn K. Þórólfsson (Ibid.) found likely that *rímur* poets did not know it was initially a dwarf name. Jón

Guðmundsson employed the word “*grér*” as a base word very often, specifically in 56 kennings. For example, *rauða grér* (VI.40.2); *stála grér* (VII.75.2); *þorna grér* (II. 73.1); *örva grér* (IV.17.1)

- 2) *viður fleina* (tree of spears) (II.19.3); *viður hrings* (tree of a sword) (II.49.4); *þorna viður* (tree of thorns) (II.41.3); *örva viður* (tree of spears) (I.15.2).
fleina meiður (tree of spears) (VI. 67.3); *hringa meiður* (tree of swords) (VI.27.4); *odda meiður* (tree of spears) (III.48.2); *plátu meiður* (tree of armor) (VII.58.4); *vopna meiður* (tree of weapons) (VII.60.1); *þorna meiður* (tree of thorns) (II.15.3)
- 3) “*rjóður*”: *hringa rjóður* (reddener of swords) (I.7.1); *kesju rjóður* (spear reddener) (II.45.1), *sverða rjóður* (reddener of swords) (V.69.3); *örva rjóður* (reddener of arrows) (VIII.19.1)
- 4) “*sveigir*”: *málma sveigir* (the bender of swords) (III.59.1); *sveigir fleins* (bender of the spear) (II.32.3); *sveigir skeyta* (bender of arrows) (V.25.1); *vopna sveigir* (bender of weapons) (VIII.24.1)
- 5) “*spillir*”: *fleina spillir* (destroyer of spears) (IV.16.2); *geira spillir* (destroyer of spears) (VIII.26.2); *málma spillir* (destroyer of swords) (VI.61.1); *törgu spillir* (destroyer of the shield) (III. 18.2); *örva spillir* (destroyer of arrows) (V.25.2)
- 6) “*bendir*”: *fleina bendir* (bender of spears) (IV.38.4); *hringa bendir* (the bender of swords) (III.59.3); *vopna bendir* (bender of weapons) (III.48.1); *þorna bendir* (bender of spears⁴⁶) (IV.52.2)
- 7) “*brjótur*”: *alma brjótur* (breaker of bows) (VIII.71.1); *brjótur branda* (breakers of swords) (III.45.2); *brjótur mækja* (breaker of swords) (IV.87.4); *brjótur skjalda* (the breaker of shields) (V.34.1)

As all these above-mentioned kennings for a man have some kind of weapon as a determinant word. This gives the impression that the meaning of these kennings is a “warrior”, rather than a “man”. Indeed, in most cases, these kennings are used for men who are also engaged in warfare.

⁴⁶ See Finnur Jónsson, *Ordbog*, 408 (þorn ... *alene* = *spyd i þ*—a dríf, *kamp*).

For example, none of these kennings are used for Friðgeir in the 29th fitt, who is presented as a man unfit for fighting.

Other kennings for a man use the words for gold or wealth as a determinant word, for example: *gulls viður* (tree of gold) (I.6.2); *viður auðs* (tree of wealth) (II.6.2); *auðar lundur* (tree of wealth) (VII.59.3).

The following are examples of other kennings employed in *Egils rímur*. The list includes the most used kennings, though it is not exhaustive.

battle:	bál Yggjar/ Þundar; danns geira; él sverða/ geirs/ darra/ laufa/ hrotta/ odda; fundur fleins/ hrotta/ Gauts/ odda/ Hildar; glam odda /randa; gnýr odda/ sverða; leikur Þundar/snerru; messa geira/randa; þeyr branda/ Þundar; þing sverða;
woman:	Bil mens/ hringa/ auðar; brú Þorna/menja/hringa/bauga/tvinna/auðar/mælsku/skarlats; grund Þorna/ auðar/ hodda/ seims; mengrund/þorngrund/audgrund; gullskorð; Gná hringa; Hlín alma; hrund falda/dregla/ bauga /veiga; lín hringa; Nanna dregla; spöng kirtla/ guðvefs/ bauga; reið refla; hlað skorð;
ship:	björn þilju/ nausta/ hlunna; blakkur Hlés; dýr öldu/ báru/ unnar/ hrannar/ ægis; ess dælu/ flæðar; gleður hrannar; hestur flæðar/þilju/unnar; hind Ránar/ unnar; hrafn Vandils/dælu; hundur stafna; jór þilju/ dælu/ Vandils; karfi unnar/ báru;

	león þilju/ unnar;
	mar borða;
	ormur báru;
	rein kólgu;
	svín Ránar;
	Uðr unnar;
	vagn öldu/ dælu/ lægis;
	örn Vandils;
sea:	braut Gjúka;
	byggð fiska;
	frón fiska/ ýsa/ karfa;
	grund laxa/ birtings;
	heiður fiska/ karfa;
	hylur þorska;
	höll ýsa/ birtings/ fiska;
	lá birtings/ humra/ Vandils/ hefrings;
	leið Gjúka/ humra/ laxa;
	lind þroska/ karfa;
	mið laxa;
	mýri fiska,
	slóð humar; / slóðir karfa;
	teigur rostungs;
	tjörn karfa/ unnar;
	tún þorska;
	veldi fiska/ humar;/ þorska;
gold:	bál Fófnis/ Ránar;
	bing Fófnis;
	brandur öldu;
	dúnn orma;
	dýna Sófnis;
	eimur hrannar;
	eldur Týrs/ Ránar/ hrannar;
	gjalda oturs;
	grjót orma;
	ljómi handar;
	lundur linna;
	mál jötna/ urnis;
	meiður báls;
	mið drákóns;
	sand orma/ Fófnis/ nöðru/ Grettis;
	sáð Grettis;
	setur orma;
	strönd orma/ Móins;
	teigur gargans/ Sófnis;
poetry:	bátur Dáins/ Gauts/ Óma/ Suðra;

	bjór Herjans
	bland Rögnis/ Sónar;
	blóð Kvasirs;
	dreyri Kvasirs;
	fengur Grímnirs/ Bölvirs;
	ferja Berlings;
	frakt Óma blends;
	gildi Herjans,
	gjald Vindólfs;
	lögur Yggjar;
	sjó Sónar;
	skeið Norðra/ Austrá/ dverga;
	snekkja Miðjungs/ Hárs/ Herjans;
	straum Grímnirs;
	veiði Þundar;
	vín Týrs/ mæðar;
bad poetry:	leir Grímnirs/ arnar;
sword:	eisa Þundur;
	ljómi Yggjar;
	naður unda;
	skóð unda;
spear:	eldur Herjans;
armour:	dúkur Sviðrirs;
	faldur Óðins/ Þundar/ Herjans/ varnar;
	hjúpa Óðins/ Rögnis;
	klæði Þundar;
earth:	víf Óðins;
poet:	stýrir bragna;
wolf:	hestur Syrpu;
corpse:	fyllir úlfa;
	tafn úlfs;
head:	herða prýði;
mind:	þeyr Gríðar;
blood:	sund benja/ dreyra.

As seen from the examples above, the kennings usually consist of only two words, repeated again and again in different variations. In general, the usage of kennings is more often in *mansöngvar* than in the narrative sections of the *rímur*. The kennings are spread unevenly throughout the narrative sections, depending on the topic discussed in a given fitt. For example, in the 7th fitt, lines 26–30, Eyvindur travels to Sandnes to marry Sigríður, and in this case kennings for a woman are

frequent. Another example can be mentioned from the end of the 20th fitt and the beginning of the 30th fitt, where Egill tries to get his money, he won in the duel with Ljótur, and in these scenes, kennings for gold are abundant.

Many of the kennings, especially kennings for men, women, poetry, and gold, employ mythological and heroic names as base words. While it was once common to use the names of sea-kings in kennings for sea in *rímur*, according to Björn K. Þórólfsson (1934, 96), this practice declined with time. In the 17th-century *Grettis rímur* cycle, all kennings for sea employ some kind of sea animal as a base word and there is no example of a kenning containing the name of a sea-king (Eva María Jónsdóttir 2015, 87). While it is true that Jón Guðmundsson mostly employed sea animals in the kennings for sea, it is possible to find two kennings for sea containing sea-kings, namely Vandill and Gjúki (see examples above). Jón therefore, to a certain extent, honored the older tradition of employing names of sea kings in his kennings, unlike some other 17th-century *rímur* poets; on the other hand, he mainly followed the development of extensive usage of sea animals in these kennings.

Compared to this phenomenon of replacing heroic and mythological names with proper nouns in kennings for the sea, kennings for poetry are loaded with personal names. The kennings for poetry usually contain a boat or some kind of liquid as a base word and various dwarfs' names or names for Óðinn as a determinant word. Occasionally a different god, such as Týr, is used as a determinant word. The kennings containing Óðinn and liquid are obviously derived from the myth of poetry. *Snorra Edda* was well known among poets in the 16th century, as there was an increased number of books containing excerpts from *Snorra Edda* after the Reformation (Vésteinn Ólason 1993, 331). This source material for kennings was therefore quite popular with *rímur* poets, which explains why personal names are employed so often in this case. According to Sverrir Tómasson (1996, 52), the kennings underwent considerable changes over the centuries, and he claims that even though the popularity remained the same, the poets allowed themselves to make considerable changes to this material. Sverrir (Ibid.) also mentions, that kennings such as *Kvasis dreyri* became extremely rare as the poets relied to Snorri's story only loosely. This statement was based on the extremely limited number of *rímur* from the seventeenth and eighteenth centuries and as more *rímur* become accessible some of the views circulating in print may have to be modified. In the case of *Egils rímur*, it is interesting to see that Jón Guðmundsson employed this kenning three

times in his *rímur*, namely *Kvasirs dreyri* in VII.3.3; XXVIII.4.3; and *Kvasirs blóð* in XI.10.2. On the other hand, Jón employed extensively kennings containing *heiti* for boats as base words and names for Óðinn as determinant words. These kennings are incorrect according to *Snorra Edda* and *rímur* poets began employing these kennings most likely under the influence of *Skálda hin minni*, composed in the 13th century (Björn Karel Þórólfsson 1934, 90). This “mistake” is therefore of an old origin and had long been part of the *rímur* kenning tradition.

Three-part kennings are less frequent in *Egils rímur*, but it is possible to find some, for example:

gjálfurs ljóma Gautur: “the Gautur (= Óðinn) of ‘the light of the wave’” → [GOLD > MAN] (VI.10.3)

Ófnis setra Ullur: “the Ullur <male divinity> of ‘the home of Ófnir <serpent>’” → [GOLD > MAN] (V.74.3)

orma landa grund: “the earth of ‘the land of serpents’” → [GOLD > WOMAN] (XV.21.2)

Rínar ljóma pollur: “the tree ‘of the light of the Rhine’” → [GOLD > MAN] (VIII.14.3)

týnir Þundar klæði: “the destroyer of ‘clothes of Þundur (=Óðinn)’” → [ARMOUR > MAN] (II.75.2)

Týrs elda lundur: “the tree of ‘the fires of Týr’” → [SWORD > MAN] (II.36.2)

frakt Óma blands: “the cargo of the mixture of Ómi [Óðinn] → [MEAD > POETRY] ⁴⁷

The words in the genitive are most often associated with gold, which then creates the meaning of man or woman. This construction of three-part kennings is indeed the most commonly employed one in *rímur* (Hughes 2005, 207).

There are no kennings that consist of more than three words. Most of the kennings in *Egils rímur* are not cryptic, and their meaning is rather obvious. There are a few examples where the meaning of the kenning is the same as the word in the genitive itself. This phenomenon was

⁴⁷ The conventions used to resolve the poetic diction are as follows. Alternative poetic names are indicated by an equal sign: “Ómi” (= Óðinn).” Angle brackets are used to give the sense of mythological and legendary names: “Rán <giant, goddess of the sea>.” Kennings are given in full within quotation marks and resolved in small capitals within square brackets: “current of Grímnir (=Óðinn)” [POEM].” When there is a sequence of kennings, the inner kenning which has to be resolved is in single quotation marks and its resolution in small capitals with an angle bracket to indicate what is the final result: the “the tree of ‘the fires of Týr’” [SWORDS > MAN]” Here the “the fires of Týr” are swords, and the tree of the sword is a man.

observed by Björn K. Þórolfsson, who called these “nominal augmentations” (*nafnorðsaukningar*). Davíð Erlingsson (1974), however, did not consider these constructions to be kennings as such, but rather a rhetorical technique employed for aesthetic purposes, which he called “genitive paraphrases” (*eignarfallsumritanir*). Most of these examples employ a *heiti* in the genitive, rather than a regular word:

- drafnar geimur*: ocean of sea → [SEA] (V.37.3)
- dreyra sund*: pool of blood → [BLOOD] (XXXIX.48.4)
- heljar nauð*: the distress of death → [DEATH] (XIII.77.3)
- heljar þrá*: the longing of death → [DEATH] (XV.34.3)
- heljar skikkja*: the cloak of death → [DEATH] (XXIV.53.3)
- heljar morð*: the battle of death → [DEATH] (XXVII.47.3)
- rímu söng*: song of ríma → [RÍMA] (IX.76.1)
- snerru leikur*: game of battle → [BATTLE] (II.53.4)
- sorgar ylur*: warmth of sorrow → [SORROW] (VII.37.4)
- styrjar vindur*: wind of battle → [BATTLE] (VI.54.3)

There are four examples containing the word *hel*, and these are used rather frequently throughout the *rímur*. The word *hel* means simply “death” and Aðalheiður Guðmundsdóttir (2001, xvii) considered the kenning *heljar grund* an example of a genitive paraphrase. However, it seems like Jón Guðmundsson employed the word more in a meaning of “hell” rather than “death”, as can be seen from the following line: *til heljar skjótt hann margan dró* (“he promptly dragged many to hell”) (XX.72.4). If the word *hel* is understood in the meaning of “hell”, rather than “death”, then we might consider the above-mentioned constructions regular kennings, rather than genitive paraphrases. The constructions and the phrase, however, could be interpreted more metaphorically, in which case, they are figures of speech bearing aesthetic function similar to genitive paraphrases. Another phrase that is interesting to examine is: *í dauðans sess ég drenginn færði* (“I brought the boy to death”) (XXXVII.42.2). This could be considered as another example of a genitive paraphrase, as the whole construction “seat of death” simply means the same as the word in genitive–death. This construction is also peculiar for its usage of the words *sess* (“seat”) for the

base word, as it is not mentioned as part of kennings for death by Björn K. Þórólfsson (1934, 204) nor Finnur Jónsson (1926, 314).

Jón Guðmundsson's poetic language in *Egils rímur* is very rich. He employed a large number of *heiti* in his composition, which allowed him to create a great number of kennings by employing different combinations of *heiti* with other words. As mentioned before, there are on average 50 kennings in each fitt and the cycle itself is very long, consisting of 40 fitts; it is therefore quite admirable that Jón Guðmundsson succeeded in not repeating the same kennings over and over again. Three-part kennings are not found often in *Egils rímur*, but that is nothing unusual for the language of *rímur*. Similarly, it is possible to find several examples of the so-called "genitive paraphrases" in *Egils rímur*, but their usage is not very frequent. Jón Guðmundsson was able to employ many different kennings, which respected both the tradition of kennings from *Snorra Edda*, and the tradition of other kennings employed by his fellow *rímur* poets for centuries. Moreover, he was also not afraid to construct his own kennings to broaden the palette of kennings used in *Egils rímur*.

3.1.3 Narrative Devices

Authorial Presence

As Hans Kuhn (1993) pointed out, unlike saga authors, *rímur* poets assert their presence in the *rímur* continually; we hear the poet's voice especially in *mansöngvar*, but there is also some in the narrative sections of the *rímur*. The authorial presence in the narrative part of the *rímur* forms the material for this section while *mansöngvar* are discussed in the next section. Kuhn (Ibid.) discussed authorial presence⁴⁸ in the narrative parts of the *rímur*, based on the case study of four *rímur* cycles, and divided it into three main groups; firstly, references to the author or his work; secondly, references to the source of the story; thirdly, references expressing the author's opinion. In the

⁴⁸ Kuhn defines "authorial presence" as any occasion in which the author alludes to the performance situation, see Kuhn (1993, 456).

following section I discuss whether all these three groups are present in *Egils rímur*, what function authorial presence has in the *rímur*, and what effect it has on the audience.

References to the author or his work

There are many instances throughout the *rímur* where the poet tells the audience that he is present and what he is doing. According to Kuhn (1993, 456), these phrases are most often found in relative clauses. There are numerous instances of references to the author in relative clauses:

sem birti ég ótt (XVII.24.1); sem skýri ég þjóð (XXXVI. 54.1); sem skýri ég frá (IX.34.3); *sem birti ég frá* (XXI.44.1); *sem ég fæ téð* (X.44.1)

However, in *Egils rímur*, references to the poet are, in fact, more often in the main clauses. Here are some examples of this:

ég birta frá (II.54.1); það skýri ég þér (VIII.75.4); ég inni (IX. 52.2), ég greini (XXVII.83.2); það skýri ég þér (VII.75.3); gjöri ég (IX.50.1); fæ ég meingi téð (XI.25.1)

Jón Guðmundsson also employed a personal way of introducing new characters using the verb *nefna*:

Annan verð ég nefna (V.70.4); fleira menn ég nefna vil (VI.29.4); Hrafn hinn fyrsta nefni ég nú (VII.49.3); Óleif nefni ég ytran man (X.12.1); Brynjólf nefna ég (X.65.3); einn sem gjöri ég nefna (XIX.9.2)

Jón used the same construction in a negative context when he chose not to introduce some characters or places. He did not give the audience any explanation for why he chose to omit these characters or places from the story, but rather he simply stated that he *nenni ekki* “cannot be bothered” to name them all:

Nennir mín ei tungan treg / telja upp þeirra nöfnin öll (XXXVII.37.3,4); ekki nenni upp að tjá, / öll hans bú og staðena þá (VII.61.1,2).

The authorial presence is most noticeable after each *mansöngur*, when Jón began to narrate his story after the pause again. As Kuhn mentions (1993, 457) this was a common phenomenon in *rímur* as only one fitt might have been recited for the audience and the next fitt would be delivered sometime later; therefore, the audience needed to be reminded where the story previously finished. In each fitt following a *mansöngur*, Jón stated where he had previously paused the narrative and summarized in one or two stanzas what had happened in the previous fitt.

Hætta ég fyr í hyrjar byr / hróðrar smíði mínu, / ræsir þar sem ríkur bar, / reiði í brjósti sínu (II.12); Áður hnekktu ég óðs af torg, / yggjar bjórnum fínum, / þar sem yngvar beið á borg, / beint hjá mágir sínum. (X.9); Hvarf ég frá þar veturinn var yfir virðum snjóllum, / veitir þórir vernd þeim öllum. (XVIII.11).

Jón did not refer only to the previous events, but he also announced what he (or the *ríma*) was about to tell next. He often used “transitional” stanzas, in which he changed topics; he announced he would stop talking about some character or events for now and introduced new ones instead. As Kuhn (1993, 458) pointed out these constructions are also in the first person:

Læt ég bíða um litla stund, / ljóð um Þórold inna, / mig greinar fleiri gauts í fund, / göfuga men að finna. (I.46); sagan víkja frá honum far, / fleira men ég nefna vil (VI.30); Um Ísland bíðurorða spjall, / og ýta þá sem byggðu hér, / fleira vil ég um Kveldúlf karl, / kveða ef nokur hlýðir mér. (VII.50); Látum bræður blíða drekka bangs hjá lundum, / ég vil fleira af Agli seyga, / ef öldin vildi frómleg þeyga. (XIV.57)

References to the source of the story

Jón often indicated that he had not formulated the story himself, but that he had received it from an existing source. He often simply stated that “it was told to him” or “he heard”:

Er mér greint (VII.41.1); ynt var mér (XV.35.1); það tjáð var mér (XV.57.1); mér var sagt (XXV.37.1); oft so nefnt ég heyri, (X.11); það skýrt var mér (XII.71.2)

In addition to this, there is an instance where Jón admits he does not know certain information and therefore cannot share it with his audience in the *rímur*, as he had not asked about it:

á hans aldri ei hef ég spurt (X.37.3)

Besides oral sources, Jón most often cited written sources as the basis for his material. He referred to unspecified poems or sagas:

Það segir í kvæði (IX.53.1); sem diktar ríma (XVIII.110.2); skrifað star það sögunni í (XXXVI.38.)

Most often, however, the reference is to a book, and in one instance Jón specifically mentioned *Egils bók*:

oss það bókin skýrði (V.76.2); sem innir bók (XXIII. 40.3); sem bókin tjáði (XXXV.24.3); enn skal bragur af Egils bók (XXXVI.82.3)

It is interesting to note that even though Jón did not reproduce the poetry from *Egils saga*, he did mention that Egill composed and recited a poem on two occasions, namely when he recited the two longest and most highly praised poems of the saga, *Höfuðlausn* (the 27th ríma) and *Sonatorrek* (the 40th ríma). Jón's reason for not reproducing *Höfuðlausn* is that only a few people would understand the poem:

Ekki tjáir Egils brag, / upp í rímu að þylja, / þenki ég fáir þetta lag, / þegnar kunni að skilja. (XXVII.32)

When it comes to *Sonatorrek*, Jón simply stated that Egill recited a poem, which made him recover from his sorrow:

Er það víst hann Egill tér, / orkan vor vill dvína, / að vísu kvað þá vopna grér, / veikna um bendi sína. (XL.35)

Finally, Jón tried to persuade the audience of the credibility of his composition through assertions of truth:

hafa réð oft á sannleik minn (XII.43.4); þau drekka glatt ég segi það satt þá saman með snilli, (XVII.61.1); sögunnar upp hafs sýnist mér, / sannlega mál að vitja. (I.11.3,4)

References expressing the author's opinion

There are many examples of the author expressing his opinion, with the phrase *trú ég* being the most frequent, appearing numerous times throughout the *rímur*; other expressions can also be found:

trú ég þar sæti halurinn gildi (IX.51.3); enn trú ég þetta vel til gengi (IX.64.3); gótt pláts trú ég hann fengi (X.13.2); Egill trú ég föður sinn findi (XIV.9.2); heldur ég þess gét (XXX.66.1); hygg ég að færi þegninn sá (XXXVI.71.4); Hamra klettur hár og skéttur ég hygg þar stæði (XXXVII.25.1)

According to Kuhn (1993, 461), these phrases are not merely line-fillers, nor do they actually convey any convictions or assumptions of the poet, but rather they serve as an interplay between the poet and his audience, between the audience and fiction.

In addition to these phrases discussed by Kuhn (1993), Jón also expressed his opinion about certain characters of the story by choosing a specific vocabulary for them. For example, in the 4th *ríma*, when Jón talked about Hildiríðarsynir slandering Þórólfur in front of the king, he called them *kauðar* “boors, oafs” (IV.59.3), and a few stanzas later *aular* “dummies, fools” (IV.77.3). Another example can be found in the 31st *ríma*. Egill is travelling with king Hákon's men to see jarl Arnfinnur in Vermaland, at some point, the two groups of men separate, as Jón says: *Aptur snúa allir heim,/ ei má trúa skálkum þeim,/ á skíðum runnu fantar fljótt,/ fínt sem kunnu dag sem nótt* (XXXI.20). Not only did he call them *skálfar* “rogues, rascals”, but he also claimed that they cannot be trusted. In this way, the author of the *rímur* became one of the audiences, forming his own opinion about the characters and conveying this opinion about them.

The same way in which the author communicates with his audience in *mansöngvar* can be seen in the last six stanzas of the final *ríma*. One final time, Jón referred to a book as his source claiming the book finishes here and, therefore, “better later than never”, his composition also ends: *bókin lyktuð seg ég nú sé,/ seint er betra enn aldir* (LX.93.3,4). He claimed that it was difficult to compose his poetry: *óds á mar þó erfið mér,/ oft hafi veit að smíða* (LX.95.3,4) and then stated that the *rímur* come to an end. The following stanza contains Eggert Björnsson's, the *rímur*'s commissioner, initials encrypted in the kennings (see chapter 3.3.1) and in the final stanza, he

wished people to live in peace with luck and piously and stated that his poem is finished: *Lífið í fríði, lista mann, / með lukku og frómunum gæðum, / rímu so ending máls í rann, / mínum verða á kvæðum.*

Jón took great care to part with his audience and to finish his *rímur*, as, for example, there are only two concluding stanzas in the 17th-century *Grettis rímur* (see Eva María Jónsdóttir 2015, 205–06), compared to Jón's six stanzas. According to Kuhn (1993, 462), these conclusions, just like *mansöngvar*, served as a bridge between the reality and fiction, between the poet and his audience. Jón put great effort into connecting to his audience, as seen from the above-mentioned examples. He introduced new characters to the story; made it easier for his audience to follow the narrative by inserting various summarizing and transitioning stanzas; he was referring to various sources to make his story more reliable; and he was not afraid to express his opinion about the characters of the story. His authorial presence is felt throughout the entire *rímur* cycle often and in many different ways, which allows the audience to feel more involved and invited to experience the adventures alongside the heroes of the narrative.

Fitt Division

Rímur were meant to be delivered by singing or intoning to the audience and, therefore, one fitt should be neither too short nor too long and a decision had to be made about where to pause the story. It was common practice for saga authors, as well as eddic and ballad poets, to divide their stories into sections or chapters, which were organized around an event or theme. *Rímur* poets, however, seemed not to have followed this trend. On the contrary, they did not refrain from cutting off the narrative in the middle of an action sequence, event or conversation. This practice could be explained by the poets' desire to keep their audience on their toes, wondering what is about to happen and, therefore, wanting to hear more. The following discussion illustrates what criteria Jón Guðmundsson's employed in deciding about the division.

Jón mostly did not follow the chapter division of the C-branch manuscripts of the medieval saga as only four out of forty fitts end at the same place as the corresponding saga chapter. The remaining 36 fitts finish in the middle of their corresponding chapter. The specific points in the narrative where the fitts finish are quite varied and only five instances could be considered “cliff-

hangers”. The fourth fitt finishes in the middle of a sea battle and with Þorgils escaping his boat; the eighth fitt finishes when another battle is on the verge of breaking out; the sixteenth fitt finishes when Egill decides to run back to the men who had captured him and wants to seek revenge and another battle is therefore anticipated by the audience; the twenty-third fitt finished when Egill sails to the island where Berg-Önundur resides and he is likely about to attack him in the next fitt; finally, the thirty-second fitt finishes with earl Arnfinnur’s men waiting in an ambush for Egill. All these instances can be considered “cliff-hangers”, keeping the audience on their toes in anticipation of upcoming battles.

However, these were only a few examples, and they are minor compared to the length of the *rímur*. Rather, there does not appear to be any pattern or method to how Jón finished the fitts. Sometimes he finishes when a character settles somewhere (the 15th fit, for example), or in the middle of a speech (the 9th fitt, for example) or when a battle is finished (the 2nd fitt, for example), or even immediately following the introduction of new characters (the 17th fitt, for example).

What does seem like one reappearing pattern is the theme of travelling. It appears that Jón preferred to finish his fitts with some kind of a journey as nearly half of the fitts end with a character travelling. The change of location was a good moment when the narrative was naturally divided. Specifically, seven fitts were ended with someone sailing to a different location. Usually, in the final stanza of each fitt, the poet announces that the fitt is over. In such a stanza, the poet would use kennings for poetry, which often consist of synonyms and *heiti* for boats. The flow of poetry was therefore metaphorically compared to the sailing of a boat. Ending with sea travel provided a useful transition into the next fitt, as the *mansöngvar* are especially rich in the above-mentioned kennings for poetry (for more detailed discussion see chapter 3.1.2). The poet could therefore employ these poetry kennings at the beginning of a fitt in a *mansöngur* and then efficiently and skillfully connect it to the sea travelling within the narrative. To end a fitt with a sea voyage was therefore a clever device for connecting scenes and creating the powerful image of poetry’s flow. Here is an example from the end of the sixth fitt:

Hnerirnir strjúka úr höfnum núna,
hrannar spilltist kleif,
einatt skellur alldann brúna,

yfir um stjórna sveif.

Tæmist Óma taminn prjámur,
tómur í Ímu glaum;
geymist hljóma rímu rámur
rómur af Grímirs straum. (VI.70–71)

Ships dash out of the harbour now, / “the cliff-ridge of the wave” [SHIP]⁴⁹
was damaged, / continually the brown wave crashes, / over “the helm [ship’s
wheel] of the rudder” [SHIP].⁵⁰ / The easy-to-handle “boat of Ómi (=Óðinn)
[POEM]⁵¹ is emptied, / empty in “the noise of Íma <trollwoman>” [MIND]; /
preserves the sounds of the fitt (*ríma*), the throaty / speech of “the current
of Grímnir (=Óðinn)” [POEM].

In conclusion, there were a few examples of fitts ending in the middle of a battle leaving the audience in suspense, eager to hear the outcome. The audience would most likely be familiar with the story of Egill and there were no surprises in the narrative content of the *rímur*’s compared to the saga. But these few examples of “cliff-hangers” would probably still intrigue the audience. However, in general, Jón did not seem to divide the fitts in a way that kept the audience on the edge of their seats. It seems more likely that he attempted to finish the fitts so that they would all be approximately the same length, and it would therefore take a similar amount of time to recite each fitt. The recurring themes of travel—especially sea travel—were frequently used to end fitts, generally providing a smooth transition from one fitt to the next.

⁴⁹ “Hrannar kleif” must be a kenning for ship. According to Björn K. Þórólfsson (1934, 153), when the headword is a word for land or earth (as here) it is not considered a good kenning.

⁵⁰ The ships here might stand for the past and future fitts of the poem and the one ship, standing for the current sixth fitt, remains but it is pounded by the waves and the fitt is brought to an end, as in the next stanza the “boat of Ómi”, poem, is empty. I thank for this interpretation to Shaun Hughes. For “stjórn” meaning *rór* [rudder (Danish)] in kennings for ship, see Finnur Jónsson, (1926, 352). “Stjórna sveif” is an “overloaded kenning” quite common so far as ship’s kennings are concerned (Björn K. Þórólfsson 1934, 154).

⁵¹ The “boat” (i.e. poem) is “easy to handle” because the poet is confident in their ability to compose easily (fluently).

3.1.4 *Mansöngvar*

In *Egils rímur*, each fitt begins with a *mansöngur*, resulting in a total of 40 *mansöngvar*. Given their composition in the 17th century, it's unsurprising that these *mansöngvar* are extensive and cover a broad array of topics (see chapter 2.2). They vary in length, with the shortest spanning six stanzas (as seen in the fourteenth fitt) and the longest stretching to fourteen stanzas (found in the thirty-seventh fitt). Typically, a *mansöngur* comprises nine stanzas, which occurs twelve times. These introductions, narrated in the first person by the poet, serve as direct communication with the audience, guiding them through the upcoming narrative. Often, the poet ends the *mansöngur* by signaling a transition to the narrative, provided the audience remains attentive and seated.

The first *mansöngur* is dedicated to the patron of the *rímur*. The poet explains that his intention is to compose poetry in honor of his patron. However, the patron's identity remains undisclosed until the 40th *ríma*, in which Eggert Björnsson's name is revealed. In the first *mansöngur*, the poet praises this unnamed patron, his qualities and wealth:

Góður, þýður, gæddur fé
gulls er viðurinn ríki,
fróður, blíður, firrtur spé,
finnst hans varla líki.

Heiðurinn prýðir hringa rjóð,
hofmóð trú eg hann stilli,
margri stjórnar mætri þjóð
maðurinn dýr með snilli.

Get eg það séð þess góða manns
góss þó efling fengi,
því upp hafa fæðst á eignum hans
öll mín hjú so lengi. (I. 6–8)

Furthermore, the poet revisits his praise of Eggert in a later *mansöngur*, specifically the 36th *mansöngur*. Like the first *mansöngur*, this one serves as a tribute to a noble patron who supports the poet's work and values the tradition of poetry, highlighting the virtues of humility and honor. The praise he expresses in both *mansöngvar* is notably similar:

Hamingjan, lán og heillin góð
hallist að honum fyrr og síð,
stjórnin hans yfir stoltri þjóð
standi lengi og verði blíð. (XXXVI. 10)

The *mansöngvar* provide valuable insights into the process of composing the *rímur*. The poet mentions in several *mansöngvar* that he had access to written material about Egill. On several occasions, the poet explicitly refers to using "*Egils bók*" (Egill's book) in his composition and states that "*viðurinn auðs*" (the patron) suggested the topic for the *rímur*:

Egils bók ég að mér tók,
auðs því viðurinn mildi,
lagði til að ljóða spil
lengja eg af henni skyldi. (II. 6)

Flestu öllu fólki er leitt mitt fræða smíði,
engin segja það ýtar gæði
af Egils bók að vanda kvæði. (XXXV.2)

A recurring theme in the *mansöngvar* is the poet's frustration with criticism from society, the lack of appreciation for poetry and the struggle for recognition. The poet complains especially when their artistic expression is met with indifference or ridicule. In the eighth *mansöngur*, the poet states that in the past, people cherished and rewarded poets who composed beautiful verses and praised them for their skill and wisdom. Now, however, nobody seems to value poetry as they once did, indicating a decline in its appreciation:

Fyrri í heimi fólkið hlýddi fögrum kvæðum,
launuðu skáldum ljúfum gæðum
og lofuðu oft í sínum fræðum.

Nú er so komið nærri vill enginn nýta hlýða
ljóðasöng, þó fólkið fríða
fyrir sér heyrði renna víða. (VIII.3–4)

In addition to this, the poet also often complains about people not understanding or appreciating his poetry enough, as expressed in the 21st, 22nd, 23rd, and 39th *mansöngur*. He feels neglected and underappreciated, stating that he receives neither riches nor bread for his poetry to support his children, clearly indicating a lack of sustenance or support for his work.

Öngvan auð né barna brauð
bragarins veitir smíði,
heims um storð þó brysti á borð
björg fyrir svanga lýði. (XXIII. 7).

Very often, this audience he speaks of consists of women. He appreciates women and their assertive behavior:

Komi þá að mér kvinnan skær
með kölsugt sinni,
upp hún skellir hátt og hlær
og hinum það kenni. (XXV.9)

However, women prove to be the most challenging audience for the poet. In the 37th *mansöngur*, he recounts his attempt to entertain a group of women with his poetry. Initially greeted warmly, his verses are ultimately poorly received, compounded by the poet's perceived “*böguleg iðja*

raddar” (crooked undertaking of voice), resulting in him becoming the target of their laughter and mockery:

Hópnum fljóða heyrðist ljóða hremsan snjalla
ráman bjóða raddar gjalla,
rumurinn hljóða gleður þar varla.

Í brjósti sér þær brosa að mér og bágum hljóðum,
lágt hvör tér af lauka tróðum:
Lítt honum fer að skemmta fljóðum.

Annan biðjum og til styðjum orðnótt mjúka
óðar smiðjum upp að ljúka,
út með hryðjum karl má strjúka.

Hvörninn fer á herðar mér þær hér næst styðja,
út frá sér mig beygla biðja:
Böguleg er þín raddar iðja.

Vífin klár mér veittu dár fyrir vísna grúa,
öðrum skár að brögnum búa
bjart með hár og að þeim snúa. (XXXVII.8–12)

The poet uses a rhetorical device of “affected modesty” or the “humility topos” throughout the *mansöngvar*. Through this rhetorical device, he expresses the poor reception of his poetry as well as how unworthy and incapable he is of composing poetry. The exaggerated humility or self-deprecation can be seen as amusing, especially when juxtaposed with moments of self-praise or irony. The poet employs this dynamic in the humorous treatment of the audience in the *mansöngvar* as well.

Despite this criticism and lack of immediate recognition, the poet expresses determination to continue crafting his poems and storytelling and expresses hope that his efforts will be received. This reflects the poet's aspiration for recognition and validation for his poetic work.

Mun eg þó láta ljóða knör
ljóta næsta að sjá,
geisa fram úr greina vör
gulls ef þiggur ná. (XXXIII.3)

Many *mansöngvar* reflect on the challenges and frustrations faced by poets in composing their works, including difficulties in finding inspiration and expressing themselves effectively. For example, in the third *mansöngur*, the poet apologizes for his clumsy, unskilled poetic expression and blames this on the fact that he has never been given anything from “*horn Óms*” (the horn of Ómi). Similar kenning for the mead of poetry with the *heiti Ómi*, namely “*sund Óma*”, also appeared in the closing stanza of the previous fitt.

Öngvan skyldi undra það þó orð mín skeiki,
því aldrei gafst mér Óms af horni
Yggjar staupa lögurinn forni. (III.6)

Suðrar knör að Vindólfs vör
vagar af sundi Óma,
blindast svör því bind eg hnör
bragar í lundi góma. (II.78)

The significance of the mead of poetry is underscored in the *mansöngvar*, particularly in the 13th *mansöngur*, dedicated to recounting its mythological origins. The *mansöngur* recounts a mythological story involving an eagle, referring to the myth of Óðrerir and the mead of poetry, which bestows wisdom and poetic inspiration. The narrative describes the process of the mead

being consumed and the subsequent effects, with an emphasis on the eagle's role and the consequences of the remaining mead.

Farkost dverga fram eg hreyta skyldi,
hefði ei Suptung Hvítbjörg [i.e. Hnitbjörg] fyr,
hneppt í lás og varðað dyr.

Sá komst inn er sjá hana Gunnlöð vildi,
drakk af mjöðnum drykki þrjá,
dauflega hinum við það brá.

Út komst hræddur ei þó tefði lengi,
gelmir brást í gamlan ham,
greitt so burtu venda nam.

Arnar belgdust iðrin mest af fylli,
flaugina bentu fljótt sem kann
en fjaðra sléttir eftir rann.

Hramma gelmir hrærði lágt með grundu,
Ásgarðs móður hitti hlið,
hér stóð ketillinn Óðreir [i.e. Óðrerir] við.

Í kerin nam renna Kvásirs virtin hreina,
ásar horfðu á atburð þann,
að arnarbelgurinn sjatna vann. (XIII. 1–6)

These mythological narratives and kennings derived from them are likely known to *rímur* poets from *Snorra Edda*. For example, kennings that include words for payments, such as *iðjulaun* or *vinnukaup* are most likely derived from Snorri's version of the myth about the mead of poetry,

more concretely from the passage where Óðinn kills the workers of Stutturur's brother and offers himself to do the work in exchange for the mead (Faulkes 1998, 4). As mentioned by Björn K. Þórólfsson (1932, 197) kennings like this are known from *rímur*; however, they are not attested in *dróttkvæði*. This observation raises the possibility that such kennings could have originated from Snorri's inventive narrative about the mead of poetry. Given the familiarity of *rímur* poets with Snorri's Edda, they might have incorporated these kennings into their works based on his storytelling, rather than drawing from older traditions. This connection to Snorri's narrative is further underscored by the poet of *Egils rímur*, who directly references the Edda in the third *mansöngur*. Although the poet admires the Edda, he, however, claims he can hardly remember it. This reference to the Edda and its difficulty was commonly used in *mansöngvar*. Kuhn (1993, 464) mentions that Hallgrímur Pétursson, in his *mansöngur* to *Króka-Refs rímur*, deplores his ignorance of Edda and says that when it was shown to him in his youth, he did not understand it. Similarly, the poet of *Egils rímur* mentions that he did not understand anything of the Edda when he was young. This might therefore be a stereotyped statement rather than evidence that the poets truly did not understand the Edda, another example of affected modesty.

Af henni lærði ég aldri neitt í æsku minni,
þó er það nú úr þagnar höllu
þrotið á burt og farið með öllu.

Þá heyri eg aðra ágæt ljóð úr Eddu semja,
má eg það ýtum mætum spjalla,
mig þá rankar til hennar varla. (III.3–4)

The poet was familiar with the Edda and the stories it contains, but it is an interesting question, to what extent the poet and other *rímur* poets had access to manuscripts or editions of *Snorra Edda*. The Edda was rather widespread in the 17th century in various forms. The compilation of *Laufás-Edda*, a redaction of *Snorra Edda* was made by the poet Magnús Ólafsson (1573–1636) in the 17th century, which served as the basis for Resen's edition, *Edda Islandorum*. These texts were quite popular works of reference for poets (see Faulkes 1977). In some cases, we know that a particular

poet had a specific manuscript of *Snorra Edda*. The Akraþók, SÁM 72, is an example of this, owned by the poet Árni Þöðvarsson, one of the greatest *rímur* poets of the 18th century (see Einar G. Pétursson 2007). The poets likely had access to different versions and manuscripts of the Edda, which can be seen from the kennings and names employed in their poetry (see Haukur Þorgeirsson 2008; 2014). It is impossible to say for certain that Jón Guðmundsson, the poet of *Egils rímur*, had a manuscript or edition of *Snorra Edda* at hand while composing *Egils rímur*. However, considering how widespread *Snorra Edda* was in the 17th century and that it was common for *rímur* poets to have some version of it, it is plausible that Jón Guðmundsson had access to the text.

Obviously, the kennings refer to and draw upon Norse mythology. Therefore, writing within a Christian society, the poet needs to navigate a delicate balance between these pagan influences and the prevailing Christian ethos. This tension between the old and the new, the heathen and the Christian, is palpable in the verses of the *mansöngvar*, serving as a reflection of the societal complexities and the poet's own awareness of their audience's potential reactions.

Segja þeir þrátt það saurgi brátt
mín Sónar gæði,
um heiðinn mann í hyggju rann
að hefja kvæði. (XXXVIII.3)

It was, however, a common practice for Icelandic poets to blend pagan and Christian themes in their *rímur* during the 17th century (Eva María Jónsdóttir 2015, 76). Two stanzas later, the poet expresses confidence that God will appreciate his praise, provided he follows the wisdom and knowledge expected of him.

Hef eg þó grun að minn Guð mun
ei mæðin reita,
ef gleymi ég ei því sem geðinu í
má gagnlegt heita. (XXXVIII.5)

He moreover relies on God to help him with the composition. He expresses his trust in the “*þýður smiður þjóða*” (gentle creator of the nations), believing that although he currently struggles, he will be able to complete his poetic saga successfully when the time is right.

Á þýðan treysti ég þjóða smið,
þó hér freisti að dvelja við,
hann mun leyfa laufa rjóð
til lykta að veifa sögunnar óð. (XXXI.5)

The poet makes it clear that God appreciates his poetry and supports it, while at the same time, the poet admires and celebrates the heathen era by employing references to it and also refers to past generations, poets and champions in the *mansöngvar*. He pays tribute to past poets and the rich tradition of Icelandic poetry, emphasizing the importance of preserving and honoring this heritage. The poet emphasizes the need to continue the tradition of storytelling and to pass on wisdom through poetry to future generations:

Öldin kringa ætti þá
orðnótt slynga líka að tjá,
um Íslendinga óðar skrá,
orms sem bingi kunnu að ná. (XXVI.6)

It was common practice to comment on contemporary society, especially the state of affairs in *mansöngvar* (Kuhn 1993, 455). In *Egils rímur*, a few *mansöngvar* criticize contemporary society for its lack of understanding and appreciation for poetry, as well as moral decay. The poet advises the audience to avoid evil influences that mislead them, warning against harmful customs spreading through society. The poet criticizes deceit and vice, suggesting that such behaviors disrupt peace and cause strife. He calls for people to honor moral principles, avoid forbidden actions, and not seek honor through wrongful deeds, highlighting the importance of living righteously before God and men. Several stanzas in the *mansöngvar* express a longing for peace and tranquility amidst the turmoil and challenges of life.

Þjóð ég bið að vara sig við
þeim vonda galla,
sem villir lið með verstan sið
um veröld alla.

Konstra nót er kúnt so ljót
fyrir kristið mengi,
varla er bót að hafa þau hót
við holla drengi.

Auðnu bann er að elska þann,
og að sér hylla,
sem gerist mann í glæpa rann
frá Guði að villa.

Ætti hvör að sjá að sér,
so sæmd ei þrotni,
og brúka ei hér það bannað er
af blíðum Drottni. (XXXII.9–10)

Finally, several *mansöngvar* reflect on the passage of time, the challenges of aging, and the transient nature of life's joys and sorrows. The poet also delves into the topic of parenthood:

Fróm er lukka föður og móður
að festa hlýðni við,
því hefur það boðið herrann góður
heims er skapti lið.

Að því gætið, yður ég minni
á það börnin þýð,

elskið Guð af innstu sinni,
einnin feðgin blíð. (VI.7–8)

The poet acknowledges the importance of understanding and wisdom that comes with age, as well as the challenges of navigating the complexities of life. The fortune can change suddenly, and danger and death are always present. He highlights the sudden loss of wealth and friends, as well as the pain parents feel when their children suffer due to carelessness. The poet observes numerous instances of noble families enduring sorrow, often related to concerns about their heirs' future. The entire 35th *mansöngur* centers on the sorrow of losing a loved one, especially a child:

Heimsins oft er hjólið valt fyrir hringa njótum,
hamingju lán þó hverfi að ýtum,
háski og dauði búinn er nýtum.⁵²

Styggð og sorgin stundum trú ég sturli lýði,
missir fjár og frænda dauði
firðir margan gleðinnar auði.

Hætt við föllum er þeim eins sem ungir heita,
oft fyrir það þeir gömlu gráta,
gálauslega sér börnin láta.

Finnast dæmin furðu mörg sem fá ég að greina,
hvörsu oft að fólkið fína
fangar sorg fyrir arfa sína. (XXXV.4–7)

⁵² This reading is from the Sauðárkrókur manuscript, AM 610 a 4to contains a scribal error in the end rhyme *ýtum-ýtum*.

It is interesting to note that this particular *mansöngur* addresses a fitt in which Böðvar's death and Egill's sorrow are the central themes. This serves as an example of a *mansöngur* that anticipates or hints at the events to come in the narrative.

In conclusion, the poet used the *mansöngvar* to praise his patron who commissioned him to compose the *rímur*. We get to know from the *mansöngvar* that the poet used a certain book of *Egils saga* for his composition of the *rímur*. Moreover, he covers a wide range of topics in the *mansöngvar*. The most common topic is the poet's complaint about the lack of appreciation for poetry and his frustration with societal criticism of poets. The *mansöngvar* comment on the moral and ethical state of contemporary society, criticizing deceit, vice, and the neglect of poetic traditions. They also reflect on the challenges of aging, the transient nature of fortune, and the sorrows associated with loss and parental concerns. The poet highlights the importance of poetry and storytelling in preserving cultural heritage and wisdom. Through these *mansöngvar*, the poet connects with his audience, instructing and preparing them for the narrative to follow.

3.2 Manuscripts

3.2.1 AM 610 a 4to

AM 610 a 4to is held in the Árni Magnússon Institute for Icelandic Studies in Reykjavík (SÁM). The manuscript is in a quarto format containing 95 leaves and consisting of twelve quires. The writing material is paper, and the paper's watermark is a pitcher. It is dated to the second half of the 17th century. The manuscript is written in one hand, most likely by Þórður Jónsson of Strandseljar (1654–1680) and in its current state preserves only one text, *Egils rímur*.

Kålund (1889–1894, 2:14) stated that AM 610 a 4to was originally part of a larger book. On a slip note in AM 610 d 4to, Árni Magnússon wrote that *rímur* texts from AM 610 b–f 4to used to be in the same manuscript; therefore, *Egils rímur* (AM 610 a 4to) were not mentioned on this slip note. Although the manuscript preserving *Egils rímur* bears the shelfmark number 610 nowadays, the text used to be part of a bigger book including texts, which are now collected under the shelfmark number 615. These are *Sigurðar rímur fóts* in AM 615 a 4to; *Áns rímur bogsveigis* in AM 615 b 4to; and *Rímur af sjö vísu meisturum* in AM 615 c 4to. It is stated in the catalogue entry

for AM 615 a–c 4to that this manuscript from 1650–1700, previously contained *Geiplur* copied in the same hand as the rest of the manuscript, and *Egils rímur Skallagrímssonar*, copied by a different hand. Based on the evidence of quire structures and watermarks, Beeke Stegmann (2016, 94–95) concluded that while the text of *Geiplur* (now lost) might have been the first text of the original book, the text of *Egils rímur* was most likely the last text of the book.

3.2.2 Sauðárkrókur Manuscript

The manuscript is held in Héraðsskjalasafn Skagfirðinga in Sauðárkrókur, northern Iceland. The manuscript is in a quarto format with 86 leaves, consisting of eleven quires in a loose gathering. The support material is paper with no watermarks. This manuscript was possibly also copied by Þórður Jónsson of Strandseljar (1654–1680), like AM 610 a 4to. The script, initials and overall design are very similar in the two manuscripts (see Appendix C.2). The manuscript is therefore also dated to the second half of the 17th century.

Egils rímur is the only text of the manuscript, there is no table of contents mentioning any other texts, and we have no information about the manuscript being a part of a bigger book. However, the foliation begins with number 64 on the first folio. There is another manuscript preserving a *rímur* cycle, namely *Gunnars rímur Hámundarsson*, in the Héraðsskjalasafn Skagafirðinga. The last folio of this manuscript is marked with number 63 in the same pencil and by the same hand as the manuscript of *Egils rímur*. The manuscript was copied at the end of the 17th century and based on the foliation, a similar transmission history, and thematic unity, I find it likely that the texts of *Egils rímur* and *Gunnars rímur* once belonged to the same manuscript. The manuscript might have been separated into two parts before Andrés Valberg received them in the 20th century, as the binding of the manuscript now preserving only *Egils rímur* seems to be from the 19th century.

3.2.3 Relationship Between the Witnesses

Determining the relationship between the only two preserved manuscripts containing *Egils rímur* is quite problematic for several reasons. Firstly, with only two manuscripts, it is challenging to

validate the relationship and establish which readings are original or errors. More manuscripts provide additional data points for comparison, allowing for cross-validation and better identification of variation patterns and corruption, which makes it easier to trace back to the archetype. Secondly, it is difficult to determine whether one manuscript is directly descended from the other or if both are derived from a common source. Additional manuscripts would help clarify this by showing intermediary steps or additional branches in the textual tradition. Thirdly, with only two manuscripts, it is more difficult to identify common scribal errors, or intentional changes. Additional manuscripts would reveal whether a particular reading is a widespread error or a unique mistake. A stemma created from just two manuscripts would remain extremely speculative, and I did not attempt to make one. However, some conclusions about the relationship between the two manuscripts may be drawn.

Both manuscripts contain errors and omissions, making it unlikely that either is the archetype. It is very likely that they are not direct copies of each other, as each includes passages, or entire stanzas absent in the other.

AM 610] Sauðárkrókur

“siöle.” | (55v)] + “Joorvijk hiet sw häfa holl | sem hilmer skillde, | setjast J og sveitenn oll |
er siöla filgde.” (48v)

“greit” (30v)] + “med andlit sveitt” (28r)

“skip sitt aptur filuded fä | folked biöst um sande ä” (18r)] ÷

“Dax þegar geijslinn dröst i haf enn djmma näde | giorde vedur geyst med æde | giet eg ä
sunnann vindur stæde. | Enn þä orded mióg var myrkt vmm mäna teiga | Eigill giorde ör
til vijga | vtä Þörölfs sneckiu stijga.” (28v)] ÷

In the two cases where entire stanzas are missing, it is possible that they might not have been in the source manuscript and the scribe was responsible for adding them. However, the stanzas fit

thematically into the narrative and meet the strict metrical rules required for each *ríma*. If the scribe had added the stanzas independently, he would have had to be a skilled poet. Additionally, there is a clear unintentional omission in both manuscripts, and the fact that each has unique omissions suggests that they are not direct copies of each other. If one manuscript were a direct copy of the other, we would expect the same stanzas to be missing in both, assuming the omissions occurred during the copying process.

The question then arises whether the two manuscripts were copied from a common exemplar or from two different ones. The Sauðárkrókur manuscript has generally better readings than AM 610 a 4to, which contains many scribal errors. The Sauðárkrókur manuscript's readings are better because they include variants fulfilling the metrical requirements of the *rímur*, such as end rhymes. In contrast, AM 610 a 4to includes variants that do not meet these requirements. In all the following examples, the Sauðárkrókur variant meets these requirements, unlike AM 610 a 4to.

AM 610 a 4to] Sauðárkrókur

“varst med holdum hier” (7r)] “hier varst holdum med” (6v)

“hlydast” (8r)] “hlyda” (7v)

“skeid” (9r)] “fley” (8v)

“spille” (9r)] “spiller” (8v)

“þrjá” (20r)] “þrjár” (18v)

“ätta” (20r)] + “ ar” (18v)

“svijma” (52v)] ÷ (45v)

“svijma” (52v)] + “rijma” (45v)

“Nördia” (55v)] “Norandia” (48v)

“gief” (57r)] “gier” (50v)

“ýtum” (79r)] “~~ýtum~~+nýtum” (74r)

The Sauðárkrókur manuscript was clearly copied more diligently than AM 610 a 4to. It contains fewer scribal errors, and its script is neater, cleaner, and more legible.

Additionally, there are numerous variant readings that either do not alter the meaning or metrical structure or make slight differences in meaning, both of which make sense.

AM 610 a 4to] Sauðárkrókur

“mikid” (15r)] “lijted” (14r)

“Af ordabir þeim adur fir, | Eigill hafde ä þeinge” (49r)] “af orda bir sem E. fir, | adur hafde ä þeinge” (42v–43r)

“skulu vær quad niþlung kiær” (49r)] “skulum vier ad niþlung tier” (43r)

“orustu siälfr heigia” (42r)] “vid olaf strijded heyia” (36v)

In the last example, the full stanza in 610 a manuscript is the following:

Ég mun sjálfur öðling ter,
orustu sjálfur heygja,
hjörs í gjálfur ganga fer,
Gauts þar hálfur skýfður er.

The first and second lines here both contain the word *sjálfur*, a repetition that would have been stylistically undesirable. In the Sauðárkrókur manuscript, however, the second line instead reads “við Ólaf stríðið heygia”, apparently to avoid this duplication. Based on these variant readings, it is impossible to determine which reading is closer to the archetype without having another manuscript for comparison.

In conclusion, it appears that the two manuscripts were most likely not copied from the same exemplar. AM 610 a 4to likely went through a longer transmission process, possibly involving more intermediate exemplars, which resulted in more scribal errors. This suggests that AM 610 a 4to and the Sauðárkrókur manuscript might not be sister manuscripts.

However, this theory is complicated by evidence suggesting that both manuscripts were likely copied by the same scribe, Þórður Jónsson (see chapter 3.3.2 and Appendix C.2). The similarities in script, initials, design, and orthography point in this direction. It seems unlikely that the scribe would have had two different exemplars at hand simultaneously and copied them into two different manuscripts, one of which contained clear metrical errors. He might have copied one shortly after the composition of the *rímur* in 1643 from one exemplar and the other years later from a different exemplar.

Another theory is that he used a common exemplar for both manuscripts but copied AM 610 a 4to hastily, resulting in scribal errors, while he copied the Sauðárkrókur manuscript with much greater care. Alternatively, the Sauðárkrókur manuscript might not be closer to the archetype, but instead represent a later, more accurate version of the text. However, with only two manuscripts preserved, it is difficult to assert anything definitively.

3.3 Socio-Economic Context

3.3.1 *Egils rímur*

Author

Jón Guðmundsson

The *rímur* were composed by Jón Guðmundsson (ca. 1570–1650). This is attested in the rubrics of the manuscripts preserving the *rímur*, namely AM 610 a 4to and the Sauðárkrókur manuscript (see Figures C.7 and C.13 in the Appendix). Not much is known about Jón’s life, especially his early years, as it is not known who his parents were, when he was born or when he died (Finnur Sigmundsson 1966a, I:81). Gísli Konráðsson (1915, 154) claimed that Jón was born in the north but a specific location is unknown. In his adulthood, Jón Guðmundsson lived on Rauðseyjar (sometimes known as Russeyjar) in Breiðafjörður (Dalasýsla) (Stefán Karlsson 1964, 7).

According to Jón Þorkelsson (1888b, 487), Jón Guðmundsson is referred to as an old man in the year 1643. More recently, Stefán Karlsson (1964, 8) discussed Jón’s possible date of birth and he built his discussion upon Páll Eggert Ólason’s (1926, 698) notion that Jón was born not long after 1570. According to Stefán Karlsson (1964, 8), if Jón was born around 1570, he would have been in his seventies when he composed *Egils rímur* in 1643. Stefán Karlsson (1964, 8) found this likely, as some verses in *Egils rímur* could suggest that the poet was no longer young when he composed them, and he gave an example from the 5th *ríma*’s *mansöngur*, where Jón calls himself “*karl*”. The word *karl* means more generally “a man”, but it is often used in the *rímur* specifically for an “old man”.⁵³ Therefore, Stefán Karlsson (1964, 8) concluded that Jón was likely to have been born around 1570 and certainly not later than 1600.

Jón most likely drowned around the middle of the 17th century (Jón Þorkelsson 1888b, 488). According to Jón Þorkelsson (1888b, 488), Jón is referred to as Jón *sálugi* (deceased) in AM 67 8vo. This manuscript was written down in 1664 and preserves three verses composed by Jón.⁵⁴ Even though we do not know much about Jón’s life, Gísli Konráðsson (1915, 155) told the following story about Jón’s funeral. Jón requested his coffin to be moved up to Ólafseyjar, more concretely to a small headland called Andrahaus on the outer island Hóley (north of Rauðseyjar), before being moved to the parish church in Skarð. According to the story, the undertakers rowed there with the coffin and reported that even though the coffin was very heavy before, it became so much lighter that it seemed empty.

⁵³ For example, in the *rímur* themselves the word *karl* is used most often when the narrative talks about Kveldúlfur (especially in *ríma* VIII. and IX. before he dies) or Skallgrímur (for example XIII.71) in their old age.

⁵⁴ One of the verses is printed in an article by Jón Þorkelsson (1888b, 488).

Jón's profession on Rauðseyjar was a carpenter (*trésmiður*) but he was called *Rauðseyjaskáld* (the poet of Rauðseyjar) as he composed various poems and *rímur* (Gísli Konráðsson 1915, 154). Jón's poetic skills were praised by many; Páll Eggert Ólason (1948–1952, 3:128) called Jón “one of the best folk poets of his time”; Finnur Sigmundsson (1966, 6) considered Jón to have been one of the most prominent *rímur* poets of the 17th century; and Jón Samsonarson (1980, 247) regarded Jón as “one of the leading poets in the west” in his time.

Jón Guðmundsson is briefly mentioned by Jón Þorkelsson in *Íslensk kappakvæði II* (1888a, 281) regarding the composition of *Egils rímur*. Jón Þorkelsson (1888a, 281) presented the following stanza composed by Jón Guðmundsson, otherwise preserved in Lbs 269 4to:

Þá kaldur er orðinn karlinn Jón
og kominn að ellibeygju,
berast færri bögur úr Són
burtu Rauðs frá eyju.

Níu og sextíu Frosta för
Fram yfir hundrað stæsta
Þulið hefir mín þagnarvör
Þó sé stopul næsta. (Ibid.: 281).

(Then the old man Jón became cold
and came out of the transition to old age,
carries fewer “verses of Són [<mythical vat>] [POETRY].”
away from Rauðseyjar.

My silent lip has rattled
sixty-nine “boats of Frosti [<dwarf>]” [POEMS].

over the long hundred [= hundred and twenty]⁵⁵
though it is nearly faltering.)

According to Jón Þorkelsson (1888a, 281), Jón claimed in these two stanzas that he had composed 189 *rímur* by the time he became an old man. Several other scholars writing about Jón, namely Gísli Konráðsson (1915, 154); Páll Eggert Ólason (1926, 701); and Stefán Einarsson (1969, 186), interpreted the stanzas the same way and attributed to Jón composition of 189 *rímur*. However, it is not clear, whether Jón Þorkelsson meant 189 *rímur* fitts or *rímur* cycles. Moreover, the two kennings for poetry, namely *bögur úr Són* (verses of Són [<mythical vat>]) and *Frosta för* (boats of Frosti [<dwarf>]), mean more generally any kind of poetry, and not necessarily *rímur* in particular. It is probable that Jón Þorkelsson (1888a, 281) interpreted the two kennings for poetry as standing for *rímur* in particular in this case. The subsequent scholars then followed Jón Þorkelsson's interpretation without considering that the kennings might mean any kind of poetry. It is quite likely that Jón meant poetry in a broader sense, as Jón is known to have composed several poems and it would have been therefore only an assumption that Jón himself was talking about *rímur* in particular rather than poetry in general.

The poems that Jón is known to have composed are *Ellikvæði* and *Tröllaslagur* (Jón Þorkelsson 1888b, 488); *Ellikvæði* is a poem about old age and *Tröllaslagur* (Troll Dance) is a special kind of *vikivaki* poem. Both of these kinds of poetry were popular topics for composition from the late medieval period on (Stefán Einarsson 1969, 188). Moreover, Jón is also known to have composed *Lákakvæði* (Óskar Halldórsson 2004, 252–53) and *Fuglakvæði* (Óskar Halldórsson 2004, 243). Finally, *Annálskvæði* is attributed to Jón by Sigurður Nordal (1926, 174). In addition to these, Páll Eggert Ólason (1926, 700) also claimed that Jón composed a *gamankvæði*, but that has not been supported by any other sources.

⁵⁵ *Hundrað* (n.): the numeral was used to denote the duodecimal or long hundred (120) in the period before the conversion to Christianity. After the Conversion, the decimal hundred also started being used and different adjectives were used to make the distinction between the two numerals, namely “tólfrætt hundrað” for 120, and “tírrætt hundrað” for 100 (see Cleasby and Guðbrandur Vigfússon 1874, 292). In this poem, “stæsta hundrað” denotes the duodecimal hundred (120).

According to Finnur Sigmundsson's *Rímnatal* (1966a), there are five *rímur* cycles that are preserved and attributed to Jón, namely *Egils rímur*, *Bærings rímur*, *Grettis rímur*, *Nitídu rímur*, and *Remundar rímur*.

Bærings rímur composed by Jón consist of 14 fitts which are preserved in AM 130 8vo and Lbs 2324 8vo (Finnur Sigmundsson 1966a, I:96). Jón's *Remundar rímur* consist of 24 fitts and they are preserved, either completely or fragmentary, in Lbs 1665 4to; JS 319 4to; JS 100 8vo; ÍB 48 4to; ÍB 30 8vo; and ÍB 678 8vo (Finnur Sigmundsson 1966a, I:399). Finnur Sigmundsson (1966a, I:357) is unsure about the author of *Nitídu rímur*, but suggests it might possibly be by Jón Guðmundsson. The *rímur* consist of 10 fitts and are preserved in Lbs 574 4to; Lbs 700 4to; Lbs 1421 4to (Finnur Sigmundsson 1966a, I:357). In all these three *rímur* cycles, namely *Bærings rímur*, *Remundar rímur*, and *Nitídu rímur*, the name "Jón" is encrypted in the last stanzas.

Jón's name has also been mentioned in connection to *Grettis rímur*. There have been nevertheless some discrepancies about the *rímur*'s authorship and their preservation in AM 614 b 4to. There were most likely three *rímur* cycles composed in the 17th century about Grettir; one by Jón Guðmundsson on Rauðseyjar, another one by Kolbeinn Grímsson *jöklaraskáld* (1600–1683), and the third one by Jón Guðmundsson from Hella on Árskógsströnd (d. 1667). Firstly, Jón Þorkelsson (1888a, 276) wrote that Jón from Rauðseyjar composed *Grettis rímur*, but it was not known to him, where the *rímur* were preserved, while he attributed the *Grettis rímur* in AM 614 b 4to to Jón from Hella. Later, Páll Eggert Ólason (1926, 704), mentioned only one *Grettis rímur* cycle and since AM 614 b 4to was written in 1656 in the north, possibly for and by Halldór Guðmundsson (this information is found in the *Rímnatal* in JS 314 8vo), he found it more likely the *rímur* were composed by Jón Guðmundsson from Hella rather than by Jón Guðmundsson from Rauðseyjar. Páll Eggert Ólason's (1926, 704) conclusion is not shared by Finnur Sigmundsson in his *Rímnatal* (1966a, I:170), where Finnur attributed *Grettis rímur* in AM 614 b 4to to Jón Guðmundsson from Rauðseyjar and only mentioned Jón from Hella as a possible author of another *Grettis rímur* cycle, which is now lost. The same standpoint is subsequently expressed in more recent scholarship, namely in an article by Guðvarður Már Gunnlaugsson (2000, 54) and Eva María Jónsdóttir's thesis (2015, 70).

Jón from Rauðseyjar also most likely composed *Rímur af Hálfðani Brönufóstra* which are however not preserved anywhere (Jón Þorkelsson 1886, 382; Finnur Sigmundsson 1966b, II:81).

Moreover, Finnur Sigmundsson (1966a, I:354) mentioned Jón Guðmundsson's name in connection to the *Rímur af Nikulási leikara*, composed in the 17th century and preserved in JS 32 8vo. The *mansöngur* to the 10th *ríma* gives the poet's name as Jón, and, moreover, Jón Guðmundsson was known to have composed this *rímur* cycle; therefore, Finnur found it likely that the first 9 *rímur* of this cycle were composed by Jón Guðmundsson. Finnur then attributed the last 4 *rímur* of the cycle to Tómas Þórðarson, whose name is encrypted in the last stanza (Finnur Sigmundsson 1966b, II:81).

Finnur Sigmundsson (1966b, II:81) also claimed that Jón might have also composed *Rímur af Úlfi sterka*, which are not preserved. We know for certain that Jón Jónsson from Berunes (1639–?) composed *Rímur af Úlfi sterka*, which are preserved in four manuscripts (Finnur Sigmundsson 1966a, I:479). Jón Jónsson's name also appears in ÍB 48 4to, which is one of the manuscripts preserving *Rímur af Remundi Rígarðssyni*, composed by Jón Guðmundsson (Finnur Sigmundsson 1966a, I:399). According to Finnur Sigmundsson (1966a, I:399), an owner of the manuscript, whose name was Jón, filled out the gaps at the beginning and end of the *rímur* himself and attributed the *rímur* to Jón Jónsson from Berunes, while in fact the *rímur* were composed by Jón Guðmundsson. Clearly, there has been some confusion between Jón Jónsson from Berunes and Jón Guðmundsson from Rauðseyjar. *Rímur af Úlfi sterka* which were actually composed by Jón Jónsson from Berunes might have therefore been at some point wrongly attributed to Jón Guðmundsson.

Finally, *Grænlandinga rímur* are mentioned in AM 770c 8 4to and there attributed to Jón Guðmundsson from Rauðseyjar by Árni Magnússon (Jón Samsonarson 1980). According to Árni, the first two fitts were about Martin Frobisher's sailing to Greenland and the whole cycle consisted of six or eight fitts in total, which were already lost in his time (Ibid., 247). There is a fragment of these *rímur* in AM 152 8vo, a manuscript preserving poems, hymns, and *rímur*, most of them likely to have been composed in Breiðafjörður or its islands (Jón Samsonarson 1982, 36). The manuscript was owned by Jón Guðmundsson's grandson Hildibrandur Jónsson from Rauðseyjar (Jón Samsonarson 1980, 247). Jón Sigurðsson, the later owner of the manuscript, called the *rímur* preserved in this manuscript *Frobishers rímur*. Jón Samsonarson (Ibid., 248) believed that it was this *rímur* fragment that preserves the beginning of *Grænlandinga rímur*, mentioned by Árni Magnússon and composed by Jón Guðmundsson from Rauðseyjar. Jón Samsonarson claimed that

it would be difficult to deny that Jón composed *rímur* with Greenlandic material. Moreover, it was unlikely that people of Hvammur, at the time when Árni Magnússon was growing up there, would not know which *rímur* Jón Guðmundsson was responsible for, as he was the main poet in the west in the mid-17th century (Ibid., 247). However, this attribution is not made by Finnur Sigmundsson in his *Rímnatal*, and he called the *rímur* in AM 152 8vo *Frobishers rímur* following Jón Sigurðsson's description (Finnur Sigmundsson 1966a, I:155). On the other hand, there is no *Grænlandinga rímur* mentioned in the *Rímnatal* and the only *Frobishers rímur* is the one preserved in AM 152 8vo. Therefore, it is likely that this *rímur* fragment in AM 152 8vo is the one that Árni Magnússon talked about and attributed to Jón Guðmundsson.

Jón's brother was Óttar Guðmundsson, who lived on Hella near Hellisandur in northern Snæfellsnessýsla and who was also a *rímur* poet. He is known to have composed *Vilhjálm's rímur sjóðs* in 1640, which are preserved in Lbs 132 8vo (Finnur Sigmundsson 1966a, I:498). He might have also composed *Þorsteins rímur Víkingssonar*, but that is not certain (Finnur Sigmundsson 1966b, II:113).

Jón Guðmundsson was married to Margrét Ormsdóttir with whom he had three children—Guðrún (married to Jón Eiríksson from Skarð on Skarðsströnd); Jón; and Árni from Stakkaberg (Páll Eggert Ólason 1948–1952, 3:128).⁵⁶ From *Jarðabók*, we know that Jón's descendants stayed on Rauðseyjar. Hildibrandur, the son of Jón's son Jón, is known to have lived on the islands in 1703 and he was 49 years old at that time (Árni Magnússon and Páll Vídalín 1924–1947, 153). Hildibrandur shared the land with his brother Magnús, who occupied 3/8 of the land on Rauðseyjar and had six tenants. Hildibrandur occupied 5/8 of the land and had 10 tenants living with him (Árni Magnússon and Páll Vídalín 1980–1990, 6:139). The tenants included his wife Guðrún Þorkelsdóttir and their 5 children – Jón, Kolbeinn, Karítas, Guðrún, and Margrét (Árni Magnússon and Páll Vídalín 1924–1947, 153). Hildibrandur, and subsequently his son Kolbeinn, are known to have owned the above-mentioned AM 152 8vo. As mentioned above, this manuscript contained, among other texts, *Grænlandinga rímur*, possibly composed by their grandfather Jón Guðmundsson (Jón Samsonarson 1982, 37). The *Jarðabók* also states that in 1703 Rauðseyjar

⁵⁶ There is a discrepancy about Jón's children in various sources; while Gísli Konráðsson (1915, 156) named Margrét, married to Jón Guðbrandsson from Sellón, as Jón's third child, Páll Eggert Ólason (1948–1952, 3:128–29) named Árni from Stakkaberg instead. Páll Eggert acknowledged this discrepancy between his and Gísli's information.

belonged to Arnfríður Eggertsdóttir, a landowner of Skarð; therefore, Hildibrandur and Magnús were Arnfríður Eggertsdóttir's tenants (Árni Magnússon and Páll Vídalín 1980–1990, 6:139).

Commissioner

Eggert Björnsson

The *rímur* were commissioned by Eggert Björnsson *ríki* (the rich) (1612–1681), a powerful landowner of Skarð at Skarðsströnd (in Dalasýsla). Eggert was born in 1612 to Björn Magnússon (d. 1635), a magistrate in Bær on Rauðisandur, and Björn's first wife Sigríður Daðadóttir (ca.1580–1615), daughter of Daði Bjarnason (ca. 1565–1633) from Skarð. He was therefore a descendant of two powerful and old families in Iceland, the so-called *Skarðverjar* (people of Skarð) on his mother's side and the Svalbarð family on his father's.

After his mother's death, Eggert grew up at Bræðratunga by Gísli Hákonarson (1583–1631). Gísli was a powerful man. He was a lawman from 1614 and was among the most powerful magistrates from 1620 until his death (Helgi Þorláksson 2004, 119). Having received his education in Skálholt Latin School, Eggert was well educated and had an interest in languages and literature. He translated two works from Latin, both preserved in AM 416 b 4to and printed in Jón Þorkelsson's *Om digtningen på Island i det 15. og 16. århundrede* (1888b, 480–81). He is praised in three memorial poems. Eggert was therefore raised in rich and influential household in environment supporting literature and knowledge. Eggert moreover married one of Gísli's daughters, Valgerður (ca.1612–1703) in 1633. In the same year, the couple moved to Skarð at Skarðsströnd where Eggert inherited great wealth from Daði Bjarnason, his mother's father. After Eggert's father's death in 1636, Eggert also inherited the farm Bær on Rauðisandur and became a magistrate of the western part of Barðastrandarsýsla, which he held for the rest of his life (Einar G. Pétursson 2011, 252). The couple therefore moved from Skarð to Bær on Rauðisandur in 1636. There, Eggert was involved in the witch trials, which began in Iceland in the 17th century under the influence from Denmark. Eggert helped his half-brother, Páll Björnsson í Selárdal (1621–1704), who was prosecuting witchcraft cases in Barðastrandarsýsla and they were responsible for several convictions and burnings at the time (see Páll Eggert Ólason 1944, 253).

Eggert became involved in various disputes in Barðastrandarsýsla and moved back to Skarð at Skarðsströnd some time between 1640–1645. Throughout his life, he managed to secure for himself all the lands in Skarðsströnd, except for Arnarbæli (Bogi Benediktsson 1889–1904, II:114). The fact that he was not able to buy that land apparently taunted him as he once uttered: “Ópt vekur þú mig, Arnarbæli.” (“You often wake me up, Arnarbæli”) (Bogi Benediktsson 1889–1904, II:114). This story might have been from later in his life, as we know that in 1672, he purchased three more lands in Skarðsströnd, namely Arney, Langey, and Hrappsey (Einar G. Pétursson 2011, 251); therefore, Arnarbæli remained the last one to be purchased after 1672. These lands were inherited from one generation after another for centuries and around year the 1700, 84,5% of all land was privately owned in Dalasýsla, which was the highest percentage in all of the country (Bragi Guðmundsson 1985, 28). Wealth was accumulated in Skarð by the same family which lived there for so long and there are no parallels to this anywhere else in Iceland (Einar G. Pétursson 1983). Sigríður died when Eggert was young, and as her only child, he inherited all the wealth and land from his grandfather Daði Bjarnason.

Eggert’s importance is attested in several poems composed about him. *Bændaháttur* is a poem composed in 1677⁵⁷ when Eggert was still alive, and it tells us about the most influential farmers on Skarð from 15th century until the time of the composition. The poem is preserved only in AM 152 8vo (20r–25r), a manuscript previously mentioned while discussing Jón Guðmundsson and *Grænlendinga rímur*. The manuscript is in an incomplete state and after the 39th stanza, there is one or two pages missing and therefore leaving a gap of about 10 to 20 stanzas (Jón Samsonarson 1982, 51). The poem has been edited twice; firstly, by Jón Samsonarsson (1982) and secondly, by Einar G. Pétursson (2011). The author of *Bændaháttur* is unknown but he was most likely one of the people who sought help and protection from the powerful farmers at Skarð (Jón Samsonarson 1982, 35). The author was therefore Eggert’s tenant, who lived in Skarð at the time of the composition. According to Einar G. Pétursson (2011, 225), Jón Guðmundsson from Rauðseyjar was likely to have been the author of the poem, but “the sources are lacking”. This conclusion is indeed tempting to accept as one of the owners of AM 152 8vo was Hildibrandur Jónsson, farmer on Rauðseyjar, a grandson of Jón Guðmundsson from Rauðseyjar. Moreover, the name Jón

⁵⁷ The date of the poem’s composition is stated in the 50th stanza of the poem (Einar G. Pétursson 2011, 225).

Guðmundsson appears in the margin of on 25v: “Jon Gvdmvnds Son Anno 1680” (Jón Samsonarson 1982, 37). However, Jón Guðmundsson from Rauðseyjar, who composed *Egils rímur*, died sometime in the mid-17th century and he was certainly dead before the year 1664 (see above); therefore, he could not have been author of the poem, which was composed in 1667, as suggested by Einar G. Pétursson (2011, 225). The ownership note in the manuscript cannot be attributed to the same Jón Guðmundsson, either, which was already pointed out by Jón Samsonarson (1982, 37). The manuscript contains other memorial and praise poems, and there is one poem that was probably written for Hildibrandur Jónsson (Ibid., 38). The other names in the manuscript suggest that the manuscript was on Rauðseyjar and Skarð for a long time—the manuscript was owned by Hildibrandur’s son Kolbeinn from Rauðseyjar, Hildibrandur’s brother-in-law Þórður Þorkelsson from Rauðseyjar, and Eyjólfur Jónsson from Skarðsströnd (Ibid., 37).

Additionally, one of the other texts preserved in AM 152 8vo, is a *ríma* fragment discussing the death of a farmer on Skarð and is called *Saknaðar ríma* (see Finnur Sigmundsson 1966, I:556). Jón Samsonarson (1982, 38–41) analyzed the *ríma* and concluded that it was most likely composed about Eggert. In addition to the poems in AM 152 8vo, there are three memorial poems about Eggert, all of them preserved in ÍBR 87 4to composed after his death in 1681. Firstly, on fol. 121v–124r, there is a poem (“Eilíf réttlætis sanna sól”) composed by Eiríkur Helgason.⁵⁸ This poem is also preserved in JS 416 8vo (Þórunn Sigurðardóttir 2015, 356). Secondly, on 125r–127r is a poem (“Mitt hjarta, ekki angrast þú”) composed by Jón Ólason (1640–1703) from Lambavatn in Rauðasandur (Þórunn Sigurðardóttir 2015, 382). Thirdly, on 127r–128v is another poem (“Herrann á himnahæðum”) composed by an unknown poet (Þórunn Sigurðardóttir 2015, 403).⁵⁹ It has been suggested however that the author of the third poem might have been Jón Guðmundsson from Rauðseyjar (Þórunn Sigurðardóttir 2015, 403). Since Jón Guðmundsson is known to have been dead by the middle of the 17th century and this memorial poem was composed after Eggert’s death in 1681 it is impossible to attribute the poem’s authorship to Jón Guðmundsson. However, the colophon makes it clear that the poet had a warm relationship with Eggert, held him in great esteem and felt supported by him.⁶⁰

⁵⁸ Two stanzas of this poem are printed in Jón Samsonarson (1982, 39–40).

⁵⁹ One stanza of this poem is printed in Jón Samsonarson (1982, 39–40).

⁶⁰ The colophon is printed in Þórunn Sigurðardóttir (2015, 403).

Eggert was descended from two of the biggest dynasties in the west of Iceland and he was connected to both Westfjords and Dalasýsla, which were two big cultural and manuscript production centers during the 17th century (see Springborg 1977; Lansing 2011). Eggert Björnsson was an extremely wealthy and influential figure and was involved in literary production and was clearly someone interested in poetry. He inherited several highly valuable medieval manuscripts.

Firstly, AM 53 fol., a manuscript from the end of the 14th century preserving *Ólafs saga Tryggvasonar* is connected to Eggert. According to a slip note in AM 435a 4to, which contains the “Catalogus Codicum pergamendorum Arna Magnæi” written in 1700–1727, Árni Magnússon received the manuscript in 1704 from Guðmundur Sigurðsson (1651–1716) of Álftanes (Ólafur Halldórsson 2000, lxix). Guðmundur Sigurðsson was married to Guðrún, Eggert Björnsson’s daughter. Eggert Björnsson therefore might have owned the manuscript before Guðrún inherited it and gave it to Guðmundur. Moreover, Eggert’s ownership of the manuscript is supported by the marginal note on 37r; the marginalia is written in a child’s hand and attributes the manuscript to Eggert (Ólafur Halldórsson 2000, lxix).

Secondly, Eggert Björnsson might have owned AM 226 fol., a lavish manuscript from 1350–1360 containing the translation of the Old Testament, *Stjórn*, and several sagas, namely *Rómverja sögur*, *Alexanders saga* and *Gyðinga saga*. Thirdly, Eggert owned manuscript AM 350 fol., written in 1363 and containing several law texts, including *Jónsbók*. *Jónsbók* was one of the most widely read texts in Iceland for a long time and it is preserved in a large number of manuscripts, AM 350 fol. being the biggest and most beautiful of them. The manuscript is in folio format, written in two columns, and contains beautifully decorated initials and illuminations. The manuscript’s provenance is once more recorded in AM 435 a 4to by Árni Magnússon. Árni Magnússon named the manuscript *Skarðsbók* in reference to its provenance.

Finally, *Codex Scardensis* is connected to Ormur Snorrason, Eggert’s ancestor, and possibly produced on Ormur’s behalf in Helgafell around 1360. This manuscript is known to have been the property of the church at Skarð for centuries, more concretely from at least 1401 until 1807 when the manuscript disappeared from the records of the church (Sigurgeir Steingrímsson and Hersteinn Brynjólfsson 2005, 35–36). Eggert oversaw the church, improved its facilities, and had access to its treasures, including *Codex Scardensis* that was the property of the church during Eggert’s time.

Eggert and Valgerður had fourteen children together (Jón Samsonarson 1982, 39); Björn (b. 1634), Vigfús (b. 1636), Guðrún (b. 1637); Elín (b. 1638), Helga (b. 1641), Þorbjörg (b. 1643), Gísli (b. 1646), Daði (b. 1647), Arnfríður (b. 1648), Ragnheiður (b. 1650), Helga (b. 1652), Sigríður (b. 1654), Sigríður (b. 1655), Guðrún (b. 1656). In the various genealogies the listing of Eggert's children varies; firstly, in *Historian af biskup Ögmundi Pálssyni* (in Guðrún Ása Grímsdóttir (2008a, 13–45) the children are Daði, Gísli, Elen, Guðrún, Arnfríður, Helga, Helga, and Guðrún; secondly, in *Ætt Hannesar Eggertssonar* (in Guðrún Ása Grímsdóttir (2008a, 379–408), the children are Guðrún, Elín, Gísli, Ragnheiður, Hákon, Vigfús, Helga, Arnfríður, Helga, Guðrún; finally, in *Möðruvallaætt sú síðari* (in Guðrún Ása Grímsdóttir (2008a, 423–49), only Daði is mentioned. Of their fourteen children, only five daughters survived to adulthood. Daði (born 1641) died in 1664 when he was 23 years old, and his sister Ragnheiður (born 1640) died two days later. Jón Arason, their uncle, composed a memorial poem about the two siblings (see Þórunn Sigurðardóttir 2015, 265–66). Gísli died in 1660 in Hólar before his twentieth year and Elín died in 1657 or 1658 (Jón Samsonarson 1982, 40).

The five daughters who survived their parents were Helga “the older”, Helga “the younger”, Guðrún “the older”, Arnfríður, and Guðrún “the younger”. They became rich and influential thanks to their inheritance and good marriages. When Eggert died, they inherited 250 hundred in real estate and 300 hundred in movable property (*Annálar 1400–1800* III 1933–1938, 475–76). Helga “the older” remained unmarried; Helga “the younger” married Guðmundur Þorleifsson *ríki* on Brokey; and Guðrún “the younger” married Guðmundur Sigurðsson, a farmer on Álftanes on Mýrar (Páll Eggert Ólason 1948–1952, 1:314). In the year 1675 two weddings took place on Skarð, namely Arnfríður (1648–1726) married Þorsteinn Þórðarson (son of Þórður Jónsson from Hítardal) and Guðrún “the older” (1637–1724) married Björn Gíslason, a magistrate at Bær.

Guðrún's husband Björn Gíslason was a son of Gísli Magnússon (1621–1696) also called *Vísi*–Gísli (Gísli the “Wise”), a magistrate of Rangárvallasýsla. Gísli was politically involved, and he was trying to make social and economic reforms, such as introducing titular nobility to Iceland. This nobility would have had certain privileges and their responsibility would have been to lead Iceland towards economic prosperity (Jakob Benediktsson 1939; Sverrir Jakobsson 2020, 739). Björn died in 1679 and it is said that Eggert might have had control over the entire Barðastrandasýsla after that (Bogi Benediktsson 1889–1904, II:113). Guðrún was 42 years old

when Björn died and she became blind during his illness and remained living as a widow in Bær alone, as their two children both died at young age (Helgi Þorláksson 2004, 23). After Eggert's death, Guðrún inherited great wealth from him. In addition to owning estates, great wealth and administrating her tenants, Guðrún is also known to have owned several manuscripts. She inherited *Bæjarbók* (AM 53 fol.) from her father. She also owned a folio manuscript AM 116 fol. preserving *Sturlunga saga* and *Árna saga biskups*. AM 116 fol. was copied by the Jón Ólafsson, who was previously a tenant of her father Eggert and then her own tenant on Lambavatn on Rauðasandur (Guðrún Ása Grímsdóttir 2008b, 414).

Eggert's other daughter Helga married Guðmundur Þorleifsson *ríki* (1658–1720) on Brokey, the largest island in Breiðafjörður. Guðmundur was son of Þorleifur Kortsson and Ingibjörg, the daughter of Jón Magnússon, the son of Magnús Jónsson *prúði*. Guðmundur was therefore great-grandson of Magnús *prúði* and Helga was a great-granddaughter of Magnús *prúði*. Arnfríður with her husband Þorsteinn Þórðarson moved to Skarð after Eggert's death and therefore inherited power over Skarðsströnd from her father. Arnfríður is known to have owned a paper manuscript that served as an exemplar for AM 385 III 4to containing *Þorláks saga biskups*, which she acquired after Þorsteinn's death, who had received it from his father Þórður of Hítardalur (Guðrún Ása Grímsdóttir 2008b, 340). Their daughter Elín lived there with her husband Bjarni Pétursson, who took control over Skarð (Bogi Benediktsson 1889–1904, II:115). Around 1700 Eggert's daughters were among the richest people in Iceland, owning 3137 hundred in lands, or 13,9% of all estate properties (Bragi Guðmundsson 1985, 59).

Jón and Eggert

Eggert Björnsson, as discussed above, owned nearly all the land in Skarðsströnd, including Rauðseyjar; Jón Guðmundsson was therefore Eggert's tenant. As his tenant, Jón had to pay Eggert rent in various ways. This relationship between the inhabitants of Rauðseyjar, Jón's descendants, and the landowners in Skarð, Eggert's descendants, was passed down through generations as we know that Jón's grandsons Hildibrandur and Magnús were tenants of Arnfríður Eggertsdóttir (Árni Magnússon and Páll Vídalín 1980–1990, 6:135, 139).

Árni Magnússon (Árni Magnússon and Páll Vídalín 1980–1990, 6:139) has described the living situation on Rauðseyjar in the year 1703, when Jón's sons Hildibrandur and Magnús lived there. Árni said that the rent was paid to Skarð preferably in the form of fish, but otherwise in butter, money, or other materials depending on availability. The inhabitants of the islands could get some income from collecting eggs to some extent, but income from puffins was almost impossible. According to the *Jarðabók* (Árni Magnússon and Páll Vídalín 1980–1990, 6:139), seal hunting had previously been possible during the winter, but by 1703, it had been several years since activity had been possible. The land was not good for cattle and sheep because of the risk of flooding, fresh water was scarce, and there was no firewood on the islands.

In conclusion, the land was not well-suited for farming and the fishing and hunting opportunities were rather limited on Rauðseyjar. Even though there was a lot of fish in Breiðafjörður in the mid-17th century, with the main fishing stations in Bjarneyjar, Oddbjarnarsker, and Höskuldsey, it was the landowners of Skarð who initiated the equipping and running of the fishing vessels (Helgi Þorláksson 2004, 28). Later records in the *Jarðabók* revealed that Hildibrandur owned one ship that he used for transportation, but not for fishing. Hildibrandur owned another ship, which he used for fishing at Bjarneyjar. However, Arnfríður Eggertsdóttir of Skarð, who was the landowner of Rauðseyjar at the time on Skarð, owned half of that ship. Hildibrandur could therefore take only half of his fishing share each time and the other half belonged to Arnfríður. Hildibrandur's brother Magnús had three ships that he used for fishing at various fishing places, but never used more than one at the time (Árni Magnússon and Páll Vídalín 1980–1990, 6:140). It was a common practice for big landowners to own ships and other equipment in the area and rent it to their tenants for a long time. It is therefore likely that a similar arrangement to the one between Hildibrandur and Arnfríður existed between their ancestors—between Jón and Eggert. Eggert might have been renting a ship to Jón who used it for fishing and who paid Eggert rent in the form of fish. Although the people living on Rauðseyjar had to partially rent their fishing vessels from Skarð, it seems that fishing was the main source of income for them.

The inhabitants of Rauðseyjar must have traveled to Skarð regularly as the parish church was located there. According to the *Jarðabók*, the journey to the church from Rauðseyjar to Skarð was difficult at the beginning of the 18th century (Árni Magnússon and Páll Vídalín 1980–1990,

6:139). Despite that, Jón Guðmundsson must have traveled to Skarð rather often as he is said to have been a regular guest at Eggert's farm (Gísli Konráðsson 1915, 154–56).

Jón was not merely Eggert's tenant but also composed poetry for him, including *Egils rímur*, which he is known to have composed for Eggert in 1643. Several scholars claimed that Jón had composed more *rímur* cycles on Eggert's behalf, namely Guðrún Ása Grímsdóttir (2008b, 414) and Einar G. Pétursson (2011, 225), who refers to Finnur Sigmundsson's *Rímnatal* (1966a) as the source for this information. In *Rímnatal*, however, only *Egils rímur* are mentioned in connection with Eggert Björnsson. Other *rímur* composed by Jón, namely, *Bærings rímur*, *Nitíðu rímur*, and *Remundar rímur* have the poet's name, "Jón", encrypted in the last stanzas, not the commissioner's name. Moreover, *Grettis rímur* attributed to Jón are preserved in AM 614 b 4to, where the colophon says that the *rímur* were composed by Jón for "Halldórs bón". In the *Rímnatal* in JS 314 8vo on 191r it says that this colophon was written by Halldór Guðmundsson (ca. 1600–1667), who was also responsible for copying of the manuscript and that he is likely to have been the same Halldór for whom Jón composed the *rímur*. Therefore, no other *rímur* cycles are known to have been composed for Eggert; however, Finnur Sigmundsson (1966b, II:81) also mentioned *Rímur af Hálfðani Brönufóstra* and *Rímur af Úlfari sterka* as possibly composed by Jón, but these cycles are not preserved so we do not know anything about their commissioner either. Lastly, *Grænlandinga rímur* preserved in AM 152 8vo which Jón Samsonarsson (1980) attributed to Jón Guðmundsson are now mainly lost and we do not have any information about the *rímur*'s commissioner. A couple of poems composed about Eggert have been attributed to Jón Guðmundsson. As mentioned above, *Bændaháttur* was believed to be one of these, but this attribution is wrong. Secondly, Þórunn Sigurðardóttir (2015, 403) found it possible that one of the memorial poems about Eggert in ÍBR 87 4to on the folios 127r–128v was composed by Jón Guðmundsson. The poem was however composed after Eggert's death in 1681, when Jón was already long dead.

How, then, do we know that Jón composed *Egils rímur* on Eggert's behalf? Jón himself claimed in the *mansöngur* of the first fitt that he was commissioned to compose the *rímur*: *Mig hefur beðið af mæðarhleini, / Miðjungs snekkju að keyra* (This one [Eggert] has asked me for "a rock [=path] of verse" [POEM], to drive [compose] the "boat of Miðjungur [<Óðinn>]" [POEM]) (I.1); *Næri skylda mín það mest, / má ég þess ekki dylja; / gæti ég veitt og gjort sem best, / gáning*

hans og vilja (Next my biggest duty,/ I cannot delay that,/ may I attend to (and do the best),/ his interest and desire) (I.2). The name of the commissioner is nevertheless not revealed until the 40th and very last fitt, where Eggert’s name is encrypted in the penultimate stanza. Jón Þorkelsson presented the stanza in his article *Íslenzk kappkvæði II.* from 1888 and deciphered the name as “Eggert” (1888a, 280–81). He identified the name as Eggert Bjarnason in Skarð, who was Eggert Björnsson’s grandson (1888a, 280–81). Later, Páll Eggert Ólason (1926, 702) corrected this identification and attributed the commission of the *rímur* to Eggert Björnsson *ríki*. Here is the stanza as it appears in Jón Þorkelsson’s article (1888a, 280–81):

Fæðir úlfs og ferðar prís,
fjarðar lopt með prýði,
meinið sárt hjá meiddum ís
mæðar eignist smíði.

“A wolf’s diet” [TÝR = ↑] and “glory of travel” [RIDING = REIÐ = R] T R
“The fjord’s sky” [ICE = ÍS = †] with beauty,⁶¹ E
“A painful wound” [BOIL = KAUN = ′] beside by “shattered ice” [ÍS = †]⁶² E
[EKERT = Eggert] acquires “the construction of the verse” [POEM])

As the *rímur*’s commissioner Eggert is praised extensively in the first *mansöngur*. It is clear from the very first stanza, that Jón was commissioned to compose the *rímur* by an excellent man:

Mig hefur beðið af mærdar hlein,
Miðjungs snekkju að keyra,
sá sem veitir hamingjan hrein,

⁶¹ “Ice with beauty” means ice that is not normal, being modified with beauty. In the Old Norse Rune poem, *ís* was the name of the rune †. However, early modern poets had to modify the classical futhark to accommodate sounds that were not recorded in the earlier language. Such modified runes were said to be *stunginn* (stabbed). Here *stunginn ís* means “modified † (I),” that is “E.” On this practice of concealing names through runic kennings, see Páll Eggert Ólason (1915) and Hughes (2019).

⁶² Again, modified or *stunginn ís*.

heiður og annað fleira. (I.1)

(This one [Eggert] has asked me for “a rock [=path] of verse” [POEM], / to drive [compose] the “boat of Miðjungur [<Óðinn>]” [POEM]), / he who provides pure luck, / honor and many another things.”)

Jón presented Eggert in the same way as a medieval skaldic poet would have presented a king, or a legendary warrior. He is said to have been descended from a family of great leaders: *höfðings stæstu ættum af, / er hann kominn á landi.* (“he is descended from the biggest families of leaders in the land”) (I.5). Moreover, Eggert is treated as an honorable ruler of the people with kingly qualities:

Heiðurinn prýðir hringa rjóð,
hofmóð trú ég hann stilli,
margri stjórnar mætri þjóð,
maðurinn dýr með snilli. (I.7)

(Honor adorns “the reddener of swords” [WARRIOR = MAN]; / I believe he is a proud ruler; /the dear man with a skill rules / over many excellent people.)

The kenning *hringa rjóður* (the reddener of swords) evokes a picture of a great warrior and hero. Other kennings used in the first *mansöngur* for Eggert are *viðurinn gulls* (the tree of gold) or *hringa stafur* (stick of rings). Both kennings might simply mean a “man” in general or, according to Snorri Sturluson’s *Háttatal*, could also mean a “warrior”. In this case, Jón might have used these kennings in a sense of “man”, or even a “generous man”, as the two determinants—*gull* (gold) and *hringur* (ring)—might suggest. The use of these kennings evokes an image of Eggert as a great ancient warrior and generous man rather than a farmer and stingy landowner.

In the sixth stanza, Eggert is described as *góður, þýður, fróður, blíður* (good, kind, wise, and gentle) and Jón states that *finnst hanns valla líki* (anyone equal to him is hardly to be found). Moreover, Eggert is considered a lucky man: *hyrrum fylgir hringa staf, / hamingjan skilin frá*

grandi (luck separated from harm / follows the gentle “stick of rings” [MAN]) (5); *hljóti hann gott á hvorri tíð, / hamingjan aldrei þrottni* (he obtains good every time, / the luck never runs out) (10).

The most praised of Eggert’s features, however, is how rich he was, his role as a benefactor of the poet, and his generosity: *gulls er viðurinn ríki* (“the tree of gold” [MAN] is rich”) (6); *því upp hafa fæðst á eignum hans, / öll mín hjú so lengi*. (because my whole family [Jón’s] has lived on his wealth/land for so long) (VIII.). The last statement was not merely a formulaic *mansöngur* statement praising the *rímur*’s commissioner, as it was known that Jón and his family actually lived off Eggert’s generosity for a long time (Páll Eggert Ólason 1926, 703). Páll Eggert Ólason (Ibid.) described how Jón came to Skarð in 1640, when he was already old, poor and without any tobacco, and uttered this verse:

Set eg enn upp sónarmauk;
settur er nefinu kvarði.
Með tæmda buddu og tóman bauk
tölti eg nú frá Skarð.⁶³

(Still, I produce the “gruel of Són [<mythical vat>] [POETRY];/ a measuring stick is placed in my nose.⁶⁴ / With empty purse and empty snuffbox / I “amble”⁶⁵ now from Skarð.”)

Jón clearly expected something in return for his composition and Páll Eggert Ólason (1926, 702) reported that after hearing this stanza, Eggert realized that he had forgotten to compensate Jón somehow and he sent him three portions of tobacco.

It can be concluded that Jón and Eggert had a twofold relationship. Firstly, Jón was Eggert’s tenant whose responsibility was to pay rent to Eggert. He most likely paid the rent in the form of

⁶³ The poem can be found in Lbs 1124 a 4to, where it is wrongly stated that Jón composed the poem about Bjarni Pétursson in Staðarhóll, while in fact it was Eggert Björnsson in Skarð (Páll Eggert Ólason 1926, 702). The poem here is in a form as it appears in Páll Eggert’s article (Ibid.).

⁶⁴ The phrase must mean that he did not receive any snuff. Instead of tobacco all he got to satisfy his nicotine hunger were *kvarði* (measuring sticks), which might be meant to mean accounts due or obligations laid out.

⁶⁵ As he rides away from Skarð (in something of a hurry, it seems), Jón makes his horse “*tölt*,” that is use one of the distinctive gaits of the Icelandic horse, formerly described as a four-beat, lateral ambling gait.

fish, and fishing on Rauðseyjar was equipped and controlled by Eggert. As shown before, the living conditions on Rauðseyjar at the beginning of the 18th century were not ideal and Jón and his family were probably struggling to make ends meet as Jón was reported to be poor in 1640 (Páll Eggert Ólason 1926, 703).

Secondly, aside from the landlord-tenant relationship, Eggert and Jón had a commissioner-poet relationship. In this relationship, the roles were reversed, as it was Eggert who paid Jón for his services as a poet. Jón was accustomed to visiting Eggert in Skarð, where he composed poetry for Eggert. From the stanza quoted above, it is clear that Jón was accustomed to receiving a reward in return for composing poetry.

In the first *mansöngur*, Jón created a powerful image of Eggert being a generous and lucky man and a ruler descended from a family of leaders ruling justly over his people. But in addition to these qualities, he highlighted Eggert's wealth and his generosity. Eggert is presented as extremely generous, welcoming, and supportive also in *Bændaháttur*, *Saknaðar ríma*, and the three memorial poems composed about him. All these poems were most likely composed by Eggert's tenants who knew him personally. In the colophon of one of the memorial poems ("Herrann á himnahæðum") the poet especially expressed his gratitude and affection for Eggert. The poetry about Eggert therefore gives us a picture of Eggert being a very generous man.

On the other hand, historical sources (for example Bogi Benediktsson 1889–1904, II:114) present Eggert as a man who did not let go of his money easily, but on the contrary had a reputation for being rather stingy. We get a picture of a man, who was determined to secure for himself as much land and as much wealth as he could and to gain power in many districts. We do not have any historical records about the personal relationship between Eggert and his tenants, but Árni Magnússon (Árni Magnússon and Páll Vídalín 1980–1990, 6:335) commented on the attitude of Eggert's daughter Guðrún towards her tenants, which was neither welcoming, supporting, nor charitable but rather ruthless.

The question is therefore whether Eggert was indeed so generous as portrayed in the *mansöngur* and was helping Jón in his poverty. Eggert paid Jón to compose the *rímur* for him and, therefore, it was expected of Jón to portray Eggert in a certain way. Eggert might have requested Jón to picture him as a rich but also generous man so he would remain in people's memory as an honorable and charitable person. We know that Eggert was providing for Jón and his family and

often gave Jón tobacco. But as the above-mentioned stanza indicated, Jón was receiving gifts, when he composed poetry for Eggert in Skarð, not simply when he came to visit him there and did not do anything in exchange for the gifts. Moreover, the *mansöngur* and memorial poems are to a certain extent formulaic, and the poet is expected to portray the commissioner/deceased landowner in a certain way—as being generous and supporting. While I do not find it likely that Eggert would be as generous as he is portrayed in the poetry, he might have had a better relationship with his tenants than his daughter Guðrún, as the tenant-poets obviously knew Eggert on a very personal level and the grief about his death, both in the memorial poems themselves and the colophons, seem rather sincere.

3.3.2 AM 610 a 4to

The manuscript must have been written sometime after the *rímur*'s composition in 1643 and before the time it came to its first owner Magnús Björnsson in 1702.

Scribe

Þórður Jónsson

The scribe of AM 610 a 4to is most likely Þórður Jónsson (alive in 1682). The exact dates of birth and death of Þórður are unknown (Finnur Sigmundsson 1966b, II:143). Not much is known about Þórður's personal life either, but we know that he was a poet and very active scribe. Þórður is known to have composed *Hrólfs rímur Gautrekssonar* in 1653, which is preserved in AM 612 c 4to (Finnur Sigmundsson 1966a, I:259) and *Sörla rímur sterka* in 1682 preserved in AM 615 o 4to (Ibid., 461).

As mentioned before, Þórður Jónsson was one of the scribes working for Magnús Jónsson *digri*. He is often called Þórður Jónsson from Strandseljar, which is one of the farms belonging to Magnús, where Þórður worked for him. However, before that, he most likely worked as a scribe for Magnús' father Jón Arason (1606–1673), the minister of Vatnsfjörður. Jón Arason had several farms in Vatnsfjörður under his control, where Þórður worked as Jón's scribe. Later, Þórður became the first of several scribes copying manuscripts for Magnús Jónsson; the first manuscript

copied by Þórður dates to 1654 (McDonald Werronen 2016). He worked at subsidiary farms belonging to Magnús located in the district Ögurhreppur, namely at the above-mentioned Strandseljar and at Skarð (in Ísafjarðadjúp). He worked at Strandseljar in January 1667, April 1669, and March 1672 and at Skarð from December 1669 until March 1670. Þórður most likely lived at these farms with his family while he was working for Magnús; therefore, Magnús and Þórður's relationship was also one of a landlord-tenant (see McDonald Werronen 2016). As Sheryl McDonald (2013, 57) mentioned, Þórður seemed to have been an important member of the scribal community surrounding Magnús Jónsson, but more research on his scribal activities needs to be done.

Among the manuscripts Þórður copied for Magnús Jónsson (either the entire manuscript or only its parts) are: Add. 4857 (contains *riddarasögur*), AM 426 fol. (contains *Íslendingasögur* and *samtíðarsögur*), AM 148 8vo (known as *Kvæðabók úr Vigur*), AM Steph. 58 (laws), JS 12 fol. (includes *foraldarsögur* and *riddarasögur*),⁶⁶ JS 43 4to (contains the Icelandic translation of the *Compendium Cosmographicum* by Hans Nansen [1598–1667], first published in Copenhagen in 1633; here copied by Þórður), Holm. papp 16 4to (mostly *riddarasögur*), Rask 33 (contains *Mágus saga*); JS 148 4to (*Visitasiúbækur*) (Jón Helgason 1955, 8–13).

Þórður also copied one manuscript for Magnús Magnússon (1630–1704) who was a magistrate in Eyri in Seyðisfjörður (Ísafjarðarsýsla). The manuscript is Lbs 236 fol. which contains law texts and from the title page we know that Þórður copied the manuscript in 1674 in Strandseljar.

Additionally, Þórður's hand can be found in JS 641 4to (*Sögubók* of seven romances); JS 6 4to (a copy of *Jónsbók*); Lbs 715 4to (*foraldarsögur* and *riddarasögur*); JS 166 fol. (mainly *foraldarsögur* and *riddarasögur*).

In addition to the above-mentioned manuscripts, Stefán Karlsson (1964, 7) identified Þórður's hand in AM 610 a 4to based on the comparison of Þórður's script and orthography in AM 610 a 4to and AM 148 8vo. AM 148 8vo was previously mentioned in connection to Magnús Jónsson, who was the manuscript's commissioner. The manuscript is known as *Kvæðabók úr*

⁶⁶ JS 12 fol. was copied in 1667 by Þórður, but there is a possibility that the manuscript was commissioned by someone else than Magnús (see Lansing 2017, 330).

Vigur, named after Magnús' place of residence and Jón Helgason (1955, 2:18–19) identified Þórður Jónsson as the eighth hand of the manuscript in his introduction to the manuscript's facsimile, responsible for copying folios 134r–213r. As Stefán Karlsson (1964, 7) pointed out, it is difficult to make a comparison of the script in AM 610 a 4to and AM 148 8vo. The first manuscript is written in *kurrent* and the second in *fraktur*. However, the catchwords in the bottom margins of AM 148 8vo are written in *kurrent*, rather than chancery *fraktur*, as the rest of the text, and the script is very similar to the one in AM 610 a 4to. The catchwords in AM 148 8vo have the same underlines with a downward curl as the catchwords in AM 610 a 4to (see Appendix C.1). Moreover, the headings and first two lines of each *ríma* in AM 610 a 4to are written in *fraktur* (see Appendix C.1), which are undoubtedly similar to the *fraktur* in AM 148 8vo. Furthermore, Þórður's script in AM 610 a 4to is comparable to scripts in Steph. 58 and JS 12 fol., written by Þórður in 1658 and 1667 respectively, since they are entirely written in *kurrent*. According to Stefán Karlsson (1964, 8), there is no doubt that the three manuscripts, Steph. 58, JS 12 fol., and AM 610 a 4to, were copied by the same hand. Here is a sample of Þórður's script in JS 12 fol. (10v) and AM 610 a 4to (41v). The first line of a new chapter is written in *fraktur*, while the rest of the text is in *kurrent*.

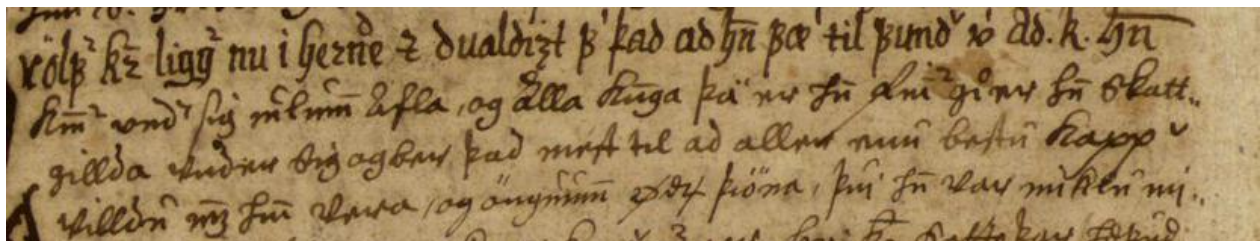


Figure 3.1: JS 12 fol., 10v

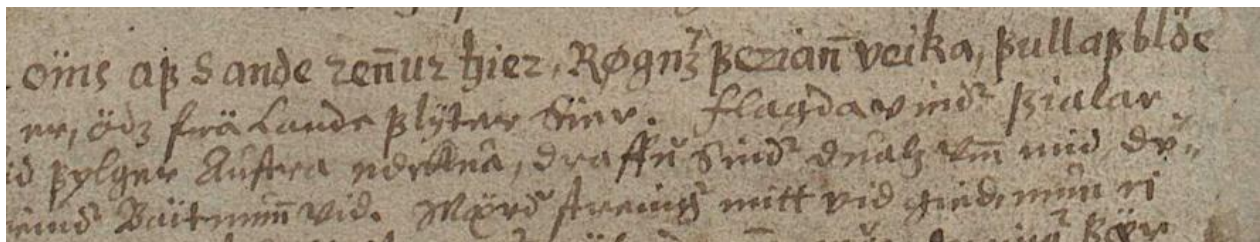


Figure 3.2: AM 610 a 4to, 41v

Moreover, in the introduction to *Kvæðabók úr Vigur's* facsimile, Jón Helgason (1955, 21–25) also briefly discussed Þórður's orthography. For example, he claimed that Þórður made very clear distinction in orthographical representation of the vowels “o”, “ó”, and “ö”—“o” being represented by “o” symbol, “ó” by “ö” symbol, and “ö” by “ø” symbol.⁶⁷ The same distribution of the orthographical representations of these vowels is found in AM 610 a 4to.

Owners

From a slip note in AM 610 a 4to written by Árni Magnússon we find out that the manuscript's owners were firstly, Magnús Björnsson at Bassastaðir in Steingrímsfjörður, who had the manuscript from 1702 to 1705; and secondly, Gísli Jónsson in Mávahlíð, who received the manuscript from Magnús Björnsson in May 1705, and from whom Árni received the manuscript in 1709.

Magnús Björnsson

Magnús Björnsson was born in 1638 to Björn Jónsson from Skagafjörður and Ingunn Benediktsdóttir (Einar Bjarnason 1952–1955, 362). Magnús lived at Bassastaðir in Steingrímsfjörður (Strandasýsla) and was married to Guðrún Jónsdóttir, with whom he had two children, Magnús and Þórunn (Ibid.). He was appointed as a member of *lögrétta* (the law court) in 1697, when he was named instead of Árni Vigfússon (c. 1630–?). He was a member of Alþingi in the years 1697, 1699, 1700, and 1702 and part of the Alþingi committee in 1703 and 1704, before he was replaced there by Ásgeir Sigurðsson in 1705 (Ibid.). He died sometime between 1704 and 1725 (handrit.is).⁶⁸

Not much is known about his life, and he is not mentioned in Páll Eggert Ólason's *Æviskrár* but he was a *lögréttumaður* (member of the law court) which was a respected position in the

⁶⁷ Of course, this distinction is not followed in all cases; for example, we can find instances of the vowel “ó” being orthographically represented by the symbol “o”(see Jón Helgason 1955, 23–24).

⁶⁸ See Einar Bjarnason (1952–1955, 362).

Icelandic community from 1262–1800 and the members of the law court were usually appointed from the ranks of the more respected farmers from each district.

Magnús is known to have owned the book that contained *Egils rímur Skallagrímssonar* (now AM 610 a 4to) when it was still in one piece together with the lost *Geiplur*, along with *Sigurðar rímur fóts*, *Áns rímur bogsveigis*, and *Rímur af sjö vísu meisturum* (now AM 615 a–c 4to). In both parts of the book, namely in AM 610 a 4to and AM 615 a 4to, Árni Magnússon left a slip note stating that Magnús received this book in 1702 and owned it until 1705, when he gave it to Gísli Jónsson.

Finally, Magnús also owned AM 63 8vo, a manuscript produced in 1626 containing annals, commerce, laws, dreams, private documents, and legal papers of land estate. Árni Magnússon received this manuscript from Magnús Magnússon, son of Magnús Björnsson.

Gísli Jónsson

The second owner of the book containing *Egils rímur Skallagrímssonar*, Gísli Jónsson, was born in 1676 to bishop Jón Vigfússon (1643–1690) at Hólar (1684–1690) and Guðríður Þórðarsdóttir, daughter of the parson Þórður Jónsson í Hítardalur.

Gísli registered at the University in Copenhagen in 1690 and even though he supposedly returned to Iceland in the same year, he is said to have become *attestatus* (see Páll Eggert Ólason 1948–1952, 2:63). He was a teacher in Skálholt from 1699 to 1701, then he lived in Reykhólar (Austur-Barðastrandarsýsla) in 1702, and in 1704 he moved to Brimilsvellir (Snæfellsnessýsla). Finally, in 1705 he moved to Mávahlíð (Snæfellsnessýsla), where he lived until his death. Gísli died on the 24th of February 1715, when he drowned in the Ábótapolli in Tunguós (between Fróðá and Mávahlíð). Gísli was married twice; firstly, to Margrét Magnúsdóttir, daughter of Magnús Jónsson lawman in Ingjaldshóll, with whom Gísli had three children; secondly, to Katrín Björnsdóttir, daughter of Björn Jónsson, a magistrate in Staðarfell. Gísli's children owned lands in Snæfellsnessýsla, such as Mávahlíð and Fróðá, which they inherited from Magnús Jónsson, their maternal grandfather (Árni Magnússon and Páll Vídalín 1980–1990, 5:256, 240–41).

Gísli was born into a well-educated and rather wealthy family, he supported his social position by marrying women from influential families. Gísli was connected to Eggert Björnsson,

the *rímur*'s commissioner, in three ways. Firstly, his mother was Guðríður Þórðardóttir, daughter of Þórður from Hítardal. Guðríður's brother, Þorsteinn, son of Þórður from Hítardal, married Arnfríður, daughter of Eggert. Gísli's uncle Þorsteinn was therefore Eggert's son-in-law. Secondly, Gísli's first wife Margrét was descended from the above-mentioned Svalbarð family; her father being Magnús Jónsson of Ingjaldshóll (1642–1695), a great-grandson of Ari Magnússon (1571–1562), Eggert's uncle. Thirdly, Gísli's father Jón Vigfússon was a grandson of Gísli Hákonarson from Bræðratunga, where Eggert Björnsson grew up. As Eggert married Gísli's daughter Valgerður, Gísli's grandfather Vigfús was Eggert's brother-in-law. Gísli might therefore have an interest in owning the *rímur*'s text in which Eggert is highly praised and therefore lifting his own social status as the two men were related through various marriages.

Gísli was an owner of several manuscripts. Firstly, he owned AM 209 fol., AM 213 fol., and AM 216 fol., which previously belonged to one manuscript that was written in 1625–1675. The manuscripts contain several *biskupasögur*, bishop annals, and bishop and church histories. The manuscript was copied by Jón Erlendsson (1600/1610–1672) and was supposedly from Brimilsvellir, where Gísli lived in 1704. The manuscript, which still contained all three parts together, was given to Margrét Magnúsdóttir, Gísli Jónsson's first wife, by the lawman Sigurður Björnsson (1643–1723) (Jón Helgason 1938, I:44). Gísli then gave the manuscript to Árni Magnússon who disassembled it into the three parts. Secondly, he owned AM 252 4to, which was written in 1650–1690 and contains chartularies. Gísli received the manuscript in 1702, when he lived in Reykhólar, from the widow of Andrés Andrésson. Gísli then gave the manuscript to Árni Magnússon. The exact date is not stated but it had to be sometime after 1705, when Gísli was already living in Mávahlíð. Thirdly, he was an owner of AM 348 fol. copied in 1650–1700 containing essays about *Jónsbók*. Árni Magnússon received the manuscript from Gísli Jónsson in 1709 (Kålund 1889–1894, I:284). Finally, he owned AM 486 4to, which preserves six *Íslendingasögur*, was composed in the second part of the 17th century and was assembled by Árni Magnússon out of two separate books. The second book was owned by Gísli Jónsson. Árni received the manuscript from Gísli's brother Magnús sometime before 1702, when Magnús died (Þórunn Sigurðardóttir 2015, 336).

One manuscript copied by Gísli was ÍB 380 8vo. This manuscript is an extensive collection of poems and hymns written approximately 1693–1715 (Þórunn Sigurðardóttir 2015, 325). ÍB 380

8vo was previously attributed to Magnús Jónsson *digri* or his brothers (Þórunn Sigurðardóttir 2015, 325). However, the script of Magnús Jónsson, for example in AM 148 8vo (*Kvæðabók úr Vigur*), is not similar to the script in ÍB 380 8vo, and some features typical for Magnús' script are also missing (see Hallgrímur Pétursson 2005, 281). Gísli Jónsson was apparently responsible for copying most of the manuscript, namely folios 1r–144v, after which a younger hand finished writing the manuscript (Ibid.).

Moreover, Gísli was not merely a scribe of the manuscript, but also an author of 4 of the poems included in it. According to Þórunn Sigurðardóttir (2015, 310), there were only four authors of memorial poems who were farmers by profession in the 17th century and Gísli was one of them. The poems attributed to Gísli are: “Enginn maður í heimi hér”, “Signaður drottinn dýri”, “Gef þú mér Guð minn góði”, and “Himneskur gæsku Guð”. The authorship of these four poems has been attributed to Gísli because his initials appear at the end of each poem, and, moreover, he was related to the people whom the poems are about. Another manuscript containing his work, Lbs 777 8vo, was produced posthumously in 1786. The manuscript contains hymns and poetry by various 17th- and 18th-century poets and it was copied by Ólafur Jónsson (1722–1800) on Arney (Dalasýsla).

Surrounding texts' context

Authors and commissioners

The first three texts that used to be part of the same manuscript as *Egils rímur*, namely *Geiplur*, *Sigurður rímur fóts*, and *Áns rímur bogsveigis*, all belong among *rímur* composed in the medieval period. The text of *Geiplur* from this manuscript is now lost. There are two cycles of *Geiplur*, but since one of them was composed by Gísli Konráðsson in the 19th century (see Finnur Sigmundsson 1966a, I:158), this manuscript from the end of the 17th century must have preserved the medieval cycle. The only complete text of medieval *Geiplur* is found in AM 145 8vo, first edited by Eugen Kölbing (1879) as “*Geiplur und Geipa-táttur*” and subsequently printed by Finnur Jónsson in his *Rímnasafn* (Finnur Jónsson 1905–1922, 2:357–91). All three *rímur* cycles are preserved in *Kollsbók* (*Codex Guelferbytanus 42. 7. Augusteus Quarto*), the earliest manuscript with a collection of *rímur* produced in 1480–1490 (Ólafur Halldórsson 1968, xxxvj). The authors of

Geiplur and *Sigurður rímur fóts* are unknown (Finnur Sigmundsson 1966a, I:158; 423). *Áns rímur bogsveigis* were composed by *Sigurður blindur* (“the blind”) who lived in the 15th/16th century (Finnur Sigmundsson 1966b, II:123–24). All of these three *rímur* cycles have been edited.⁶⁹

Finally, *Rímur af sjö vísu meisturum* were composed by Björn Sturluson, who lived at the end of the 16th and beginning of the 17th century (Jón Þorkelsson 1887, 47–48). We do not know much about Björn, except that he lived in Þorkötlustaðir near Grindavík in southern Iceland and composed a memorial poem about the bishop Guðbrandur (Finnur Sigmundsson 1966b, II:27). The *rímur* were based on *Pontanus saga ok Diocletianus* (also called *Sjö meistara saga*) which is ultimately based on some Latin or vernacular version of the *Historia septem sapientium* which enjoyed widespread popularity during the middle ages (Jón Þorkelsson 1887, 47).

Scribe

The scribal hand of the first four *rímur* cycles is different from the scribal hand in *Egils rímur*. Árni Magnússon stated on a slip note in AM 615 a 4to (containing *Sigurðar rímur fóts*), that *Sigurðar rímur fóts*, *Áns rímur bogsveigis*, and *Rímur af sjö vísu meisturum* were also accompanied by *Geiplur*, copied in the same hand as the other three texts, and *Egils rímur*, copied in a different hand than the rest of the texts. However, the scribal hand in AM 615 a–c 4to is unidentified and therefore it cannot tell us anything more about the socio-economic context of the manuscript. In his description of AM 615 b 4to, Ólafur Halldórsson (1973, 9) acknowledged that AM 610 a 4to was part of the same book as AM 615 b 4to and referred to Stefán Karlsson’s scribal hand attribution to Þórður Jónsson. Based on this, Ólafur Halldórsson (Ibid.) concluded that the book containing AM 615 b 4to and AM 610 a 4to was copied in the Westfjords. Given all the locations where Þórður is known to have worked as a scribe, it is indeed very likely that it was copied somewhere in Ísafjarðardjúp, where he likely collaborated with another scribe, who copied the first three *rímur* cycles. We know that Þórður worked for Magnús Jónsson í Vigur and the *rímur* are connected to Magnús’ family members, who commissioned them. Moreover, Magnús is known

⁶⁹ *Geiplur* and *Sigurður rímur fóts* were both edited by Finnur Jónsson (1905–1922, II:357–90; 288–324); and *Áns rímur bogsveigis* by Ólafur Halldórsson (1973).

to have owned AM 604 a 4to containing *Áns rímur bogsveigis*, which served as an exemplar for the text of AM 615 b 4to (Ibid., 85). However, the script of the first three parts of the manuscript (AM 615 a–c 4to) does not seem to have been written by any other scribes known to have worked for Magnús, namely Jón Þórðarson, Magnús Þórólfsson and Magnús Ketilsson. There is therefore no evidence that the manuscript was commissioned or somehow connected to Magnús from Vigur.

3.3.3 Sauðárkrókur Manuscript

Scribe

Þórður Jónsson

The second manuscript preserving *Egils rímur* has shelfmark IS HSk N00103-A-4 and is currently housed at Héraðsskjalasafn Skagfirðinga (archive of Skagafjörður region) in Sauðárkrókur. The script of the manuscript, appearance of the initials, overall design, and orthography point to the same provenance as AM 610 a 4to; it seems likely that the manuscript was copied by the same scribe, namely Þórður Jónsson, likely around the same time. Here is a sample of the beginning of the 24th *ríma* written in Þórður's script in AM 610 a 4to (50v) and in the Sauðárkrókur manuscript (44v). The similar appearance of the initial, and both scripts—*fraktur* in the heading and first lines and *kurrent* in the rest of the text—is apparent on first sight.⁷⁰

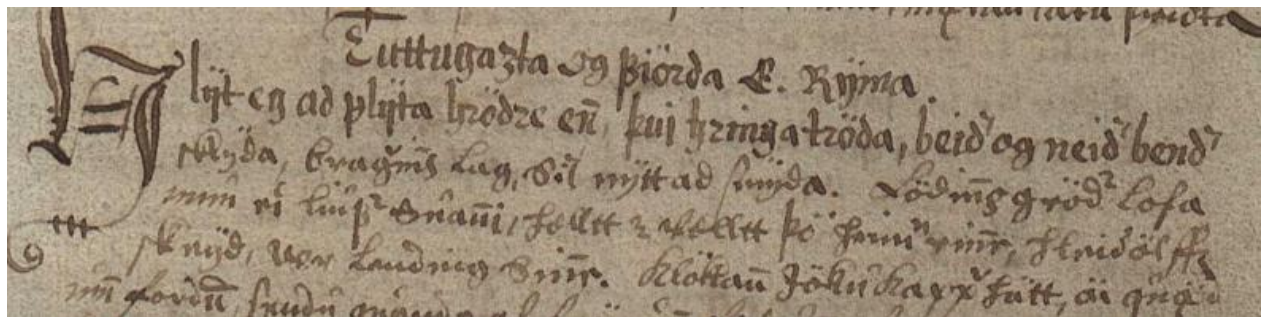


Figure 3.3: AM 610 a 4to, 50v

⁷⁰ For more detailed analysis of the initials, script, design, and decorations, see Appendix C.2.

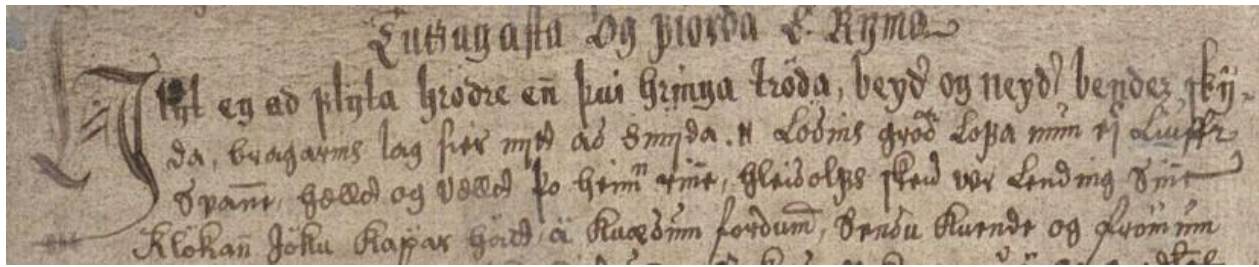


Figure 3.4: Sauðárkrókur manuscript, 44v

Owner

Andrés Sveinn Valberg

The only known owner of the manuscript is Andrés Sveinn [Hallgrímsson] Valberg (1919–2002), who donated the manuscript to Héraðsskjalasafn Skagfirðinga. He was born in Syðri-Mælifellsá in Skagafjörður, then moved with his family to Sauðárkrókur in 1931 where he worked on a farm. He moved to Reykjavík in 1946 where he worked for a long time as a carpenter and a blacksmith. He was, however, greatly interested in science and poetry, as he was a member of the Íðunn poetry society. He was a great collector of antiquities, natural history antiquities and manuscripts and he donated treasures from his collection to Byggðasafn in Sauðárkrókur in 1988 (Kjartan Gunnar Kjartansson 2002, 20). The donated items included his manuscript containing the *Egils rímur* text given to the archive in Sauðárkrókur. He obtained both manuscripts in 1947 from Helgi Jónsson (1877–1954) who was then living at Merkigarður í Tungusveit (Andrés Valberg 2000, 324–26).⁷¹ It is most likely that the two manuscripts belonged to the itinerant *rímur* poet Símon Dalaskáld (1844–1916) and that he collected them sometime during his extensive travels throughout the country. In 1916, after Símon's death, his possessions were sold at auction where his papers and manuscripts were divided into two bundles for sale. The father of Andrés Valberg bought one and Helgi Jónsson, who then was living at Hallgrímsstaðir í Tungusveit (Hjalti Pálsson 2004, 204), the other. It appears that Helgi gave or sold most of this material to Guðmundur Jósefatsson (1894–1982) from Brandsstaðir and much of this was published in Snæbjörn Jónsson (1944). However, Guðmundur was only interested in Símon Dalaskáld (see his account of the poet in Snæbjörn

⁷¹ On the farm and its owners, see Hjalti Pálsson 2004, 165–69.

Jónsson 1944, 19–42) which was likely the reason why the two *rímur*-manuscripts remained with Helgi to be stored in the loft at Merkigarður until bought by Andrés Valberg in 1947 for 20 kronur.

Surrounding texts' context

The manuscript preserving *Egils rímur* used to be part of a bigger book, and the other part of the book is also stored at Héraðsskjalasafn Skagfirðinga with the current shelfmark IS HSk N00103-A-3 (see chapter 3.2.2). This manuscript preserves *Gunnars rímur Hámundarsonar*.

Author and commissioner

Gunnars rímur were composed by Kolbeinn Grímsson (ca. 1600–1683) called “*jöklaraskáld*” for Magnús Jónsson (1642–1694) (Finnur Sigmundsson 1966a, I:181). Kolbeinn Grímsson lived in Dagverðará in Breiðavík (Snæfellsnessýsla) and he is known to have composed *Grettis rímur* in 1658, *Rímur af Tíódel riddara*, and *Rímur af Sveini Múkssyni* (Finnur Sigmundsson 1966a, I:181).⁷²

Magnús Jónsson was mentioned above as Gísli Jónsson's father-in-law and a descendant from the Svalbarð family. He was a lawman, owned lands in Strandasýsla and Húnavatnssýsla, and also bought Mávahlíð in Snæfellsnessýsla, where he lived for a while (*Safn Til Sögu Íslands og Íslenzkra Bókmenta Að Fornu og Nýju* 1856, II:141). Magnús Jónsson had control over Snæfellsnessýsla in 1681 and received full power over the district in 1688 and he lived in Brimilsvellir from 1684 and Mávahlíð in 1687–1688 (Páll Eggert Ólason 1948–1952, 3:434). Kolbeinn Grímsson might have therefore composed the *rímur* for Magnús towards the end of his life when he was Magnús' tenant on Dagverðará, which belonged under the control of Snæfellsnessýsla magistrate. Indeed, the author himself claimed to have been in his eighties when he composed the *rímur* (Finnur Sigmundsson 1966a, I:182).

⁷² For more information about Kolbeinn Grímsson, see for example the introduction by Björn Sigfússon (1948) to the edition of *Rímur af Sveini Múkssyni* published by the Rímnafélagið or Eva María Jónsdóttir (2015).

Scribe

The scribe of the text of *Gunnars rímur Hámundarsonar* is probably not the same as the scribe of the *Egils rímur*'s text. The main text is also written in *kurrent* script and therefore some of the letters look quite similar to the script of *Egils rímur*, namely the letter “k” with its characteristic curl on the ascender, or the letter “d” with the bowl on the ascender. The overall look of the script is however more chaotic, and it looks like it was executed in a hurry and with less care. The letters are closer to each other and have a longer appearance. Moreover, the catchwords at the bottom of leaves are indicated by a bowl on the left side, rather than Þórður's characteristic underline with descending curls.

The headings are written in *fraktur*, but they have also rather hurried and careless appearance and the letters in *fraktur* are more similar to the letters in *kurrent* in this script than in *Egils rímur*'s script. Finally, the initials of *Gunnars rímur* text are not decorated and not bigger than the letters of the main text. This part of the manuscript was therefore copied by an unidentified scribe.

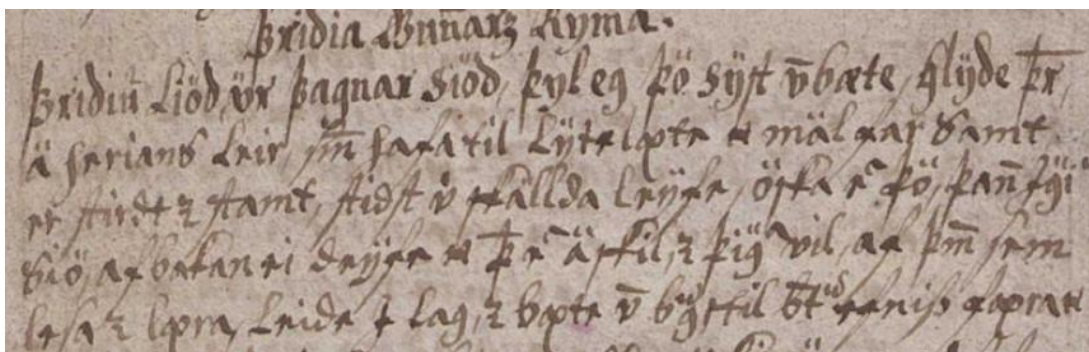


Figure 3.5: Script of Gunnar's rímur in the Sauðárkrókur manuscript

According to Finnur Sigmundsson (1966a, I:182), the manuscript preserving *Gunnars rímur Hámundarsonar* was written in the late 17th century. *Egils rímur* is the second item in the manuscript, therefore the text might have been copied into the manuscript even later. We know that Þórður was an active scribe in the Westfjords in the second half of the 17th century and that he most likely copied AM 610 a 4to in the Westfjords. The script of *Egils rímur* in the Sauðárkrókur manuscript points to a similar provenance as AM 610 a 4to. The Sauðárkrókur

manuscript might therefore have been copied in the Westfjords, and if the manuscript did belong to Símon Dalaskáld, he may have collected it during his travels through this region.

3.4 Relationship Between the Texts

3.4.1 *Egils rímur* and the Medieval Saga

The relationship between the *rímur* and their source material, the medieval *Egils saga*, was established more than 50 years ago by Stefán Karlsson (1964, 9). Stefán Karlsson (Ibid.) compared the *rímur* to Finnur Jónsson's (1886) edition of the saga, which contains variant readings from all the branches of the saga. He claimed that it was clear that the *rímur* were based on the C-branch of the saga (for different branches of *Egils saga* manuscripts, see chapter 2.1) as “sjást þess víða glögg merki á orðalagi” (there are many clear signs of this in the wording) (Stefán Karlsson 1964, 9). This conclusion was later confirmed by Chesnutt (2006, lvi), who proved this relationship between the *rímur* and the C-branch manuscripts of the saga on one example from the 17th fitt. He quoted stanzas 18–26, where Egill burns a Courlandic farmer, who previously imprisoned him for raiding his farm, inside his house. This episode is present in all saga branches, the C-branch of the manuscripts, however, preserves a detailed conversation between the farmer and Egill. When Egill sets the farmer's house on fire, he blocks the door, and the farmer asks who is responsible for this. Egill replies to the farmer with sarcasm: “skalltú hafa mjúkt bad firer mjúka reckju” (Chesnutt 2006, 60). Cleasby and Vigfússon (1874, 49) translated the phrase “mjúkt bad firer mjúka reckju” as “a good bathing before going to bed”, and they quote this phrase from Guðmundur Magnússon's edition of *Egils saga* from 1809, who, however, got this specific reading from *Ketilsbók* (AM 453 4to), a copy of the saga from a now lost manuscript made by Ketill Jörundsson (1603–1670), Árni Magnússon's grandfather, therefore the C-branch (Guðmundur Magnússon 1809, 239). The sentence, however, continues with a subclause “er þú veitter mjer, og mínum förunautum” (Chesnutt 2006, 60); therefore, the meaning of the previous sentence could be that Egill grants the farmer a soft bath as a payment for a soft bed that he had provided to Egill and his companions, meaning ironically, since he had chained them for the night. Chesnutt (Ibid.) therefore used this example to prove that the C-branch of manuscripts served as a basis of the *rímur* as this sarcastic

conversation between Egill and the farmer is preserved in the *rímur* and the wording is strikingly similar: “Ber ég mig greitt að baka þér heitt, þegar brennur stúka, / hagkvæmt það fyrir hvílu mjúka, / hafa skaltu, ef stofan vill rjúka” (XVII.23).

This one example of verbal parallels between the two texts is not exhaustive and there are many textual features proving this conclusion. In several instances, the *rímur* share details with the C-branch of the manuscripts, while the other branches preserve different information. Firstly, in 28th fitt, Ljótur *inn bleiki* is of Scottish nationality: “Skotskur var hann allri ætt það öldin tjáði” (XXVIII.85.1), just as in the C-branch manuscripts: “hann var Skotskur að kine” (Chesnutt 2006, 119), while in the A- and B-branches, he was Swedish: “Hann var svænskr at ætt” (Bjarni Einarsson 2003, 121). Secondly, the scene towards the end of the saga, where Egill and his men fight against jarl Arnviður’s men, contains details that are unique to the C-branch. The scene is generally longer in the C-branch (Chesnutt 2006, 136–38) than the other branches (Bjarni Einarsson 2003, 140–41) and, accordingly, the scene is extremely long in the *rímur*, stretching over 52 stanzas (XXXIII.39–91). Moreover, in A- and B-branches, when Egill goes on a rock and starts throwing rocks at his enemies, it is said that he killed three men, and four men escaped to the forest. On the other hand, the C-branch of manuscripts and the fitt contain an additional detail that he killed three men, but also one of the group leaders called Úlfur and four men escaped; the fitt contains exactly the same information: “Fleygði grjóti fleina ver, / fljótt á jarlsins menn, / stóðst þá engin stála grér, / steiftust þrír þá enn. // Úlfur hrepti illan deyð, / og ellefu þegnar með, / hraða fyrr í hrotta neyð, / sem hópnum stýra réð. // Fjórir sárir firðar þó, / flýðu skóginn í, / allir bræddir unda sjó, / enginn þeirra frí” (XXXIII.60–62). Moreover, even though jarl’s men are experiencing defeat, as Egill is a very strong man, they decide to continue with their attack as they cannot let him return to Norway. Here, the A- and B-branches completely skip this detail, while the C-branch of the manuscripts says: “þá s(eiger) Úlfr, mikill afreks madur er Eg(ill) þesse, og satt mun Jall sagt hafa, að öþarfur mun hann oss, ef hann kjemur til Noregs” (Chesnutt 2006, 136), the fitt reproduces the saga here almost identically: “Egill þessi er afreks mann, / efni er sýst á því / oss ei þarfan hygg ég hann, / ef heim kemst Noreg í” (XXXIII.67). The C-branch and the fitt share another otherwise missing detail that Egill was thereafter attacked by nine men from his back: “Þér skuluð nýu þeim á bak, / þeisa geira rót” (XXXIII.72).

Finally, both the C-branch of the manuscripts and the *rímur* contain one detail omitted in the other branches. When Egill hides his sword under his cloak before he kills Bárður, the C-branch of manuscripts and the *rímur* specify, that he threw his cloak over his left side: “Eg(ill) kastade iferhöfn sinne ä vinstre hlid sjer, og hjellt ä sverde under skickjunne” (Chesnutt 2006, 54); “Kempan fin nam kápu sín, / kasta á vinstri síðu, / horfinn pín það hyggja er mín, / hélt á sverði fríðu.” (XV.27).

In addition to the verbal parallels, there is a number of variations in personal names and numbers. Variations in numbers, personal names, and place names are polygenetic, meaning that they are easily corrupted throughout the transmission and therefore less genealogically informative. However, the huge number of examples points towards the same conclusion that the *rímur* were based on the C-branch of the saga manuscripts. Following are several examples of variations in personal names and numbers used for establishing the relationship.

Firstly, one of the jarls, following the Scottish king Ólafur, is called Aðils in A- and B-branches (Bjarni Einarsson 2003, 72–73, 76–80), but Arís in C-branch (Chesnutt 2006, 71) and the *rímur* (XIX.15.3). Secondly, the Norwegian island Höð (Bjarni Einarsson 2003, 116) is spelled with an additional letter -r, Hörð, in the C-branch manuscript (Chesnutt 2006, 115)⁷³ and in the *rímur* (XXVII.104.4). However, the place names in the *rímur* do not always correspond with the C-branch, as we can see in 9th fitt (IX.53.2) that the place, where Skallagrímur settled down was called Hnararnes, all the branches of the saga manuscript give us the name Knararness (“ship headland”) (Bjarni Einarsson 2003, 38; Chesnutt 2006, 31). As in this instance, the name was not deliberately changed to fit metrical requirements, it might have just been a scribal mistake as the two letters look rather similar and might be easily copied in a wrong way or the scribe was not copying it and followed the way the name is pronounced.

Most often, the C-branch of manuscripts and the *rímur* preserve the same variant when it comes to numbers. To mention a few; firstly, in 18th fitt, Egill attacks Eyvindur *skerja*, kills his men and takes his ship and goes to his brother Þórólfur and reports that he had killed 18 of Eyvindur’s men: “Af honum féllu átján menn í odda stormi” (XVIII.96.1) (18 of his men fell in

⁷³ In AM 453 4to, the “r” is overstroke, as Chesnutt (2006, 115) pointed out, Ketill Jörundsson might have corrected the reading after he became acquainted with more copies of the saga.

“the storm of spears” [BATTLE]). The C-branch of the manuscripts preserve the same information: “og felt XVIII men af Eivinde” (Chesnutt 2006, 70), but other branches of the manuscripts do not mention any number at all, the text simply says that Egill took Eyvindur’s ship (Bjarni Einarsson 2003, 70). Secondly, in 23rd fitt, the son of king Eiríkur Rögnvaldur is said to be 12 years old: “Rögvalds nafn við rekka safn, / ræsirs bar sá arfi, / en tvenna sex því virding vex, / veturnar hefur hinn djarfi” (XXIII.70.3). This number is in accordance with the C-branch of the manuscripts which state that “hann var XII vetra” (Chesnutt 2006, 88); on the other hand, the A- and B-branches are less sure about his age stating that “hann var þá vetra tíu eða ellifu” (Bjarni Einarsson 2003, 94) (he was then ten or eleven winters). In 23rd fitt (XXIII.88.3) and in the C-branch manuscripts, Egill is about to attack Berg-Önundur at his farm and he is said to leave twelve men behind on the ship and takes thirteen men with him (Chesnutt 2006, 89); in the other branches of the saga, Egill does leave twelve men behind but takes eighteen men with him (Bjarni Einarsson 2003, 95). There are more examples of episodes in the *rímur* and the C-branch manuscripts that contain the same information about numbers, which is different to the other branches of the manuscripts.

We can however also see examples, where the poet completely changed his source text to make it fit the poetic medium; in 21st fitt, it is said that Egill was gone from Iceland at that time for 15 years: “verið í burt af landi hér, / fimmtán ár sem fræðið tér / frá ég það birtir letrið mér” (XXI.48.3). In A- and B-branches of the manuscripts, the text reports that Egill was out of Iceland for 12 winters (Bjarni Einarsson 2003, 86), but the C-branch of the manuscripts gives us yet another number, namely 13 winters (Chesnutt 2006, 81). The number in the fitt appears to have been changed by the poet to fit the three-part alliteration rule. The same happened in 11th fitt: “hjá sér enn hefur sextíu senn, / seggurinn jafnan hrausta men” (XI.48), while the saga says: “Gr(ímr) hafde alldrei færri heima med sjer, enn L vïgra kalla” (Chesnutt 2006, 42).⁷⁴ There are more examples of numbers being changed in the *rímur* for alliterating purposes.

Based on the evidence of verbal parallels and variations in personal names and number, it is without any doubt that the composer of the *rímur* employed the C-branch of the manuscripts as his source for the narrative. The question arises whether it is possible to identify which manuscript in

⁷⁴ At a certain level, however, these numbers can be considered the same. The meaning is an approximate number, “half a hundred” (or so): that is, 60 in the duodecimal system, and 50 on the decimal one.

particular might have been used as a source. The variant readings within the C-branch (Chesnutt 2006, xxix–xl) mostly differ in grammatical tense, word order or prepositions. The verbal parallels therefore cannot be used to establish closer relationship as the manuscripts do not show any variation in verbal parallels. Moreover, as the *rímur* obviously do not follow the saga word-for-word, but rather change the material into poetic medium with different poetic language, different word order to fit the alliteration and syllable requirements. For that reason, minor variant readings do not help establish which manuscript, or cluster of manuscripts, within the C-branch of the manuscripts, might have been used as a source in particular. Therefore, it is worth examining the variations in personal names and numbers, to see whether they can point towards one direction.

Firstly, the name of Bárður's father could point towards one manuscript, as in the *rímur* he is called Brynjólfur, and only K² (AM 453 4to) preserves the name Brynjólfur, while all the other C-branch manuscripts have the name Björnólfur instead. However, even in K² Brynjólfur appears only once on the folio 5v, while the previous folio preserves the same name as the other manuscripts. As Chesnutt (2006, 8) pointed out, this variation might be a contamination from the A-branch of manuscripts. Moreover, the name of the jarl Arnfinnur is Arnvidur instead in K², while the *rímur* and all the other manuscripts have the name Arnfinnur. This variation pointing against the descendancy of the *rímur* from K² is more throughout and regular than the variant pointing towards the descendancy of *the rímur* from this manuscript. It is therefore unlikely that the *rímur* would be based on K². Additionally, when Berlu-Kári's son Eyvindur is introduced in the first chapter, only two manuscripts include his nickname *lambi*, namely K³ (AM 462 4to) and Lbs 445 fol. (Chesnutt 2006, 3). The first fitt introduces Eyvindur with his nickname, but with a slight difference: "Eyvindur lamdi annar hiet" (I.19.1). The inclusion of the nickname could point to either of the two mentioned manuscripts as the *rímur* source, but the fact that the nickname is corrupted means that the poet might have had some idea of the nickname in his memory and not copied it from one specific manuscript. Finally, in chapter 29, Þórólfur and Egill go to Kúrland and the saga says that they encountered 10 local men there (Chesnutt 2006, 57). As Chesnutt (Ibid.) points out, all the C-branch manuscripts preserve the number 10, while the A- and B-branches have number 12, just like the *rímur* (XXIX.9). All of these pieces of evidence collected could possibly suggest that the *rímur* poet might have worked with some manuscript that is no longer preserved and which was more corrupted by the A-branch of the saga, hence the name Brynjólfur

and the number 12. Admittedly, we have only 2 leaves preserved of AM 162 A η fol., but we can exclude this manuscript from possible source manuscripts for the *rímur*, as it preserves one variant reading on folio 1r that is different from the *rímur*, namely it names 4 men being able to lift Skallagrímur's ironing rock, while the other C-branch manuscripts and the *rímur* (X.32) mention 6 men.

In conclusion, there are only a few comparable pieces of evidence, and they are all polygenetic and not pointing towards the same direction. A suggestion was made that the poet used a manuscript that is no longer preserved as his source for the *rímur*, however, the evidence is too scarce to confirm this theory, and the poet might have simply introduced variants independently from his source material, following oral tradition and his own memory or imagination.

Chapter 4

The “Younger Egla”

4.1 Characteristics

4.1.1 Structure

The structural pattern of sagas, and *Íslendingasögur* in particular, has been addressed by several scholars, who were all part of the structuralist wave in scholarship. Firstly, Andersson (1967) proposed a six-part structural pattern, which, according to him, the authors of *Íslendingasögur* were following. The pattern consists of introducing the protagonists; the development of a conflict between them; a violent climax of the conflict; attempted revenge; reconciliation; concluding remarks not strictly pertinent to the plot (Andersson 1967, 4–5). Secondly, Joseph C. Harris (1972) analyzed the *Íslendingaþættir* and presented another six-element pattern, which concerns the hero’s travels abroad and consists of the following elements: introduction of the main character; journey to Norway or a visit to a king; alienation from the king; reconciliation with the king; journey out of the king’s sphere of authority; conclusion. These patterns were later discussed by Lars Lönnroth (1975) who claimed that these structural patterns could be applied to other saga genres as well, and, indeed, Úlfar Bragason (1988) employed Andersson’s six-element pattern in the analysis of the structure of a *samtíðarsaga* *Hrafns saga Sveinbjarnarsonar*.

Andersson (1967) in his study analyzed each *Íslendingasaga* individually and thus also looked at *Egils saga* in more detail. Andersson praised the first fourth of the saga, concerning Þórólfur Kveldúlfsson, claiming it skillfully composed with historical authenticity and being a self-sufficient narrative following the six-element structural pattern efficiently (Ibid., 10–11). His opinion about the structure of the last three fourths of the saga, starting with Skallagrímur’s flight to Iceland, was not, however, so positive overall. He viewed the part about Egill’s life too geographically scattered and spanning too long a period of time which gave the narrative an episodic feel (Ibid., 107–08). The author, according to him, failed at producing as memorable a

climax as in the first part of the saga and the narrative lacked drama and clear-cut reconciliation. Based on this, Andersson (Ibid., 21) assumed that the author had too much information about Egill's life on his hands with the result he was unable to compose a well-structured narrative about Egill. Another scholar who examined the structure of *Egils saga* in more detail, Walter Heinrich Vogt (1909), saw such a big discrepancy between the part concerning Þórólfur Kveldúlfsson and the part about Egill that he even suggested that the two parts were composed by a different author, with the first author working with written narrative and the second was still in the oral stage of narrative development (Ibid., 58). In comparison to these two scholars, some other scholars appreciated the structure of the second part more, for example Bjarni Einarsson (1975) or Baldur Hafstað (1995). They both argued that the second part was skillfully structured. Torfi H. Tulinius (2014) built on their opinions and devoted an entire chapter in his book to prove that the second part of *Egils saga* has a structure just as well-constructed as the first part, presenting convincing arguments for the uniformity of the structure of the saga as a whole, where smaller parts of the narrative in fact skillfully glue the whole narrative together in an effective and well-thought-out way. He reached this conclusion by recognizing a pattern in relation to the four characters who are all named Ketill with different cognomens, and that the structural regularities surrounding these characters serve the purpose of drawing attention to constantly repeated themes. Firstly, a rebellion against an authority figure; secondly, a wedding in close proximity to these events; thirdly, a death of one or more young men; and finally, a killing of a slave or slaves. According to Torfi (2014, 30), these four men called Ketill "create a definite principle in the external structure of the saga".

It needs to be mentioned at this point, that Svanhildur Óskarsdóttir (2015) pointed out in her article an important fact that needs to be considered when discussing the structural unity of the saga. Most of the above-mentioned scholarship worked with editions of the text that do not reflect the manuscript transmission and their variances. While there is no significant variation in the three manuscript branches, A, B, and C, when it comes to the events in general, there are some significant material differences that change the structural balance. Egill's poetry is preserved differently across the three branches, as well as his portrayal in old age. For example, in the A-branch, several additional scenes, usually tied to a stanza, appear. As a result, the structure in the B-branch is the tightest and the most loose in the A-branch, with the C-branch being somewhere in between (see Svanhildur Óskarsdóttir 2015, 178). Following is the discussion of some of the

structural patterns of the saga and their presence, or absence, in the “Younger Egla” as well as across the manuscript transmission.

Examining the Ketills in a chronological order, Ketill *hængur* comes into the narrative first in the saga. Ketill seeks revenge for Þórólfur’s killing, and then his subsequent settlement in Iceland is described. There is, however, a slight change in the “Younger Egla”, compared to the medieval saga, which is crucial for our discussion of the structure of the saga. In the “Younger Egla”, the character’s name is not Ketill *hængur*, rather Hringur: “*Hringur hiet madur*” (16r). The name Hringur is presented in all three manuscripts preserving this part of the text, it is therefore not a mistake occurring in one of the manuscripts. The text’s transmission might however explain the change of this name in particular. The names examined and used by Torfi come from the A-branch of the *Egils saga* manuscripts. However, when we look at the C-branch of the saga’s manuscripts, which preserves a slightly younger version of the text than the A-branch, the name Ketill *hængur* had already undergone a change at this stage of the transmission, being simply Hængur: “*Madr er nefndr Hængur*” (Chesnutt 2006, 26). The same name, Hængur, occurs in the seventh fitt of *Egils rímur* as well. The author of the “Younger Egla” based the narrative either on the C-branch of the manuscripts and/or on *Egils rímur*, the change of the name may therefore have resulted in misreading of the name Hængur, resulting in Hringur. Because *hængur* is a cognomen in the medieval saga, it might have possibly made more sense for the author of the “Younger Egla” to name the man Hringur rather than using a cognomen *hængur* as a personal name. Either way, the first Ketill character is not completely missing in the “Younger Egla”, but the name Ketill itself is.

Secondly, Ketill *blundur* appears in the second part of the saga, when the narrative changes its focus from Þórólfur Skallagrímur to Egill. Ketill arrives from Norway to Iceland with his son Geir, who marries Skallagrímur’s daughter Þórunn. Skallagrímur then grants them land in Borgarfjörður. In the C-branch manuscripts, Ketill comes into the narrative in chapter 25 and in *Egils rímur* he appears in the 13th fitt. His name and events of his arrival remain unchanged in both texts. In the “Younger Egla”, he comes to Iceland at the end of chapter 38; however, a slight change of his name occurs, namely his cognomen is not *blundur*, but *blindur*: “*sa hiet Kietill Blindur*” (32v). Both the masculine noun “*blundur*” (dozing, slumber) and the adjective “*blindur*” (blind) were used in sagas as a cognomen. The adjective “*blindur*” is however much more common word

and it might have been in use more often than the cognomen *blundur* by the 17th century, and so it might have made more sense to the author of the “Younger Egla” to use that word instead.

Thirdly, Ketill *höðr* is the only Ketill character not connected to the settlement of Iceland rather, he is one of King Eiríkur’s men. Egill kills Ketill on a ship after the argument with King Eiríkur about his inheritance feud with Berg-Önundur. This Ketill is already missing his cognomen in the text of the C-branch of the manuscripts (Chesnutt 2006, 86–87). Although he is mentioned in the 23rd fitt of the *rímur* and at the beginning of chapter 62 of the “Younger Egla”, his description is shortened, and the cognomen is missing.

Finally, when Egill retires from his journeys and before the narrative begins to focus on Egill’s son Þorsteinn, Ketill *gufa* arrives in Iceland. The saga gives an account of his settlement and place names deriving from these settlements. It also describes the events of the escape of his slaves, of the killing of Þórður Lambason and of the slaves. The C-branch of the manuscripts preserves the same events, as well as Ketill with his cognomen. However, interestingly, both *Egils rímur* and the “Younger Egla” omit this Ketill and the surrounding episodes entirely.

While the repeated themes surrounding the Ketill characters, e.g., young men in danger, weddings, and killings of slaves, are all present (apart from Ketill *gufa*’s slaves being killed), the characters of Ketill themselves were altered in the “Younger Egla”. As mentioned before, these four characters functioned in the medieval saga as interpolations between the parts of the narrative, binding them together in a meaningful way and, according to Torfi, the last two Ketill characters functioned as staging posts in Egill’s life. The fact that the characters are all named Ketill and have a cognomen makes it possible for the reader to identify a change in the narrative while the structure remains unified. In the “Younger Egla”, the name appears only twice, and in one instance, the cognomen is missing. The author of the text therefore failed to tie the structure in the same way as the author of the medieval saga did. I would, however, argue that it was not the author of the “Younger Egla” who first failed to recognize this pattern and since he was working with younger source material, the pattern had already fallen apart earlier. The structural pattern was already flawed in the C-branch of the *Egils saga* manuscripts, where the first Ketill is called only by his cognomen Hængur, and the third Ketill is missing his cognomen. This is developed even further in *Egils rímur*, where the fourth Ketill is missing completely. It therefore comes as no surprise that the author of the “Younger Egla” missed the thread tying the external structure if it was already so

corrupted at this stage in the text's transmission history. He moreover did think about re-introducing a similar structural pattern into the narrative. As Torfi mentioned, the smaller and rather scattered events of settlement in Iceland play a significant role in the structure of the saga and three out of four Ketill characters are new settlers. These settling scenes were so toned down or completely omitted in the "Younger Egla", that they would not have served as a good tool for construction.

Another building block of the external structural is, according to Torfi (2014, 31–37), the frame of Egill's life created by the similarities between the feast at Yngvar's hall at the beginning of Egill's part, and Egill's wish to attend *alþingi* at the end of the saga. This external structure once again does not work in the "Younger Egla", because the scene where Egill wishes to attend the assembly and scatter his silver there to create a brawl is completely omitted in the "Younger Egla". As was however the case with the Ketill characters, this omission is already present in the C-branch of the manuscripts, and therefore also in *Egils rímur*.

The structure of the "Younger Egla" therefore clearly does not follow the medieval saga's structural patterns; however, it does not mean that the author would not think about the structure at all. At the beginning of the saga, it seems like the structure of the narrative is well thought out and elaborated. When Haraldur, the son of Hálfðan *svarti*, decides to become the king of all Norway, the "Younger Egla" explains Haraldur's drive to become the sole ruler: "Haralldur Kongur bad dottur Konungz j [...] giörde hun hönnum þann kost, ad ef hann ynne undur sig alla Noreg, skyllde Kongzdottur hönnum Jätast, og þvj streingde Haralldur þad heyt, ad skiera hverke här nie Neg fyrr enn hann yrde Einvalldsherra alls Noregs (2v). This explanation is however perhaps too obvious and was not inserted in the narrative for the purpose of giving it a solid structure, but it might have been an influence of other literary genres being popular and influential of the time (see chapter 5.3). This assumption is further strengthened by the fact that the internal structure of the narrative begins to crumble soon afterwards.

The chapters concerning Haraldur's first battles over territories in Norway, chapters 2–4, are rather short. The second chapter concerning the petty king Auðbjörn of Firðafylki is completely skipped as well as the names of most of the kings that Haraldur fights against. The alliances between the petty kings are not mentioned and Haraldur's fast military advance through the territories in Norway is not explained in any detail. Moreover, there is barely any description of

Haraldur slowly gaining more and more power, building tension and preparing the audience for the climactic battle at Rogaland, when he finally becomes the sole ruler. The “Younger Egla” does not provide enough description for the final battle to be very climatic and it does not prepare the reader for what is about to come.

Moving further on, the brothers Hrærekur and Hárekur come to the narrative when they start slandering Þórólfur in front of the king Haraldur. Nothing about their ancestors and their birth status is explained in the narrative. The circumstances surrounding the brothers’ birth are important for the internal structure of the narrative of the medieval saga where it is explained that Björgólfur pays only a small amount of money for Hildiríður, and the wedding does not meet the formal legal procedure of a betrothal. This results in the fact that Þórólfur refuses to give the Hildiríðarsynir an inheritance from their father and them slandering Þórólfur in front of the king, which ultimately leads to the climax of the first part of the saga, Þórólfur’s death. The “Younger Egla” moreover never even mentions the inheritance feud as it completely skips their visit to Þórólfur asking him for the money. This results in the fact, that their attitude towards Þórólfur has no reasoning behind it. The integral connection between the characters’ actions is missing.

As mentioned before, one of the criticized elements in the second part of the saga was how episodic the events in Egill’s life are. Torfi H. Tulinius (2014, 52–57) showed the coherence of Egill’s life by demonstrating how one episode leads logically to another and how seemingly unconnected events are in fact connected. The author of the “Younger Egla” clearly understood the principle of cause and effect and manipulated the narrative to fit the internal structure. When Egill and Þórólfur go plundering one summer, Egill is captured by a farmer called Bárður, who is King Eiríkur’s steward. When Egill manages to escape, he takes revenge on Bárður and burns him and all his men inside the farmhouse. The killing of Bárður was important for the next development of the narrative, as it sparked the hostility between Egill and the royal couple, which would then set the course of the story.

The last part of the saga, dealing with the feud between Þorsteinn and his neighbor Steinar is rather long and this amount of space the author of the “Younger Egla” dedicated to this last part of the saga enabled him to insert many extra scenes and elements, that bind the parts together skillfully. There are three battle scenes in this part of the narrative. The author’s distinctive style for describing battles is pronounced and there is no doubt the parts were composed by the same

author (see chapter 4.1.5.1). This long-lasting feud had the effect of building up a climax for this last part. The climax then comes when Þorsteinn finally kills Steinar in the last fight between the two of them in chapter 106 and Egill finally acknowledged Þorsteinn to be worthy. The reconciliation of father and son in the “Younger Egla” is therefore more profound, especially after all the events and climax leading to it.

In this part it is also worth noticing the character of Þórólfur, the son of Þórdís Þórólfsdóttir and Grímur. Þórólfur is introduced in chapter 100: “Eirn Son ätte Grǫmur Sem Þörulfur hiet, hann var 15 ara og mýkell maður vexte, og Æred frýður, þeim Svejne vnnu Eýgill mýked, og mätte ei mejn hannz vita” (106r). Called after his grandfather, they share not only the name but this Þórólfur is also fair and loved by his family members. He is portrayed as a big hero and brave warrior despite his young age. The reader cannot miss the recurring pattern of men named Þórólfur in this family, sharing the same characteristics. The last added Þórólfur binds the first, second, and third parts of the narrative together.

Another element that skillfully connects Þorsteinn’s tale to the rest of the narrative is the recurring theme of Egill’s sword Dragvendill. The sword in the “Younger Egla” has been turned into a legendary sword that becomes a precious heirloom, when Kjartan, Egil’s grandson inherits the sword at the end of the saga. What is moreover interesting is that the reader gets to know about Kjartan inheriting the sword much earlier in the narrative, in chapter 87. It is without doubt that the author of the “Younger Egla” planned the structure of this narrative beforehand and this small detail skillfully connects the second part of the saga to the third one and makes it a coherent body of narrative that logically follow one another.

4.1.2 Language

The “Younger Egla” was produced in the 17th century by a contemporary author for a contemporary audience, which is also reflected in the text’s language. The language of the “Younger Egla” is vastly different from the language in which the medieval *Egils saga* was written, both in terms of vocabulary and syntax. The following chapter discusses the vocabulary of the “Younger Egla” text as well as the style of the text in general.

Lexicon

As Stefán Karlsson (1996, 70) mentioned in his article, the saga uses many words that are unusual for the *Íslendingasögur*, such as “selskapur” (company, retinue), “jakthundur” (hunting dog), “pláss” (room, space), “þénari” (servant) or “sléttur maður” (plain, simple man). The noun “selskapur” comes from German “ge-sellschaft” and Danish “sel-skab” (Cleasby and Guðbrandur Vigfússon 1874, 522), and it made its way to Icelandic in the 16th century (Ásgeir Blöndal Magnússon 1989, 803). “Jakthundur” is another example of a contemporary word, as the noun “jagt” or “jakt” (hunt, hunting trip) is traced to the 17th century in Icelandic (Ásgeir Blöndal Magnússon 1989, 427) and also probably came to Icelandic from Danish, just like the word “þénari” [Germ. “diener”; Dan. “tjener”] (Cleasby and Guðbrandur Vigfússon 1874, 734) and the adjective “sléttur” in the meaning of “trivial” or “common” as well [Germ. “schlecht”; Dan. “slet”] (Cleasby and Guðbrandur Vigfússon 1874, 567–68). The etymology of the noun “pláss” is traced to Latin, but it is common in Germanic languages, such as German and Danish; however, it has been used in Icelandic more often already at the end of the 13th century (Cleasby and Guðbrandur Vigfússon 1874, 477). In conclusion, these few examples, mentioned by Stefán Karlsson (1996, 70), are all borrowed from either German or Danish and are in most cases rather young. Clearly, they are not words commonly used in *Íslendingasögur*, but rather young contemporary words showing foreign influence. These examples listed briefly by Stefán Karlsson (Ibid.) are not exhaustive, and the following few paragraphs discuss more such examples.

The text mentions someone or something to be untrue or false several times with the use of the words “fals” (neuter noun) or “falskur” (adjective). The adjective “falskur” comes from the German word “falsch” and it first occurs in the 15th century in Icelandic (Cleasby and Guðbrandur Vigfússon 1874, 140; Veturliði Óskarsson 2003, 143–44). It is moreover used in compound words as falsehood: “þorvlfur mælte það er vndur þu villt þeim trúa, að eg mune nu helldur snúa mier til falskleika, enn hafna allre trigd og Söma” (9r). The word “falsleiki” is rather unusual and does not appear in many texts, especially not the *Íslendingasögur*.

Another word deriving from German occurs in the following phrase: “Enn sem Mánudur var lidenn, kom Su Fregn af mönnum Biör-nz, að hann hefde Jungfrunne Stoled, og það hann sie af öllu Norege vtlægur giördur” (27v). The noun “jungfrú” is close to the Danish “jomfru” and both

words are derived from German. The word does appear as early as the 13th century, but it used to denote a princess or someone of foreign birth, not merely for a common woman as in the case of this text (Cleasby and Guðbrandur Vigfússon 1874, 327). According to Veturliði Óskarsson (2003, 262), the word stands for either the Virgin Mary or a worldly woman. The word cannot be found in any other *Íslendingasaga*, on the other hand, it is very often used in romances, religious works, historical works and legendary sagas (for example, *Rémundar saga*, *Hákonar saga*, and *Þiðreks saga*)⁷⁵. Similarly, the noun “port” (doorway, gate), however deriving from Latin this time, does not usually appear in *Íslendingasögur* and is also more typical for the above-mentioned genres. This is also the case with the noun “pund” (pound) being used in religious works mostly, but also in romances and legendary sagas, but not in *Íslendingasögur*. The vernacular words “ferð” and “fór” were frequently replaced by the word “reisa” in the “Younger Egla”: “Enn þa eg kiem aptur v̥r þeirre Rejsu, mun eg dveliaſt” (34v); “v̥ær Erindzlaust r̥ydumm so l̥änga Rejsu” (111r). It is, again, derived from German word, “reise”, and in Icelandic it appeared at the end of the 15th century (Cleasby and Guðbrandur Vigfússon 1874, 491). The word means to travel, but occasionally could also mean to walk (see Veturliði Óskarsson 2003, 307–08). In the “Younger Egla”, one of King Eiríkur’s men called Ketill is said to be a captain: “Eirn kapteirn var med konunge sem kietell hiet hañ var Ættmadur k̥ngz og var a skipe med h̥onumm” (56v). This word only began to appear in the 17th century and it is also most likely derived from Danish (Ásgeir Blöndal Magnússon 1989, 446). Finally, another word used in the text derived from Danish is the noun “ævintýr”. From the text’s context, it is clear that the word is used in a sense of a “story” or “tale” rather than “adventure”: “Þui Eynar hafde gort drapu jalle til virdingar, og voru þad kvædalaun Eynars þesse skiolldur, var hann allur Gulle rendur med morgum Æfintýrum” (92r). The word started appearing at the end of the 13th century (Cleasby and Guðbrandur Vigfússon 1874, 758; and Vries 1962, 346), but only in religious works, romances and legendary sagas (see ONP).⁷⁶ While describing Gunnhildur, two rather peculiar contemporary words are employed: “hun kunne n̥öga k̥ynge og kuklaralejke” (31r). The noun “*kyngi*” (sorcery) first appears in the 17th century (Ásgeir Blöndal Magnússon 1989, 533) and “*kuklaraleikur*” (sorcery), a compound of

⁷⁵ See ONP: <https://onp.ku.dk/onp/onp.php?o41955#>

⁷⁶ For detailed discussion of the word, see Hughes 2015, 246–71.

“kuklari” (a wizard) and “leikur” (game), does not appear in any other text. “Kukl” appears to be a Scandinavian back-formation from Middle Low German “kokeler”, “kökeler” (juggler, trickster) (Vries 1962, 333; and Höfler 1931, 281).

The audience of the “Younger Egla” must have undoubtedly related more to the narrative when the author employed contemporary vocabulary rather than medieval language. The following scene of Egill being hosted by Ármóður shows, that changes were made to make the feasting scene more relatable to the 17th century audience. The medieval version explains, that Ármóður brought in bowls of skyr, but did not have any ale to offer, which he was upset about, and Egill drank the skyr quickly:

þá voru tekinn upp bord, epter það voru setter framm skiraskar störer og fuller. Þá m(ællte) Armödr, að hœnum þötte það allilla við koma er ei var drickr til, að gjefa þeim. Þeir Eg(ill) voru ákaflega þirster, og möder. Þeir töku upp askana, og drucku fast skired, og drack Eg(ill) miklu mest. (Chesnutt 2006, 129).

The 17th century version describes the same event, but it is more descriptive about the food:

Skipade nu Bönde mat a Bord bera, med því Eygill qvedst þesz mið þurfande. Voru nu Jnnar a Bord borner askar fiörer, fuller med Skyr So þunt að þeir mättu það drecka og þurtu öngvann Spönenn, enn So var það Swrt, að einginn Syrudregg var Sterckare, og tók Eygill að drecka med því hann var mið matlystugur og menn hannz aller. (78v–79r)

The skyr is described as so thin that they did not need a spoon to eat it, and its flavor is described as sour so there was no other whey drink stronger than this one. Moreover, the physical state of Egill and his men is subjectively described for the audience, that is that they all were “matlystugur” (had a good appetite). This adjective is not very commonly used in sagas in general and it does not appear in any other *Íslendingasaga*. It seems to have started appearing only from the 17th century on (see Ritmálssafn Orðabókar Háskólans). After Egill and his men drink the skyr in the medieval *Egils saga*, Ármóður’s daughter approaches Egill and tells him, in a form of a rather cryptic stanza, that there is some ale to be served in the household. Torfi H Tulinius (2014, 105–07) discusses

these last lines of the stanza, “eiga órir gestir æðra nest á frestum” and suggests that the stanza contains biblical allusion. The author of the “Younger Egla” did not seem to have noticed the reference to the biblical story of the wedding at Cana or did not wish to include it. On the other hand, the text of the “Younger Egla” is much more straightforward and foreshadows what is about to come next. The daughter is supposed to warn Egill to stop drinking the skyr, otherwise they will be more intoxicated: “*Nu mælte Hwsfreyia við dóttur Sýna er hún Sa slýkt, vara þu Giestena við að þeir drecke ej meir af þeszu, því annað munu þeir Sýdar fa Afeingara*” (79v). The adjective “áfengur” (intoxicated) began to be more frequent in Icelandic later than the adjective participle “áfenginn”, (Cleasby and Guðbrandur Vigfússon 1874, 40). After that, Ármóður brings some more food according to the common habit “almenniligr plagsiður” (79v). The adjective, deriving from German “allgemein” was rare in old writings (Cleasby and Guðbrandur Vigfússon 1874, 17), and the noun “plagsiður” is not commonly used in the sagas either. The verb “plaga” denotes to care or be used to, while the neutral noun “plag”, signifying a habit, frequently appeared in *rímur* from the 15th century (Veturliði Óskarsson 2003, 96). The text then explains that before the men had the chance to eat any of the food, Ármóður came with the drinks: “kom öl á Bord, sem var Mungät, Miðdur og Brennevyn” (79v). In comparison to the medieval saga, which only mentions “hið sterkasta mungát” (the strongest ale), the “Younger Egla” uses three different words for alcohol. The noun “öl” here is used in a general sense for any intoxicating drink, which is then specified as “mungátur” (ale), “mjöður” (mead) and “brennivín” (distilled spirits). While “mungátur” and “mjöður” are rather common words in *Íslendingasögur*, “brennivín” is not. The word, just like the drink itself, comes from Denmark, and according to Ritmálssafn Orðabókar Háskólans the oldest record of the word in Icelandic comes from 1548 (see Ritmálssafn Orðabókar Háskólans).

This particular scene shows that contemporary vocabulary was used in order to make the scene more relatable for the audience. Thanks to the detailed description of the food and drinks, the audience could more easily imagine what Egill and his companions ate and drank and the straight-forward explanations elucidated what led to the unpleasant scene of Egill throwing up on Ármóður and why. These above-mentioned examples of the vocabulary used in the “Younger Egla” indicate that the author used his own contemporary vocabulary, instead of the medieval one, which changed the text significantly. Many of the examples were loan words from German or

Danish and the author seemed to have had a preference for loan words even if there was an option to choose vernacular words, such as “ferð” instead of “reisa”.

Syntax

Sagas are generally characterized by rather short and simple sentences, often without conjunctions or with coordinating conjunctions not subordinating. The preferences are therefore for paratactic linking of individual phrases and clauses. The text of the “Younger Egla” does have a preference for parataxis, to the extent that the sentences are extremely long, connected by coordinating conjunctions. As Svanhildur Óskarsdóttir (2015, 182) already mentioned in her article, the text is characterized by an extensive use of the conjunction “og” (and), and here is an example of this from the text:

og bjözt þorvlfur nu aptur ad nýiu, og Eygell med Hónumm og qvóddu nu Grým, og lögdu sydann i Haf, og gaf þeim vel byr, og tóku land vid Norege fyrer Austann Jadar, og ridu þeir báðer Brædur til Björnz Bonda a Rogalande. Fagnade hann þeim Agiæta vel, og baud þeim vist hia sier. Eirnenn tók nu Björn vid Sinne dóttur, og Sätu þeir Brædur Männd hia Byrne, og reid nu þorvlfur og Eygill til þorirz hersis, og Sagde hañ þa báða vel komna, og baüd þeim vist med sier, og það villdu þeir Brædur þiggia. (36r)

Occasionally, a subordinate conjunction is employed, such as “af því” (because) (“er hónumm hófdu adur til Hernadar fylgt, af því Biörn hafde þa af lagt Herskap” (37r)); “ef” (if) (“Einginn vonn er til þesz eg vilje leingur lifa ef þu skalt af hrigd og ängre deyia” (91r)), “að” (that) and “þegar” (when) (“og mælte satt er það mäl sem mællt er, ad langvinerner Riufest syst þegar j mannrauner Slær” (105v)). However, the number of subordinate conjunctions is inconsequential when compared with the extensive use of coordinating conjunction “og”.

The syntax in the subordinate clauses, as we can see in the examples above, follows the V2 order of words within a clause, meaning that the verbs always come in the second position. The V2 order is typical Icelandic syntax. As we can see from the examples of lexicon in the text, Icelandic at the time was under heavy influence from Danish, a circumstance which continued into

the 20th century. One of the ways this influence manifested itself in syntax was in the use of V3 order in subordinate clauses. When we look at the syntax in the “Younger Egla” it is however clear, that the syntax follows the typically Icelandic word order, and it was not influenced by Danish. The verb always comes in the second position after a subordinate conjunction and is followed by a subject: “Voru nu mejr enn 90 menn ad Eikle og mǫnnum hanns, voru þeir nu borner ofurlide, þo drap Eikill margann mann” (38v); The same applies when a clause follows a temporal clause: “Vmm vored Sem a leid Nockud biöst Häkon Köngur austur a Varmaland med myked Herlid” (88r).

Style/ Narrative Devices/ *Rímur* Influence

The style of the text is characterized by hyperbole, detailed descriptions and repetitions. There are several phrases that the author repeats throughout the whole text. The first is “takast (verða) mannslag”, which appears six times. It appears often with the synonyms of “morð”: “standande stríð, rán, mord og mannslag” (1r); “Hafa komed oskiör Stör, mord og Mannslag” (30r). Second, the author often repeats that bones were crushed into small pieces: “og molade Bein hanz miöle smærra” (34r); “Brutu þeir j Sundur miöl smærra Bein manna og Hesta” (48r); “ad hvört Bejn i þejm moladest miöle Smærra” (48v); “so þeirra Bein móludust miöle smærra” (86r). These phrases are both connected to battles and killing. The author was most likely not simply running out of vocabulary and ideas, but rather the repetitions were supposed to evoke the experience and emotions that the reader already experienced while reading a similar scene. Thirdly, the author used extensively the metaphor of some emotion appearing in character’s chest: “Nu kom Su Grimd j Brjöst konunge” (64r); “Rejde j Briöst Eygilz” (50r); “Nu var konge rejde i Briöste” (55r); “kom nu hejptar rejde i Briöst Grýme” (20r). Again, it might have been a narrative device to awaken the reader’s imagination and connect to the character’s emotions better. Finally, at the chapter beginnings or paragraphs, the author consistently connects the two parts by transitional phrases. Most often, he uses the verb “greina” (to tell; to explain): “Nu er vmm Härek og þä Brædur ad greina” (8r), but also “ræða” (speak/discuss): “Nu er vm Grým ad Ræða” (20v), and “segja” (to say): “Enn fra Eikle er það ad segja” (114v); or sometimes even a combination of these words: “skal nu ei mejr þar vmm ræða, enn annad helldur grejna” (92 bis r).

These above-mentioned examples of repeating phrases for transitioning between topics or characters to another are similar to those found in *rímur*, including *Egils rímur* (see chapter 3.1.3). While the verb “greina” is nowhere to be found in the medieval *Egils saga*, it does however appear in the *rímur* (for example, “ég greini” [XXVII.83.2]; or “er mér greint” [VII.41.1]). The transitions within the saga are sometimes rather unusual for the objective saga style and indeed resemble the style of the *rímur*. Here is an example of the authors of the two texts shifting the narrative topic in a similar way:

Læt eg bíða um litla stund, / ljód um Þórold inn, / mig greinar fleire gauts í fund, /
gofuga menn að finna. (I.46)

Nu skal byða vmm þessa Brædur enn hitt greina, að Haralldur konungur byr wt sinn
her. (13v)

The author uses such phrases extremely often when introducing new characters: “Nu skal byða vmm þa Fedga, og verður hier fleire menn til Sögunnar að Nefna” (19v); “Tvo Brædur verður hier til Sögunnar að nefna sem hietu” (31v); “Skal nu byða fyrst vmm þa því þeir koma Sýdar við Söguna, enn grei na heildur vmm þorvlfur að hann vill til Jzlandz hallda” (32r).

Moreover, as is also common in *rímur*, the narrator also tells the audience that he is present and says in the first person what he is doing: “Oddleif nefnde eg eirn mann Norskann sem nu kom og So til Jzlandz” (23r). The authorial presence is noticeable throughout the text, and the authorial persona often expresses his opinion about the characters which contrasts with the objective narratorial technique of the medieval saga. For example, he expresses his opinion about the wickedness of certain people: “gejngu menn hannz a Bjarmaland, og giördu myked Spillvirke. Ræntu fie, enn drapu fölk” (31r); Hann var jllur og otriggur og Ærd fieskign, hann hafde margann mann mýrt og drepd sier til fiär, alla sýna Jllsku fulla” (76r).

The chapters of the “Younger Egla” are divided differently compared to the medieval saga, with chapter divisions coming sometimes in the middle of an episode, which might also be attributed to the influence of *rímur* genre and its tendency to stop a narrative unexpectedly, leaving the audience waiting and wondering what will happen next. For example, when King Haraldur is about to attack Þóroldur at his farm, the chapter is finished at the point when Haraldur arrives at

Sandnes and Þórólfur does not know anything about the attack as he is feasting with his men inside. The ending of this chapter builds up some tension about the following battle. Moreover, the author sometimes makes a statement about the chapter changing, telling the audience what he is doing:

og skal fyrst lyda vmm Jzland, og þä er hier bigdu, enn greina helldur nockud vmm
kallenn Kvelldwlf og þä Norsku. XX. Capitulum. Nv er þar vmm ad Greina. Sem
kvöldwlfur frietter Fall þorwlfz Sonar Sýnz. (17r)

Another feature that might have been borrowed from the *rímur* are some elements of the saga's lexicon. There are several words in the saga that are typically used more often in poetry, including *rímur*, than in prose. For example, the noun "sund" (swimming or a narrow passage/channel) appears in prose (Cleasby and Guðbrandur Vigfússon 1874, 604). In *Egils rímur*, however, "sund" is a *heiti* for sea in general and when we look at the context in which the word appears in the "Younger Egla", it is clear that it means sea: "Hlupu syner Guttormz j Siö af Hrædslu og var þeim bāduñ daude veittur a Sunde" (21r). Another example is the noun "tarfur" which is a poetic term for "bull": "Tarfur var þar framm leiddur Grär og Jlludlegur" (72r). The medieval *Egils saga* uses the common prose word for "bull" in the corresponding passage, namely "graðungur". Another word, which appears in the saga extremely often is "karl". The noun might mean a "man" used in a meaning of a man in opposition to woman, a "commoner" in opposition to men of higher rank or simply a servant, or an "old man" (Cleasby and Guðbrandur Vigfússon 1874, 331–32). Admittedly it is used mostly in a sense of an old man in the "Younger Egla", therefore it might not seem like a strange word to be used in prose. This word is however used in the medieval *Egils saga* very scarcely and does not refer to an old man, as it is used to compare woman's big strength to man's ("hün var mikil og sterk sem karlar" (Chesnutt 2006, 50). On the other hand, the "Younger Egla" uses this word extensively to denote a man, especially for Kveldúlfur, Skallagrímur and Egill in their older age. We can find the same practice in *Egils rímur* where these three men are almost exclusively called "karl". Finally, the noun "hel" could also simply mean a "death", but again, this word is not used in the medieval *Egils saga*, except when it appears twice on poetry. It is however a very common phrase in *Egils rímur*: "til heljar skjótt hann margan dró" (XX.72.4). The word is used in a similar manner in the "Younger Egla": "ad eg mun nu skiótt hel kanna" (6r);

“og läta þesza leidu loddara helju Gista” (86r). The noun “death” in the saga is used as a metaphor for someone to explore or visit death. Metaphors are not a narrative device often used in sagas, but in the “Younger Egla”, several other examples can be found. For example, when Kveldúlfur warns his son Þórólfur against joining the King Haraldur, he says that: “vær munumm afhliota Surt Øl en sætt” (4v). He tells Þórólfur that they cannot expect anything good from Haraldur using a metaphor.

Finally, some of the sentences contain alliterations and this might indicate another influence from the *rímur* on the saga prose: “Hann var Jafngamall Eýgle, og lagde Eýgill lek sinn og lag við Arnbjörn” (36r); “Ad nær vmm Frid og frelse” (65v) (peace and freedom). These two examples of alliteration might be entirely accidental. However, the phrase about Gunnhildur discussed above (“hun kunne nöga kýnge og kuklaralejke”) points toward the direction that the author deliberately employed alliteration. The words “kyngi” and “kuklaraleikur” are synonyms, both meaning “sorcery”, and they are rather unusual words. The author could have chosen other words for sorcery found in older texts, but he chose these two alliterating words instead. However, this use of alliterative collocations appears not only in *rímur*. For example, the early 14th century *Klári saga* has phrases such as: “ráð ok ríki með öllum mátti ok megni”; “makt og manér”; “kukl og klókskapur”; “með heilu ok holdnu”; “land eða lög”; “fúss og feginn”; “volk og vandræði” (Hughes 2009, 138, 141–42). Therefore, the use of these collocations may owe more to the *riddarasögur* than the *rímur*.

The language of the “Younger Egla” text was clearly changed in many ways. Firstly, the lexicon is different to the medieval *Egils saga*, and some words are rather unusual for the *Íslendingasögur* genre in general. There are examples of several words that are more typical for other genres, such as historical works and romances. Moreover, the lexicon showed great foreign influence as many of the words are loan words from German or Danish. In the 17th century, Danish influence began to intensify with the Danish monopoly on trade in Iceland from the year 1602. Danish was the language of administration in the 17th century which had an impact on Icelandic lexicon and syntax. The text of the “Younger Egla” displays this influence in its lexicon, but not in syntax. The syntax is characterized by parataxis, just like in the medieval *Egils saga*, but the sentences are in general much longer than in the medieval saga. There are a few recurring phrases in the text and the style in general seems to have been influenced by *rímur*. Authorial presence,

transitions between topics, lexicon and possibly alliteration seem to have all been derived from *rímur* style and deliberately used by the author of the text. The language of the text reflects the society in which it was produced, influenced by foreign languages and shaped by features from other literary genres—namely *rímur*, historical texts, and romances.

4.1.3 Characters

There are several main characters in *Egils saga* who dominate the narrative and move the plot forward. In the medieval saga, the first part mainly focuses on Kveldúlfur and then his son Þórólfur. In the second part, the saga makes Skallagrímur the most prominent character and after that the heroic deeds of Þórólfur Skallagrímsson, and finally Egill Skallagrímsson, are highlighted. The “Younger Egla” elevates the prominent role of these characters, further emphasizing their strength and courage.

The “Younger Egla” opens with a description of King Hálfðan and a brief overview of the political situation in Norway, before turning to Kveldúlfur. The introduction of Kveldúlfur is somewhat shortened in the “Younger Egla”, as it says: “ä þeim tíma var maður sä i Norege sem Ulfur hiet, sumer kölludu hann Kvöldulf” (1r). It is clear from this sentence that the author of the text did not provide any explanation about why he is called “Kveldúlfur” (night wolf). Both the medieval saga and the *rímur* explain that he received the nickname because of his change of temper at night when he became moody, and no one dared to talk to him. The medieval saga had been in the transmission for centuries at this point; this omission might therefore be due to the author’s assumption that his audience was familiar with the nickname and its origin.

The main characters are in general otherwise described in a similar manner to the medieval saga and the *rímur* and their descriptions are not skipped. The narrative of the “Younger Egla” seems to highlight the importance of the main characters more than the medieval saga, especially their prowess, courage, and manhood. The battles in the “Younger Egla” are described in a lengthy manner to showcase the fighting skills of the main characters (see chapter 4.1.5.1). This feature might have been influenced by the *rímur*, in which battles play a significant role in the narrative as well. The narrator himself makes explicit comments about the hero’s fearlessness: “og rejd nu Eygill hinn Skiemra veiginn, og ottadest ei neitt” (85r). The most prominent characters deserve

the cognomen *sterki* (strong): “Er þetta Sterke Egill Skallagrýmz Son af Jzlande” (68r). This nickname gives the character a more legendary impression, denoting that he was a famous warrior renowned for his strength. Similarly, Kjartan, Egill’s grandson, is labelled as Kjartan *sterki*. It is therefore not only through actions that we get to know about the characters’ courage, but it is also explicitly said in their description. The creation of Egill, the invincible hero, was completed by his deeds at the very end of the saga, his manhood and strength being preserved until the very end of his life.

The importance of manhood, as embodied by Egill, is emphasized throughout the saga. When Þorsteinn fails to avenge himself against Steinar, Egill questions his manhood, comparing him unfavorably to their forefathers: “þorstejn Sonur minn sem er að þú hefur aldrej haft þad Rietta karlmanns gied, sem forfedur þýner ádur, so mýkill madur sem þú ert til hreiste og karlmennsku, enn hugur þinn er sejn og ofliötur til adgiörda” (106r). This highlights the expectation that members of the Borgarfjörður family should exhibit the same qualities as their ancestors. Similarly, when Egill and Þórdís’ family are attacked in Mosfell, Egill reassures his niece that her son Þórólfur is strong enough to defend them, emphasizing the inherited strength of their lineage: “Egill mælte Ei skaltu Frændkona kvýda neitt vmm vorn Hag, þo eg nu Gamall giörest, þole eg enn nu að siä Blöd mitt, enn hitt, veit eg oöiörla huört eg þore að sia Blöd Borgfirdinga edur mýra manna.” (110v). Towards the end of the saga, Egill chooses one of his grandchildren to inherit his sword Dragvendill. Blind, he examines their faces and dismisses his two oldest grandsons as not worthy, saying they have a “konu hugur j karlmannz Briöste” (124v), indicating their lack of manliness. However, he approves of his younger grandson Kjartan, recognizing in him the right resemblance to his kin and deems him worthy of the sword. This underscores the importance of inheriting and exhibiting the qualities of their forefathers.

The omission of genealogies is frequent and can be found throughout the whole text. This practice was most likely also influenced by the *rímur*, where minor characters are omitted, and genealogies often shortened or not mentioned at all (see chapter 3.4.1). These omissions, however, sometimes result in missing deeper motivations for characters’ actions in both texts. For example, as discussed in the chapter “Structure”, the entire section about Björgólfur from Torgar, his son Björnólfur and his wife Helga and their son Bárður is completely missing in the “Younger Egla”, as well as the birth of Hárekur and Hrærekur.

Towards the end of the saga, the narrative suddenly becomes much more detailed, describing the feud between Þorsteinn and Steinar, and more characters begin to appear. The attendants of the final assembly are listed: “Var með hönumm Olafur morgur hanz og Kiartan Sonur Olafz og Halldör Eirnenn þörölfur Grýmszon fra mosfelle, og Gejr Kietelsson vr Geirz hlýd. Eirnenn Arnljötur frá Leirvogumm, og Kietell frá Brautarhollte” (123r). This practice of name enumeration that appears at the end of the saga would most likely have been skipped in earlier parts of the narrative. From chapter 98 onwards, the “Younger Egla” diverges from the medieval saga and the *rímur* by introducing many new characters, such as the slave Kolur, whom Steinar buys from relatives at Ingjaldshóll. Kolur, despite being a minor character, is described in detail: “Harla Stor og dóckur a Skinn og Hórund, eirnenn Svip mykell og þungur vnder Brün” (118v).

The author of the “Younger Egla” focuses significantly on detailed physical descriptions of characters, especially warriors capable of berserker fits. For instance, Ljótur *bleiki* and Egill are both compared to trolls, depicted as unpleasant with dark hair and thick eyebrows: “sem hejter Ljötur hinn Bleike jllur og Grimmur. Hvörju Tiölle stærre og verre” (69r); and so is Egill: “Hier eru komner xiiij menn wte Tróllum Stærre, valla mennsker, þo er eirn mestur. Alldreý sa eg hier slýka Grýnsyder og dóckver, og virdast mier þeir ej siön Frýder” (18r). In contrast, Þorsteinn, Egill’s son, is described as beautiful with white hair: “og manna frýdastur, Ramur ad afle og manna best stilltur. Blydur j mäle og Ørlatur Hvör madur vnne hönumm Hugästumm. Här var hvýtt sem Snör a Hófde hanz (92 bis r–92 bis v). The white hair as a sign of Þorsteinn’s beauty in opposition to his father’s dark features and ugliness functions as a symbolic representation of the hostility between the father and son. The physical description also serves as an identifier for other characters. Physical appearance is crucial for character recognition, as seen when Egill identifies attackers based on their descriptions: “Hvórnenn voru þeszer menn ad yferlit og klædabüninge. Smalamadur mælte Eirn mann Sä eg þar sitja j Blärre käpu. Hann var Harla Frýdur alitz med bjart Här og skiegg og Raudlitadur og lodinnbrýndur og nockud freknöttur. Eigill mælte þesze er þu frá seiger er Einar Helgason frá Stafhollte, og mun hann steinare ad leirelæk lid vejta, og mun hann öllu” (110r). Similarly, female characters are given detailed descriptions, highlighting their beauty, which contrasts with the brief mention in the medieval saga. For example, when Egill and Ásgerður’s children are mentioned, the medieval saga has little to say about the daughters: “Baudvar hjet son þeirra, annar Gunnar, þridje Þorsteirn, enn Þorgjerdr dötter enn Bera önnr. öll

voru börn Egilz mannvæn og vel vite borinn.” (Chesnutt 2006, 122), The “Younger Egla”, on the other hand, provides lengthy description of how they look: “Eyrnenn ätte hann dætur tvær, sem hietu þorgierdur og Bera, voru þær enu frýdustu meylar a Jzlande i þann týma, þo bar þorgierdur af. Hefur su komed hier þridia Frýdust a Jzland. Hennar Här Stöd ä Økla nidur vmm hana” (73r).

In general, the “Younger Egla” gives female characters more attention than the medieval saga and the *rímur* do. Their role in the society is highlighted by the fact that when children are introduced to the narrative, the text most often says that it was the women who had the child. This is different to the medieval saga, where the child is most often associated with the patriarch. For example, at the beginning of the saga, it is Sæbjörg who has the two sons, rather than Kveldúlfur: “sem ad tímar lida ätte Sæbiörg son, þann er hun liet Þorolf nefna” (1v); “Litlu sýdar ätte hun annann Son, þann liet hun Grim heita” (1v). The “Younger Egla” also gives her more agency by saying that it was her who named the children. Similarly, the medieval saga says that Skallagrímur and his wife had two daughters, while the wife’s name is not mentioned again: “Þau Sk(alla) Gr(ímr) ättu og dætr II, hjet önnr Sæun, enn önnr Þörun, voru þær og efnelegar” (Chesnutt 2006, 36). On the other hand, the “Younger Egla” explicitly says that it was Sæbjörg who gave birth to the children and who also named them: “Enn Sem tymar lýða fædde Sæbjörg Svejnarn, þann ljet Grýmur Þorwlf hejta. Sýdann fædde hun tvær dætur. Hiet önnur þörun enn önnur Sæborg” (23v). Once again, this feature of the saga might have been a direct influence of the *rímur*, where women seem to have more agency:

Dætur öl þá drósin tvær,
dýr við Skallagrími,
Sæun hét og Þórunn þær,
þakktar drúpnis hrími.

Fjórða barnið fæddi sú,
friggjan oturs gjalda,
sá var Egill nefndur nú,
njótur stinra skjalda. (X.39–40)

Women in general appear in the text of the “Younger Egla” more often than in the medieval saga. Admittedly, their role is not particularly significant, but only the fact that the author gave women and children more space within the narrative makes them more present in the narrative and the reader has the impression that women were an important part of everyday life.

In conclusion, the author of the “Younger Egla” described the main characters in great detail. He took great care of depicting them as courageous and invincible warriors. Descriptions of the physical appearance of many characters were crucial for their recognition by other characters. Women had a much more prominent role in the “Younger Egla” and more agency than in the medieval saga. On the other hand, the author did not bother to name all minor characters, or their genealogies, that were named in the medieval saga. This results in the fact that sometimes deeper motivations for actions or political context are missing in the narrative. Many of these features seem to have been influenced by the *rímur*, where minor characters and genealogies are also omitted, some wider contexts for characters’ actions are not explained, and the female agency is more prominent than in that of the medieval saga.

4.1.4 Setting

The story of the “Younger Egla” begins in Norway, when King Haraldur begins to gain power over the kingdoms. After that, together with Skallagrímur, the plot shifts to Iceland, where the saga ends. Throughout the narrative, however, the characters travel to different countries within Scandinavia, further east, and to England. The time period of the narrative spans the years c. 850–1000. The setting is essentially the same as in the medieval *Egils saga*, though with some changes, which are discussed in the following chapter. The author of the “Younger Egla” included in the story all the major locations that are present in the medieval saga, but in general, the geographical locations are much less specific and many places that do not play a significant role in the narrative are omitted.

Norway/ Finnmörk

It is clear from the very beginning of the saga, that place names and geography will not play as significant a role in the “Younger Egla” as in the medieval saga. The medieval saga describes in detail King Haraldur’s military advance through Norway and lists all the territories that he fought for and gained. While places like Upplönd, Þrándheimur, Naumdalur, Mæri, Raumsdalur, and Fyrðafylki appear in the medieval saga, they are entirely absent from the “Younger Egla”. The author of the “Younger Egla” does not specify the territories of Norway, rather he provides us with no place names at all. Here is an example of King Handþjálfur, who in the medieval saga ruled over Norðmæri and Raumsdalur: “þar fjell Hünþ(jöfr) köngr, þá eignadizt Har(allur) köngr Nord Mære, og Raumsdal.” (Chesnutt 2006, 5). The “Younger Egla” narrates the same story, but without any place names: “Eirn kongur vardest vel sem Handþialfur hiet, og stöd möt Haralldi mörg hans ählaup. enn þo fiell hann umm síder, og tók nu Haralldur allt hans Rýke.” The final victorious battle of King Haraldur took place in Rogaland at Hafursfjörður in the medieval saga (Chesnutt 2006, 10). On the other hand, the same battle in the “Younger Egla” took place in Hörðaland: “Strýd var Stofnad, því Haralldur þeinkte ad Strýða austur ad Hórdaland” (5v). Hörðaland was a county bordering Rogaland, both located in western Norway. The use of “east” here to describe a western county might seem peculiar at this stage, but as will be shown later, this directional choice recurs frequently in the “Younger Egla” text. This omission of the place names at the beginning of the saga might be an influence from the *rímur*, where the place names and names of the petty kings are also omitted (see chapter 3.4.1).

The eastern direction becomes prominent later in the first part of the saga, particularly in chapters 9, 12, and 14 of the medieval *Egils saga*, where Þórólfur Kveldúlfsson travels to Finnmörk to collect taxes from the Lapps (Finnar) on behalf of King Haraldur. Þórólfur goes to Finnmörk three times in the saga, and from there, he turns further east, where he meets diverse groups of people, the Kylfings, Kvens, and Karelians. His first visit is described briefly: he ascends a mountain with ninety men, meets the Lapps, collects taxes, trades, and then moves further east to encounter the Kylfings, with whom he clashes, killing nearly a hundred (Chesnutt 2006, 12). The second time Þórólfur goes to Finnmörk, he takes hundred men with him and after trading with the Lapps, he goes further east where the Kven people seek him out and tell him their King Faravið offers him booty if he helps him fight against the Karelians. The saga then provides a detailed account of the political geography surrounding Finnmörk: “austur fra Naumudal er Iamta land. þa

Kuenland[.] þa Helsingia land. þa Kiriala land. en Finnmork liggur fyrer ofan þessi laund aull. A Finnmork eru uautn furduliga stor en hafiaull epter endilongu· eru þat kallader Kiler.” (Chesnutt 2006, 16). After that, Þórólfur meets King Faravið. Together, they have four hundred men and the battle between the Kven people and the Norwegians against the Karelians is described, with the Karelians being defeated in the end (Ibid., 16–17). Finally, his third journey to Finnmörk comes after falling out of favor with King Haraldur, when the Hildiríðarsynir take over his farm in Torgar and his tax-collecting duties in the north. Their dealings with the Lapps are unsuccessful, but Þórólfur travels north to Kvenland, joins King Faravið, and plunders Karelian settlements again, gaining great wealth (Ibid., 19).

The first visit is mentioned in the third fitt of the *rímur*, but it simply states that Þórólfur was collecting taxes for the king but does not say where he was collecting them or where he went afterwards. The “Younger Egla” contains the first visit in chapter 7, and it explains that Þórólfur is supposed to collect taxes in Elfur and Finnmörk and then he goes raiding further east: “Tok nü saman skulder köngs og skatta fyrer austann kiöl, [...] og näde fie og Gulle aff þeim, vard hann offur Rýkur af þessu” (31v). The second and the third visit are omitted completely in both adaptations. In conclusion, Þórólfur does not interact with any groups of people in the east in the two adaptations and the only place name mentioned is Kjölur. The word “kjölr” in a general sense means “keel” or “keel-shaped range of mountains” (Cleasby and Guðbrandur Vigfússon 1874, 341), but “Kjölur”, and also the plural “Kilir”, were used more specifically as a local name in Finnmörk for the Scandinavian Mountains, the mountain range that lies between today’s Norway and Sweden. This Kjölur in the “Younger Egla” is most likely the same mountain as Kilir in the medieval saga, only used in the singular form, rather than plural. Since the *rímur* do not mention this name, the “Younger Egla” author could not have been influenced by them. The singular form however appears in several other text, apart from the “Younger Egla”, namely *Orkneyinga saga*, *Hákonar saga Hákonarsonar*, *Annálar*, *Hálfdanar saga Eysteinnssonar*, and *Eyrbyggja saga*.

Finally, what is interesting to note in this first part of the saga is that while King Haraldur was conquering all of Norway, the medieval saga mentions the implications that this change of power had, namely that the inhabitants of Norway began to migrate to other countries, and while doing so Iceland was discovered: “Enn af þessari áþjjan flydu marger menn burt af landi ok foru austur æ Jamta land. Helsingia land[.] ok uestur laund. Jrland. edur Kata nes a

Skotland·Orkneyjar· Hialltland edur j Færeyar ok j þann tíma fanzt Jsland” (Chesnutt 2006, 7). None of these places, nor the discovery of Iceland is mentioned in the “Younger Egla”. Since the *rímur* also omit this part and the author of the “Younger Egla” followed the *rímur* narrative, including all the omissions, quite closely (see chapter 4.4.1), the composer of the “Younger Egla” might have skipped this detail because it was skipped in the *rímur*. This omission may reflect a broader trend: in later texts, fewer places are recorded. The C-branch of the medieval saga, which is younger than other branches, already omits Suðureyjar, Dyflinnar skíði, and Norðmandí á Vallandi. The further removed the text is from the events, the less relevant such geographical details may have seemed to its author.

Iceland/ settlement

It is obvious from the previous discussion, that the author of the “Younger Egla” omitted a great deal of the place names in Norway and in the East. We shall now examine whether the same pattern occurs in the geographical description of Iceland.

The *Íslendingasögur* in general provide us with a picture of early settlers and their families and the settlement scenes in the medieval *Egils saga* play an important role in the narrative and are quite detailed. The scene in which Skallagrímur arrives in Iceland and settles the land where his father’s coffin had washed ashore is particularly detailed and memorable. In the medieval saga, the episode stretches over 4 pages (Chesnutt 2006, 31–34) and there are in total 31 place names mentioned. This settlement episode is, however, presented slightly differently in the *rímur*. All together there are 9 place names mentioned in the *rímur*. The beginning of the settlement episode in the *rímur* (IX *ríma*) follows the saga narrative quite closely; however, after describing the journey and Skallagrímur’s decision to settle according to his deceased father’s wish, all place names derived from the animals found by the first settlers in Iceland are omitted. The settlement scene in the “Younger Egla” follows the *rímur* narrative almost literally (see chapter 4.4.1). The scenes depicting the first settlers, the hunting and farming opportunities in the area, and the creation of new place names are essentially omitted, leaving only six place names in the episode. Later, it is mentioned that the newly settled land had no shortage of seals or birds, but no place name was derived from the animals, nor the settlers. The text explicitly mentions that the farms

derived their names from their first settlers and that they are still known and used. It may therefore seem that the author deliberately omitted these place names, perhaps assuming the audience already knew the locations and the settlement story, and that it was therefore not important enough to include in detail.

This place name omission does not appear only in the initial settling scene, but throughout the whole saga. When Egill's daughter Þórunn marries Geir Ketilsson, the land that Skallagrímur granted to Geir's father Ketill is described in the medieval saga but omitted in both the *rímur* and "Younger Egla". Only Geir's place of residence, Geirshlíð, is mentioned and after that it says: "Enn kietell Blindur Reiste Bw sitt ad Brautarholte a Kjalarnese, og vard äudugur og biö þar lenge" (33r). We can only assume that the author meant one of Geir's sons called Blund-Ketill here and did not retrospectively refer to his father Ketill blundur. Either way, neither of them is known to have residence in Brautarholt on Kjalarnes. Neither Brautarholt nor Kjalarnes are mentioned in the medieval saga or the *rímur* at all, but Kjalarnes appears three times in the "Younger Egla", especially towards the end of the saga, which is discussed in more detail later.

The author of the "Younger Egla" not only omitted and added place names, but sometimes also slightly changed them. For example, in the eleventh chapter, Skallagrímur attacks Egill's foster mother Þorgerður *brók* so she has to jump into the sea where Skallagrímur hits her with a stone. She sinks there, and the place is called after her: "kalla menn sýðann Brökarpoll þar ed hun söck" (34v). Firstly, Þorgerður's cognomen is altered from *brák* in the medieval saga and the *rímur* to *brók* in the "Younger Egla". Since the two letters are rather similar, this might have been a mistake made by misreading the cognomen and not being familiar with the nickname. The noun *brók* ("tartan" or "breeches") was moreover much more common a word than the noun *brák*, which might mean some kind of tanner's implement but was otherwise used as this nickname in *Egils saga*. What is however also interesting here is that the place name resulting from this incident was changed from *Brákarsund* to *Brökarpollur*. The noun *pollur* means a "small pond" or it might also mean "sea", while the noun *sund* means a "channel" or "passage of water". These two different words therefore essentially mean a body of water and could be interchangeable. This change may suggest that the original place name was not widely used, and that the act of naming a place after an event mattered more than the name itself. The author knew the story about Þorgerður *brák* and how the events lead to the naming of the place and felt like it was important to mention it. However,

the specific original name may not have been significant to him, and he may have felt free to alter it to match his preferred vocabulary. Clearly, the author was not so concerned with place names and their accuracy, as only several lines later, he suddenly used the medieval name for the place: “fiell nu tal þeirra Var nu Skip þörvlfs i Brökarsunde” (35r).

Norway / Austurvegur

Even after the relocation of the saga’s setting from Norway to Iceland, many scenes take place outside of Iceland at the courts of kings of Norway and England, and in the east.

As seen from the beginning of the saga, the author of the “Younger Egla” did not include many place names in Norway, and when he did, their geographical location was different than in the medieval saga, and somewhat questionable. This phenomenon continues further on in the saga when the plot takes place in Norway. For example, when Egill travels in Norway after asking King Hákon for his wife’s inheritance, his journey from the north of Norway to south is described in detail. He goes from Þrándheimur, descends the mountain Dofrafjall, then he travels through Raumsdalur and Mæri, and his intention is to end up in Sogn in Hörðaland to see Atli *hinn skammi* there. He however makes a stop on an island called Hörð⁷⁷, and seeks accommodation at a farm called Blindheimur (Chesnutt 2006, 115). In the *rímur*, Egill makes similar journey and place names Dofrafjall, Hörð and Blindheimur are mentioned (XXVII.99–105; XXVIII.12). The “Younger Egla”, on the other hand, describes that Egill wants to go to get the inheritance from Atli in “austur a Hordaland”. His journey is not described at all until he makes it to an island called Horney and finds a farm Blíðheimur. The Hörð island in the medieval saga is the Norwegian Hareid municipality in the Mæri district. The author of the medieval saga places this island to the right district, he must have therefore known the geography of this area quite well. The author of the “Younger Egla” however was most likely not familiar with the name and he either lacked the source material at the time, or deliberately changed the name to something that made more sense to him, that is Horney “Horn island”. The farm on this island is also changed a little bit from Blindheimur to Blíðheimur. This might have been caused by simply misreading the source

⁷⁷ Hörð in A- and B-branches of the medieval saga manuscripts.

material, but even that would indicate that the author was not familiar with the place name Blindheimur. Moreover, while Blindheimur is not mentioned in any other text but *Egils saga*, Blíðheimur appears in a *riddarasaga* *Blómsturvalla saga*, though it is not a farm in Norway. The place name Blíðheimur might have however been more familiar to the author of the “Younger Egla” than Blindheimur. After the episode that takes place in Blíðheimur, Egill continues his journey eastwards: “og hieilt nu Eigill austur a Mære þar Sem Ørland hiet” (70v). In the medieval saga, Egill does not go east, but south to the Mæri district from where he continues even further south to Sogn fjord where the farm Aurland is. In conclusion, when Egill travels through Norway in the “Younger Egla”, he always goes only to the east, misses many places on his way and often ends up somewhere else than in the medieval saga.

Another example of changed place names in Norway is in the chapter 78 of the “Younger Egla”, where Jarl Arnviður’s place of residence is described: “sat austur a Hordalande nær Elffumm fyrer austann finnmörk” (76r). The county of Hörðaland was located in the south-west of Norway, not in the east. Moreover, the place name Elfur is a rather uncertain and mysterious place in the “Younger Egla”. The place name Elfur in the medieval saga is without doubt the river Gautelfur (Götaälv) in Götaland, on the south-western coast of Sweden. The author of the “Younger Egla”, however, clearly confused the place name in several ways. From its description in the “Younger Egla”, the place must be close to Finnmörk and Hálogaland in the far north of Norway. The name, furthermore, does not refer to a river or specific geographical feature but to an entire county, from which Þórólfur has the authority to collect taxes. The author also confuses the name grammatically, always mentioning it in plural form while it is always in singular in other sources. Moreover, the jarl in the medieval saga was residing in the east, in Vermaland, which is located in what now is Sweden. And indeed, only a few lines later, in the “Younger Egla” the king sends Þorsteinn to the east to collect taxes from the jarl in Varmaland.

As discussed above, Þórólfur Kveldúlfsson travelled, at least in the medieval saga, from Norway to the areas around the Gulf of Bothnia; his nephew Þórólfur Skallagrímsson, on the other hand, went on journeys to Austurvegur in the second part of the saga. His first journey to Austurvegur takes place in chapter 24 of the medieval saga, where he goes plundering there with Björn Brynjólfsson (Chesnutt 2006, 44). Austurvegur, “the Eastern way”, can be any region or land in the east, and in *Íslendingasögur*, it is often the place where the Vikings go plundering in

the summer to get valuables and weapons. In the medieval *Egils saga*, “Austurvegur” is mentioned four times, and it is not described any further, it simply had the role as a place for plundering. The two adaptations of the saga treat this area slightly differently. Firstly, the 12th fitt of *Egils rímur* mentions the two men going plundering, it does not mention, however, where exactly they went.

The “Younger Egla” provides us two destinations of their plundering in the summer, namely Bjarmaland and “Rússía”: “vnnu marga výkinga vid Rússía og Bjarmaland, og fejngu otal fiär” (29r). Bjarmaland appears throughout Old Norse texts, including the medieval *Egils saga*, where King Eiríkur *blóðöx* fights a battle by the Vína river (the Northern Dvina), and the area of Bjarmaland would cover the land around the White Sea (Bjarni Einarsson 2003, 293). Rússía, on the other hand, does not appear in any other *Íslendingasaga*. According to Lagerholm (1927, 1), the place name Rússía was borrowed from German, and in earliest times was only used in scholarly works and Latin documents; for example, the place name Rússía appears in *Ólafs saga Tryggvasonar* by Oddur Snorrason, which is based on a Latin biography. Later, the place name became common in *fornaldar*- and *riddarasögur* (Lagerholm 1927, 1) and we can spot the place name in the younger version of *Bósa saga ok Herrauds* (Jirízek 1893, 67), *Rémundar saga* (Broberg 1909, 294), *Þiðreks saga* (Guðni Jónsson 1951, I:3), and *Hálfðanar saga Eysteinsonar* (Schröder 1917, 102).

Þórólfur travels to Austurvegur for the second time in chapter 29 of the medieval saga. This time he goes together with Egill, and they plunder farms in Kúrland. One evening, Egill and his men separate from Þórólfur, they find a farm, take everything valuable from there, but the locals capture them and imprison them. In the end, Egill and his men manage to escape, and Egill burns the farmer and his men inside his house (Chesnutt 2006, 57–60). The 16th fitt of *Egils rímur* provides us with the same narrative, namely that the brothers go to Kúrland: “við Kúrland sturla kappar líð, / komu þeir þar með mengi.” (XVI.17) and after that, the *ríma* depicts the following events in the exact same way as the medieval saga does. The “Younger Egla”, on the other hand, changes this episode significantly. Firstly, Þórólfur and Egill go plundering to “austurlönd” (the eastern lands): “Nu hielldu þeir brædur i hernad a því sumre, og heriudu umm austurlönd, komu nu eitt kuolld vid Brenneyiar fyrer austann Smalsarhorn, þar geingu þeir Brædur a land og ræntu miklu fie” (36v). Here, the geography is described in a rather strange way, mentioning Brenneyjar, an archipelago off the western coast of Sweden, and Smalsarhorn, now Hornelen cliff in western

Norway. Again, the directions here are confused, as even though Brenneyjar are east from Smalsarhorn, the two places are far away from each other, and the usage of Smalsarhorn for establishing Brenneyjar's position makes no sense. Smalsarhorn does not appear in the medieval saga at all, while the "Younger Egla" mentions the place again when Egill raises the scorn pole there: "gieck Egill a eitt berg sem Smalsarhorn Hejter, þar rejste hann vpp stöng, og sette höfud konungz sonar a hana ofann" (59v). As the place name does not appear in the medieval saga, or the *rímur* at all, the question is how the author of the "Younger Egla" became familiar with the place name. The place name appears in *Ólafs saga Tryggvasonar*, where it is said: "þar er hátt fjall ok mjök torsóttligt. Þat er kallat Smalsarhorn af Norðmönnnum" (Guðni Jónsson 1957, I:123). In the medieval saga, Egill simply raises the scorn pole on a *bjargsnös* (rocky projection, jutting rock).

After killing many men and taking great riches in Sweden, the brothers go back to the east: "og hielldu þeir brædur Burt þadann, og komu ad Kurlande austur" (36v). After plundering there for the whole summer, they return to Norway and Þórólfur's wedding takes place. The next summer, the brothers go plundering once again "to the east": "villdu þeir brædur þad Sumar j austur vþking" (37r). After the summer, they come to Norway near Elfur, where a certain farmer's village is. This farmer is called Bárður, and he is a friend of King Eiríkur and Queen Gunnhildur. Unmistakably, this Bárður in the "Younger Egla" is the same Bárður who lives on the island Atley in the medieval saga. In the medieval saga, Egill misses his brother's wedding and goes with Ölvir to Bárður's farm, where he meets the king and the queen, who tries to poison Egill with Bárður's help. In the end, Egill kills Bárður and makes the royal couple hostile towards him. This entire episode is skipped in the "Younger Egla" and the episode that takes place in Kúrland in the medieval saga was moved to Norway and instead of being captured by the Courlanders, Egill and his men are captured by Bárður and his men. After that, the "Younger Egla" follows the events of the medieval saga quite closely, resulting in Egill burning Bárður and his men inside his farmhouse. The author of the "Younger Egla" clearly wanted to include the travels to the east in his text as he mentions three times that they went to "the eastern lands" and to Kúrland. Why would he then decide to move the entire episode from Kúrland to Norway? One possibility is that he was not confident in describing the area of Kúrland in greater detail, as he was not very knowledgeable of geographical locations, as we have seen from the episode in Finnmörk and the

above examples of various places in Scandinavia. One might argue that the author did not really describe any areas in great detail, including Iceland, as seen from the examples above. This is however not true for the latter part of the saga, where he pays more attention to the landscape and geography (see below). A second possibility might be that he skipped the episode where Egill killed Bárður and later realized that it was an important moment in the narrative, as it was the beginning of the long-lasting conflict between Egill and King Eiríkur. He might have therefore decided that Bárður needed to be killed, and it would not make sense for him to live in Kúrland as he was both a friend and landed vassal of the king of Norway.

We can now return to the concept of “the east” mentioned at the beginning of the chapter. As shown on many examples above, the author of the “Younger Egla” puts many places to the east. For example, when the characters travel in Norway and further in Austurvegur, they simply go to a place, which was in the east, even though the place in question is most likely not in the east. The possible unfamiliarity of the author with these geographical areas might be the reason for him to place them there. The cardinal direction east also often refers to an area, where the characters go plundering: “villdu þeir brædur það Sumar j austur výking” (37r). This area was therefore possibly a standardized place for going on an adventure, where all the plundering, fighting and action took place. The concept of the east as being an adventurous destination is also noticeable in Icelandic *riddarasögur*, where the *austurvegur* symbolizes challenges and supernatural encounters (Micci 2023, 104). Geographical precision is more vague in the *riddarasögur* than in the *Íslendingasögur*, with the locations being imprecise or unclear and names not corresponding to the real historical world (Kedwards 2020, 129). These geographical inaccuracies and the concept of the east as an adventurous place in the “Younger Egla” might have therefore been influenced by other saga genres, such as *riddarasögur*. This generic hybridity and its influence on the younger saga are discussed in more detail in chapter 8 of the thesis.

Þorsteinn’s part

The plot of the last part of the saga, that mainly describes the feud between Þorsteinn Egilsson and his neighbor Steinar, moves completely back to Iceland, where the saga also finishes. As seen from the discussion above, the traveling and geographical description was rather reduced and confused

in the “Younger Egla” compared to the medieval saga. Interestingly, suddenly many more place names are mentioned and described in this last part of the saga. While Steinar repeatedly attempts to attack Þorsteinn, many geographical locations in the west of Iceland are mentioned. After Steinar attacks Þorsteinn on his way from Álfanes, Þorsteinn goes home first and then travels to Mosfell. He is said to travel near Stafholt, where a certain Oddur Helgason lived. Þorsteinn’s journey is described in quite a detailed way: “Nu er vmm þorstein ad grejna, ad hann rýður sudur Draghälz, og so vmm Svýnadal og vmm Hvalfiörd og Kialarnes, og liette ei fyrre ferd sinne enn hann kom ad Mozfelle” (105v). Steinar, meanwhile, prepares to attack Þorsteinn once more. He decides to wait for Þorsteinn when he is returning home from Mosfell back north to Borg and his journey is also described: “Ridu nu sem lejd lä, sudur yfer Hvýtä, og vmm langhollt og so vmm varmalæk og Sudur fyrer Mwlann, og Stigu af Hestum sýnumm j laüt ejrne” (107r). There, Steinar and his men hide in a ridge and wait for Þorsteinn. Unfortunately for them, however, Þorsteinn decides to take a different route home this time:

“og villde þorsteirn nu ei rýða Sömu leid aptur a kialarnez, því hann ätte skullder ad hejmta j Výdedal nordur og a vatznese[...]. Rejd þorsteirn Mozfellz Hejde ad þíngvöllum og austur vmm fialled ad kalldadal, og so vmm dale Borgarfiardar framann verda allt til Tvídægru og Sýdann til midfiardar og dvaldest þorstejrñ þar nockra týma vmm výdedal og Vatznez.” (107v).

Steinar and his men wait for so long that they eventually realize that Þorsteinn is most likely not going to show up and so they move again: “Nu rædst þetta af ad þeir rýða aller samt Sudur Lundarejkiadal allt austur a fialled, og sem þeir koma ad Sandklettumm, kom maður ejrn möte þeim sem Bardur hiet” (107v). This Bárður tells them the news that Þorsteinn is going a different way and also that Grímur, the husband of Egill’s niece, is away from Mosfell as he had travelled to Rangárvellir. Steinar then makes quite a bold decision to attack Egill in Mosfell instead and, despite Steinar trying to trick Egill, he suffers great losses. Steinar is the only one who manages to flee and there is an interesting scene following when Egill captures Oddur, and the naming of places is recorded:

Eirnenn er mier mýnkun ad Hóggva þig Einhendtann, og greip nu Eigill Odd Hóndumm, og mællte. Nu skalltu vita ad þu hefur funded Eigil Skallagrimsson og er þier ofgott fyrer sverde ad falla sem madur, helldur skalltu verda kiæfdur sem kóttur. Greip nu Eigill Odd og keirde hann Saman j dröma, og hliöp nu ad eirne Grifiu sem Vatn Var J, og Sette þar nidur Hófdz hannz enn hieilt vmm fætur. Ljet hann So lýf sitt, er Grófinn sýdann kóllud Oddzbæle. Nu var Eigill mödur miög” (114v).

The narrative then returns to Þorsteinn and explains where he goes next: “Nu er vmm þorstejn Eigilszon ad grejna ad hann tök samann skullder sýnar þar nordur vmm Výdedal og Watznez, og rejd so nordann Hrútafiörð og j laxardal, og kom ad Hiardarhollte.” (116v). After that, both groups stay still for a while, until Steinar recovers and makes yet another journey, this time to Snæfellsness: “Nu biö Steinar ferd sýna vmm Hausted vt a Snæfellznes ad sækia skrejd og Fiörer hwz karlar Hannz, og Giste Steinar ad Jngialldzhöle.” (118r). There, Steinar buys a man called Kolur, who is supposed to help him defeat Þorsteinn. However, when it finally comes to the final battle between them, Kolur says he needs to travel to Hróksholt, misses the final battle between Steinar and Þorsteinn in which Steinar is finally killed. In the end, the assembly where the dispute between Þorsteinn and Steinar is supposed to be settled is described, all the men who arrived to support Þorsteinn are named, along with their places of residence:

olafur frá Hiardarhollte magur þorstejnz, og Kiartan son Hannz. Eirnenn Geir Kietelz Son ür Flöka dal. Grýmur lógmadrur var a þingenu, og þörölfur Son hannz þar kom og Önundur fra Leirelæk og marger mýra men. [...] Var med hónumm Olafur morgur hannz og Kiartan Sonur Olafz og Halldör. Eirnenn þörölfur Grýmszon fra mosfelle, og Gejr Kietelsson vr Geirz hlýd. Eirnenn Arnljötur frá Leirvogumm, og Kietell frá Brautarhollte. (123r)

Even from this short discussion the contrast in description of the landscape and place names between the previous parts of the saga and the part concerning Þorsteinn is obvious. The geographical precision in this part of the narrative was admittedly important for the story development, as the two groups of men were chasing each other on their journeys. There are many

scenes similar to these in the medieval sagas describing similar movement from place to place, however, such descriptions are much reduced in the “Younger Egla” except at the end. There, the reader is suddenly enabled to picture the men’s journeys and the precise routes they took.

In conclusion, there are many place names omitted in the “Younger Egla” compared to the medieval *Egils saga* and the geographical location is often confused or unclear. This, however, changes in the last part of the saga, when the landscape begins to be described in much detail and many place names are mentioned. The author of the “Younger Egla” adds episodes to the narrative that he can bring to life by including his own knowledge of the landscape.

4.1.4 Main Themes

4.1.4.1 Battles and Weapons

Battles

As Stefán Karlsson (1996, 70) briefly mentioned, battle descriptions are exaggerated in the “Younger Egla”, just like in *Egils rímur*. Svanhildur Óskarsdóttir (2015, 187) confirmed that later and claimed that author’s love for battle descriptions is apparent from the text. She moreover argued that the descriptions were rather standardized and clichéd, and their purpose was to display the prowess of the heroes (Ibid.). The author’s fascination with weapons and their history is clear from the text (Ibid.).

In this chapter, I examined selected battle scenes in the text and evaluated to what extent there were adapted compared to the medieval saga and the *rímur* and whether they are indeed standardized. The level of detail in the battle descriptions is evident from their length, as nearly all of the battle scenes in the “Younger Egla” are longer than in the medieval saga. The length of the battle descriptions was most likely influenced by the *rímur*, where battles stretch over many stanzas. In the *rímur*, the whole battle at Wen Heath, where Þórólfur gets killed, takes up the space of 42 stanzas. Let us look at the scene in which Egill realized that his brother Þórólfur was killed in that battle in the “Younger Egla”:

kom ostillande Rejde j Briöst Eygilz, og Stö sinn Hest sporumm enn kastade skyllde a Bak sier aptur hiö nu med tvejm höndumm. Kastade mǫnnumm og Hestumm längann veg, so ejnginn Rejste Rǫnd vid. Var Eygill ejnz ad lýta og Olmur hellerz Gýgur, þurfti eigi lejngit vægdar ad Bidja. Rumde hann og Stunde af rejde, rudde hann So Rwna Gótu vmm þvert og ad Endelǫngu, so ad einginn gat rided fyrer lýkumm daudra manna. liet Eigill sem hungred ljön. Sier hann nu hvar Arjus jarl er, og hleipte ad hönumm og hiö til hannz. bar Arjuz fyrer sig Skiöldenn. Hiö nu Eygill annad högg og kom aum herdar hönumm, og klauf hann Sundur j midju. Rudde og Dreifde I Sundur allre fylking sem Jarl var fyrer. Drap Eygill: nidur hvort mannz barn, so öngvumm var lýfz von, hillte og kastade öllumm nidur ad Jördu. So sem þa lögn dryfa er. (50r)

The details of the description enable the readers to almost see the battle scene in front of them. Egill's moves are constantly described so we can see how he was fighting: "hiö nu med tvejm höndumm" (50r); "kastade mǫnnumm og Hestumm längann veg" (50r); "hleipte ad hönumm og hiö til hannz" (50r). The bodily parts, which were hit are mentioned and the description is so detailed that it might affect readers with weaker stomachs: "kom aum herdar hönumm, og klauf hann Sundur j midju" (50r). The prowess and invincibility of the main hero is uncompromising, and we can almost feel the fear of his enemies on the battlefield.

This scene just quoted above presents a typical battle description in the "Younger Egla". In every battle, the moves of the warriors—typically the main hero—are described, although the phrases are rather repetitive. The most employed phrase is that the hero hit his enemy with both hands: "hiö nu tvejm höndumm". This phrase is admittedly also used in the medieval saga (for example: "enn tök sverded tveim höndum, og hjö sem ákafazt" (Chesnutt 2006, 121), but the frequency with which it appears in the "Younger Egla" is unmatched, as the exact same phrase is quoted nine times in the text. This description of a big warrior attacking with both hands creates a powerful picture of a strong undefeatable fighter. The author strengthened this picture by also describing fighting movements, such as the warrior jumping into the air before striking his enemies: "og optast hlöp hann i lopt yfer þeirra Störu högg" (49v); "hliöp hann so opt i lopt vpp, ad eingenn kunne sverd nie lag a Hönumm festa" (41r). These descriptions help the reader picture the fighting scenes better, creating very intense battle scenes.

The phrases describing bodily parts being affected in battles are also very repetitive, usually stating that the main hero cut someone in half or in two pieces: “og klauf hann Sundur J midju og ofan j þyljur” (20v); “og klauf hann Sundur j midju” (44r); “til hanz tvejm höndum, og klauf hann j tvo hlute” (50v); “og Böndann med j tvo hlute” (40v). These descriptions are undoubtedly very graphic, and the author was obviously not restrained to use expressive violent images: “og klauf allann Hausenn i herdar Nidur, og Snarade hönum af odde Sverdsenz langt a Siö wt” (20v); “og vafde vmm Andlit a sier og bejt so Ætla a Hälz, so Sundur för i hönumm Barkinn” (72v). There are some rather graphic descriptions like this in the *rímur*: “inn um brjóst hann oddinn keyrði, / og út um herðarnar.” (VI.59). The frequency and level of detail of these descriptions in the “Younger Egla” is however unmatched in the *rímur*.

The author explicitly makes the main protagonists sound like they are undefeatable and even when they are outnumbered, no one can stand against them: “Hiö hann nu hvörn ad öðrumm so eingenn kunne j mote ad Standa” (15r); “sem fyrer Stöd framm og aptur so ejnginn þorde j möti hönumm ad gänge. Hörfudu aller vndann hönumm” (20v); “og þorvlfur geingu so grimmlega Framm, ad einginn þorde i mote” (48r). Similar descriptions could also be found in the *rímur*: “Öldin hræddist örva brjót, / engin þorði honum á mót” (IX.19) And indeed, it seems like the main heroes, compared to other men, could not be wounded: “Mæddest þorvlfur miög so hönumm lä vid Spreing. Enn þo kom einginn Säre a hann, helldur var hann Sem ödur være” (49v). It is often explicitly said that the enemies got so scared at this sight, that they rather fled than clashed with the heroes: “og hræddust flester Eigil næsta miög” (41r); “so aller hugdu hann Odann og hræddust hann” (45r); “Og vard hann af slýku Öttasleigenn, og þorde ecke möte Eigle, helldur hliöp hann fyrer Bord, og komst, med naüm hejtumm ad lande Jlla til fara” (45v); “So þar a Oddenumm. feck margur Störa þiakan af Hrædslu er þetta Säu” (48r); “lfgeyr Jarl og Arjus, hófdu Flüed af hrædslu” (48v); “ad aller hræddust hann, flüde nu hvör sem horfde a skög og Siö wt” (75r). Finally, the destructiveness of the main heroes is denoted by the number of their victims. It is often said that they did not spare anyone: “Ellte flöttann og Drap hvörn sem mätte, so einginn komst lýfz af” (50v); “Enn Eigill sokte epter þeim so hart ad fäer hanz menn götu hönumm fylgt drap hann hvörn sem näde” (75r).

The author was skilful at employing special narrative devices, such as simile to create the powerful image of an indestructible warrior. For example, in the battle in England, Egill is said to

be more of a lion than a human: “því þeim Sýndest hann lýkare liöne enn mennskumm manne j Sinne” (48v). The lion simile seems to be the author’s favorite as he used it one more time about Egill: “liet Eigill sem hungred ljön” (50r). The author might have, once again, been directly inspired by the *rímur*, where Þórólfur is described as fighting as a lion: “um veðra frón þeir vondu menn, / voru sem león að berjast enn.” (XX.41). It is during a fight, that we get to know about Kvelúlfur’s shapeshifting ability in the “Younger Egla” rather than at the very beginning of the saga as in the medieval saga. He is said to get a berserk’s fit and then a comment is inserted in the scene, that people say he is “hamóður”: “kom nú á hann Berserkz gængur, og hiö so ött menn níður, að ei varð auga til Rent. Enn Sumum kastade hann á Siö wt, sögdu men hann Hamöðann” (20v). Egill in the “Younger Egla” was also capable of berserk’s fit, unlike in the medieval saga, where Egill is not said explicitly as having the fit.

The author employed the same phrases over and over again, so they sound repetitive, but, at the same time, it brings the reader back to the previous battle and it helps to picture the fighting scene faster. Moreover, it brings the same feeling of excitement experienced in the previous scene. The exact phrasing “Bein móludust miöle smærra” is employed three times in the text. Before a hero strikes, he is repeatedly described as swollen from anger: “þrútnade Eygill nú af möðe” (72v), or that he became furious: “so hann varð þüilýkur sem öður edur Hamöra” (103v).

The delight that the author of the “Younger Egla” took in describing battles and how much space he devoted to the fighting scenes is even further strengthened by the events at the end of the text. In the medieval saga and the *rímur*, the feud between Þorsteinn Egilsson and his neighbor Steinar ends, when Steinar attacks Þorsteinn while riding to a feast to Álfanes, several men die, including Þorsteinn’s and Steinar’s young sons, but Steinar manages to escape. He then plots yet another attack but fails and becomes exiled from the area for good. The battle between Þorsteinn and Steinar is the place in the “Younger Egla” where the text completely diverges from the medieval saga until the end. All of the extra events taking place at the end of the text have to do with fighting or weapons. The afore-mentioned battle between Steinar and Þorsteinn is much longer and more detailed than in the medieval saga. The previously discussed characteristics of a battle scene are present and Þorsteinn is portrayed in the same way as his father Egill while fighting: “þorsteirn Rejðdest við Særed og klauf mannenn j Herdar níður og þrútnade nú af möðe, og gieck nú so geist framm, að þeir hopudu allar á Hæl” (103r). Apart for the battle scene being

much longer and detailed, another change is that Þorsteinn's son Grímur does not run into the forest as in the medieval saga, rather he stays with his father who defends him forcefully:

Nu sier þorstejrnr ad fiörer menn Sækia ad Grýme syne hannz og eru þeir komner vp pa Hölen. Enn þorsteirn var i lægdinne sem lä vid lækenn allt nær Hölnumm, og sier hann nu pilltenn Ærid særdann og allt ad þrotumm komenn af mæde og hættumm sárum og Storj Blödráz, og því reiddest þorsteirn akaflega, so hann vard þüilýkur sem ödur edur Hamöra, og klauf þann til Belltiz stadar sem næst honumm stöd. (103v)

Although outnumbered, Þorsteinn manages to escape the battle and returns home. While Þorsteinn does not do anything about Steinar attacking him, Steinar, on the other hand, does not want to give up on his revenge so easily. Steinar gets help from his relative Einar Helgason. They are 26 men in total and they ride to attack Þorsteinn again. When Steinar and Einar hear that Þorsteinn just left his father Egill at Mosfell and that Egill is at the farm alone only with the farmhands and women, they decide to attack Egill in his old age rather than Þorsteinn. The battle begins. Egill goes only with a few men and his young nephew Þórólfur against all of Steinar's men. Yet, in his old age, he still seems indestructible:

Eigill þrutnade af möde, og hiö nu Aptur til hinna er næst hönum voru, og hiö af einumm bádar Hendur j Olbogaböt, og af hinum fiörda snejd hann Andlited, og nu hófdu filgdarmenn Eigilz felt tvo, voru nu fallner vi. Enn Einnar gieck tapt framm. Nu er vmm Eigil ad greina, ad hann hiö til Einarz og sneidde burt Hofud af þeim sem næst hönum Stöd, og skiöldinn Einarz ad endelöngu og Hendena j Vlflidnumm, og geingu nu aller a Hæl aptur Enn Eigill sökte epter þeim. (114r)

The battle scene is as graphic as it possibly could be and Egill defeats everyone with the help of his young nephew Þórólfur. Steinar however manages to escape yet again. At this point of the narrative, it becomes clear that the author wished to load the story with more and more battles and Steinar's last moment escape becomes slightly unbelievable.

After this battle, Egill sends a message to Þorsteinn, that he shall never talk to him again, until he finally manages to deal with Steinar. It is however Steinar who once again plans to attack Þorsteinn so he goes to Snæfellsness to Ingjaldur, where he buys a huge and strong slave called Kolur as his secret weapon against Þorsteinn. However, just before Þorsteinn and Steinar are about to clash, Kolur is absent and Þorsteinn finally manages to kill Steinar: “Greip nu þorstejn Sverd og Hiö til Steinarz og af Hónumm Hondena hægre J vid Axlaz lid og ä Hol a Sýdumm. Hnie Stejnaz daudur nidur” (121r). The reader would be however mistaken to think that the series of these battles is finished. When Kolur returns and sees Steinar dead, he attacks Þorsteinn. Kolur proved to be a much more challenging enemy to beat, and the battle went on for the whole day: “Fann þorstejn glógt, ad Kolur var Tröll ad mætte, og stöd þeirra adgöngur leinge dagz, so eingenn sa huör sigra munde” (121v–122r). Þorsteinn eventually manages to defeat Kolur. After this battle, Þorsteinn’s bravery is praised explicitly by the narrator and he is set along his hero ancestors: “Eirnenn þotte þetta mesta þreckvirke er þorstejn skilde vinna slýkann Berserk sem Kolur var, og hielldu aller a Jzlande þorstejn hinn mesta hreiste mann er hann skilde slýku orka” (122r–123v).

Egill is undoubtedly portrayed as the biggest hero of the story, but as shown above, his uncle Þórólfur, his brother Þórólfur and his son Þorsteinn are the three other heroes that are portrayed in a similar manner. They are shown as indestructible and even when their enemies manage to defeat them, in case of the two Þórólfs, the odds of the battle are presented as going against them, making it impossible for them to win, and their battle skills are overly praised afterwards. When Þórólfur Kveldúlfsson is killed, it is said that there were so many men attacking him, it was impossible for him to win: “Enn þo villde Þorvlfur hitta kongenn, sier nu Haralldur þetta, og lag de til þorvlfz synu Spiöte, kunne Þörvlfur ej konunge ad mæta þvi so marger soktu ad hónumm, ad hann kunne ei öllum mæta. Gieck spiöted i giegunnum hann, og Fiell hann daudur Nidur” (15r). Even though it is King Haraldur who kills Þórólfur, he himself praises Þórólfur after he kills him and declares him the best men of all Norway: “Gieck nu kongur a Skip og mælte til manna sinna. Hier hefur falled hinn frægste madur er eg veit nu J Norege var, og skade stör var ad slýkum manne og ei hef eg Sied þann er neinar lyster af hónumm bane” (15v).

Weapons

Weapons are an integral part of the sagas and especially the swords are meaningful objects that might carry names and have exceptional abilities. In the medieval *Egils saga*, the most prominent weapons are Egill's two swords Naður and Dragvendill.

Naður in the medieval saga is introduced when Egill is getting ready for the battle in England, and it is said that Naður comes from Kúrland and it is the best weapon. He uses Naður a second time while fighting the berserker Ljótur *bleiki*. The 19th fitt of the *rímur* gives us the same description of the sword:

Hans var nefndur hrottinn Naður,
halurinn átti hann lengi,
á Kúrlande garpurinn glaður,
get ég að þennann fengi.” (XIX.54)

The “Younger Egla” describes the scene, in which Þórólfur and Egill are getting ready for the battle in England in a rather similar manner to the medieval saga, also mentioning Egill's sword from Kúrland. There is, however, one significant change: “So var og Eigill Bröður hanss með sama hætt bvenn, hann hafde oll vopn göd, sverd hanss var komed aff kurlande, alldrej var i þann týma betra sverd borid, næst Dýrumdal hinum goda” (47v).⁷⁸ The name Naður does not appear in the saga, but the sword is made exceptional by comparing its magnificence to the famous legendary sword usually known as Dýrumdali.

The other of Egill's swords, Dragvendill, plays a much more significant role in the “Younger Egla” than the medieval *Egils saga* and the *rímur*. In the “Younger Egla”, Egill receives Dragvendill from Arinbjörn after they leave the court of King Eiríkur in Jórvík, before they part in friendship: “Gaf Arnbjörn aptur Eygle Gull og fie, ejrnenn sverd það sem hann kallade Dragvendil, þann tima kom ej slijkt a Nórdurlónd” (67r). The text of the “Younger Egla” follows the text of the C-branch of *Egils saga* manuscripts, where the description of the sword is the following: “enn Arinb(jørn) gaf Eglie sverd það er Dragvendill hjet, og var allra vopna bezt”

⁷⁸ The ON version of this name is *Dýrumdali* (wk. masc. noun). if that were the form here, we would expect “næst *Dýrumdala*.” The manuscript text however suggests that for the author of the “Younger Egla” the lexical form was “Dýrumdalur” (str. masc. noun)

(Chesnutt 2006, 113). On the other hand, in the A-branch of the manuscripts, the provenance of the sword is enlightened: “En Arinb(iorn) gaf Agli sverð þat, er Dragvandill het. þat hafði gefit Arin(birni) Þorolfr S(kalla) G(rims) s(on) en aðr hafði S(kalla) G(rimr) þegit af Þorolfi broður sínum en Þorolfi gaf suerðit Grimr loðinkinni. son Ketils hængs. þat suerð hafði átt Ketill hængr og haft i holmgaungum. ok var þat allra suerða bi`t`rast” (Bjarni Einarsson 2001, 119). The author of the “Younger Egla” has special taste for weapons, their history and passing swords from one generation to another (see below). It seems therefore likely, that he simply did not have the text containing the history of Dragvendill at hand, and was not familiar with it, as otherwise, he would likely have included this information for his readers. However, the sword’s excellence is mentioned in the very first description and its uniqueness is highlighted throughout the entire text. The sword is mentioned by its name six times throughout the text and this specific sword seems to strengthen Egill’s invincibility: “Nu skal first vmm Egil greina, að hann höggur nu sem hann ä æsku skejde være ið menn til bana er fremster stödu i firsta högge enn Einar Helga son fordadest miðg Egil, því hönumm leyst hann otæpt framm gænga, og Sverded Dragvendil miðg Stör” (114r). Indeed, the reputation of Egill and Dragvendill seems to have spread as it is not only Egill whom the men fear toward the end of the text, but Egill in combination with the sword: “Nu mællte Einar til Alfz, aptarlega er nu komed hiarta þitt að þu mætt ei heira Egil nefndann. Hvad mun vera þa þu sier hann og hefur a loppe sverded Dragvendil” (109v).

Moreover, a scene at the end of the saga is described, in which Egill examines all his grandchildren and finally proclaims Kjartan, Þorgerður’s son, as being worthy of his forefathers and chosen to carry Dragvendill for the rest of his life:

þesse likar mier dottur mæn, og er hier komenn minn riette ættarsvipur, sem að ollumm burdumm mun mier næst komast af Voru ættfólke, og skal hann eiga suerded Dragvendil og bera það epter mig, mun honumm það vel vopnbært, Enn öngvumm ödrum af vorumm ættmönnum, tök Kiartan við sverdenu, og Bar það meðann lifde (62r)

Another notable weapon is the axe that King Eiríkur sends to Skallagrímur via Þórólfur. Þórólfur gives the axe to Skallagrímur, who first hangs it above his bed, and later he uses it to slaughter two

oxen at one strike. The axe breaks and he hangs it up in the rafters by the door: “og skaut øxinne upp í hurd äsa” (Chesnutt 2006, 47). Some time later, when Þórólfur sails back to Norway from Iceland, Skallagrímur returns the axe to Þórólfur, who throws it into the sea and the axe is out of the narrative. The *rímur* narrates the episodes concerning the axe exactly the same as the medieval saga and the axe ends at the bottom of the sea in *ríma* 14. The first parts of the events about the axe in the “Younger Egla” are narrated in the same manner as in the medieval saga, namely that Skallagrímur receives the axe, uses it to behead the two oxen and then hangs it up in the rafters by the door. However, he does not give the axe to Þórólfur who then in turn does not throw it into the sea, instead, the axe reappears later in the text. It appears again at the very end of the saga, in chapter 99, when Þorsteinn Egilsson is about to be attacked by Steinar. Þorsteinn’s young son Grímur is with him and Þorsteinn gives the boy the axe: “Enn pillt enumm feck hann Øxe Störa Sem alenn var fyrer munnann. þa Øxe Hafde Eirekur kongur Blödøxe sendt adur Skallagrýme sem firr Seiger Greiner” (102r). The text explicitly reminds the readers that the axe has already been mentioned in the text. The axe must have therefore been kept at Borg all this time and Egill must have inherited the axe from Skallagrímur and Þorsteinn from Egill. The axe in the medieval saga functioned as a symbol for the king not to be trusted by Skallagrímur’s family. Skallagrímur knew the axe would not survive such a stroke when he was slaying the two oxen at the same time and previously placed a stone under the animals’ heads with it, and he wanted to prove to Þórólfur that the king will not bring him more wealth and respect, but rather doom, as had happened previously with his uncle Þórólfur. By breaking the axe and then carelessly storing it in the smoky rafters, he showed that he did not trust the king and it served as a premonition of the king’s causing trouble to his family. The author of the “Younger Egla” clearly did not use this object in the same way and changed its symbolism. Rather than representing the animosity between the family and the king, he turned the axe into a useful weapon passed from one generation to another. This is thus another example of the author changing the medieval saga material and making the inheritance of exceptional weapons an important aspect of the narrative.

Finally, the author of the “Younger Egla” sometimes even attributed some magical qualities to the weapons. For example, when Friðgeir and Egill arrive to fight with Ljótur *bleiki*, Ljótur and his weapons are presented in the following manner: “Kom liötur nu Framm a völlenn hann hafde skiölld vid Sinn Arm og Gyrdtur Sverde, og kom þar Sem Fridgejr Stöd, og Stöck lotur ad Fridgeir,

og Hriste sitt krökaspiöt, og grenjade helldur hatt og bejt i Skiöldinn, so Elldur stöck vr” (69v). In the medieval saga, Ljótur is also a berserkr who bites his shield, but this added detail of the fire coming out of the shield gives the scene rather fairy-tale like and *fornaldarsögur* feeling.

The battles in the “Younger Egla” are indeed exaggerated by the detailed description of warriors’ moves and very graphic descriptions of specific bodily parts being chopped off and flying in the air. The battles mainly show the main heroes fighting against their enemies and they showcase their extreme bravery, strength, and invincibility. There are several phrases that keep on being repeated while describing the battles and some of the battles are basically the same. Therefore, it can be concluded that the battle descriptions are standardized and clichéd, but that does not make them any less exciting. On the contrary, the repeated phrases and actions can help the reader recall the experience from the previous battle and get into the battle narrative faster, inciting the same emotions of excitement. The author’s interest in battle descriptions comes hand in hand with his fascinations with weapons, whose role he made much more prominent than in the medieval saga. He managed to turn already exceptional weapons into legendary invincible weapons that were passed down from one generation to another. In this way, the narrative of the “Younger Egla” inhabits the world of legendary powerful swords and links it to other saga genres, such as the *riddarasögur* and *fornaldarsögur*, where this motif plays a significant role.

4.1.4.2 Emotions

Over the centuries philosophers and scholars have addressed the phenomenon of human emotions and tried to define this universal, yet very personal, experience. The process of experiencing emotions has been explained by philosophers over the centuries with the notions from the Cartesian dualism of mind and body to the contemporary notion of an affect recognized by the body and interpreted through the brain as a complex emotion.⁷⁹ The study of the emotions in literature is something that has been addressed extensively by scholars of medieval studies. Sif Ríkharrðsdóttir claims that emotions in the field of Old Norse studies “have remained somewhat

⁷⁹ For a good overview of philosopher’s definitions of emotions, see an introduction by Brandsma, Larrington, and Saunders (2015, 2–6).

on the fringes of this flurry of scholarship on medieval emotions” (Sif Ríkharðsdóttir 2017, 15). Sif Ríkharðsdóttir (2017, 15) mentions the legal historian William Ian Miller as having published the first principal studies on Old Norse emotions. Furthermore, she lists several other studies on individual categories of emotions, studies considering linguistic registers, and comparative studies of Old Norse emotions within the representations of emotions across continental Europe.⁸⁰ The most recent research focusing on emotions expressed through somatic reactions and the connection between body and soul in Old Norse literature was conducted by Novotná (2024). In addition to these, there is an ongoing research project “Emotion and the Medieval Self in Northern Europe” consisting of a team of scholars from the University of Iceland, University of Oxford, Utrecht University and Ca’ Foscari University of Venice. This project focuses on the performance of emotion in medieval literature in Northern Europe and its implications and will surely bring fresh knowledge about the emotional world within Old Norse literature.

When studying emotions in the medieval texts, several points need to be considered. Firstly, it is not actual emotions that we deal with, rather textual constructs of emotions; secondly, the texts were produced and read in a different time period, that is, the Middle Ages or post-medieval times; therefore, the texts reflect emotional behavior of the reading community at the time. As Sif Ríkharðsdóttir (2017, 11) points out, even though there might be some overlap about how people in the past and people nowadays experience emotions, emotional behavior is historically constructed and we might run the risk of interpreting a character’s emotions through our own modern experiences and conceptions of the emotive subject. The emotionality in texts is consciously shaped by the authors and their social context. It has been shown through the example of translated romances, that Icelandic medieval authors adapted their source material by creating a narrative with reduced emotional expressivity. This process might indicate that there were established narrative and cultural conventions for emotive performativity that the authors were following. Nevertheless, there were differences in the depiction of emotional behavior across genres, and new genres would provide alternative modes of emotive representations, while not replacing the old ones, merely enriching the existing ones (Sif Ríkharðsdóttir 2017, 20). Medieval audiences were therefore able to distinguish between genres based on emotional behavior, as in

⁸⁰ All of the studies are listed by Sif Ríkharðsdóttir in her book (2017, 15–16).

romances where emotions were expressed more explicitly than in the sagas, such as the *fornaldarsögur* or *Íslendingasögur*, where the objective style of narrative avoids direct emotive declarations (Ibid., 57). Rather than vocal and vivid expressivity of emotions, saga characters exhibit their emotional state through involuntarily physical reactions and the authors employ somatic descriptions to convey emotional states (see Novotná 2024). With this in mind, this chapter seeks to examine emotional expressions in the “Younger Egla” produced by the 17th-century author for 17th-century audience and explore the differences in the way emotions are staged and expressed compared to the medieval saga, possibly under the influence of other saga genres, especially the *riddarasögur*.

Egils saga is a good example of a text rich in emotionality, which, however, is not explicitly and vividly performed by characters, but rather expressed in a subtle way by situational or behavioral hints.⁸¹ Sif Ríkharðsdóttir (2017, 57–78) demonstrates how emotions are conveyed through somatic descriptions, rather than through verbal reports, which are rather scarce. The audience then had to interpret the relevant signifiers based on their own emotional experience and infuse the text with emotions. The author of the “Younger Egla” made this slightly easier for his audience, compared to the medieval *Egils saga*, as the emotional life of the characters is much more verbal and performative. Three emotions in particular are analyzed in the following discussion, namely love, anger, and grief, in order to enlighten the emotional world of the characters of the “Younger Egla”.

Love

Egils saga is certainly not a typical love story, but love is present throughout the whole saga. Love between friends and, more often, relatives is verbally described in the saga; the verb *elska* is used three times in the saga. It is used for love between the friends twice, namely Þórður Granason and Egill and the King Aðalsteinn and Egill, and once for love between relatives, namely Egill’s love for his son Böðvar. The verb *unna* is used more times, namely seven times, and always for

⁸¹ Emotionality in *Egils saga* in particular has been previously discussed by Sif Ríkharðsdóttir (2017, 57–78) and Ármann Jakobsson (2008; 2015).

describing family bonds and fondness. Finally, the noun *ást* is used once while describing Egill's daughter Þorgerður's love for her father.

In the "Younger Egla" the same family love is expressed, however, only the words *elska* and *ást* are employed, while *unna* is completely missing. The love for one's sons in the saga is often expressed in a direct speech: "giðrer þad elska sem eg hef til þýn" (30v). However, the "Younger Egla", in addition to love between family members and friends, highlights romantic love. Romantic love is not missing from the medieval saga, but the reader must see under the surface to recognize the emotion from the character's actions. When Björn first sees Þóra, it is said that he saw a beautiful maiden that he thought highly of: "þar sa hann mey fagra sua at honum fanzt mik it um" (Chesnutt 2006, 39). Afterward, it is up to the reader to decipher his love for Þóra from his actions, namely kidnapping her from her family's house and escaping with her to Norway. Björn's love for Þóra is much more explicitly expressed in the "Younger Egla": "Biörn lejt þar Jomfru ejna so frýða, ad alldrei lejt hann slýka. Biörn rennde girndar Augum til hennar [...] Hafde hann Stóra äst ad na meyunne" (25r). After that, he expresses how strongly he feels about her with a public declaration that he would rather lose his own life and that of his men than lose her: "Enn sem Biörn þetta Hejrde, mæltenn. þo þad koste lýf mitt og allra minna manna skal eg alldreý megunne sleppa" (25v).

Egill himself admits another such strong romantic feeling for Ásgerður in chapter 58 of the "Younger Egla" to his friend Arinbjörn. In the medieval saga, "ógleði" (sadness) falls on Egill so that his friend Arinbjörn comes to see him and tells him to carry the loss of his brother in a manly fashion, as he attributes Egill's sadness to his brother's death. Egill reveals his feelings for Ásgerður in the form of a poem, where her name needs to be deciphered and Arinbjörn then promises to help him gain Ásgerður's hand in marriage. It is a common phenomenon in the *Íslendingasögur*, that while emotionality in the prose is rather subtle, the verses embedded in the prose carried emotional expressivity. Therefore, in the medieval saga, Egill could express his feelings for a woman only through poetry. According to Torfi Tulinius (2014, 57–59), Egill's love for his brother's widow would have gone against the Christian legal code and, therefore, Egill had to disguise his feelings in poetry. If Torfi's theory is that the author of the medieval saga had some awareness of this and was therefore circumspect about Egill's intentions so as not to offend clerical sensibilities, the author of the "Younger Egla" had no such worries. Egill in the "Younger Egla"

falls silent and refuses to drink or eat “feck Eygill hliödlæte, so einginn visze nein efne til, so hvórke ät hann nie drack” (52r). Arinbjörn tells Egill in phrases similar to those of the medieval saga, that he should behave in a more manly fashion and not show any sorrow and grief, however, he does not directly blame this sorrow on Egill’s brother’s death and Egill admits his feelings for Ásgerður right away: “eg hef feinged so Heita elsku til Asgierdur Sem ätte þörvlfur Broder minn, og vil eg lejta til hennar Giptumäla mier til handa” (52r). Clearly, he does not attempt to disguise his love for his brother’s widow, rather he admits he has intense love for her. The author of the “Younger Egla” might not have recognized the context of disguising the love between the two in order not to offend Christian moral behavior, but on the contrary, wanted to emphasize Egill’s romantic feelings. Moreover, the Lutheran attitude to levirate marriage seems to have been more accommodating than was the case in the Middle Ages. According to *Stóridómur* (1564), a set of laws concerning the punishment for various moral crimes, the medieval rules of consanguinity were upheld. Intimate relations with a brother’s wife, “bróðurkona”, were considered a first-degree incest and punishable by death (Davíð Þór Björgvinsson 1989, 139). However, the decree does not address whether an unmarried or widowed man is permitted to marry his brother’s widow.

Finally, one extra love story has been introduced to the “Younger Egla”, which is completely missing in the medieval saga. At the beginning of the saga, when Haraldur decides he wants to gain power over the whole of Norway, he makes an oath not to comb or cut his hair until he becomes the sole ruler. No reasoning behind his oath is however given and the audience can merely guess that he is driven by ambition and hunger for power. In the “Younger Egla”, Haraldur has a specific reason why he wants to gain power over all of Norway, as he falls in love with a princess, who gives him this condition of becoming king over all of Norway before she will be marrying him (see chapter 4.1.1).

Anger

It possibly comes as no surprise that anger plays a significant role in *Íslendingasögur* with angry vengeful warriors and kings expressing their anger at their subjects. Royal anger functioned as a performative emotion which was supposed to deliver a political message, and which was most often displayed in the sagas through somatic signals and verbal declarations. One example of such

a somatic display of royal anger is when Grímur comes to see king Haraldur after he kills his brother Þórólfur. The king offers Grímur compensation in such a way to permit Grímur joining his retinue, but Grímur not only refuses the king's offer but also manages to offend him. The king then goes silent and becomes blood-red: “Har(alldr) köngur þagnade þä, og sette dreirraudan ä ad sjä” (Chesnutt 2006, 28). According to Sif Ríkharðsdóttir (2017, 66–67), the word *dreyrrauður* can only be found in secular texts for the silent anger of royals and warriors. This single word is sufficient for the audience of the medieval saga, and other characters in the saga, to understand that the king has become angry and hostile towards Egill. The “Younger Egla”, on the other hand, is again more verbal in displaying the royal anger. The scene first describes the king as becoming silent, and then turning red all over to his ears and his eyebrows becoming prominent: “þagnade konungur vid þetta, og Rodnade allt ad Eýrumm, og vard miög Brünsyður” (18v). From this, Ölvir, and surely the audience as well, recognised that the king was angry, and he leads Grímur out of the king's hall. The new saga, however, explicitly mentions that the king has now become angry: “þui konungur er nu Rejður ordenn” (18v). The word *dreyrrauður* is missing there and the state of a silent anger is described more explicitly, telling the audience that the king fell silent and turned red. While the word therefore might have lost its meaning for the 17th-century audience, they were still able to identify the phenomenon of turning red as the symptom of becoming angry. Another interesting part of the description is the adjective *brúnsíður*, literally meaning “with long drooping eyebrows”/ “lowered eyebrows”. This word is only employed in two other prose texts, namely *Þiðriks saga* and *Máguss saga jarls* while describing characters' physical appearance.⁸² Why is it then used in the “Younger Egla” for describing someone's anger? One might recall one of the better-known scenes in the medieval *Egils saga*, where Egill sits in king's Aðalesteinn's hall after his brother Þórólfur was killed in a battle fighting for the king. Egill's grief and anger is displayed through the description of his physical appearance, which includes describing him as “brúnamikill” (“with big/bushy eyebrows”) and his anger can be interpreted from the way in which he moves his eyebrows: “þä hleipte hann brünum ofan ä kinnr, enn stundum upp i härs rætr. Eg(ill) var snareigur, og skolbrünn, ecke vilde hann drecka, þö hönur være boded” (Chesnutt 2006, 78). Egill's anger is described in a similar manner in the “Younger Egla”, though a little more explicitly again, stating

⁸² For sources and specific citations see ONP: <https://onp.ku.dk/onp/onp.php?o11637>

that he was actually angry: “og Blänade af Reide, enn Stundumm var hann sem Blöd og Starde a köngenn og brette upp Brýn j Härzrætur ella Sigu þær a Nef nidur, so ei Sä i Augu hannz” (50v–51r). His anger is here presented by a vivid somatic description, when he was changing colours in his face from black to red and, moreover, it is directly said that this changing of colours was due to his anger. As in the medieval saga, he is moving his eyebrows up and down so his eyes cannot be seen. This description of Egill moving his bushy, big and lowered eyebrows might therefore have been associated with him expressing his anger. Once Egill receives a compensation from the king, his eyebrows return to normal: “vid það færdust bádar augabrýn Eigilz i lag” (51r). The previously discussed scene where king Haraldur displays his anger and is described as having lowered eyebrows might therefore mirror the famous scene with Egill’s eyebrows and so the audience would be able to interpret this physical description as him being angry.

The author of the “Younger Egla” employed these repeating patterns to convey a specific emotion to his audience, making it possibly easier for the audience to identify emotions. Apart from indicating the emotion of anger through the description of somatic responses, the phrase “*reiðr í brjósti*” was often employed. When Egill talks to king Eiríkur, then “var konge rejde i Briöste” (55r); similarly, when Grímur recognises Þórólfur’s stolen ship “kom nu hejptar rejde i Briöst Grýme” (20r); and, finally, when Egill sees his brother Þórólfur being killed, then “kom ostillande Rejde j Briöst Eýgilz”⁸³ (50r) and the changing colour in Egil’s face from black to red is described. This description of Egill’s anger gives little space for the audience’s imagination and the description of anger is very explicit, employing two of the above-mentioned phrases, from which the audience would be more than capable of identifying the emotion of anger. The author, however, chose to describe it further by vocalizing Egill’s fury, telling us that he was an “olmur hellerz Gygur” (50r) (fierce cave troll-wife) and that he “stunde af rejde” (50r) (groaned from anger). Egill reddens the path with the blood of his slain enemies and the description continues with the powerful simile of Egill looking like a hungry lion. Finally, the phrase “svartur sem bik” (black as pitch) is used one more time in the “Younger Egla” for expressing anger after losing

⁸³ The variation here between “*í brjóst*” (in accusative) and “*í brjósti*” (in dative), from the previous example, is depending on the preceding verb. In the case of the verb “*koma*” (to come), the verb involves movement and requires accusative case, the stationery verb “*vera*” (to be), on the other hand, takes dative. The same rule applies now in Modern Icelandic.

someone. Towards the end of a long dispute between Egill's son Þorsteinn and his neighbor Steinar, Steinar aims to attack Þorsteinn together with a strong slave called Kolur, whom Steinar bought for this purpose. Unfortunately for Steinar however, Þorsteinn attacks him while Kolur is gone and so Þorsteinn manages to kill Steinar. When Kolur comes to the meeting place and sees that Steinar was killed, he does not take it well: “þar Sem Kolur rejd og grætte hann ad þeszu, og brä nu jlla so hann vard Svartur sem Bik” (121v). Not only does he become angry and break into tears, but he also turns “black as pitch” when he sees dead Steinar. After that, Kolur attacks Þorsteinn and they fight. While it is obvious here what emotions the death of Steinar incited in Kolur, namely grief and anger, the question is why the slave expresses such strong emotions over Steinar's death. When Þorsteinn begins to speak to Kolur, he insults Steinar which makes Kolur even angrier, and he dares Kolur to revenge Steinar's death. The fact that Kolur becomes offended and angry by Þorsteinn insulting Steinar might suggest that Kolur possibly felt responsible for Steinar's death and as if he failed at his mission to kill Þorsteinn. His anger and sadness might therefore not have been caused by him having a strong emotional connection with Steinar, but rather his own pride and the feeling of failure. The description of someone's anger seems to have always been the same, either describing the change in their face color or stating that they were feeling anger in their chests. These standardized descriptions were sometimes combined together to convey the degree of anger.

Grief

Grief is another strong emotion that is often expressed by the characters in the “Younger Egla”, in particular after losing someone, either a wife losing her husband or a father losing his son. The emotion of sadness and grief is either explicitly described by the author or displayed through a physical reaction, such as fainting. For example, when Sigríður learns about Bárður's death, she is said to take it badly: “illa vid þessa sogu” (6v); when Ásgerður finds out about Þórólfur's death, she: “bar Sig si Stör jlla, ad henne lä vid Ovite” (52r); and when Gyða's young daughter is forced to marry Ljótur inn bleiki, she is “Meÿ miög Sorgande” (69r).

Three deaths in particular result in scenes that are loaded with emotions affecting many characters. Firstly, when king Haraldur is about to kill Þórólfur, his wife is grieving even before

the killing occurs: “nu var Hwsfreýia Sorgande” (14r). After that, Þórólfur’s death seemingly stirs many emotions in his killer. First, king Haraldur feels happy when he manages to kill Þórólfur: “og Fiell hann daudur Nidur. Gladdi konungur vid þetta” (15r). However, when he is about to leave the scene, he talks to his men and proclaims how much of a loss it is: “Hier hefur falled hinn frægste madur er eg veit nu J Norege var, og skade stór var ad slýkum manne og ei hef eg Sied þann er neinar lyster af hõnumm bane” (15v). Þórólfur’s death has the biggest impact on his father Kveldúlfur. Kveldúlfur in the medieval saga mourns his son and his old age and sadness bring him to bed: “Q(velld) Ûlfr frjette fall Þor(ölfs) sonar síns, fjeck hõnum so mikils þau tĩdinde, ad hann lagdizt ĩ reckju af” (Chesnutt 2006, 26). However, compared to the medieval saga, the “Younger Egla” gives us a much more detailed account of Kveldúlfur’s emotional state: “Sem kvõlldwlfur frietter fall þorwlfz sonar sýnz. Gramdest hann miõg vid það, og vard ært hriggur, so valla vard hõnumm rõtt og lagdest i reckiu, og hvørke naut hann svefnz nie matar, miste nú alla rænú og sorgade miõg. Eirnenn brann hiarta hanz af rejde vid harald konung” (17r). The author here succeeds in describing a grieving father powerfully. He is verbally described as being *hyggur* and *sorgandi* and having anger in his heart for the killer. His body also reacts to this grief by both lying in the bed and not enjoying any food or drink. Secondly, Skallagrímur performs another strong emotional reaction when his son Þórólfur dies. He is said: “þõtte Grýme það mýkel tĩdinde og jll. Griet hann miõg fall sonar Sýnz, og qvad þesz alldreý bætur býða” (52v). While the medieval saga does not describe Skallagrímur’s reaction at all, the “Younger Egla” puts great emphasis on making the audience feel the emotion that Skallagrímur is experiencing.

Finally, probably the most famous emotional scene in the medieval saga occurs when Egill’s son Böðvar dies at sea. The emotionality of the scene in the medieval *Egils saga* was previously discussed by Sif Ríkharðsdóttir (2017, 71), who says that the dry and objective description of the circumstances of Böðvar’s death and Egill burying him contrasts with Egill’s suffering later. Egill’s suffering manifests itself through somatic description: “þad var sagt ad Eg(ill) være ĩ raudum fustans kirtle, þrõngvum mjøg. Eg(ill) þrũtnade, so as kirtillinn rifnade af hõnum, og so hosurnar, er hann var ĩ” (Chesnutt 2006, 141); and through the information that he lies down and refuses food and drink: “epter um daginn ljet Eg(ill) ecki upp lokreckjuna, þa hafde hann hvørke mat nje drick” (Chesnutt 2006, 141). His grief is very obvious as he is ready to die from the grief until his daughter tricks him into eating and composing *Sonnatorrek* to express his grief.

As all poetry is absent in the “Younger Egla” the author had to find another way to convey Egill’s grief. Firstly, the circumstances of Böðvar’s death are narrated in more detail and the description has already quite strong emotional tone. In the medieval saga, it is described how Egill finds out the news, rides to the sea, picks up Böðvar’s corpse and buries him with no indication of any emotional experience. In the “Younger Egla”, on the other hand, Egill’s grief is explicitly described the moment he finds his son’s corpse: “Nu fann Eýgill Bødvar Son sín latenn og vpp Rekenn, og fiell hönumm það miðg til Sorgar” (90r). While in the medieval saga the audience is supposed to navigate their empathy based on their own personal emotional experience through which they are able to interpret the drowning scene and project themselves into it, the “Younger Egla” guides the audience’s emotional experience more directly. After Egill buries Böðvar in the “Younger Egla”, he rides back home, he is very sad, so he talks to no one and locks himself in his bedroom. He is so overcome by sorrow that his clothes rip off: “Rejd nu Eigill heim aptur et Borgar miðg hríggur, og dyrfdest einginn ord við hann að tala, og gieck til Reckju Sinnar, og lukte hana að sier. Fieck Eýgill þann Harm að Rifnudu af Hönumm klæde hannz” (90r–v) The emotional state here is conveyed through somatic description of ripping clothes. As shown above, in the medieval saga, it is explicitly said that the clothes ripped because he got so swollen from his grief. The “Younger Egla”, on the other hand, does not describe the swelling itself as a somatic reaction. The audience would most likely be capable of deciphering the meaning behind the clothes ripping without actually describing the swelling based on their own literary behavioral codes of emotions. While the medieval saga author keeps his objectivity by separating himself from the scene by stating that “the people said” that the clothes ripped off Egill, the “Younger Egla” narrator does not distance himself from the event and narrates the scene from his point of view.

In addition to this, just before Egill composes *Sonatorrek* in the medieval saga, it is briefly mentioned that one of Egill’s other sons, Gunnar, died earlier in the story: “Eg(ill) hafde þá og ätt ungan son, er Gunnar hjet, og hafde sä og andazt litlu ädr” (Chesnutt 2006, 142). The author of the “Younger Egla” changes the narrative by placing Gunnar on the ship with Böðvar at the beginning of the scene, therefore we get to know about his death immediately. According to Sif Ríkharðsdóttir (2017, 70), the placement of the second death to the end of the scene deepens the emotional experience of the first death “by virtue of the accrued emotional investment of the reader”. Therefore, while the author of the medieval saga puts emphasis on strengthening the

reader's emotional experience towards the end of the scene, the author of the "Younger Egla" evokes the emotional experience right from the beginning of the scene. By depicting Egill lying in bed and refusing food and drink as though he were preparing to die, the author employs a recurring pattern of a grieving characters refusing to consume anything to convey the emotion of sorrow. When Egill was mourning his dead brother in the king's hall in England he is said not to eat or drink: "hvörke ät hann nie drack" (52r). Similarly, when Kveld-Úlfur learns about Þórólfur's death, he goes to his bed and "og hvörke naut hann svefnz nie matar" (17r). In this way, the reader can recognise the behavioural code and identify the emotion more easily. Just like in the case of conveying the emotion of anger, the author of the "Younger Egla" tended to use standardized ways to describe grief, which however did not make the audience feel the emotions with any less intensity.

Smiling

It is clear that characters in the "Younger Egla" express their emotional experience in a more direct way than in the medieval saga. In fact, yet another emotion, namely happiness or content, is often performed by the characters in the "Younger Egla". The emotional words used are either "brosa" (to smile), "gleðjast" (rejoice) or "glotta" (to grin). The verb "glotta" carries the meaning that a person is smiling sarcastically (Cleasby and Guðbrandur Vigfússon 1874, 205), which is also how the word is used in the "Younger Egla". For example, when Egill and his men are captured while plundering Bárður's farm, Egill asks how his men like the chains and grins: "Hvörsu lýkar yður Gisting þeire, og glotte við" (38v). The verb is used in the text three times and always in an ironical way. While it is obvious that *glotta* would be used in this context, the author of the "Younger Egla" employs the verb *brosa* in the same way, in order to display characters' irony and sometimes even viciousness. When the farmer Armóður tries to make Egill and his men sick by bringing them too much alcohol, and he finally sees that the men can take no more he smiles at it: "Enn Bonde broste að því" (79v). The men eventually give up on drinking as they are all too sick, which the farmer and his men laugh about: "Tok nu Armóður og hannz menn að hlæja að slýku" (79v). The men publicly smiling at their misfortune and laughing at Egill and his men serves a performative purpose for the other characters to recognise their wickedness and delight in their suffering. Indeed,

what follows is that Armóður and his men smile once more which is the last drop and it finally provokes Egill to stand up and throw up on Armóður.

There are more instances, in the text, when men react to something mean or vicious with a smile. To mention just one example, when Egill examines his grandchildren to find the one worth his forefathers and therefore his magnificent sword Dragvendill, he is rather unsatisfied with the grandchildren. He claims that they are not worthy of his forefathers and will not become warriors as they carry a female soul in their manly chests. After Egill's speech, all the people around smile about this: "Nu töku menn að Brosa að Ordumm Eigilz" (124v). The only example of a kind smile occurs at the same scene when Egill touches Kjartan, his grandchild, and is satisfied with him: "Leidde þorgierdur Kiartan Framm og þreifade Eigill vmm hann og Snere hónumm fyrer sier og mællte og broste" (124v). While the medieval saga only employs the word "*allkátur*" for denoting satisfaction of characters, the "Younger Egla" is much more vocal about characters' content with something, though usually something wicked. The emotion is easily recognisable both by the audience and by the other characters who then, in turn, tend to react to it.

In conclusion, the emotional experience of the characters in the "Younger Egla" is displayed in a different way from the medieval saga. The objective narrative style in which emotions are displayed by subtle hints is replaced by more explicit verbalization and behavior. While the medieval saga's narrative style prefers to display emotions through somatic reactions, rather than verbal expressions, the "Younger Egla" employs both the somatic reactions and subjective description of emotions by the narrator. The emotion of romantic love has more space in the narrative and is expressed more explicitly by the male characters, namely by Björn or Egill. The narrator repeats certain phrases to convey certain emotions, such as anger or grief, which makes it even easier for the audience to immediately identify the emotion which is being experienced. The characters of the "Younger Egla" possibly do not have a richer emotional life than the characters of the medieval saga, rather their emotions are displayed on the surface, rather than hidden in subtle hints and waiting for the other characters and audience to decipher them. The emotion of happiness or satisfaction is one of the emotions that is very much on display in the "Younger Egla" and, just like royal anger, has a performative function. The author of the "Younger Egla" was, to some extent, following the old conventions of displaying characters' emotions. He was, however, also employing new and different ways, which would possibly be more understandable for the

contemporary audience. As mentioned at the beginning, emotive identities are displayed differently throughout saga genres and certain genres may have been more or less appealing to the readers (Sif Ríkharrðsdóttir 2017, 19). The way of displaying emotions in the “Younger Egla” therefore might have been influenced by other genres, such as *riddarasögur*, in which emotions are more explicitly vocalized and which could provide alternative modes of emotive representation compared to the modes of displaying emotions in *Íslendingasögur*.

4.2 Manuscripts

4.2.1 AM 163 r fol.

AM 163 r fol. is held in the Árni Magnússon Institute for Icelandic Studies in Reykjavík (SÁM). The manuscript is in a folio format containing 62 leaves and consisting of nine quires. The support material is paper with two different watermarks; the first is a foolscap with a monogram countermark and the second is a coat of arms of Amsterdam with no countermark (see Appendix C.3). The manuscript is copied in one hand, by Þorleifur Kláusson (1627–1699) who is identified on a slip-note written by Árni Magnússon. The comparison of AM 163 r fol. to other manuscripts presumably copied by Þorleifur confirms Árni’s attribution (see Appendix C.3).

Another hand appears on the final bifolium, which supplies the missing ending of the text. Kålund (1889–1894, I:131) pointed out that there is a crossed out ending of Egils saga on the folio 1v in AM 163 o fol., containing *Bandamanna saga*, and the original foliation in that manuscript begins with number 62 (see Figure 4.1). Indeed, the original foliation in AM 163 r fol. ends with folio 61, and there is therefore no doubt that *Egils saga* in AM 163 r fol. preceded *Bandamanna saga*, now in AM 163 o fol., and that the two texts were later separated into two volumes. The scribe of the text was the same scribe who copied *Egils saga* in AM 613 r fol., Þorleifur Kláusson. The crossed out ending of the “Younger Egla” separated from the rest of the text was supplied on the added folio in AM 163 r fol. by a scribe different from the main text’s scribe (see Appendix C.3). Árni Magnússon was most likely responsible for dividing the manuscript into two parts and for supplying the missing text caused by this separation.

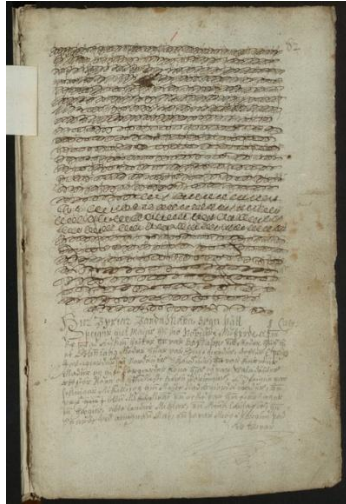


Figure 4.1: Crossed out ending of the "Younger Egla" in AM 163 p fol.

The text of *Bandamanna saga*, and therefore also of *Egils saga*, were moreover most likely originally together with the text of *Gísla saga Súrssonar*, now preserved in AM 163 p fol. The text was also copied by Þorleifur Kláusson and the end of the text of *Bandamanna saga* is now part of AM 163 p fol., where it was crossed out, just like in the case of the “Younger Egla” in AM 163 o fol. This missing ending of *Gísla saga* in AM 163 p fol. was also later supplied by a different hand than that of the main text, but the same hand that supplied the text of the “Younger Egla” in AM 163 r fol. In this case, however, there was no need to insert another folio and the end of the saga is written in the bottom margins. The hand responsible for these added endings was possibly Þórður Þórðarson (ca. 1684–1747). Þórður was one of the scribes working for Árni, who also most likely copied the first four folios of AM 454 4to, another manuscript preserving the “Younger Egla”.

The original order of the texts was therefore *Egils saga*, *Bandamanna saga*, *Gísla saga Súrssonar*, now in AM 163 r fol., AM 163 o fol., and AM 163 p fol. It has to be mentioned that this text of *Gísla saga* in AM 163 p fol., just like the text of *Egils saga* in AM 163 r fol., is significantly different from other texts of these sagas. Emily Lethbridge (2010, 151) claimed that this version might even be considered as a fourth version of the saga.

4.2.2 Oslo NB 313 fol.

The manuscript is held in the National Library of Norway. It was produced at the end of the 17th century in Iceland. The manuscript in its current state contains four other texts in addition to the “Younger Egla”, namely *Sverris saga*, *Hákonar saga Hákonarsonar*, *Víga-Glúms saga*, and *Saga af Vémundi kögr og Víga-Skúta*. It is in folio format and the whole manuscript consists of 336 leaves, the text of *Egils saga* itself of 52 leaves of twelve quires. The writing material is paper and there are no watermarks, except for on the front and back flyleaves.

The whole text of *Egils saga* is copied by one hand. According to Jónas Kristjánsson (1967, 42), the entire manuscript was copied by three hands in total and the hand that copied *Egils saga* is different from the two other hands that can be found in the rest of the manuscript. Jónas however did not identify any of these three scribes.

4.2.3 Holm Papp 15 fol.

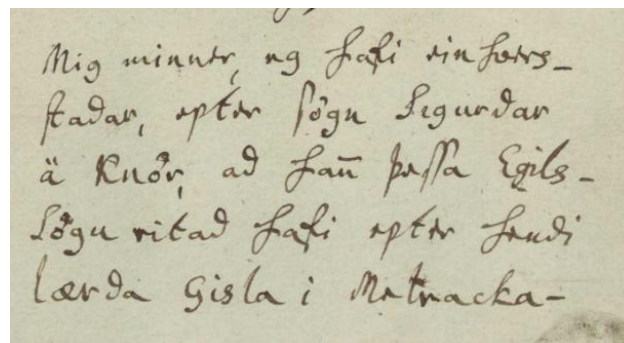
The manuscript is held in the National Library of Sweden. This manuscript was produced in the second half of the 17th century, probably in Sweden. It contains two texts in its current state; *Grettis saga* followed by the beginning of the “Younger Egla”, before the text turns into the medieval *Egils saga*. It is in a folio format consisting of 343 leaves and the text of *Egils saga* itself consists of 180 leaves of eighteen quires. The writing material is paper and based on the watermarks, size and quality of the paper, it is possible to say that three different sheets of paper were used in this manuscript (for more see Appendix C.5).

According to Gödel (1897, 130), the text was copied by Jón Vigfússon (†1692). Jón’s hand can be found in a number of manuscripts commissioned by Antikvitetskollegiet and stored in Kungliga biblioteket in Stockholm (see chapter 4.3.4). The text of *Grettis saga* on the folios 1r–163v, preceding the text of *Egils saga*, is copied by a different hand, namely by Helgi Ólafsson (c. 1646–1707) (Gödel 1897, 130).

4.2.4 AM 454 4to

AM 454 4to is held in the Árni Magnússon Institute for Icelandic Studies in Reykjavík (SÁM). The manuscript is in a quarto format containing 127 leaves and consisting of sixteen quires. The writing material is paper and based on the watermarks, visible cords and the quality of the paper, it can be concluded that there were two different sheets of paper used (see Appendix C.6). It is dated to the beginning of the 18th century. The manuscript is written in two hands. Most of the text, ff. 5r–125v, was copied by Gísli Guðmundsson (†1710) from Rauðalækur (see Appendix). The first four folios (1r–4v) were most likely copied by Þórður Þórðarson (c. 1684–1747). Þórður was one of Árni Magnússon's scribes, often responsible for copying added first and last leaves in Árni's manuscripts (Stegmann 2016, 105) (see Appendix C.6).

The manuscript contains a front flyleaf with information about its provenance. The first part of the flyleaf is likely written by Þórður Þórðarson, stating that the manuscript was copied from an exemplar copied by Sigurður Jónsson of Knörr (1633–1717), owned by the magistrate Ólafur Einarsson (1639–1717). He adds that Sigurður was possibly also the author of the text. Árni Magnússon then corrected this information on the flyleaf where he claims that Sigurður was not the author of the text, but rather Gísli Jónsson († 1670/1) of Melrakkadalur, because “Gisle var ad visu sannreynndr impostor. Enn Sigurdur var frómur madr” (Gísli was actually a proven impostor. But Sigurður was an honest man) (see Figure 4.2 below).



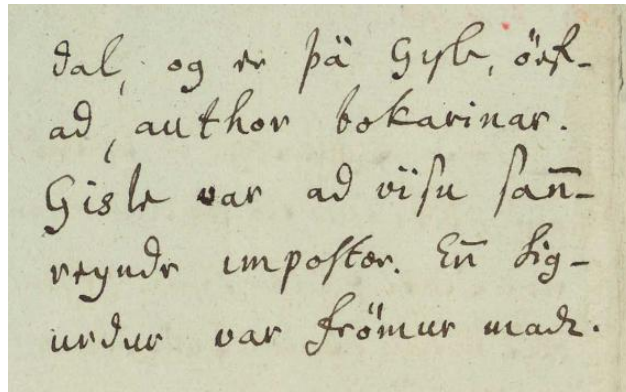


Figure 4.2: Flyleaf in AM 454 4to

The text of *Egils saga* is the only text in the manuscript and Kålund (1889–1894, 2:14) did not mention that this manuscript used to be part of a bigger book before. It is however worth mentioning, that AM 566 c 4to and AM 538 4to have exactly the same transmission history as AM 454 4to. The text of *Fóstbræðra saga* in AM 566 c 4to was, according to Árni's information from a slip note, copied from a manuscript in a folio format, which he received from Ólafur Einarsson *sýslumaður*. Similarly, Árni claimed to have received AM 538 4to from Ólafur Einarsson in which the text of *Rémundar saga* was copied from a manuscript in a folio format copied by Sigurður Jónsson from Knörr. This is exactly the same piece of information that Árni gives us about AM 454 4to. Moreover, all the three texts are copied by the same scribe, Gísli Guðmundsson from Rauðalækur. Finally, the two manuscripts have visible pricking in the corners of the writing block indicating that the layout preparation was done in the same way as in AM 454 4to. The binding of the manuscript seems to be from the same time as the binding of AM 454 4to, therefore done in Copenhagen after the three parts had been disassembled. Árni Magnússon might have received the three texts, which had been copied together from a manuscript owned by Ólafur Einarsson, in an unbound condition and decided to bind them in three separate volumes.

4.2.5 Relationship Between the Witnesses – Stemma

The relationship between the manuscripts preserving the “Younger Egla” has never been examined before and therefore no stemma has been proposed. This is the first attempt to establish the relationship between the four manuscripts.

Previous scholarship (Stefán Karlsson, 1964, 1996; Svanhildur Óskarsdóttir, 2015) has traditionally claimed that the text of the “Younger Egla” is preserved in four manuscripts, namely AM 163 r fol., Oslo NB 313 fol., AM 454 4to; and Holm Papp 15 fol. AM 163 r fol. is the oldest preserved manuscript which dates from the end of the 17th century; the scribe of this manuscript, Þorleifur Kláusson, died in 1699, so the manuscript cannot be younger than that. Holm Papp 15 fol. is from the late 17th century; the scribe of the text Jón Vigfússon died in 1692. AM 454 4to is from the beginning of the 18th century; the scribe Gísli Guðmundsson died in 1710. The first four folios of 454 were however copied by a different hand from Gísli’s, most likely by Árni Magnússon’s scribe Þórður Þórðarson, and they might have been added to the manuscript later after Árni Magnússon received the manuscript (see chapter 5.1.3). This manuscript, moreover, contains numerous corrections done in Árni Magnússon’s hand. Oslo NB 313 fol. has been dated to the 18th century based on the owner’s, Jón Árnason’s, initials on the binding, and he lived 1727–1777. The manuscript’s binding, however, also preserves the date 1689, so the manuscript might in fact more likely date from the end of the 17th century. This approximate dating of the manuscripts can be to some extent helpful in putting them into a timeline and establishing the relationship among them.

In addition to these four manuscripts, we know that there was at least one more manuscript preserving the text, which is now lost. On the slip-note in AM 454 4to, Árni Magnússon claimed that AM 454 4to was copied from a manuscript in a folio format, copied by Sigurður Jónsson of Knörr (1633–1717). This manuscript therefore must have been dated from the second half of the 17th century.

Holm Papp 15 fol.

The first result that came to light was that Holm Papp 15 fol. does not, in fact, preserve the text of the “Younger Egla”, but rather the medieval saga. The previous scholarship’s identification, or

misidentification, of the text in the manuscript was most likely based on the very beginning of the text in this manuscript.

The beginning of the “Younger Egla” is very different from the medieval saga. The medieval saga opens with an introduction of Úlfur: “Ŵlfr hjet madr, herser, sonur Bjälfa, sonur Jöridar döttr Ulfis ens öarga” (Chesnutt, 2006, 3). This is followed by his genealogy and characteristics, description of his family and his companion Berðlu-Kári. The second chapter deals with Auðbjörn of Firðafylki, and the third chapter introduces Haraldur *lúfa*, son of Háfldan *svarti*. The “Younger Egla”, on the other hand, begins with describing the political situation in Norway in the days of the king Háfldan *svarti*: “A dögumm Háfldänar Kongs hins Svarta, voru xii. kongar i Noreige ...”. After a brief explanation that there were riots among the kings at this time, Úlfur comes into the picture and is introduced. The manuscript Holm Papp 15 fol. contains the beginning of the “Younger Egla” with the opening sentence about Háfldan *svarti*. The scribe of the manuscript must, however, have realized that this was not the “correct” version of the saga as he changed its source after only a few introductory sentences.

Unfortunately, little of the “Younger Egla” is preserved in this manuscript, making a significant comparison of variant readings impossible. The only variant readings are the following:

Table 2: Variant readings; rubric

163 ⁸⁴			Saga af Egle Skallagrimssyne	sem bio a borgarfyrde.
313			Saga Eigls Skallagrimssynar	sem bio i borgarfyrde.
15	Hier byrjast	Eigla edur	Sagann af Egle Skallagrimssyne	
454	Hier byrjast		Saga af Egle Skallagrimssyne	er bio vid Borgarfiörd.

Table 3: Variant readings; beginning of the text

163	þvi æ var	med þeim standande	stríd, mord, mannslag, stríd og rán
313	þvi æ var	med þeim standande	stríd, mord, mannslag, stríd og rán
15	Þvi ad æ var	med þeim standande	stríd, rán, mord, og manndráp og slög
454	Þvi millum	þeirra var standande	stríd, rán, mord og mannslag

⁸⁴ The manuscripts' shelfmarks are abbreviated in this chapter as following: AM 163 r fol. is 163; Oslo NB 313 fol. is 313; Holm Papp 15 fol. is 15; AM 454 4to is 454; the lost manuscript in a folio format is *fol.

Holm Papp 15 fol. does not seem to be copied from either AM 163 r fol. or Oslo NB 313, the two oldest preserved manuscripts. AM 454 is younger than Holm Papp 15 fol. so it cannot be the source either. Holm Papp 15 fol. could possibly have been copied from an archetype independently from the other manuscripts we have preserved.

Holm Papp 15 fol. has received little scholarly attention, and since Finnur Jónsson's edition of *Egils saga* (1886, xxviii), it has been traditionally viewed as containing the younger adaptation of the saga. It is therefore interesting at this point in the discussion to examine which branch of the medieval *Egils saga* manuscripts this manuscript might belong to.

The comparison of the poetry in the three branches was sufficient to determine the source branch for Holm Papp 15 fol. The A-branch is the only branch of the manuscripts containing *Arinbjarnarkviða* and the only branch that does not contain the poem *Höfuðlausn*. Holm Papp 15 fol. does not contain *Arinbjarnarkviða* but contains *Höfuðlausn*. The A-branch could therefore be eliminated, and it is clear that Holm Papp 15 fol. does not belong to this branch. The poem *Sonatorrek* is preserved in A- and C-branch, but B-branch only preserves the first stanza of the poem. Holm Papp 15 fol. also only contains one stanza of the poem:

Egill settist upp og tók til at kveda, og er þetta upphaf kvædsins.

Miog er mior tregt, Tungu at hræra, ür lopti eru, liöd vaddara, Er nu vænt, Af vidurs feingi, nie hogdrægt, ür hugar fylsni (Holm Papp 15 fol., 323v)

Another piece of evidence for Holm Papp 15 fol. belonging to the B-branch of the manuscript is the narrative about Einar Helgason and the verses attached to it. The A-branch contains three verses that Einar recited to Earl Hákon (Bjarni Einarsson, 2001, 151–152), the C-branch contains only the last of these (Chesnutt, 2006, 150), and the B-branch does not contain any (Svanhildur Óskarsdóttir, 2015, 178). All three verses uttered by Einar are clearly skipped in Holm Papp 15 fol., on folio 323v, and the manuscript can therefore be placed within the B-branch of the *Egils saga* manuscript tradition.

163 and 313 are older than 454

Now it remains to establish the relationship between the three manuscripts 163, 313, and 454. AM 163 r fol. and Oslo NB 313 fol. likely represent an older tradition of the text than AM 454 4to. The two manuscripts, 163 and 313, agree in several readings, while 454 contains additions and mistakes that were corrected later in the transmission. Such corrections can be seen in some of the following examples below.

163, 313] 454

Og fieck þann kost með því móte að hann inne allan] gjorde hun honum þann kost að ef hann ynne undir sig alla

gaf honum skip og menn til ferðar] ~~fiæck~~ (+gaf) honum skip og menn til ferðar

og liest nu kongur þessu trúa] (+og liest) nu kongur ~~liest nu~~ þessu trúa

90 menn] ~~80~~ (+90) menn

að Þorolfur feinge hennar var hans frægd víða spurð] að Þorolfur feinge hennar, var hans frægd víða spurð þótte það öllum ráð.

sem Úlfur átte] su sem Úlfur hafði festa

Archetype manuscript

Although older than 454, it seems that neither 163 nor 313 represents the archetype of the text. There are several mistakes in both of the manuscripts, such as skipped words or duplicated words, which suggest that the manuscripts had a source manuscript that is no longer preserved. For example, 163 contains the reading: “villdu einnenn í hernad með Þorulfe, Eyvindur og Olver, frænda sinum”. The words “Eyvindur og Olver” are subsequently put into brackets by the same hand that copied the text. This may suggest that the copyist might have written the names and if he worked with some exemplar from which he was copying it, he might have noticed right away that the original text did not include the names, so he marked them for deletion. If 163 was an original text, the scribe would possibly leave the names in the text as it does not alter its meaning.

An example of dittography suggests that 313 is not an archetype; this occurs when a scribe, while copying a text, accidentally repeats a passage: “vær sem skiotast eptir honom rýða, og lifa ei eptir vid þa skomm ad ulfs sie ohefn, og vorra manna og lata þeirra leidu loddara heliu gista, nu ulfur og men hans ad rýða, og lifa ei eptir vid þa skomm ad ulfs sie ohefn, þa vær erum XIX all sog komustum vær...”. The word “rýða” misguided the scribe, who, while copying, looked back at the earlier “rýða” and repeated the following sentence.

163 and 313

When it comes to the relationship between 163 and 313 it is most likely that they are sister manuscripts, both copied from the same archetype and not one from the other. There are not many variant readings between them, but those that are present point toward the conclusion that they were not copied one from the other. This conclusion is also supported by the dating of the manuscripts.

163] 313

Nu fra vikja en annars fyrst geta] Nu fra vikja en annars geta

austur a Halogaland og tok hofn vid Sandnes og gieck a land og hitti Þorolf og inte honum allt] austur a Halogaland og inte Þorulfe allt

Samt sem adur var Þorolfur gladdur] samr vard Þorolfur gladdur

Kom a fyrer þeim hardvidre med fiúke og vinde] kom fyrer þeim hardvidre med fiúke froste og vinde

***fol. copied by Sigurður**

As mentioned in the introduction there was a manuscript, now lost, that served as an exemplar for 454. This manuscript's place in the stemma should be therefore also considered. In many cases, when 163 and 313 have different readings, 454 tend to have the same reading as 163.

163, 454] 313

liet kongur bera farmenn a land, og hugde nu sialfur ad sliku sa hann það var mikid fie
] liet kongur bera farmenn a land, og hugde nu sialfur ad þessu og sa at það var mikid
fe

nu fra vikja en annars fyrst geta] nu fra vikja en annars geta

austur a Halogaland og tok hofn vid Sandnes og gieck a land og hitti Þorolf og inte
honum allt] austur a Halogaland og inte Þorulfe allt

um rán kongs manna eirnenn það fadir hans sagde] um rán kongs manna og hvad fader
hans sagde

kom a fyrer þeim hardvidre med fiúke og vinde] kom fyrer þeim hardvidre med fiúke
froste og vinde

þeir fundu sina fylgjara hina ...ad hans bróður] þeir fundu sina fylgjara ad bróður
hans

This suggests that the lost manuscript copied by Sigurður might be a copy of 163 (see stemma 1).

On the other hand, there are some variants, although fewer, when readings in 454 and 313 stand against 163 or the readings are at least more similar:

313, 454] 163

Nu hielldu þeir brædur i hernad og heriudu um austur lond] Nu hielldu þeir brædur i
hernad a því sumre og heriudu um austur lond

313] 454] 163

sie leingur þessum skammara] sie leingur þennan skammara] sie leingur slíkan
skammara

The second possibility is therefore that the lost folio might not have been copied from 163, but also directly from the archetype and all of the three manuscripts, 163, 313, and the lost manuscript are sister manuscripts (see stemma 2).

Corrections in 454

Where the text of 454 differed from 163, as shown in a few examples above, this difference was corrected later in the transmission. These corrections are in Árni Magnússon's hand. While the main text of 454 was copied from the lost manuscript copied by Sigurður Jónsson, the corrections are most likely done based on 163. As seen from the following examples, the corrections always agree with the reading in 163, while 313 has a different reading. Moreover, Árni might have already had 163 in his possession, while he is not known to have owned 313.

Table 4: Corrections in 454

163	Nu hielldu þeir brædur i hernad	a því sumre	og heriudu um austur lond
313	Nu hielldu þeir brædur i hernad		og heriudu um austur lond
454	Nu hielldu þeir brædur i hernad	+ a því sumre	og heriudu um austur lond

Table 5: Corrections in 454

163	siostadan	brotid og rænt	a medan
313	siostadan	rænt og brotid	a medan
454	siostadan	brotid +og rænt	a medan

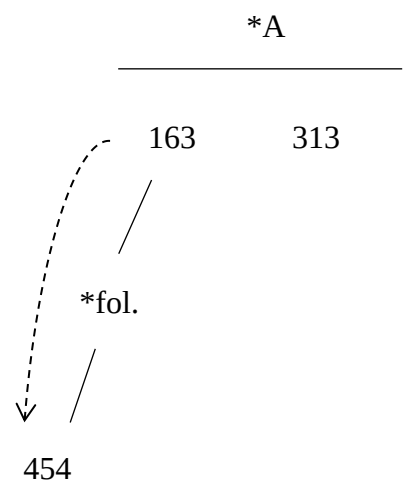
Table 6: Corrections in 454

163	sie leingur	slikan	Skammara
313	sie leingur	þessum	Skammara
454	sie leingur	~~þessum~~ +slikan	Skammara

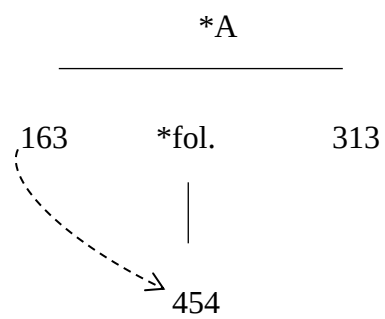
First four folios of 454

The first four folios of 454 are of a different origin than the rest of the manuscript and also copied by a different hand (see chapter 5.1.3.). Since there are many different variant readings between the first four folios of 454 and 163, it does not seem that Árne's scribe would have copied the first four folios in 454 from 163. It is possible that 454 became defective at some point and Árne might have had the lost manuscript copied by Sigurður still available and so he had these four folios copied from Sigurður's manuscript (which was not lost yet at that time). Sigurður's manuscript might have already been quite damaged as there is a lacuna in 454 where the scribe skipped the beginning of chapter 4 on the folio 3v. Árne Magnússon also corrected the first four folios according to 163 together with the rest of the manuscript.

Stemma 1:⁸⁵



Stemma 2:



⁸⁵ The dashed line depicts the corrections in the manuscript.

In conclusion, Holm Papp 15 fol. does not preserve the text of the “Younger Egla” except for the very beginning. It is impossible to determine which manuscript the beginning of this manuscript was copied from. The rest of the text preserving the medieval saga seems to belong to the B-branch of the *Egils saga* manuscripts. When it comes to the manuscripts of the “Younger Egla”, 163 and 313 are older than 454; however, it does not seem that either of them is an archetype. 313 and 163 seem to be sister manuscripts both copied from the archetype. We know for sure that 454 was copied from a manuscript that is lost. Based on the evidence in 454, the lost manuscript was either copied from 163 or the archetype, but most likely not from 313. The first four folios in 454, copied by a different scribe than the rest of the manuscript, were most likely also copied from the lost manuscript, while the later corrections in 454 seem to be based on 163. Relationship between manuscripts is always speculative and cannot be determined with precision. Due to the small number of variant readings among these manuscripts, the relationship between them cannot be established with certainty and therefore two possible stemmas are presented. The approximate dating of the manuscripts presented at the beginning of this chapter does not help too much with the stemma as the three oldest manuscripts were copied at similar times. The manuscripts’ dating therefore makes both stemmas possible.

4.3 Socio-Economic Context

4.3.1 The Lost Manuscript and Possible Authorship

As previously mentioned, there is a slip-note in AM 454 4to, where Árni Magnússon claimed, that AM 454 4to was copied from a manuscript in a folio format, which is now lost. This lost manuscript was written by Sigurður Jónsson of Knörr and owned by Ólafur Einarsson (1639–1717). Árni Magnússon, also attributed the composition of the “Younger Egla” to Sigurður Jónsson of Knörr. From the ink color and the handwriting executed with less care it is obvious that some time later Árni changed his mind and corrected the attribution to Gísli of Melrakkadalur (see chapter 4.2.4 above).

Both Sigurður Jónsson's and Gísli Jónsson's lives are discussed in the following chapter as well as their possible composition of the text. Following is an introduction to Ólafur Einarsson, the lost manuscript's owner.

Scribe

Author?

Sigurður Jónsson (1633–1717)

Sigurður Jónsson must have been born in 1632 or 1633, as in *Manntal á Íslandi árið 1703* (Árni Magnússon and Páll Vídalín 1924–1947, 36) it is said that he was 70 years old in 1703. He was born to Jón Steindórsson from Knörr and his wife Sólveig Guðmundsdóttir (Páll Eggert Ólason 1948–1952, 4:233–34). Jón Steindórsson (ca 1609–1672) studied in Skálholt and for a while was a *lögréttumaður* at Þórsnesþing (Ibid.).

Just like his father, Sigurður attended the Latin school in Skálholt in 1650–1655 and after that, he became a farmer at Knörr (Snæfellsnessýsla) in 1659 (Ibid.). He married Ingibjörg Björnsdóttir in 1659, daughter of Björn Gíslason (1604–1656). Sigurður was named a *lögréttumaður* of Þórsnesþing in 1679, when he replaced Þorgils Jónsson. He remained in this position until 1682, and was appointed again in 1684, 1687, 1689, being finally replaced by Brynjólfur Ásmundsson in 1691. After that, according to Páll Eggert Ólason (1948–1952, 4:234), the couple moved to Saurbær on Kjalarnes in 1691, and they were definitely there in 1705, as recorded in *Lögréttumannatal* (Einar Bjarnason, 1952–1955, 467). In Saurbær they lived together with Ingibjörg's brother Sigurður, who was a *lögmaður*. Einar Bjarnason (1952–1955, 467) names Sigurður and Ingibjörg's 10 children. Sigurður died in 1717 in Saurbær.

We do not know whether Sigurður himself composed any text or poetry, but we do know that he was productive in copying manuscripts. His hand can be found in two manuscripts that we have preserved, namely AM 171 b fol. and AM 281 4to. AM 171 b fol. (1650–1699) contains only *Hálfðanar saga Eysteinnssonar*, but according to a slip note in the manuscript written by Árni Magnússon, *Sörla saga sterka*, *Sturlaugs saga starfsama*, and *Bósa saga* once belonged to the same manuscript. According to Árni, the text of *Bósa saga* in this manuscript was different to the other texts of this saga. All of these texts were copied by Sigurður. AM 281 4to was copied by

Sigurður at the end of the seventeenth century possibly for his brother-in-law Sigurður Björnsson at Saurbær, from whom Árni Magnússon received the manuscript (Jón Margeirsson 1975, 147). The manuscript contains a large number of texts, most of which are excerpts and extracts derived from *Hauksbók* (AM 544 4to).

Apart from these two manuscripts where we can find Sigurður's hand, he is often referred to by Árni Magnússon as having copied manuscripts that are no longer preserved. According to Árni, Sigurður copied 3 texts, namely *Rémundar saga*, *Fóstbræðra saga* and, of course the “Younger Egla”, which then Gísli Guðmundsson copied into what is now 538 4to, AM 566 c 4to, and AM 454 4to respectively.

Now the question is whether Sigurður might have composed the text of the “Younger Egla”. One piece of evidence pointing towards that direction is the fact that Sigurður might have had access to *Egils rímur*. He was married to Ingibjörg Björnsdóttir, they lived with her brother Sigurður Björnsson. Sigurður Björnsson (1643–1723) was married to Ragnheiður Sigurðardóttir (1648–1727) (daughter of Sigurður Jónsson), and her brother Guðmundur Sigurðarson (1651–1716) was married to Guðrún Eggertsdóttir *yngra* (1656–1746), the daughter of *Egils rímur*'s commissioner Eggert Björnsson.

On the other hand, there is more evidence that suggests he was not the author of the text. Firstly, while being a prolific scribe, he is not known to have composed any text at all throughout his life. Moreover, it seems very likely that the lost folio manuscript was a copy of AM 163 r fol., not an archetype preserving the text. Admittedly, he might have had access to the *rímur* earlier than when he moved to his brother-in-law's farm in Saurbær in 1691. However, he was most likely to have received them through his connection to his brother-in-law Sigurður, whose brother-in-law's wife was a descendant of the *rímur*'s commissioner. If he managed to get hold a manuscript containing the *rímur* only sometime after 1691, when he moved to Saurbær on Kjalarnes, and then composed the prose text, copying it into a manuscript which is no longer preserved, then Þorleifur Kláusson would have needed to make his copy before 1699 in Útskálar. Finally, Sigurður would

have had to make yet another copy (the lost folio) before the year 1705, when AM 454 4to was copied from it.⁸⁶ In conclusion, it seems very unlikely for Sigurður to have composed the text.

Author?

Gísli Jónsson

Gísli Jónsson († 1670/1) was born to Eyvör Sturladóttir and Jón Jónsson of Helgavatn. Eyvör is briefly mentioned by Jón Ólafsson of Lambavatn in his genealogies preserved in Lbs 456 fol., which were written for Gísli Magnússon (Vísi-Gísli). Jón Ólafsson discussed Eyvör's ancestors. Her father was Sturli Eyjólfsson of Laugardalur (b. 1522), the son of Eyjólfur Jónsson (1475–1539) and Ásdís Pálsdóttir (1488–1544), the sister of bishop Ögmundur Pálsson († 1541). Sturli Eyjólfsson and his wife Guðrún Gottskálksdóttir had three more children apart from Eyvör, namely Gísli, Gottskálf of Geirseyri, and Guðrún. Here, it is worth mentioning Gottskálf's and Guðrún's descendants, Gísli Jónsson's cousins, as they were loosely connected with the commissioner of *Egils rímur* (see chapter 3.3.1), Eggert Björnsson (1612–1681), or his family, and some of these descendants were involved in literary production.

Firstly, Guðrún's grandson Erlendur Eyjólfsson was accused of teaching people magic and doing the work of the devil and he was burned for that in 1669. The man responsible for this accusation and judgement was Páll Björnsson (1621–1704), half-brother of Eggert Björnsson. Secondly, Gottskálf's son Sturli of Geirseyri, got involved in a ghost/specter case, when Herdís Magnúsdóttir was haunted by her deceased husband Ívar Eyjólfsson. They sought the assistance of Þorleifur Þórðarson (Galdra-Leifi), who was supposed to be an expert in similar cases according to people in the west (Jón Samsonarson, 1979, 41). Another son of Gottskálf, Jón, lived at Vatneyri in Patreksfjörður and was a poet. He definitely composed *Eiríksdiktur* (Páll Eggert Ólason 1926, 745) and one of the *rímur* cycles about *Nitíða fræga* (Finnur Sigmundsson 1966, 1:356), composed in 1633 and preserved in AM 146 a 8vo copied by Jón Finnsson of Flatey (Páll Eggert Ólason 1926, 744). Furthermore, he is most likely also responsible for composing *Víkingarímur* as the

⁸⁶ The text of the “Younger Egla” is without doubt based on the *rímur*'s text to a great extent. There is a great number of verbal parallels between the two texts pointing towards the direction that the author of the “Younger Egla” worked directly with the *rímur*'s text; for more see chapter 4.4.1.

name “Jón G.s.” is found in the rubric of the manuscript preserving the *rímur*. Páll Eggert Ólason (Ibid., 744–55) discussed other possible authors of the *rímur* who have the same initials, namely Jón Guðmundsson *lærði* and Jón Guðmundsson of Rauðseyjar. However, the fact that the Spanish are portrayed rather badly in the *rímur* points to an author other than Jón *lærði*, who treats the Spanish sympathetically in his writings and expresses a friendly attitude towards foreign sailors. In addition, Jón from Rauðseyjar was geographically much further away from the events being described, as he had already been a tenant of Rauðseyjar since 1615 and this speaks against his being the author of these *rímur*. Finally, the poet describes very thoroughly in the third fitt the actions of the Spanish in Patreksfjörður at Vatneyri. The poet mentions directly that his father was arrested by them there. As mentioned before, Gottskálf Sturluson, indeed lived at Geirseyri in Patreksfjörður and his son Jón lived at Vatneyri from 1615. The *rímur* pay tribute to Björn Magnússon in Bær and his brother Ari Magnússon in Ögur, who killed the raiding Spanish at Æðey and Sandeyri by Ísafjarðardjúp on 14 October 1615. Gottskálf was friends with Björn Magnússon and his son Jón expresses his approval of Björn’s actions in the *rímur*. Jón married Gunnhildur Ólafsdóttir of Suðureyri, the daughter of Ólafur Björnsson, a foster son of Eggert Hannesson, with whom Eggert Björnsson grew up.

As mentioned by Jón Samsonarson (1979, 42) the sources about Gísli’s father Jón Jónsson from Helgavatn are rather scarce. His name appears in connection with paranormal encounters and magic. Bishop Guðbrandur Þorláksson wrote a letter in 1612, where he described Jón’s dreams, visions and prophecies, which he described as the devil’s illusions, along with his encounters with elves and *huldufólk* (Páll Eggert Ólason 1926, 3:734). The bishop desired that the parish priest at Jón’s church would see to this and make Jón mend his ways accordingly (Ibid.)⁸⁷. Apart from his communication and dealings with elves, Jón was also active literarily and he is known to have composed a lot of poetry on spiritual matter (Ibid.). Páll Eggert Ólason (Ibid.) lists several poems composed by Jón that are preserved in manuscripts, including “Píslarstjarna”, “Langalilja”, “Kvöldvísur”, “Gratiavísur”, “Ellideilur”, and “Sólbrá”. The latter is a long poem of 100 stanzas, the first of which is printed in *Om digtningen på Island i det 15. og 16. århundrede* (Jón Þorkelsson, 1888b, 109). The environment in which Gísli Jónsson was brought up was therefore

⁸⁷ The letter itself is preserved in Þjóðskjalasafn Íslands, Lbs 1280 4to.

both a literary milieu and one that was exposed to paranormal beliefs and esoteric knowledge that at the time was severely frowned upon by the authorities.

It is not known where and when exactly Gísli was born (Jón Samsonarson, 1979, 43). Different sources mention the year of his death as being either in 1670 (*Annálar 1400–1800 III* 1934, III:155; Guðrún Ingólfssdóttir and Þórunn Sigurðardóttir 2018, 120) or in 1671 (Páll Vídalín, 1985, 34). Gísli moved to Miðfjörður some time before 1643, possibly to Króksstaðir, then he moved to Torfustaðir *efri* in 1648, and by the year 1657 he had moved to Melrakkadalur (Vestur-Húnavatnssýsla)⁸⁸, where he lived for the rest of his life (Jón Samsonarson, 1979, 45). Before all that, however, Gísli supposedly moved to Grímsey when he was 19 years old and where he stayed until he was 36 years old. This information is given by Páll Vídalín (1667–1727), who talks about Gísli in his *Recensus poetarum et scriptorum Islandorum hujus et superioris seculi* (Páll Vídalín, 1985). In the text, Gísli is said to have learnt sorcery from his father. However, while his father is portrayed rather kindly and described as someone who never caused anyone any harm, Gísli is said to have used sorcery against other people. As he soon became very unpopular and difficult to deal with, moving to Grímsey in order to escape the consequences of his behaviour (Páll Vídalín 1985, 31–32).

This record is far from being the only one mentioning Gísli's involvement in magic. Firstly, Gísli is said to have chased away a ghost, which was haunting the farm Búðardalur in Skarðströnd in 1631 (*Annálar 1400–1800 III* 1933, III:199). Secondly, two texts by Gísli Konráðsson describe Gísli's interaction with a ghost, who was sent to kill a priest, Sigurður Magnússon from Auðkúla.⁸⁹ Moreover, Gísli seemed to have found the way to use his reputation for being involved in magic for earning money. In *Vatnsfjarðarannáll elsti*, preserved in Lbs 347 4to and copied by Jón Arason from Vatnsfjörður, there is recorded that there was a “[d]jöfuls ásokn” (demonic attack) on Þorkell Guðmundsson from Stóruborg (*Annálar 1400–1800 III* 1933, III:73). Both Jón Ólafsson from Grunnavík (Guðrún Ingólfssdóttir and Þórunn Sigurðardóttir, 2018, 202), and Páll Vídalín (1985, 32–33) tell the story of Þorkell Guðmundsson, *sýslumaður* and “klosturhaldari” (monastic custodian), son of Guðmundur Hákonarson, *sýslumaður* from Þingeyrar, who was attacked by

⁸⁸ Later known as Melbrekkadalur.

⁸⁹ The texts by Gísli Konráðsson are preserved in Lbs. 2856 4to and they are also printed in Jón Samsonarson (1979, 51–53).

ghosts and for whom Gísli Jónsson composed a poem which he called *Fjandafæla*.⁹⁰ As the poem somehow reduced the patient's troubles, Gísli received a considerable sum of money for healing Þorkell. After that, he is said to have begun to heal other such ill people and became extremely rich from these endeavours (Páll Vídalín, 1985, 33).

Fjandafæla used to be preserved in AM 65 8vo (1600–1700), when Jón Ólafsson from Grunnavík made the manuscript registry for Árni Magnússon in 1730, but by the time Kålund made his catalogue in 1888,⁹¹ the poem was lost from this manuscript (Jón Samsonarson 1979, 54). The poem is now preserved in copies of AM 65 8vo, made at the end of the 18th century, and in JS 26 8vo (Ibid.).⁹² The entire poem consisting of 64 stanzas was edited by Jón Samsonarson and published in 1979 in his article *Fjandafæla Gísla Jónssonar lærða*. Páll Vídalín (1985, 33) was of the opinion that Gísli was boasting about his holiness and ability to drive off devils, while in fact it was him who summoned these devils to torment the rich and provide him income. Apparently, Gísli spent most of his money by the time he died so most of his children lived in poverty (Jón Samsonarson 1979, 46). Jón Ólafsson from Grunnavík mentions only briefly his two children, namely Pétur, who was according to Jón a villain, and Jón of Vatnshóll (Guðrún Ingólfssdóttir and Þórunn Sigurðardóttir 2018, 120).

Fjandafæla was not the only magic poetry Gísli is known to have composed. In AM 247 8vo, a manuscript from c. 1850 containing runes, rhymes, and charms, are two *tóustefna* poems by Gísli (2r–3v). They are both printed in *Íslenzkar þulur og þjóðkvæði*, edited by Ólafur Davíðsson (1898–1903, 99–100). A *Tóustefna* is a protective charm intended to ward off foxes from one's sheep and livestock; the first of Gísli's *tóustefnur* is “til safna ref að skothúsi” (to attract a fox to a hunting blind) and the second is “á móti stefnivargi” (“against a *stefnivargur*”⁹³). Another protective charm known to have been composed by Gísli, is called *dýrastefna*, which is intended to ward off animals in general. The charm is preserved in JS 406 4to and also printed in *Íslenzkar þulur og þjóðkvæði* (Ólafur Davíðsson 1898–1905, 98).

⁹⁰ Not to be confused with the poem *Fjandafæla* (unpublished) by Jón Guðmundsson lærði composed in 1611 to combat the infamous Snæfjalladraugur (Jón Samsonarson 1979, 41; Hughes 2016, 60–65).

⁹¹ Even though the title page of volume 1 of the catalogue says “1889”, the first fascicle appeared with a separate title page dated “1888”.

⁹² For more information on the manuscripts preserving *Fjandafæla*, see Jón Samsonarson (1979, 54–59).

⁹³ “*Stefnivargur*” is an animal (usually a fox), which by means of a spell has been made dangerous and sent out to harm other people's herds (Blöndal, 1924, 793).

In his *Rímnatal*, Finnur Sigmundsson (1966, 2:43–44) mentions Gísli Jónsson from Melrakkadalur when he talks about Gísli Jónsson from Suðurneseyar. According to Finnur Sigmundsson, there are two Gísli Jónssons mentioned in *rímur* registers that are known to have composed *Álaflekks rímur*, one from Sviðholt and another from Melrakkadalur. Only one *Álaflekks rímur* cycle is preserved now, and it is therefore uncertain whether the *rímur* cycle that we have preserved was composed by the Gísli concerned with here or the other one. *Álaflekks rímur* are preserved in five manuscripts, Lbs 974 4to, JS 384 8vo, ÍBR 93 8vo, AM 609a 4to, NKS 1901 4to (Finnur Sigmundsson, 1966 1:13). Moreover, Gísli Jónsson from Melrakkadalur might have been the composer of the hymn preserved in ÍB 127 8vo, where it is stated in the rubric: “Bænarsálmur til Kristum ortur af Gísli Jónssyni með lystilegum tón: Blíði Guð börnum” (251v).

Gísli’s engagement in sorcery in order to heal people for money was not his only source of income, and composition of poetry was not his only literary endeavour. According to Jón Ólafsson, Gísli wrote lawbooks for the men of Strandir. He sold each book for 10 *aurar*, and wrote small comments and explanations in the margins (Guðrún Ingólfssdóttir and Þórunn Sigurðardóttir, 2018, 202). There are several preserved copies of *Jónsbók* copied by Gísli, which contain his marginal notes, for example, British Museum Add. 11, 105 (Páll Eggert Ólason 1926, 254) or AM 47 8vo (1600–1670), which contains a slip note written by Árni Magnússon that the manuscript was surely copied by Gísli of Melrakkadalur and later owned by Torfi Jónsson of Flatey.

Considering all of Gísli’s above-discussed activities, it possibly comes as no surprise that he was also known as *galbra*-Gísli and many sources refer to him as *lærði*-Gísli, for example Jón Ólafsson from Grunnavík (Guðrún Ingólfssdóttir and Þórunn Sigurðardóttir, 2018, 120) The nickname *lærði* seems to be used in a sense of him being “learned” in witchcraft, rather than scholarly learned. Another work by Jón Ólafsson (JS 124 fol.) describes encounters between Gísli and Hildur Arngrímsdóttir (1643–1725), daughter of Arngrímur Jónsson *lærði* (1568–1648), mother of Páll Vídalín. One day, Hildur was at home at her son’s place in Víðidalstunga, where she had a few encounters with Gísli. Gísli supposedly offered Hildur his services and help, but she refused him as she did not want to get involved in witchcraft. After that, Gísli shouted at her and the night after that she received a headache. She was advised to look for Gísli but she refused. Still, he once put his hand on her head and the already intense headache became even stronger. She told

him she shall see that he ends up in flames for his sorcery, and after that, she got better but said her memory had never been the same since.⁹⁴

Let us return to where it all began, which is the slip bound in AM 454 4to written by Árni Magnússon. Árni uses Gísli's nickname "*lærði*" as well, but subsequently calls him an "impostor". Why would Árni have such an opinion about Gísli? Páll Vídalín was Árni Magnússon's schoolmate and Páll Vídalín's two sisters, daughters of Hildur Arngrímsdóttir, were married to Árni's brothers. Given that, Árni must have been familiar with the stories about Gísli, his involvement with Hildur and witchcraft in general. From the previous descriptions given by Páll Vídalín and Jón Ólafsson, we may gather that Gísli, as portrayed, is a rather unsavoury character who appears to have been in the habit of causing mischief for rich people which he then would take care of for a fee. The learned establishment was opposed to sorcery and its members were friends and relatives of Árni Magnússon, who then might have judged Gísli's texts, such as *Fjandafæla* and the magic charms, negatively. That would therefore explain why he called him an impostor. Árni was very fond of old manuscripts and old medieval texts, but a text like the "Younger Egla" would then have seemed like a spoiled version of the medieval *Egils saga* to him and he would then have attributed the text to an "impostor", in this case Gísli lærði.

The question is what other evidence is there for Gísli being the composer of the "Younger Egla"? Árni Magnússon certainly attributed the authorship to Gísli, but at the same time he expressed his dislike both of Gísli and the saga text, so he is hardly impartial. But there are several additional facts, that could point towards Gísli's composition of the "Younger Egla". Firstly, his family, especially his uncle and cousin, knew the family of Eggert Björnsson, the commissioner of *Egils rímur*. Gísli's uncle was a friend of Björn Magnússon, Eggert's father. Therefore, Gísli might have been familiar with *Egils rímur* somehow through his family members or even have known Eggert himself and heard about the *rímur*. Secondly, Gísli's cousin and father are known to have composed poetry, therefore Gísli grew up in a literary environment. Gísli moreover composed several poems himself, such as the *Fjandafæla* and magic charms, and possibly one *rímur* cycle. He was also not only used to working with poetry, but he is known to have copied

⁹⁴ The whole chapter about Gísli by Jón Ólafsson from JS d 24 fol., including this story about Hildur, is printed in Jón Samsonarson (1979, 49–50).

law texts and made his own explanations and comments. Thirdly, Árni Magnússon personally knew Páll Vídalín, who wrote much about Gísli, as seen above, which might suggest that Árni was acquainted with what Gísli might have or have not composed. When he received the manuscript of the “Younger Egla”, he might have initially believed the scribe of the exemplar, Sigurður Jónsson, was also the author of the text, but after reading it, he assumed it might have been Gísli instead. Since Árni knew people who were familiar with Gísli, he might have been able to confirm this attribution with them. Gísli, being born around 1600 and dead in 1671, would moreover be around the right age for the composer of the “Younger Egla”, which must have been composed sometime after 1643, when *Egils rímur* were composed, but before the end of the century, from which the oldest known manuscript dates. Finally, all of his places of residence, namely Króksstaðir, Torfustaðir *efri*, and Melrakkadalur are quite close to Sauðárkrókur, where one of the *Egils rímur* manuscripts might have been.

On the other hand, we do not have any direct evidence that Gísli would know the *rímur* or would have access to any of the *Egils rímur* manuscripts. Nor is he known to have actually composed any prose texts. On the other hand, he did earn quite a bit of money through his magical healing endeavours and his selling of copies of *Jónsbók*, but he might not have enough interest in composing such a long text just for himself, unless he was commissioned by someone else to do so, something we do not have any information about. Finally, Árni Magnússon might have indeed attributed the text to him just because of his rather negative reputation and because he did not like the text, and he might not have had any other additional factual information about Gísli’s authorship.

Owner of the lost manuscript

Ólafur Einarsson

Ólafur Einarsson (1639–1717) was born to Einar Þorsteinsson *sýslumaður* (†. c. 1691), and his wife Auðbjörg Filippusdóttir. Einar was *sýslumaður* over the eastern part of Skaftafellssþing and lived in Fell in Mýradalur (Páll Eggert Ólason 1948–1952, 1:394–95).

Ólafur must have been born in 1639 or 1640, as he is said to be 63 years old in 1703 (Árni Magnússon and Páll Vídalín 1924–1947, 447). In the winter of 1654–1655 he is mentioned as

having been at the Latin school in Skálholt (Páll Eggert Ólason 1948–1952, 4:37–38). Ólafur became a *lögréttumaður* in Skaftafellssþing in 1677, when he replaced Hallgrímur Magnússon (Einar Bjarnason 1952–1955, 408). He was probably a *klausturhaldari* in Þykkvabæjarklaustur in 1688 (Ibid.). He became *sýslumaður* over Vestur-Skaftafellssýsla in 1691. He held both positions until his death in 1717. Ólafur first lived in Holt in Mýrdalur (1633–1683), then in Þykkvabæjarklaustur (1684), and he also had a residence in Loptsalir in Mýrdalur where he died (Páll Eggert Ólason 1948–1952, 4:38). In 1688, he married Steinvör Sveinsdóttir (1658–1716), with whom he had no children, but he himself had two illegitimate children (Ibid.).

According to Páll Eggert Ólason (1948–1952, 4:38), Ólafur was a great man and there is a memorial poem about him by Benedikt Jónsson of Bjarnanes, now preserved in Lbs 736 8vo. Benedikt Jónsson (1664–1744) was a parson but also rather well-known poet in his time. He was one of the first people to have composed escapist poems “*heimslýstarvísur*” (Stefán Einarsson 1969, 190). There are several manuscripts, preserving documents and charters concerning Ólafur, such as JS 156 4to and Lbs 60 8vo.

The exemplar for AM 454 4to is not the only manuscript that Ólafur owned. As mentioned before, this exemplar might have been part of the same book as the exemplars for AM 538 4to and AM 566 c 4to, and Ólafur is known to have owned these two exemplars as well. In addition to this, Árni Magnússon owned a book, which he disassembled, and he lent the part, which is now AM 121 fol., to Ólafur Einarsson. AM 121 fol. contains *Sturlunga saga* and was written in 1630–1675. According to Árni’s slip note, he lent the manuscript to Ólafur in 1709, then it was returned to him. He claims that Ólafur might have possibly made a copy of this manuscript.

There are two slip notes in AM 135 8vo, the first one made by Árni Magnússon and the second by Þórður Þórðarson. The first slip note explains that *Magellónar rímur* in this manuscript were recollected by Vigdís Þorláksdóttir, who lived with Ólafur in Þykkvabæjarklaustur, and whose mother Ragnhildur Þorvarðardóttir knew the *rímur*. The second slip note at the end of the manuscript is more detailed; it describes a letter to Ólafur Einarsson from Árni sent on the 10th of December 1707. In the letter, Árni explained that Vigdís might have remembered the *rímur* from her mother, and he asks Ólafur to let her recollect the *rímur* and write them down for him. He then finished the letter by thanking Ólafur. AM 135 8vo consists of four parts and some of the parts contain some verses of the *rímur*. In the *Manntal* from 1703 (Árni Magnússon and Páll Vídalín

1924–1947, 448), there is indeed a servant woman called Vigdís Þorláksdóttir, aged 45, mentioned as living with Ólafur. These *rímur* in question are the *Rímur af Lykla-Péttri og Magellónu* by Hallgrímur Pétursson containing 9 fitts (Finnur Sigmundsson 1966, 1:333). Ólafur was probably accustomed to exchanging letters with Árni, as there are more preserved in AM 453 fol.

Ólafur Einarsson was a man who was clearly well respected in society and held a good social position. He was a landowner of several farms in Vestur-Skaftafellssýsla and a sýslumaður. In addition to that, he seemed to have played an important role in the manuscript transmission in the 17th and 18th centuries. We have preserved correspondence between him and Árni Magnússon, which indicates that they were actively exchanging manuscripts and having their copies made.

4.3.2 AM 163 r fol.

Scribe

Þorleifur Kláusson

Þorleifur Kláusson (1627–1699) was born to Kláus Eyjólfsson (1584–1674) *lögréttumaður* in Hólmar in Landeyjar (Rangárvallasýsla) and his wife Ingibjörg Þorleifsdóttir, daughter of Þorleifur *eldri* Ásmundsson. Kláus became a *lögréttumaður* in 1622 in Rangárþing and Einar Bjarnason (1952–1955, 353) described him as one of the most remarkable *lögréttumenn*. Kláus also became *sýslumaður* in the Westman Islands in 1635 (Einar Bjarnason 1952–1955, 354). Perhaps due to his personal connection to the Westman Islands, he wrote *Samtíningur varðandi Tyrkjaránið* in 1627, an account of the Turkish incursions (see Ólafur Egilsson 2018, 96–106; 2019, 74–84).⁹⁵

Þorleifur was born in Hólmar and he studied at Skálholt. He entered the service of the bishop Brynjólfur Sveinsson (Páll Eggert Ólason 1948–1952, 5:181). In 1651, he became an assistant priest for Þorsteinn Björnsson in Útskálar (Gullbringusýsla), where he obtained the position of a parish priest in 1660. He held this position in Útskálar until his death in 1699. He had two wives, the first being Sigríður Halldórsdóttir, who died one year after their wedding, and the second, Þórunn Magnúsdóttir, with whom Þorleifur had three children (Ibid.).

⁹⁵ Preserved in JS 512 h 4to.

Apart from being a parson, Þorleifur was also a translator, poet, scribe, and manuscript owner. He translated one text from English by bishop Joseph Hall (1574–1656), namely *Ráð í móti allri efasemi*, now preserved in Lbs 740 8vo, and JS 399 8vo. He is also the author of several hymns preserved in Lbs 199 8vo, Lbs 245 8vo, and Lbs 2676 4to, and according to Páll Eggert Ólason (Ibid.), he composed some annals, but the manuscripts preserving them burnt in Copenhagen in 1728.

As a scribe, he copied AM 409 fol. (1685–1699) in its entirety containing *Vermundar þáttir konungs* and AM 194 b fol. (1650–1699) containing *Hrólfs saga Gautrekssonar*. He also copied entirely AM 208 fol. (1650–1700) containing annals and sagas of bishops, which used to be part of a bigger book and which Þorleifur also owned. Árni Magnússon also mentioned on a slip note in AM 698 4to (1655) that this manuscript seemed to him to have been copied by Þorleifur Kláusson. This manuscript contains a summary of magic arts which was composed by Sigurður Torfason (1629–1670) for the bishop Brynjólfur Sveinsson (1605–1675). Þorleifur kept in contact with the bishop Brynjólfur Sveinsson after he left Skálholt, which we know from a manuscript containing correspondence and charters from the bishop, AM 273 fol. On the folios 112v–113r of this manuscript, there is an account of Þorleifur returning a bill to the bishop for shipbuilding in Útskálar dated to the 17th of May 1661. Moreover, according to Hast (1960, 173), the bishop Brynjólfur Sveinsson gave to Þorleifur AM 194 c fol. (1600–1699), which contains *Gautreks saga* and the first verse of *Harðar saga*. Þorleifur then copied that first verse of *Harðar saga* on the folio 7v.

Þorleifur's hand can also be found on some folios in three other manuscripts. Firstly, in AM 750 4to (1650–1699) containing *Snorra Edda*, Árni Magnússon wrote on a slip note that apart from Jón Snorrason's hand, Þorleifur's hand can be found on many folios of that manuscript. Secondly, Þorleifur also copied 8 folios of AM 170 fol. (1691), the rest of this manuscript was copied by Guðmundur Ólafsson († 1691), whom we do not know much about at all. This manuscript contains *Þorsteins saga Vikingssonar*, and Þorleifur subsequently also owned this manuscript. Thirdly, Þorleifur copied most of AM 163 q fol. (1650–1700), six folios were most likely copied by Guðmundur Ólafsson, containing *Kjalnesinga saga* and *Jökuls þáttur Búasonar*.

Finally, AM 163 p fol. (1650–1700) containing *Gísla saga* and AM 163 o fol. containing *Bandamanna saga*, once belonging to the same book as the “Younger Egla” in AM 163 r fol., were

entirely copied by Þorleifur. We know for sure that AM 163 o, p, r fol. once belonged to a single codex, before Árni disassembled it into separate parts (see chapter 4.2.1). The above-discussed AM 163 q fol. seems to have been part of a bigger book as well, as there is a catchword at the end of the last folio, suggesting that the *þáttur* continued on the next folio, but the next folio is missing and instead the last five lines of *Jökuls þáttur Búasonar* are supplied in the bottom margins by Árni. These last five lines are however not part of any other manuscript, so it is possible that AM 163 q fol. was never part of this particular codex.

Þorleifur Kláússon was descended from a good family and his father was literarily active, as he composed the oldest account about the Turkish Abductions in 1627. Þorleifur was well educated and established good connections for himself in the Skálholt Latin school. He was clearly interested in literature as he translated texts from English and composed some religious texts himself. Apart from being a parson, he was a very active scribe, having copied seven manuscripts completely and another four manuscripts partially, the majority of which contain saga texts. He also owned some of the manuscripts later and is known to have received one manuscript from bishop Brynjólfur Sveinsson, with whom he seemed to have both a professional and a personal relationship. Þorleifur's hand can be found in two manuscripts together with Guðmundur Ólafsson's hand. We do not know much about Guðmundur, but it seems that they might have worked together and cooperated in copying manuscripts. All of this makes Þorleifur an active member of Icelandic 17th-century scribal culture.

4.3.3 Oslo NB 313 fol.

There are initials "I A S A" written on the spine of Oslo NB 313 fol. Moreover, there is a note "*E Libris Iohannis Arnæi*" on a flyleaf (see Figure 4.3). Based on this, Jónas Kristjánsson (1967, 42) claimed that the owner of the manuscript was without any doubt Jón Árnason (1727–1777), a *sýslumaður* from Ingjaldshóll. There could, however, be some doubt in this attribution, because there is a stamp on the manuscript's binding stating the year "1689". As mentioned above, Jón Árnason was born in 1727, which would then be several years after the manuscript was produced. Jón Árnason therefore could not have been the commissioner of the manuscript and the initials on the spine might not have been his. On the other hand, there is a list of books, which belonged to

Jón and were sold after his death in JS 107 fol. Since Oslo NB 313 fol. is on that list, we can say that even if Jón did not commission the manuscript, he surely owned it at some point.

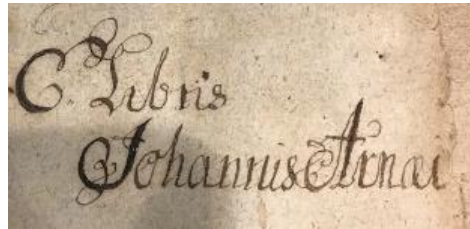


Figure 4.3: Oslo NB 313 fol. back flyleaf

Owner

Jón Árnason

Jón Árnason (1727–1777) was born to Árni Þórðarson *ríki* (c. 1689–1771) from Arnheiðarstaðir and Kristín Brynjólfsdóttir. Árni received the farm at Arnheiðarstaðir in Fljótsdalur (Norður-Múlasýsla) from Bishop Jón Vídalín. As his nickname *ríki*, “rich”, suggests, Árni was an extremely wealthy man and owned many farms. He had seven children with his wife, Jón being the oldest.

Jón was a student at Skálholt from which he graduated in 1748 (Páll Eggert Ólason 1948–1952, 3:46). After that, he travelled to Denmark and began to study law at the University of Copenhagen, where he entered the service of Count Otto Manderup von Rantzau (1719–1768), a Danish official who was *stiftamtmaður* (prefect) over Iceland. In 1754, Jón was granted the position of a *sýslumaður* over Snæfellsnessýsla, which he held until his death in 1777. His place of residence on Snæfellsnes was at Ingjaldshóll. He was rich, but apparently, also a rather generous man, which is why he ended up being in great debt (Páll Eggert Ólason 1948–1952, 3:47).

Jón was not only politically active, but he was also engaged in literary production and had a deep interest in law texts, poetry and literature in general. His knowledge of law is apparent from his authorship of *Historisk Indledning til den gamle og nye Islandske Rættengang* (Historical Introduction to Ancient and Modern Icelandic Jurisprudence) (Copenhagen: Johann Boppenhausen, 1762), an extensive work of more than 600 pages. Jón wrote this learned text in Danish for the above-mentioned Count Rantzau and also dedicated it to him (*Historisk Indledning*, 1762, *2r–[*4v]). According to Páll Eggert Ólason (1948–1952, 3:47), Jón was *hagmæltur*, that

is, he had the gift of poetry. Indeed, some of the poems composed by Jón are preserved in manuscripts, namely in Lbs 179 8vo, Lbs 269 4to, Lbs 852 4to.

His love for poetry, and possibly also his desire to improve and demonstrate his social status, is attested in the fact that several *rímur* cycles were composed for him. In *Rímnatal*, Finnur Jónsson named 11 *rímur* cycles composed by Árni Böðvarsson for Jón Árnason. Árni was a son of Böðvar Pálsson and Ólöf Árnadóttir. He graduated from Hólar school in 1732, but then became a farmer and lived in Akrrar in Mýrasýsla (Finnur Sigmundsson 1966, 2:11). According to Finnur Sigmundsson (Ibid.), Árni has been perceived as the greatest *rímur* poet of the 18th century. Some 19 *rímur* cycles in total are attributed to him, 11 of these being dedicated to Jón (Finnur Sigmundsson 1966b, 2:11–12). The cycles were composed throughout the years 1755–1776. The *rímur* cycles, from the earliest to the latest in terms of their date of composition are the following: *Þorsteins rímur uxafótar* (1755) (Finnur Sigmundsson, 1966, 1:536); *Völsungs rímur* (1758) (Ibid., 506); *Rímur af Hallfræði vandræðaskáldi* (1759) (Ibid., 201); *Brávallarímur* (1760) (Ibid., 91); *Rímur af Droplaugarsonum* (1762) (Ibid., 107); *Alexanders rímur og Loðvíks* (1763) (Ibid., 16); *Fóstbræðrarímur* (1765) (Ibid., 146); *Rímur af Ásmundi víking* (1768) (Ibid., 50–51); *Rímur af Hjálmtý og Ölvi* (1769) (Ibid., 234); *Rímur af Ingvari víðförla og Sveini* (1773) (Ibid., 281); *Rímur af Agnari Hróarssyni* (1776) (Ibid., 6–7).

Apart from *rímur* cycles, Árni apparently composed other kinds of poetry for Jón as well. Lbs 848 V 4to preserves a poem called *Haustlöng*, composed by Árni, and according to the manuscript, the poem was composed for Jón, who was also the owner of this manuscript.⁹⁶ Finally, Rask 21, a big composite manuscript preserving many texts, contains *Hálfs drápa og Hálfsrekka* on folios 97r–107r, which was written in 1770 by Árni for Jón⁹⁷.

We can assume that Jón paid Árni for composing the *rímur* and poems, which would also fit with his reputation of a generous man who enjoyed spending his money. Even though Árni lived at Akrrar in the Mýrar district at some distance from Ingjaldhóll, Jón might have known about Árni's reputation as a great poet and hired him to compose poetry on his behalf.

⁹⁶ See <https://handrit.is/manuscript/view/is/Lbs04-0848/0#mode/2up>.

⁹⁷ See <https://handrit.is/manuscript/view/en/Rask021-a>.

Jón's passion for books is also apparent from the fact that he owned a huge manuscript and book collection (Páll Eggert Ólason 1948–1952, 3:47). Jón was the owner of AM 395 fol., a very extensive manuscript containing 23 saga texts, including *Íslendingasögur*, *fornaldarsögur* and *riddarasögur*. The manuscript was composed on his behalf in 1760–1766 and it is lavishly decorated, with impressive initials and binding with Jón's initials in gold. His name is also on the binding of ÍB 71 4to, a manuscript from the first half of the 18th century, containing six *Íslendingasögur*. Another manuscript owned by Jón was LUB 4to 4 from 1725–1775, currently held by Lund University, also containing many sagas, mainly *riddarasögur*. From the manuscripts that Jón owned, it is clear that he had a passion for saga texts and also for lavishly decorated expensive manuscripts, indeed, he is described as “hinn mesti skartmaður” (the greatest dandy, someone who indulged in splendid and extravagant living) (Páll Eggert Ólason 1948–1952, 3:47). This, and the fact that he was a generous man, led to the fact that towards the end of his life, he was saddled with a great many debts. This is why his extensive collection of manuscripts and books had to be sold by auction in Copenhagen in 1779, two years after his death. The list of the books sold there can be found in JS 107 fol. Due to the auction, some of the manuscripts he used to own are now scattered outside of Iceland.

After the auction in 1779, Oslo NB 313 fol. probably stayed in Copenhagen and we only know about its next whereabouts in 1852, when the University of Oslo Library bought the manuscript at the auction of the library of Jens Christian Berg (1775–1852) (Jónas Kristjánsson 1967, 42).

Owner

Jens Christian Berg

Jens Christian Berg (1775–1852) was a Norwegian historian and lawyer. He was born in Copenhagen to Niels Jensen Berg (1738–1798) and Marie Margrethe Flor (1744–1817) (Halvorsen 1885, 209). He moved to Oslo, where he studied at the Cathedral School until 1792. He travelled back to Copenhagen in 1795, where he attended University of Copenhagen. In 1797, he became employed at the Royal Library and was a teacher of geography at the Copenhagen Cathedral School (Ibid.). After his father's death in 1798 he resigned and moved back to Oslo. In 1800 he

began studying law and in 1803 he took a Danish legal exam. After that his main place of residence was in Norway, but he visited Copenhagen several times throughout his life. He died in Oslo in 1852 (Ibid., 209–211).

Berg was the most active book collector in Norway at the time and had in his possession around 10 000 volumes. The University of Oslo Library⁹⁸ did not inherit his manuscripts, but bought a lot of them at auction in 1852 (Skúli Skúlason 1966). Berg might have acquired Oslo NB 313 fol. while he was working for the library in Copenhagen, taken it with him to Norway, where the university library of Oslo bought it.

Oslo NB 313 fol. was owned by very rich men with very good social positions. They were well educated men, both attending the University of Copenhagen. They both had a huge interest in literature and owned one of the biggest book collections of their times. Jón Árnason was moreover interested in poetry and he commissioned several *rímur* cycles and other poems. Both of the men's large manuscript collections were sold at auctions, which explains Oslo NB 313 fol.'s interesting journey from Iceland, through Copenhagen, to Oslo.

4.3.4 Holm Papp 15 fol.

Holm Papp fol. 15 is a manuscript that was commissioned by Antikvitetskollegiet (College of Antiquities) and copied by Jón Vigfússon († 1692) (Gödel, 1897, 130).

Commissioner, Owner Antikvitetskollegiet

When Magnus Gabriel De la Gardie (1622–1686) became a chancellor of Uppsala University in 1654, a new era of interest in Swedish ancient history began (Schück 1932–1944, 1:193). The *Antikvitetskollegiet*, an institution researching national history and antiquities (written documents), was established in Uppsala in 1666 in response to an increased interest in old Icelandic and

⁹⁸ The University of Oslo Library doubled as the Norwegian State Library from its foundation in 1811 until 1999, when the *Nasjonalbiblioteket* (National Library of Norway) was established taking over all of the national non-university functions.

Norwegian manuscripts, which Swedish and Danish scholars of the 17th century regarded as sources of their own glorious history. In 1667, Johan Hadorph (1630–1693), who became the first assessor of the College in 1667, published a list of topics and texts that the College should be researching. The list included old Swedish and the Gothic language and any texts in old Icelandic and Norwegian manuscripts connected to Swedish history, including sagas.⁹⁹ The College ended up compiling a large collection containing a wide variety of texts from those concerned with geography to those dealing with religion (Jucknies 2004, 3). The College moved from Uppsala to Stockholm in 1690.¹⁰⁰

One of the main purposes of the College was to edit Old Icelandic texts, often with Swedish translations. Even before the college had been founded, the first edition of a *fornaldarsögur* had been made by Olof Verelius (1618–1682), Swedish scholar of runes, antiquities, and history, and published as *Gothrici et Rolfi Westrogothiæ regnum historia lingua antiqua Gothica conscripta* (Uppsala: Henricus Curio, 1664) (contains *Gautreks saga* and *Hrólfs saga Gautrekssonar*), and this was followed up by *Herrauds och Bosa saga* (Uppsala: Henricus Curio, 1666). Verelius was to become one of the first scholars working at the College (Schück 1933–1944, 2:228). Since the manuscripts were written in Old Icelandic, in a language that had become rather obscure for the Swedes in the 17th century, Icelanders were often employed by the College to help with the translations and editions. Olof Verelius worked closely with Jón Jónsson from Rúgstaðir (1636–1679), an Icelandic who was later called Jón Rugman. Jón joined Olof Verelius in Uppsala and in 1667, was the first Icelandic to work for the College, where he remained until his death. He helped Olof with publications of *fornaldarsögur*, as well as with the first Icelandic dictionary in Sweden (for more on Rugman, see Heimir Pálsson 2017).

After Verelius' death, Olof Rudbeck (1630–1702), a professor in Uppsala, took over Verelius' position in the College. The next Icelandic in the College, working closely with Olof Rudbeck, was Guðmundur Ólafsson (c. 1652–1695). Guðmundur worked for the College until his death and he provided the department with many Icelandic manuscripts (Páll Eggert Ólason 1944, 287). Rudbeck became Guðmundur's patron and supported his work for the College. Guðmundur

⁹⁹ The complete list is printed in Schück (1933–1944, 1:17).

¹⁰⁰ For complete and concise history of Antikvitetskollegiet, see Schück's 8 volumes of history of the College (Schück 1932–1944).

produced, for example, an Icelandic lexicon, at least two editions of texts, and some translations from Old Icelandic into Swedish under Rudbeck's patronage (Lavender 2014, 203).

In these years, some other Icelanders were working for the College. Páll Eggert (1944, 5:287) mentioned 5 other Icelanders, namely Helgi Guðmundsson, Jón Vigfússon, Guðmundur Guðmundsson, Ísleifur Þorleifsson, and Jón Eggertsson. The first two men are discussed further later in connection with Holm Papp 15 fol. Jón Eggertsson (1643–1689) is probably the most learned Icelandic who was working for the College as a scribe (see Páll Eggert Ólason 1944, 287–89; Jucknies 2009). He travelled between Iceland and Sweden and was the College's biggest source of Icelandic manuscripts during the 1680s (Jucknies 2004, 8). He also copied many manuscripts for the College while he was in prison in Copenhagen for 3 years from 1684 to 1687.

Icelanders working for the College were however not the only source of the manuscripts. Another way for the College to obtain Icelandic manuscripts was to get them as a gift. For example, we know that *Ormsbók* was given to Johannes Bureus (1568–1652) as a gift in 1602, who then gave the codex to the crown, and the College then acquired *Ormsbók* in 1682.

Scribe

Jón Vigfússon

It is not known when exactly Jón Vigfússon (d. 1692) was born. His parents were *lögréttumaður* Vigfús Jónsson from Herjólfssstaðir and his wife Jarþrúður Sturludóttir. Vigfús was first married to Guðrún Þorsteinsdóttir by whom he had several children. After that, he had three children by his second wife, Jarþrúður, including Jón (Einar Bjarnason 1952–1955, 524).

Jón was a student at the Latin school in Hólar around 1670 and was possibly a deacon at Munkaþverá (Páll Eggert Ólason 1948–1952, 3:301). He went into service for Jón Eggertsson and travelled with him abroad. Páll Eggert Ólason (*Ibid.*) does not mention when this happened. However, Jón Eggertsson travelled abroad for the first time in 1667, when Jón Vigfússon was known to have been in Iceland. Jón Vigfússon must have therefore travelled with Jón Eggertsson sometime during the period of 1679–1683, when Jón Eggertsson was travelling back and forth (see Páll Eggert Ólason 1948–1952, 3:86). In 1684, Jón Vigfússon began working for Antikvitetskollegiet and he copied many manuscripts for them which are now part of the Royal

Library of Sweden. According to Gödel's (1897) catalogue of Icelandic manuscripts in Kungliga biblioteket, Jón Vigfússon was responsible for copying 27 manuscripts which are now part of the collection, namely Holm Papp fol. number 2, 4, 5, 6, 7, 9, 15, 19, 20, 21, 37, 46, 47, 48, 50, 51, 52, 53, 58, 59, 61, 65, 66, 75, 77, 81, 82. Jón copied the majority of the manuscripts entirely by himself with the exception of Holm Papp 50 fol., which was partly copied also by Guðmundur Guðmundsson and Helgi Ólafsson; Holm Papp 65 fol., where two pages were probably copied by Guðmundur Guðmundsson; and Holm Papp 77 fol., also partly copied by Guðmundur. Our manuscript in question, Holm Papp 15 fol., contains a second text copied by Helgi Ólafsson. The scribes working for the College were therefore collaborating to some extent and producing the manuscripts commissioned by the College together.

These manuscripts can provide a glimpse of Jón's practices as a professional scribe. Gödel (Ibid.) notes with almost all manuscripts entries that Jón copied the manuscript in question for the Antikvitetskollegiet. He was therefore most likely commissioned by the College to produce most, if not all, of these manuscripts. The manuscripts' contents are mostly sagas, especially *riddarasögur* and *Íslendingasögur*, but also *Sturlunga saga* (in Holm Papp 4 fol.), *Heimskringla* (in Holm Papp 5 fol.), and various law texts (for example in Holm Papp 75, 77, 81, 82 fol.). Jón had so many *riddarasögur* in his repertoire because he most likely copied the entire *Ormsbók*, a large collection of *riddarasögur*. As mentioned before, *Ormsbók* arrived in Sweden as a gift to the antiquarian Johannes Bureus in 1602 where it was used by scholars. Jón made a copy of this book for the College in 1690–1691. Thanks to this, we have at least this copy available, as *Ormsbók* itself is no longer preserved, having burnt in Stockholm in 1697 (Slay 1985, 953). The texts copied by Jón from the original *Ormsbók* are now in Holm Papp 46, 47, 58 and 66 fol. These copies are therefore so valuable because we are able to get a glimpse of how the original *Ormbók* might have once looked (see Slay 1985, 954). The work commissioned by the College therefore saved older manuscripts in this way and kept them alive. As mentioned before, the College commissioned the text to also provide Swedish translation for the texts. In such manuscripts, the text was separated into two columns, with the inner column containing the text in Old Icelandic and the outer column being left blank for Swedish translation. Often, however, the Swedish translation was never added and the space in outer columns remained blank, as was the case with 23 manuscripts (out of 26)

copied by Jón. The 3 manuscripts which did not have this space left contain texts that are already translated by Jón and written in Swedish (Holm Papp 51, 52, 53 fol.).

Jón moreover composed an obituary for Jón Eggertsson, which is now preserved in Lbs 2676 4to (see Páll Eggert Ólason 1947, 1. aukabindi:31–32). Jón had a Swedish wife, whose name is not known, and they did not have any children together (Páll Eggert Ólason 1948–1952, 3:301). Jón was so poor at the end of his life that the Swedish king had to pay for his burial costs and give money to his widow for mourning clothes and rent (Ibid.).

Surrounding texts

Scribe

Helgi Ólafsson

Helgi Ólafsson (1646–1707) worked for the Antikvitetskollegiet at the same time as Jón Vigfússon and, apart from Holm Papp 15 fol., they also collaborated on copying one more manuscript Holm Papp 50 fol. Helgi's text in Holm Papp 15 fol., *Grettis saga*, is the first text in the manuscript occupying folios 1–163 (Gödel 1897, 130).

Helgi was born to Ólafur Hálfðan of Undornfell (now Undirfell) in Vatnsdalur (Húnavatnasýsla) and his wife Þórey Ormsdóttir. He attended Latin school at Hólar in 1668 and became a deacon in Reynistaður. He was then dismissed from this position and from several other positions later on for having multiple children out of wedlock (Páll Eggert Ólason 1948–1952, 2:342). He went to Sweden in 1682 to join his brother Guðmundur, who was already working for Antikvitetskollegiet. One year later, he went back to Iceland where he collected manuscripts for the College, where he returned with the manuscripts. He then went to Copenhagen in 1686 and he finally settled at Staður in Hrútafjörður in 1689 where he was a parson and where he stayed until his death (Páll Eggert Ólason 1948–1952, 3:342–43).

In Gödel's catalogue (1897), 17 manuscripts are mentioned in connection with Helgi. With the exception of four manuscripts, Holm Papp 15, 50, 56, and 64 fol., he copied the manuscripts entirely by himself. He copied 5 of these manuscripts, Holm Papp 14, 35, 41, 50, 64 fol., while he was in Copenhagen in years 1686–1687. The rest of the manuscripts were produced in the time

period of 1682–1686 in Stockholm. During his stay in Copenhagen, he was not only copying the texts for the College, but he was most likely also sending manuscripts he acquired there to Stockholm. For example, Holm Papp 27 4to, was among the manuscripts that Helgi sent to the College from Copenhagen in 1687 for his brother Guðmundur to copy the manuscript (Gödel, 1897, 299). The texts within the manuscripts copied by Helgi are mostly collections of *Íslendingasögur*, *riddarasögur*, *konungasögur*, but he also copied *Snorra Edda* and some verses from sagas. The same characteristics are noticeable in the manuscripts copied by Helgi and by Jón, such as the space left for translations, the contents of the manuscripts, as well as their design. The scribes working for the College might have therefore been required to follow certain guidelines.

Helgi was, according to Páll Eggert Ólason (1948–1952, 2:343), also a skillful poet. There are several poems and hymns composed by Helgi, which are preserved. For example, *Samúelssálmur*, now in ÍBR 105 8vo, and some of his poems are in JS 325 8vo (170r), in Lbs 852 4to, and in Lbs 176 8vo.

Helgi seemingly ended up in Sweden working for Antikvitetskollegiet out of necessity due to his problems in Iceland. Even though Helgi was not as prolific a scribe as his brother Guðmundur, he copied quite a few manuscripts for the College and helped them expand their manuscript collection by bringing manuscripts from Iceland and sending some more from Copenhagen.

In conclusion, the Antikvitetskollegiet was an important institution for the transmission of Old Icelandic texts and their antiquarian activities helped to preserve manuscripts, which would have been lost otherwise. The College was exclusively interested in preserving and examining manuscripts written in Old Icelandic in order to historicize these texts for their nationalistic purposes. That influenced the selection of the texts produced by the College. Icelanders played a crucial role in this process by making copies of these manuscripts as well as translating the texts. Their activities provide an important window into the 17th century manuscript culture outside of Iceland, where Swedish scholars were working alongside Icelanders in producing copies, translations, and publications of old texts. Jón Vigfússon, the scribe of the “Younger Egla”, was clearly an educated individual, whose skills were appreciated in a foreign scholastic environment. He produced a large number of copies of mainly saga texts, as well as several translations for the College. We could therefore consider him to be a professional scribe as well as a scholar.

4.3.5 AM 454 4to

Most of the manuscript (5r–125v) was copied by Gísli Guðmundson, around 1700–1705; the first four folios were copied by Árni Magnússon's scribe, most likely Þórður Þórðarson, and they might have been added to the manuscript later after Árni Magnússon received it (see Appendix C.6).

Scribe

Gísli Guðmundsson

Gísli (c. 1637/8–1712) was born to Guðmundur Guðmundsson (c. 1600–1648) and his wife Málmfríður Björnsdóttir (born c. 1605) from Laxamýri. Guðmundur's father was Guðmundur Guðmundsson, a *lögréttumaður* from Bær in Borgarfjörður. Guðmundur was a parson and lived at Kirkjulækur (Rangárvallasýsla). Gísli was their eldest son and had 6 siblings (Páll Eggert Ólason 1948–1952, 2:144).

Gísli was 65 years old in 1703, so he was therefore born in 1637 or 1638 (Árni Magnússon and Páll Vídalín 1924–1947, 499). He was born at Kirkjulækur, where his parents lived, but he moved to Rauðalækur efri (Rangárvallasýsla). According to the *Jarðabók*, Gísli owned the farm in Rauðalækur efri and also lived there. He probably took the farm over in 1664 (Árni Magnússon and Páll Vídalín 1980–1990, 1:340). Gísli was married to Guðrún Björnsdóttir (born c. 1640), daughter of Björn Pálsson (ÍB 13 4to: 135v). In 1703, however, only he, his two children, his granddaughter and two servants are mentioned as living on the farm, Guðrún therefore must have died some time before 1703 (Árni Magnússon and Páll Vídalín 1924–1947, 49). Einar Bjarnason (1952–1955, 156) lists three children that the couple had together, namely Guðrún, who married Nikulás Magnússon, Guðmundur and Þórunn. Jón Espólín (ÍB 13 4to: 135v–136r) listed five children, namely Björn, Guðríður, Elín, Guðrún, Guðmundur, Þórunn; however, Guðrún is the only one for whom he provided any information at all. Some of the children must have therefore died at a young age, which is also why in 1707 Gísli inherited a part of the estate in Rauðalækur from his children (Árni Magnússon and Páll Vídalín 1980–1990, 1:340).

Gísli was however not merely a farmer but he was also a member of *lögrétta*. According to Einar Bjarnason (1952–1955, 155–56) he was a *lögréttumaður* for Rangárþing in years 1670–1712, when he signed off and was replaced by Guðni Þorleifsson. His precise date of death is unknown, but it was after 1712.

Apart from being a farmer and *lögréttumaður*, Gísli was also active in manuscript production. Apart from AM 454 4to, his hand can be found in AM 452 4to from 1700–1712 containing *Fljótsdæla saga*; AM 513 4to from 1690–1712 containing *Vopnfirðinga saga*; AM 538 4to from 1705 containing *Rémundar saga*; AM 566 c 4to from 1705 containing *Fóstbræðra saga*. He moreover copied several manuscripts containing law texts, namely, AM 215 a II 4to from 1710; AM 228 b 4to from 1710; AM 231 b 4to from 1700–1712; AM 232 b 4to from 1710; and AM 232 c 4to from 1637/8–1700. Gísli also copied AM 145 a 4to in 1678 containing law texts and AM 225 a 4to sometime in the late 17th century. He owned both of these manuscripts for a while before giving them to Hákon Hannesson (1662–1730), *sýslumaður* over Rangárvallasýsla, who later gave them to Árni Magnússon. Árni also received two more manuscript from Gísli himself, namely AM 232 c 4to, and AM 528 4to containing *Flóvents saga*.

Two of the above-mentioned manuscripts copied by Gísli, AM 566 c 4to and AM 538 4to, contain texts, *Fóstbræðra saga* and *Rémundar saga* respectively, that have the same transmission history as the text of the “Younger Egla” in AM 454 4to. Árni Magnússon claims on the slip note in AM 454 4to, that the text of *Egils saga* was copied from a manuscript in a folio format written by Sigurður Jónsson of Knörr in Breiðavík (1633–1717) and owned by *sýslumaður* Ólafur Einarsson (1639–1717). On a slip note in AM 566 c 4to Árni states that the text was copied in 1705 from a manuscript in a folio format owned by Ólafur Einarsson. Finally, on a slip note in AM 538 4to he states that the text was copied in 1705 from a manuscript in a folio format owned by the *sýslumaður* Ólafur Einarsson and copied by Sigurður Jónsson. Therefore, Gísli might have had the manuscript in folio format copied by Sigurður Jónsson, which contained *Egils saga*, *Fóstbræðra saga* and *Rémundar saga* and copied the three texts either into three separate manuscripts from there, or into one volume, that was later separated by Árni. The exemplar manuscript copied by Sigurður is now lost, as well as the manuscript copied by Gísli. Considering this, we can narrow the date of production of AM 454 4to from 1700–1725 (Kålund 1889–1894,

I:646) to more concretely around 1705, as it seems very likely that he copied all three texts from the exemplar at the same time.

Scribe

Þórður Þórðarson

Þórður Þórðarson (1684–1747) was a son of Þórður Steindórsson (1630–1707) and his first wife Ragnhildur Þórólfsdóttir. Þórður Steindórsson travelled in his young age (he was possibly in Holland, France, Denmark, and England) before returning to Iceland in 1654. After that he became a *lögréttumaður* in Þórsnesþing, and in 1680 he became *sýslumaður* over Snæfellsnessýsla (Páll Eggert Ólason 1948–1952, 4:112). He owned several farms in Snæfellsnessýsla, such as Ormsbær, where he also lived from 1689 to 1703 (Árni Magnússon and Páll Vídalín 1980 I:167).

Þórður Þórðarson was born in 1684 and is recorded as a student in Skálholt in 1703 (Árni Magnússon and Páll Vídalín 1924–1947, 543). He later became a steward (*ráðsmaður*) in Skálholt in 1712–1713 and then in 1722–1743 during the time of Bishop Jón Árnason (Páll Eggert Ólason 1948–1952, 4:119–120). When he was in Skálholt during the first period, 1712–1713, he was in service of Árni Magnússon when Árni was in Iceland (Páll Eggert Ólason 1948–1952, 4:120). Þórður moreover held the office of *lögréttumaður* in Rangárþing from 1716 to 1724 (Einar Bjarnason 1952–1955, 545). He was married to Kristín Tómasdóttir, with whom he had eight children (Ibid.). Þórður then lived in Háfur in Rangárvallasýsla, where he died in 1747.

Þórður was already an active scribe even before working for Árni; for example, from slip notes in AM 163 f fol., AM 163 g fol., AM 159 fol., written by Árni, we know that Þórður copied these manuscripts “when he was young”.¹⁰¹ Þórður most likely also copied AM 163 s fol. and AM 164 e β fol. as all the above-mentioned manuscripts were probably part of the same book (Kålund 1889–1894, 132; 134). As Kålund (1889–1894, 128) dated AM 163 f fol., and therefore also the other manuscripts, to the end of the 17th century, Þórður must indeed have been quite young when

¹⁰¹ The slip note can be accessed here through handrit.is: [https://handrit.is/en/manuscript/imaging/is/AM02-0163f#page/Front+\(v\)+\(2+of+25\)/mode/2up](https://handrit.is/en/manuscript/imaging/is/AM02-0163f#page/Front+(v)+(2+of+25)/mode/2up)

he copied them and he must have been an experienced scribe by the time he began to work for Árni in 1712.

The scribes working for Árni Magnússon were producing copies of entire manuscripts for him, but during his rearrangement of manuscripts, his assistants were producing smaller codicological units to be added to existing manuscripts (see Stegmann 2016). Þórður's hand in particular appears on many added first and last pages of manuscripts in Árni's collection (Stegmann 2016, 105). Þórður's hand can be found on additional leaves in AM 615 o 4to; AM 181 i fol.; AM 163 n fol.; AM 163 m fol. (Ibid.); and AM 163 p fol. (handrit.is).

The first four folios of AM 454 4to were copied by a highly educated man with a secure position in society, who was not only a professional scribe, but who also held the office of *ráðsmaður* and *lögréttumaður*. Þórður was experienced at copying manuscripts by the time this manuscript was written, and he very likely copied the folios on behalf of Árni. Most of the manuscript was however copied by Gísli Guðmundsson, who apart from being a farmer, also held the office of *lögréttumaður* and who was a landowner. He was moreover very active in manuscript production and transmission in the early 18th century, as he is known to have copied several manuscripts, mainly containing *Íslendingasögur* and law texts. He owned manuscripts, which he later gave to important people, such as Hákon Hannesson and Árni Magnússon. He was an important figure in manuscript transmission as some manuscripts copied by him were later on copied further, such as ÍB 413 4to.

4.4 Relationship Between the Adaptations

In his short article about the “Younger Egla”, Stefán Karlsson (1996, 70) claimed that both the medieval saga and *Egils rímur* were the source texts for the “Younger Egla”. He said that the medieval saga was clearly one of the sources employed by the author as the “Younger Egla” includes scenes that were included in the medieval saga, but not in the *rímur*. On the other hand, the “Younger Egla” borrows exaggerated descriptions of characters and battles from the *rímur*, which it takes even further (Stefán Karlsson 1996, 70). The author must therefore have employed both texts as his source material. This chapter seeks to illuminate the relationship between the

“Younger Egla” and the two other texts in more detail and reveal which source might have been more influential.

4.4.1 The “Younger Egla” and *Egils rímur*

Chesnutt (2006, lvii) proved Stefán Karlsson’s theory that the *rímur* served as a source for the “Younger Egla” even more convincingly by presenting one example of a verbal parallel between the *rímur* and the “Younger Egla”. In the scene where Egill burns Bárður and his men inside his house in chapter 46 of the “Younger Egla” there is a phrase: “og toku nu men hurd af hiorumm”. The author was clearly inspired by the phrasing in stanza 21.1 of the 17th fitt of *Egils rímur* which says: “grimmlega læst var hurðinn hæst a hjörunum sínum”. The word *hjör* was used in the *rímur* to fulfill the three-part alliteration requirement, but it is very likely that the author of the saga was directly influenced to use this word in particular by the *rímur*. This one example presented by Chesnutt (2006, lvii) is not the only one and this chapter seeks to identify verbal parallels as well as other similarities and differences between the *Egils rímur* and the “Younger Egla” to determine the extent to which the saga is based on the *rímur*.

Verbal parallels

The settlement scene in chapter 25 contains the greatest number of verbal parallels. The chapter explains how Skallagrímur found his father’s coffin and settled in Borgarfjörður. This scene is significantly different from the one preserved in the medieval saga and was clearly influenced by the *rímur* to a great extent.

Var nu fyrer þejm Arös ejrn yferd Stör, ei langt
frä Skipunumm. Töku þar Hófn vestann framm
vid Osenn, og kölludu þeir Gufu A.

Arós var þar yfrið stór,
ekki langt frá dælu jór,
Gufuá nefnir grundar bekk,
gumna sveitinn visku þekk. (IX:46)

Bäru nu Farm ä land og Festu synu skipe, og
gejngu a land og könnudu þad

fundu nu ejna Vyk þröngva, var þar komned
vpp lyk kvöldwlfz

og töku vpp þeir kystuna og bäru a þad nes sem
næst þeim var, og Settu þar nidur lýked og
Byrgdu kystuna med Grjöte og geingu burt,
Biuggust nu vmm og bidu þar:

Nu er vmm Grým ad Ræda, ad hann kom lýka
til Jzlandz

og tök Höfn vid eitt Annes, lejst þejm þad
bæde Stort og brejdt

þad kölludu þeir Hamarnez, og biuggu vmm
Skip sitt, og geingu ä land og könnudu þad,

Rekkar bäru farm af fley,
fest er kvörr við onars mey,
könnuðu land með kolðum sjá,
koppum fýsn var þessu á. (IX:47)

Þegnar fundu þröngva vík,
þar var komið upp Kveldúlfs lík,
þetta kappar kunnu ad sjá,
kistan stóð þar sandi á. (IX:48)

Kappar töku kaldann ná,
kistan borin var sjónum frá,
á það nes sem næst þeim var,
niður þeir settu líkið þar. (IX:49)

Af Skallagrími og skotnum hans,
skíra verður rímna dans,
hann kom líka hér til lands,
hvarf þá reiðin skerja bands. (IX:51)

Tóku höfn við annes eitt,
ýtum lest það furðu breytt,
firðar gengu fljótt á land,
fleini var þá skotið í sand. (IX:52)

Garpar þetta grundar fles,
gjörðu ad nefna Hnararnes,
Grímur snýr frá grædis brand,
gJORIR hann víða ad kanna land. (IX:53)

þar voru mykler skógar, eirnenn Störrar Mýrar
og miðg Vöðsýnt:

Nu kiamur Grymur þar til Sem Fielagar fódur
hannz voru, og Fagna þeir hónumm,

og Seigia hónunn lät fódur Hannz. Eirnenn ad
kystann komenn være þar og lýke hannz
Jardad.

Fylgdu þeir nu Grým þangad sem Vlfur Fader
hannz var Hejgdur, og vmmskodade Grýmur
sig þar, þotte hónumm þar vænt bygd ad reýsa.

Vmm þann vetur dvaldest Grýmur og menn
hannz hiä Skipunumm.

Enn sem vorade, smýdade Grýmur sier Bæ og
Bigd a Midjum þessum myrum og
kallade Bæenn Borg.

Mýrar stórar mátti sjá,
miklir skógar voru þar hjá,
víðlendt þótti vopna meið,
vera til fjalls frá karfa heið. (IX:54)

Kemur hann þar sem Kvoldúlfs skeið,
kominn var fram af þoska heið,
fylgjara hans að finna réð,
fögnuður mikill var þeim með. (IX:55)

Firdar sögðu fljótt sem má,
faði hans væri látinn þá,
eirnin sögðu kistan kalls,
komin sé þar þeir geta þess alls. (IX:56)

Fylgdu þangað flenia meið,
sem föður hans lík í kistu beið,
þar frá skamt það þegi er lygð,
þótti honum vænt ad reisa bygd. (IX:57)

Vetur þenan vil eg það tjá,
virðar dvöldust skipunum hjá,
enn um vor þá veiktist grand,
víða gjörðu ad kanna land. (IX:58)

Miðjum þessum misserum á,
mæta smíðar bygging þá,
Skallagrímur skilinn við sorg,
skjótt réð bæinn kalla Borg. (IX:59)

J þá vǵk sem vpp var komed lǵki Fóður hannz,
þangad ljet Grǵmur Skip Sitt a Hlunna

[...]

Skipade þejm til bigda vmm allann
Borgarfiórd,

og tóku Bæer nofn af þeim er bygdu, sem enn
vottar i dag og mǵnnum er kvnnugt. (163 r
fol., 11r)

Færði hann í þá fornu vík,
sem föður hans upp nam kasta lík,
skip sitt brátt og setti á sand,
enn samdi byggðir víða um land. (IX:60)

Ekki nenni upp að tjá,
öll hans bú og staðina þá,
utan þeir nú með æði gjörð,
allan skipuðu Borgar fjörð. (IX:61)

Bærnir tóku nöfnin nú,
af njótum hrings er settu bú,
er það kunnugt enn í dag,
öld um þetta byggðar lag. (IX:63)

The medieval *Egils saga* does preserve the same kind of information, the following is an extract from the beginning of the scene: “leiddu þeir skipinu upp epter äne, so sem gjeck, og b[ä]ru þar af farminn, og kǵnnudu landed med sjö, bæde üt og sudr. enn er þeir hǵfdu fared med sjä nockud so, þä fundu þeir i vīk eirne, hvar upp var rekinn kista Qvelld Ulfs. fluttu þeir hana ä nes það er þar var, og settu hana þar nidr, og hlödu ad grjöte” (Chesnutt 2006, 31). The beginning of the settlement is similar in the medieval saga but the verbal parallels between the “Younger Egla” and the medieval saga are not so obvious as with the *rímur*. Moreover, while the medieval saga lists all the place names of the new settlements and their etymology, the two texts do not (see chapter 3.4.1). On the other hand, as seen from this comparison, the settlement scene in the “Younger Egla” and the *rímur* are almost identical. The *rímur* are more verbose only because of their use of kennings and repetitions, but the content in the two texts is exactly the same. The author of the “Younger Egla” followed the *rímur* almost slavishly, using the same phrases and words, and adding almost nothing extra to the narrative.

As Stefán Karlsson (1996, 70) mentioned, the battles in the “Younger Egla” share the same characteristics as the battles in the *rímur*, namely, they are long and rather graphic. In the new saga, the main protagonists’ enemies are often chopped asunder and the movements of the warriors are described in detail (also see chapter 4.1.5.1). The following example describes a fight between Skallagrímur and Sigtryggur when Skallagrímur and Kveldúlfur are about to leave for Iceland. The medieval saga merely mentions that Skallagrímur killed Sigtryggur. The “Younger Egla”, on the other hand, follows the description of the fight provided by the *rímur* rather closely.

Hitte nu Grymur Sigtrigg, og klauf hann
Sundur J midju og ofan j þyljur, so fast vard
Sverd hanz.

Mellu arfann mitt í sundur,
midjungs skyfði hið bjarta tundur,
dreingurinn hrepte daudans móð,
enn dörinn fast í bunka stóð. (IX:21)

Enn hiner Sem eptir lifdu af mǫnnum þeirra
Brædra hlupu fyrer Bord, af því þeim ögnade
asýnd þeirra Fedga. (ch. 24)

Hlupu í kaf á humra lá,
hinir sem eptir lifdu þá,
af því feðgar óðs á geim,
ognarlegir sýnast þeim. (IX:22)

The graphic description of the battles in the “Younger Egla”, including the main heroes cutting their enemies asunder, might have therefore been influenced by the *rímur*. This example is, however, not isolated and some other verbal parallels in the battle descriptions are apparent throughout the texts. For example, the *rímur* repeat the phrase “að hopa ekki hót” or “að hopa á hæl” often, possibly for alliterating purposes, and the author of the “Younger Egla” might have borrowed this phrase from the *rímur*.

og hopade Eygell ei neitt Höt a hæl,
helldur skök hann Sitt sverd og Hriste,
og giörde so harda Hrýd ad liöte, ad
hann gieck a hæl aptur vid hvört Hogg

Ekki hopaði Egill hót fyrir illsku manni,
reidde upp sverðið rekkurinn sanni,
ramlega brá við hastur glanni. (XXVIII:66)

Eygilz, og lukt vt yfer Hringenn.
(chapter 73)

Kepsir varð að hopa á hæl fyrir hirðir rýta,
ut yfir hólminn hörku grýta,
hopaði langt það allir lýta. (XXVIII:69)

These verbal parallels are very prominent, not only in the battle descriptions, but also when the saga describes characters' emotional states. For example, when Þórólfur's friend Bárður is dying in chapter 6, he tells King Haraldur his wish for Þórólfur to inherit all his estate but also to take his wife and care of the son. The *rímur* inserted one small detail which is otherwise rather unusual for the saga style, namely that his widow will feel sorrow when she hears about his death. Bárður in the medieval saga only expresses his wish without any emotional hint: "arf minn allan vil eg, take Þórólfr Q(velld) Úlfs son, land og lausa aura, hœnum vil eg og gjefa konu mína, og son minn til uppfædslu, því eg trüe hœnum best til þess" (Chesnutt 2006, 11). The author of the "Younger Egla, however, borrowed this detail from the *rímur* and used almost the exact same wording in the prose text about Sigríður's sorrow.

Eirnenn Husfru mýna, sem þo mun nöga Sorg
hafa er hún spyr minn dauda. So trur eg
hœnumm best allra manna, að vppfostra minn
vnga Son, og skal þörulfr allt þetta eignast og
að sier taka (ch.6)

Eignast skal sá yptir fal,
ullur hjörsins rauða,
húsfrú mín því hafa mun pín,
hún þegar spyr minn dauða.

Til þess mest eg treysti best,
týnir þundar klæða,
minn unga son og ekta kon,
upp með sæmð að fæða (II.74–75).

Moreover, there is a similar expression of emotions heavily inspired by the *rímur*. When Kveldúlfur gets the news about Þórólfur's death in chapter 20, his emotional suffering is described vividly:

kvöldwlfur frietter Fallv þorwlfz Sonar Sýnz.
Gramdest hann miðg við þad, og varð ærit
hriggur, so valla varð hõnumm Rött og lagdest
i Reckiu, og hvørke naut hann svefnz nie
matar. Mistu nu alla Rænu og sorgade miðg.
Eirnenn brann Hiarta hannz af Rejde vid Har.
Konung (9r)

Þegninn frétti Þórólfs deyð,
og þeingils grimman sverða styr,
hlaut af þessu harða neyð,
só hafði hann alldrei slíka fyr.

Af hryggð og reiði hjartað brann,
hugurinn titrar brjósti í,
í rekkju lagðist rausnar man,
raunar hvergi var honum frí. (VII.52–53)

Finally, in chapter 59, Egill comes home to Borg and tells his father the news about Þórólfur's death in England. The saga contains noticeable verbal parallels to the *rímur*, when it comes to the description of Skallagrímur's sorrow and Egill keeping all the wealth for himself:

Gieck Eygell heim til Borgar og hitte Grým
Fóður Sinn. Fagnade, hann vel Eygle og baud
hõnumm vist hiä sier. Jnte Eigill fóður
sýnumm fall þorwlfz þötte Grýme þad mýkel
týdinde og jll. Griet hann miðg fall sonar Sýnz,
og qvad þesz alldreý bætur býda ljet Eigill færa
fie Sitt hejm til Borgar, og var þad Æred
mýked fie, og ljet Eygill ongvann af því hafa
hvørke Mörk nie pund

Föður sinn Egill fregna lætur,
fallið Þórólfur rétt á gætur,
Skallagrímur skrafar og grætur,
á skaðanum þessum fást ei bætur.

Egill hafði fleins í fund,
fjár hlut mikin dregið á grund,
ongvan lét hann auðar lund,
af því hljóta mörk né pund. (XXI. 50–51)

All these strong emotional reactions of fathers losing sons foreshadows the most famous one – Egill's reaction to Böðvar's drowning (more on that is in chapter "Emotions").

Another verbal parallel we can observe occurs in chapter 36, when King Eiríkur plunders in the east, where he finds himself a wife Gunnhildur. The following passage describing Gunnhildur was undoubtedly inspired directly by the *rímur*:

Hun var Ærid fógur að lýta, Gunnhilldur að	Drósin nóga <u>kyngju</u> kann,
hejte, hun kunne nöga <u>kynge</u> og <u>kuklaralejke</u> .	<u>kuklaraleiki</u> stundum vann,
Hennar Fader var Össur Toke”.	hennar faðir auði ann,
	Össur tóki nefnist hann. (XII.70)

The alliterating words *kyngi* and *kuklaraleikur* are rather rare to be used in prose and they are synonyms, both meaning “sorcery”. It was therefore unnecessary to include them both in one sentence and the author of the saga most likely took this alliterating description from the *rímur*.

These verbal parallels are not exhaustive and more could be found throughout the whole saga. For example, when Ólafur *rauði* is described in chapter 54, Gunnhildur places a curse on Egill in chapter 69, and Egill’s son Böðvar dies in chapter 88. The emotion of sorrow in the “Younger Egla” seems in particular to have been influenced by the *rímur*, as also seen from the previously mentioned examples. The *rímur*’s influence can therefore be traced throughout the entire text. From this, it can be concluded that the author of the saga had all of the *rímur* available to him while he was composing the saga and that he drew inspiration from them for the entire narrative.

4.4.2 The “Younger Egla” and the Medieval Saga

As mentioned before, Stefán Karlsson (1996, 70) claimed that the “Younger Egla” includes some parts of the medieval *Egils saga*, which the *rímur* do not. He however did not provide any specific evidence for this claim. As I have not found any convincing verbal parallels between the two texts, I have concluded that the text of the “Younger Egla” was in fact not based on the medieval saga at all. This conclusion is further supported by the following discussion of the variants in personal names, numbers, order of the text, and changes introduced in the “Younger Egla”.

4.4.3 Variations in the Three Texts

Names

The variations in personal names are quite numerous in the three texts. There is only one example of a personal name shared between the *rímur* and the “Younger Egla” but not by the medieval saga and that is Sæbjörg. Kveldúlfur’s wife is introduced in the first chapter and her name in the medieval saga is Salbjörg (Chesnutt 2006, 3), but she is called Sæbjörg both in the *rímur* and “Younger Egla”. Both versions are attested female names, so the choice of Sæbjörg over Salbjörg might have been caused by higher popularity of the name in the 17th century. This one piece of evidence therefore does not prove that the author of the “Younger Egla” would base the personal names in the saga on the *rímur*.

Most variations of personal names in the “Younger Egla” are independent as they differ from both the *rímur* and the medieval saga. King Haraldur, son of Hálfðan *svarti*, is called Haraldur *býra* in the “Younger Egla”, Haraldur *lupa* in the *rímur* and Haraldur *lúfa* in the medieval saga. In chapter 19 of the “Younger Egla”, a man called Hringur is said to live in Þrándheim and was a friend of Þórólfur Kveldúlfsson who seeks to avenge Þórólfur’s death. In the medieval saga and in the *rímur*, this man is not called Hringur but Ketill *hængur* and he is described in more detail, including his connection to the area of Hrafnista and Þórólfur’s family. In the medieval saga, Ketill *hængur* is mentioned even earlier in the text in connection to Björnólfur of Torgar who was married to Helga, daughter of Ketill *hængur*. By changing the name from Ketill *hængur* to Hringur, the author of the “Younger Egla” broke this connection between the characters. This Ketill is moreover not the only one whose name was changed in the “Younger Egla”; Ketill *blundur* from the medieval saga and the *rímur* was changed to Ketill *blindur* in the “Younger Egla” and Ketill *gufa* is completely missing from both the “Younger Egla” and the *rímur* (see below).

To mention a few more examples, the name of one of the children of Guttormur of Túnsberg was changed from Áslaug in the medieval saga and the *rímur* to Ása in the “Younger Egla”; the son of the petty king Húnþjófur was changed from Sölvi *klofi* to Kálfur *slefi*; Egill’s competitor’s name during the ball games at Hvítávellir was changed from Grímur Heggsson to Grímur Hauksson in the “Younger Egla”; and one of Egill’s children’s names was changed from Gunnar

to Grímur; the first settler in Varmalækur is Oddleifur instead of Óleifur; one of the jarls following the Scottish king is called Arius instead of Arís; the farmer throwing a feast in Álftanes in chapter 97 is called Auðun instead of Þorgeir. The last example is a significant change where the name was completely changed, so it could not have been a misreading. Since the text of the “Younger Egla” completely differs from the other two texts from the chapter 98 onwards (see below), it is possible that the author of the “Younger Egla” did not have any source text at hand at this point.

In conclusion, there are numerous examples of personal names being changed in the “Younger Egla”. There is only one example of a name that is the same in the “Younger Egla” and the *rímur* but different in the medieval saga. In most cases, names are the same in the medieval saga and the *rímur* but changed in the “Younger Egla”. It is difficult to say why the names are different in this text. One possibility is that the author changed the medieval names to more contemporary ones. Another possibility is that he did not have the source text with the name and had to come up with a name from his memory of the narrative which resulted in it being slightly different. Some changes might have been a result of misreading the source material, but it seems unlikely that the author would have misread so many names.

Numbers

The text of the “Younger Egla” often preserves a different variant when it comes to numbers. In the instances when the *rímur* poet changed the numbers compared to the medieval saga, the “Younger Egla” text follows the *rímur* text, rather than the medieval saga. For instance, when Egill comes back to Iceland in chapter 59 of the “Younger Egla” he is said to have been gone for 15 years, just like in the *rímur*, unlike in the medieval saga where he was gone for 13 winters (see chapter 3.4.1). Another example, where the author of the new saga follows the *rímur*, is earlier in the saga, when Þórólfur Kveldúlfsson goes to the Lapps in chapter 10 with 100 men, which is also attested in the *rímur*, while he is said to have been accompanied by only 30 men in the medieval saga. Finally, the author also followed the *rímur* in chapter 24, where Kveldúlfur kills 60 men on Hallvarður’s ship. The *rímur* here uses the duodecimal system, eg. 60, compared to the medieval saga’s decimal system, 50 (“síðan birti sverða jel, / sextíu voru þeir taldir vel”) (IX.23).

Apart from these examples of the variants that appear in the *rímur* rather than in the medieval saga, there are many numbers that were changed independently. While the medieval saga and the *rímur* preserve the same numbers, the numbers in the “Younger Egla” are quite often different. For example, in chapter 71, Egill and Þorsteinn Eiríksson, Arinbjörn’s nephew, go to Þrándheimur to see the king with 70 men. There are only 30 men accompanying the two men in the medieval saga and the *rímur*. Similarly, when Egill joins king’s messengers to collect taxes from jarl Arnvindur in chapter 78, they are all together 16 men with the messengers and Egill’s men. The medieval saga and the *rímur* are more precise, telling the reader there are 8 messengers coming to Egill and then Egill and three of his men join the messengers, therefore they are twelve men in total. Finally, in chapter 45, when Egill gets imprisoned by Bárður, he discovers a man called Áki who was also captured. Áki tells Egill that he was imprisoned with his three sons and that they have been kept in the room for 14 days. The medieval saga, on the contrary, mentions Áki and two sons, not three, while the *rímur* give no number of the sons. Moreover, both the medieval saga and the *rímur* claim that Áki had been imprisoned for the whole winter before Egill found him, not for 14 days. Similarly, in chapter 33, when Skallagrímur sends messengers to Norway to reconcile truce between Björn and his father Brynjólfur, it takes the messengers 14 days to reach Norway. There is no number given in the medieval saga or the *rímur* about how long the journey took.

As seen from the examples above, the author of the “Younger Egla” did not necessarily follow his source texts and was not afraid to change the numbers. He quite often changed the number to a higher one, resulting in the main protagonist killing more men than in the source texts or being accompanied by a bigger group of men. He also often gave the reader a much more precise number than the two other texts did, as seen from the 14 days example versus the vaguer information about the whole winter. The author might have had some numbers, such as 14, that he kept on using over and over again. There are multiple examples in the “Younger Egla” where a number is given to the reader in the passages where the medieval saga or the *rímur* do not mention any number. For example, when the medieval saga and the *rímur* state that “many people died” the “Younger Egla” author presents a more precise number instead. In chapter 17, King Haraldur attacks Þórólfur and his men in Sandnes and we are told that Þórólfur had 80 men with him and many died; on the other hand, the medieval saga says that many men died “fjell þa margt lid” and the *rímur* does not mention any specific number either. Another example of this can be found in

chapter 60 where Egill and Arinbjörn prepare to go to meet King Eiríkur with 60 men, while the medieval saga vaguely says: “Arinbjörn fjölmenniti mjög til þings; var Egill í för með honum”. There are more examples of this in the “Younger Egla”.

In addition to these instances, the author also created numbers in the passages with no numbers at all in the source texts. The very beginning of the “Younger Egla” opens up with an innovative piece of information that there were twelve kings in Norway fighting for power at the time. Another example is from the scene when Egill comes to Bárður’s farm in chapter 44. Egill decides to attack Bárður’s farm and they are 16 men together. They go inside the farm and there are 9 men, Egill kills them all. Then he finds a great deal of treasure in the attic and then they decide to leave but there are 30 men outside. They all come to the yard, Bárður also arrives, and suddenly there are 90 men. It is interesting to compare this scene with the medieval saga and the *rímur*, where only number 12 is mentioned at the beginning of the scene. Occasionally, the number is quite extreme, as in the example of the battle in England in chapter 45, where apparently the Scots had twelve thousand men with them: “Riede konungur það af að hann sende Arjuz og hring með 12 þúsunder manna.” Earlier, in chapter 44, King Aðalsteinn is said to have had 300 men with him, which is a number that agrees with the medieval saga and the *rímur*; he must have therefore increased this number significantly in a short period of time to be able to win against these 12 000 men. The author however most likely did not follow this logic and had some “clichéd” numbers that he kept on using throughout the narrative. The number 12 000 is also used when King Hákon comes from England to claim his power in Norway (chapter 67). The author of the “Younger Egla” clearly enjoyed adding extra numbers to his story.

Transpositions

The transpositions of the stanzas in the *rímur*, compared to the medieval saga, were not helpful to determine any specific manuscripts of the C-branch manuscripts as the source of the *rímur*. It seemed as if the *rímur* poet deliberately changed three specific events as it was making more sense to him. The order of the narrative in the “Younger Egla” is useful to determine the relationship between the new saga and the other two texts, as the text order of the “Younger Egla” follows the three transpositions in the *rímur*. That is firstly, Þórólfur does not announce his plans to go to

Norway before the introduction of Ketill the Blund and the ball games at Hvítávellir, rather his plans are revealed after these two events, connected to his departure from Iceland in chapter 41; secondly, the marriage of Egill and Ásgerður immediately follows Egill coming to Arinbjörn when he returns from England, followed by Gunnhildur marrying Berg-Önundur in chapter 58; thirdly, Yngvar is introduced before Óleifur in chapter 26. Since all of the three transpositions are present in the new saga, it seems that the author was following the narrative of the *rímur*, not the medieval saga, as it seems unlikely that he would have introduced all of the three transpositions independently by himself. There seem to be no significant changes in the order of the events that would be unique to the “Younger Egla”, the text follows the *rímur*’s sequence of events quite closely.

Chapter 5

Reworking of the Narratives

5.1 Changes Introduced in the Narratives

The alterations introduced in *Egils rímur*, compared to the medieval *Egils saga*, and in the “Younger Egla”, compared to *Egils rímur* and the medieval saga, are presented in this chapter. The alterations discussed here are twofold; firstly, there are examples of omissions in the two texts; secondly, there are several scenes that are either more detailed or are complete innovations in the texts.

5.1.1 Changes in the *Rímur*

The extent to which *rímur* poets altered their source material varied from one poet to another; on one hand, they could either follow the saga text quite closely and, on the other hand, they could be more creative in their composition and add completely new material (see chapter 2.2). In the case of *Egils rímur*, the poet seemed to have followed the saga narrative quite carefully, as shown in the following examples:

Egill sá úr orostu flýr,
aldrei nauð þó kanni,
líkari þykir oss tjörgu týr,
trolli enn nökkurum manni.
(XXXIV.34)

og ad Eg(ill) þesse være likare trölle, enn
nockrum manne (Chesnutt 2006, 138)

Hákon laftad hefur ei þegn,
haldi hann lax ég greini,
í þessu kastað þér um magn.

ad þü Egill muner hafa kastad steine um megn
þjer i idrum vidskiptum (Chesnutt 2006, 114)

þú hefur miklum steini. (XXVII.83)

Halurinn kesju í hendi bar,

heldur breiða og langa,

med fjórum röndum framansá var,

fleirninn digur við tanga.

og kesju í hende, og var fjødurinn þriggja älna

laung, og sleiginn ferstrendur framm, enn upp

var fjødurinn breid” (Chesnutt 2006, 74)

Älna þriggja fjødurinn fríð,

frá eg spjótsins være (XIX.51–52)

Hans var nefndur hrottinn Naður,

halurinn átti hann lengi,

á Kúrlandi garpurinn glaður,

get ég ad þennann fengi. (XIX.54)

Eg(ill) hafde og slíkan bünad sem Þörölfr, og

sverd það er hann kallade Nadr. það hafde hann

feinged ä Kúrlande (Chesnutt 2006, 74).

These verbal parallels show that the *rímur* poet worked closely with his source material, there are, however, multiple instances when he decided to alter some elements of the story.

Omissions

Genealogies

It becomes evident at the beginning of the narrative, that the *rímur* poet does not dedicate as much space to genealogies as the saga does. The opening of the saga describes Úlfur’s ancestors: “Vlfr hjæt madr, herser, sonur Bjälfa, sonur Jörðar dötrr Ulfs ens öarga, hün var syster Hallbjarnar hálftrolls, ür Hrafnistu, moder Ketels hængs” (Chesnutt 2006, 3). The fitt, on the other hand, simply states: “Út í heimi áður fyr, / einn var kappinn stríði / Úlfur hét sá efldi styr, / oft við hrausta lýði” (I.12). From this opening, it seems like the “historical” content was not as important for the poet and his audience as for the author of the medieval saga.

In general, ancestors, and more often descendants, who do not play a significant role in the narrative itself are not named. For example, when Eyvindur marries Þórólfr’s widow Sigríður,

their descendants are named in the saga: “þesse voru börn þeira Eivindar og Sigríðar. Finnur Skjälge, fader Eivindar skalldaspillis, og Geirlaug, er ätte Sigvatr raudr.” (Chesnutt 2006, 25). The *rímur* poet says that they had three children together, but he was rather honest about his intentions not to name all of them: “Börnin þrjú við bauga hlýd, / bóndinn átti hýr í lund, / nenni ég ei fyrir nýtu lýd, / að nefna þau í hróðrar fund” (VII.27). The same fitt also omits the descendants of Ketill hængur, one of the first settlers of Iceland, while the saga names all five of his children, some of his grandchildren and where they settled (Chesnutt 2006, 26), the fitt mentions only Hrafn, who became the first lawspeaker in the country: “Synina fimm við sinni frú, / síðan átti stála týr, / Hrafn hinn fyrsta nefni eg nú, / nógleg með honum vitskann býr” (VII.49). Interestingly, Hrafn is not the first one to be mentioned in the saga, rather the fifth one. The *rímur* poet seems well familiar with the saga material, so it is more likely that he deliberately decided to omit the names, as he often says that he “cannot be bothered” to name all the children, rather than that he would not know the names. Another example is when Skallagrímur’s daughter marries Þorfinnur *strangi*. Their wedding is mentioned together with the newlyweds moving to Langárfoss (XXI.54–55); however, their son Björn Hítðelakappi is not mentioned at all and neither is the following genealogy of Hrómundur, brother of Grímur *inn háleyski*, father of Gunnlaugur, father of Þuríður, mother of Illugi *svarti* (Chesnutt 2006, 81). The entire chapter 55 in the saga (Chesnutt 2006, 140–41), concerns Ólafur Höskuldsson and his marriage to Egill’s daughter Þorgerður. The saga provides us with information about his parents, Höskuldur and Melkorka, two characters best known from *Laxdæla saga*. The intertextuality is less transparent in the fitt, which does not even include Ólafur’s father’s name: “Annar spennir örva þar, / enn kom fljóðs að leita, / Ólafur sá í orustu snar, / auðs nam lundur heita” (XXXIV.79). The *rímur* poet might have assumed, that his audience was well enough familiar with the saga, that there was no need for him to specify who this famous warrior was. Moreover, the poet decided to omit their children’s name, stating simply: “örva Týr og bauga brú, / börnin allmörg gátu” (XXXIV.85).

Finally, it could seem that the descendants of the main protagonists would be named in the fitt, as all five of Egill’s children are named the *rímur* (XXIX.58–61). The poet listed all of the children despite their later role in the narrative. Only Böðvar, Þorsteinn and Þorgerður play any significant part in the narrative later on, while Bera and Gunnar are only briefly mentioned. On the other hand, Þorsteinn becomes the main protagonist towards the end of the saga but in his case,

the *rímur* poet chose not to mention his descendants at all. The saga names all of Þorsteinn's ten children (Chesnutt 2006, 152), while the *rímur* poet openly states that he does not wish to name them all: "Öll voru þessi á gætleg, / yfrið væn og lista snjöll, / nennir mín ei tungan treg, / telja upp þeirra nöfnin öll" (XXXVI.37).

Settlement

The *Íslendingasögur* provide us with a picture of the early settlers and their families as it was important for Icelanders in the 12th and 13th centuries to relate themselves to the famous settlers and this aspect of their past. The settlement scenes in the medieval *Egils saga* play an important role in the narrative. *Egils saga* gives us context about why people decided to migrate from Norway to Iceland, who the first settlers were, and how the entire region of Borgarfjörður was settled and by whom. *Egils saga* is one of those *Íslendingasögur* that provides the readers with an extensive amount of explicit narratorial explanation for the origins of the place names in the region (Lethbridge 2016, 60). The poet of *Egils rímur* tried somewhat to retain some of this information about the settlement of the district; however, the amount of information, especially when it comes to names of the settlers and place names, is significantly shortened.

In the saga, when Ketill *hængur* and Baugur decide to go to Iceland in chapter 18 (Chesnutt 2006, 26), it is mentioned that "Þrim vetrum ädr höfðu þeir Jngölfr og Hjørleifur fared að byggja Ísland", the fitt on the other hand does not mention the names of Iceland's first settlers, rather it just says that Iceland was at the time settled: "Ýtar höfðu er mér greint, / Ísland byggt um þetta skeið" (VII.41). When the brothers Hængur and Baugur arrived in Iceland, some of the place names are mentioned, but not all of them. The saga describes in detail that: "Hængr nam land, mille Þjóssá og Markarfljóts, mille fjalls og fjöru, og bigde að Hofe við Rängä ena eistre" (Chesnutt 2006, 26). The fitt only mentions the two rivers Þjórsá and Rangá *eystri* but omits the river Markarfljót: "Þjóssá kalla þegnar nú, / þessa stranga laxa byggð, / við Ranga eystre byggði bú, / bóndinn hængur firttur styggð" (VII.45). The *rímur* poet chose to use only place names that fit the metrical requirements in this stanza—Þjórsá is used in the three-type alliteration in the stanza and the one syllable word Hof would not fill the required number of syllables in the third line.

Moreover, Rangá forms an internal rhyme with “stranga” and “hængur”. The farm where Hængur settled is mentioned a few stanzas below: “á Hofi er nefndur bóndans bær” (VII.48.3).

The scene where Skallagrímur arrives in Iceland and settles the land where his father’s coffin was washed ashore is very detailed and memorable. In the saga, the episode stretches over 4 pages (Chesnutt 2006, 31–34) and there are in total 31 place names mentioned. The settlers in the saga arrive from the south, they reach Reykjanes, they sail their ship into the river Gufuá and then, they find Kveldúlfur’s coffin in a bay. Meanwhile, Skallagrímur arrives in a place called Knararnes; where there are marshlands, forest and plenty of seals and fish to catch. All the land Skallagrímur claimed for himself is described—he takes all the land from the mountains to the shore, all Mýrar to Selalón, and the land up Borgarhraun and south to the Hafnarfjall. He builds a farm called Borg and the fjord is called Borgarfjörður after the farm. Following is a long description of how Skallagrímur divides the land among his men, and who settles where. Grímur settles in Hvanneyri, and the river in the area is called after him Grímsá; Ani settles at Ánabrekku, Grímólfur at Grímólfsstaðir, Þornbjörn and Þórður is given the land up the river Gufuá, Oddur at Einbúabrekkur, Sigmundur by the river Norðurá at Sigmundarnes, Óleifur at Varmalækur. Skallagrímur himself has three farmsteads, in addition to Borg, namely at Akrar and on Álftanes, where his relative Yngvar settles later. Obviously, many place names are derived from their first occupants; moreover, as the land was rich in animals, some other place names derive from the abundance of a certain animal at the site, such as Andakíl (Ducks’ inlet), Hvalseyjar (Whale islands), Álftanes (Swans’ ness), or Selalón (Seal lagoon).

This settlement episode is presented slightly differently in the *rímur*. There are merely 19 stanzas concerned with the settlement and then 12 stanzas describe Yngvar’s relocating to Iceland and 4 stanzas concern Óleifur’s settlement. All together there are 9 place names mentioned in the *rímur*. The beginning of the settlement episode in the *rímur* (fitt IX) follows the saga narrative quite closely; the *rímur* poet mentions that they arrived to Iceland from the south: “sunan vert við folldar frón, / frá eg þad sje hafnar lón”(IX.45.3–4); then that they continued on the river Gufuá: “Gufuá nefnir grundar bekk, / gumna sveitinn visku þekk”(IX.46.3–4); and finally, that they found Kveldúlfur’s corpse in a bay: “Þegnar fundu þröngva vík, / þar var komið upp Kveldúlfs lík” (IX.48.1–2). Skallagrímur is said to have arrived in Knararnes: “Garpar þetta grundar fles, /gjordu ad nefna Hnararnes” (IX.53.1–2), where are vast marshlands and a large forest and where

Skallagrímur claimed an area from the mountains to the sea: “Mýrar stórar mátti sjá, / miklir skógar voru þar hjá, / víðlendt þótti vopna meið, / vera til fjalls frá karfa heið” (IX.54) and he establishes a farm in Borgarfjörður called Borg: “Skallagrímur skilin við sorg, / skjótt réð bæinn kalla Borg” (IX.59.3–4). While the beginning of the scene concerning where Skallagrímur landed in Iceland and where he decided to settle based on his deceased father’s wish does not lack much information in the fitt, the poet decided not to provide such detailed information about Skallagrímur’s other farmsteads and the men who accompanied Skallagrímur and where they settled. On the contrary, the poet openly states that he “cannot be bothered to talk about all of his [Skallagrímur’s] farms” and he only mentions that the men settled at their own farms:

Ekki nenni upp að tjá,
öll hans bú og staðina þá,
utan þeir nú með æði gjörð,
allan skipudu Borgarfjörö.

Hvor nam land og byggði bú,
best sem honum réð falla nú,
var þá allt fyrir virðum nóg,
um vinnu lagið og annan plóg.

Bærnir tóku nöfnin nú,
af njótum `hrings’ er settu bú,
er það kunnugt enn í dag,
öld um þetta byggðar lag.” (IX.61–63)

A long passage present in the saga is therefore omitted in the fitt, concerning the first settlers, who they were and where exactly they settled. Moreover, all the place names derived from the animals, which the first settlers found in Iceland, are omitted. While it seems like it was an important aspect in the medieval saga highlighting the fishing and hunting opportunities in the newly settled country, the *rímur* poet showed no interest in describing this. As the poet mentions in the stanza,

everyone already knows about the farms, he therefore felt no need to name them in the narrative as it might not have been interesting enough or new for the contemporary audience.

The rest of the 9th fitt talks about Yngvar's journey to Iceland and how he finds Skallagrímur in Borg; this story continues in the 10th fitt, where it says that Yngvar settles in Álftanes, which he receives from Skallagrímur: "Álftanes er ágætt bú, / oft so nefnt ég heyri, / Grímur þetta gaf honum nú" (X.11.1–3). Finally, the same fitt mentions Óleifur and his settlement in Varmalækur: "Grímur lét honum gagnast flest, / gótt pláts trú ég hann fengi, / Varmalækin byggði best, / og bjó þar síðan lengi" (X.13).

Moreover, one more settler, Ketill *gufa*, is completely missing in the *rímur*. Most of chapter 54 of the saga describes Ketill *gufa* moving to Iceland and the events after his arrival. Ketill arrived in Iceland when it was fully settled, he brought Irish slaves with him and stayed in Gufuskálar for the time being. Then, Þórður from Lambastaðir and his son called Lambi are introduced and said that they left to go to Alþingi one day. At the same time, Ketill *gufa* goes away and his slaves escape. They go to Lambastaðir and kill everyone there. When Lambi sees that on the way home, he chases the slaves to Mýrar, where he catches them and kills them; the places there are named after the three slaves – Kóranes, Skorraey, Þormóðssker. After that, Ketill moves to Þorskafjörður (Chesnutt 2006, 139–40). These events should take place in the middle of fitt 34 before Þordís Þórólfsdóttir marries Grímur Svertingsson of Mosfell. Everything about Ketill and his slaves is however omitted in the *rímur*.

In conclusion, the settlement episodes in the *rímur* are much less detailed than in the medieval saga and many place names are omitted. This feature of the narrative might not have had such a big significance for the 17th-century *rímur* audience as it once had.

Finnmörk Travels

Egils saga is a saga containing many scenes where the main protagonists travel to neighboring territories or foreign countries. One territory, which plays quite a prominent role in the saga is Finnmark. The first time Þórólfur goes up to the north is when he takes over the administration of Hálogaland and begins to collect taxes for the king Haraldur in the north of Norway. In the saga, he is said to go up to the mountains with 90 men, he meets the Lapps (*Finnar*) there and he takes

the taxes from them but also trades with them. While there, Þórólfur finds out that the Kyfling people were trading and raiding there and his dealings with them are described; he kills nearly a hundred men there and brings a great deal of booty with him (Chesnutt 2006, 12–13). The second time Þórólfur goes to Finnmörk, he takes a hundred men with him and after trading with the Lapps, he goes further east where the Kven people seek him out and tell him king Faraviður offers him much booty if he helps him fight against the Karelians. Subsequently, the area and its geography are described; the territory being surrounded by the sea on the west and the north, with fjords in the east and Norway in the south. The surrounding places are listed, namely Naumdalur, Jamtaland, Halsingjaland, Kvenland, Kirjálaland (Karelia), and Finnmörk is said to be located above all these countries. Large lakes and a high mountain range named Kilir are said to be located in Finnmörk. After this introduction of the area, the saga describes Þórólfur meeting the king Faraviður. Altogether they have 400 men and the battle between the Kven people and the Norwegians against the Karelians is described, with the Karelians being defeated in the end (Chesnutt 2006, 16–17). These battles between the various peoples in the north provide the reader with some exciting battle narratives. Finally, Þórólfur's third journey to Finnmörk occurs after he and king Haraldur end their friendship and the Hildiríðarsynir take over Þórólfur's farm in Torgar along with his duty to collect taxes in the north. Their dealings with the Lapps are described as rather unsuccessful. Þórólfur on the other hand goes back up the north and arrives in Kvenland and he and king Faraviður plunder the Karelian settlement again, gaining much wealth (Chesnutt 2006, 19). These episodes are important in the saga for their geographical description of the area, Þórólfur's dealings in the north, and his getting increasingly wealthy thanks to the booty he has amassed. These events have political consequences which ultimately lead to his death.

These above-discussed scenes from the saga are somewhat reduced in the *rímur*. Firstly, Þórólfur's first visit up north to collect the taxes is extremely short in the 3rd fitt, only stating that he was collecting taxes, but the location is not specified:

Skatta kongs og skulldir hans með skilum greiddi,
það gjörði enginn annar betur,
ödling lengi þóknast getur.

Þegninn laðið varði vel fyrir vondum mönnum,
ágangs mann hann alla felldi,
af þeim náði hann Rínar elldi. (III.32–33)

However, the fact that Þórólfur becomes such a rich person after these travels so that he could afford the splendid ship with a dragon head on the prow is not omitted in the fitt: “Lét hann gjöra sér lang skip vænt þar lýta mátti, / dreka höfuð á steindum stafni, / stór var list á dælu hrafni” (III.34). This might have been included because of the poet’s interest in ships in general (see below). The second visit to Finnmörk and Þórólfur’s dealings with the king should have been present in the same fitt inserted after Þorgils returns from meeting King Haraldur and giving Þórólfur the details of their exchange. The narrative however continues with the description of the Hildiríðarsynir at the king’s court and, therefore, the entire second visit to Finnmörk is omitted in the fitt. Finally, the third visit is briefly referred to in the 4th fitt, but it only mentions that Hildiríðarsynir are supposed to collect the taxes for the king now, but as they go with fewer men than Þórólfur who was used to going there with 100 men, they obtain only a little money to bring back to the king. Þórólfur is not mentioned as actually going there himself again and the narrative then turns to Þorgils’ journey to England.

Wider Context for Actions

Hrærekur and Hárekur

Two brothers Hrærekur and Hárekur play a rather significant role in *Egils saga* narrative. Their actions ultimately lead to Þórólfur’s death, his relatives’ revenge, and their relocation to Iceland. The circumstances of their birth are important to mention as they cause the dispute between them and Þórólfur. The saga introduces them in the chapter 6 (Chesnutt 2006, 8–9). The narrative begins with the introduction of Björgólfur from Torgar, in Hálogaland, and his son Björnólfur, who married Helga, daughter of Ketill *hængur* from Hrafnista, and they had a son Bárður. Further on, Björgólfur goes to Lækir to see a farmer Haugi. There, Björgólfur, being rather advanced in age, sets his eyes on Haugi’s much younger daughter Hildiríður. After some time, Björgólfur comes back to Lækir and asks for Hildiríður’s hand, he pays a small amount for her, and the wedding

does not follow the formal legal procedure of betrothal. Björgólfur nevertheless takes Hildiríður home and they have two sons together – Hrærekur and Hárekur. Björgólfur dies soon afterwards, Hildiríður goes back home, and the sons are called after their mother Hildiríðarsynir. Björnólfur's son Bárður marries Sigríður of Sandnes. It is said that Björgólfur's son Björnólfur disapproved of the union between Hildiríður and his father and did not give the two brothers any inheritance. It comes as no surprise then that later on, in chapter 9 (Chesnutt 2006, 12), the brothers go to see Þórólfur, who marries Sigríður and inherits everything after Bárður dies, to ask for their share of the inheritance. Þórólfur denies their request due to their mother's questionable marital status and the brothers leave with no money. The brothers later join king Haraldur's retinue, and they plot to turn the king against Þórólfur in order to get their revenge and gain their inheritance. In chapter 11 (Chesnutt 2006, 13), they begin to slander Þórólfur in front of the king, trying to persuade him that Þórólfur is disloyal to the king and has been trying to betray him. The king eventually believes them, and because Þórólfur refuses to join the king's retinue, the king takes the farm in Torgar from Þórólfur and his authority over the tax collecting (Chesnutt 2006, 18). This incident results in the king killing Þórólfur in chapter 17 (Chesnutt 2006, 24) and subsequently Ketill *hængur* killing the Hildiríðarsynir in chapter 18 (Ibid., 26).

These events are much shortened in the *rímur* and the *rímur* poet completely omits the first part of this narrative. In the second fitt, Bárður and his father Brynjólfur (the name is changed here from Björnólfur, see above) are introduced:

Einn ég vil sem innir spil,
odlings hirðmann nefna,
Bárðar hét sá branda hret
bráðlega kunni að efna.

Hans var bú og herleg frú,
Háloga norður á landi,
auðar brú er ágæt sú,
ófnis mild af sandi.

Bárður var af brögnum þar,
Brynjólfs sagdur arfi,
átti son við sinni kon,
seggurinn rómu djarfi. (II.50–52)

Bárður is introduced in this fitt because the same fitt later describes how he dies and the next fitt (III.9–30) says how Þórólfur inherits his money and property and marries Sigríður. There is, however, no mention of Björgólfur's union with Hildiríður or their children, the Hildiríðarsynir. The brothers are therefore not mentioned as going to see Þórólfur and asking for their inheritance either. Rather, they come into the scene only in the third fitt, when they are simply described as vicious men who despise Þórólfur and slander him in front of the king:

Þórólf rægðu þegnar tveir við þengil landa,
af öfund skap og illsku roti,
ófrægd veittu hringa bróti.

Bræður fragðir voru þeir víst ég vil þá nefna,
Hrærekur og Hárek illi,
hamingju trui ég Þórólfs spilli.

Oft voru þeir að ofra því fyrir eyrum sjóla,
að Þórólfur vildi þeingils dauða,
þar af safnast heftinn rauða. (III. 37–39)

The fitt then follows the saga quite closely describing how they continue slandering Þórólfur (III.66–69); receiving his property in Torgar (IV.40–41); and going to collect the taxes for the king (IV.47–51); and persuading the king that Þórólfur was stealing from him (IV.17–20). Þórólfur is then killed by the king in the sixth fitt (VI.59–63); and Ketill *hængur* kills the brothers in the seventh fitt (VII.31–39).

The brothers play quite a prominent role in the *rímur* as they are present throughout 4 fitts, and their actions ultimately cause the same damage, namely Þórólfur's death. The fact that the circumstances of their mother and birth status are not explained in the *rímur* results in their attitude towards Þórólfur appearing unmotivated. The *rímur* do not offer any explanation about why the brothers should despise Þórólfur and therefore the narrative is somewhat lacking in this regard in comparison to the saga. The *rímur* poet, as shown above, did not seem very concerned about lengthy descriptions of someone's genealogy and he might have deliberately decided to omit the events leading up to the birth of the *Hildiríðarsynir*, as well as omitting characters that do not play a significant role later in the *rímur*, namely Björgólfur and Hildiríður. The poet might or might not have realized that the omitted scenes are indeed important for the rationale behind the following events, but it might have been too late to insert stanzas into the previous fitts. Another explanation might be, that the scenes were missing in the saga material that the poet was working with, and he was simply not sure about the details of the story. This theory could be supported by the fact, that the name of Bárður's father Brynjólfur is different in the *rímur* from that in all known C-branch manuscripts, where he is called Björgólfur (see chapter above).

Political Situation in Norway

The beginning of the saga gives us a detailed narrative about how king Haraldur secured for himself power over all of Norway. The second chapter of the saga introduces king Auðbjörn of Firðafylki and his children (Chesnutt 2006, 4). The following two chapters (Chesnutt 2006, 4–8) firstly introduce king Haraldur of Vík, son of Hálfðan *svarti*, his oath not to comb or cut his hair until he rules all of Norway and then how he defeats all other kings; Herlaugi and Hrollaugi of Naumdalur; Húnþjólfur of Norðmæri and Raumsdalur. Húnþjólfur's son Sölvi *klofi*. King Arnviður of Sunnmæri and Auðbjörn of Firðafylki, decide to resist Haraldur and they clash. Haraldur's jarls Ásgautur and Ásbjörn die as well as Auðbjörn and Arnviður; the fallout from the battle is that Haraldur takes over Sunnmæri while Vémundur, the brother of Auðbjörn takes over Firðafylki. However, he is killed by Berlu-Kári who decides to join king Haraldur. The king is said to place his own men in the newly conquered districts to maintain his power and he makes everyone either swear loyalty to him and become his tenant or leave the country or lose their lives. The saga

mentions all the places to where the Norwegians fled out of the country from the king, namely Jamtaland, Helsingjaland, Vesturlönd, Írland, Katanes in Scotland, Orkneyjar, Hjaltland, and Færeyjar. According to the saga, at this time, Iceland was discovered (Chesnutt 2006, 7).

All these events should have been described in the second half of the first fitt. The *rímur* poet however decided to reduce the amount of information significantly. The second chapter of the saga about the king Auðbjörn is skipped completely in the fitt. Haraldur is introduced, as is his father Hálfðan and his residence in Vík:

Haraldur lupa hét sá gramur,
sem hafði stjórn í land(i),
Hálfðanar son var hilmir framur,
harður að veifa brandi.

Austur í Vík stóð ödlings höll,
öngvu gjörð af táli,
sú var borgin blómleg öll,
úin með jotna máli. (I.47–48)

His oath is mentioned in the following stanza: “Hét strengdi því hilmir knár, / huldur orma sandi, / hann skildi ei láta skegg né hár, / skera af snardar landi” (I.49). After that, the fitt tells us that the king had to fight others in order to gain the power; however, the only other king mentioned is Húnþjófur and his son Sölvi *klofi*. No other personal names are mentioned and no other place names or information about which districts Haraldur gained power over are named at all. Moreover, the places that people were moving to at the time are not mentioned, nor the fact that Iceland was discovered.

The *rímur* poet’s lack of interest in where king Haraldur ruled and resided is also apparent from the 12th fitt. The fitt corresponds to chapter 24 of the saga, which mentions several estates where the king resided in Hörðaland and Rogaland, namely, Álreksstaðir, Lygra, Fitjar, and Sæheimur (Chesnutt 2006, 44). The fitt however omits all these names and mentions merely that

the king was in Rogaland: “Holdar spurt um haustið fá, / að Haraldur kóngur sæti þá, / roga landi löngum á, / lofðung tók að eldast sá” (XII.29).

Finally, the *rímur* poet was not very interested in telling his audience about the later political developments in Norway either, as he does not mention at all that king Hákon died in the battle in Hörðaland and was succeeded by Eiríkur’s son Haraldur *gráfeld* (Chesnutt 2006, 149). Similarly, the death of Haraldur *gráfeld*, who died in Denmark together with Egill’s loyal friend Arinbjörn, is not recorded. According to the saga, Haraldur *gráfeld* was killed by Gull-Haraldur and jarl Hákon, who then gained the power in Norway (Chesnutt 2006, 150). The jarl’s rulership is moreover used as a time reference for Egill’s age, as the saga says that Egill was 90 years old when the jarl ruled over Norway (Ibid., 163). From all of the above-mentioned events, the *rímur* only mention jarl Hákon once, when he gives Einar the splendid shield as a reward for his poetry: “Einar góðan átti skjöld í eigu sinni, / Hákon jarl sem heiðurinn kunni, / hafði gefið hann vopna runni” (XXXV.80). The jarl here is most likely mentioned because the shield needed to be mentioned for the following narrative, when Egill gets mad about receiving the shield from Einar, rather than for his political significance.

Political Situation in England

The political situation in Norway was not the only one that is heavily reduced in the *rímur*, as a similar feature can be found when it comes to the narrative about king Aðalsteinn and the situation in the British Isles. Chapter 32 of the saga introduces king Elfróður *hinn ríki* (Alfred the Great), who was the first sole ruler in England, and then introduces his son Jatvarður (Edward the Elder), before moving on to king Aðalsteinn (Athelstan the Victorious) (Chesnutt 2006, 70). The fitt omits all of the historical context of Aðalsteinn’s ancestors and simply states that he was the king of England: “Aðalsteinn var odling nefndur auðs af þundum, / tók hann fullvel tjörgu lundum” (XVIII.105).

The following chapter in the saga, chapter 33 introduces Ólafur *rauði* (Olaf the Red), the king of Scotland, and explains the division of the country and the sizes of kingdoms at that time; Scotland being one-third of the size of England and Northumbria one-fifth of the size of England (Chesnutt 2006, 71). The saga then explains that Aðalsteinn’s grandfather deprived all of the

tributary kings in England of their power, and now that young Aðalsteinn has ascended to the throne, these kings' descendants sense an opportunity to gain their power back. The fitt does not introduce Ólafur in much detail and omits his descendancy from Ragnar *loðbrók*, which is mentioned in the saga (Ibid.), it merely says: “Ólafur rauði ödling hét, / einn sem gjöri eg nefna, / Skotland hélt enn skjóma hret, / skjótlega kunni að efna” (XIX.9). The different parts of the British Isles are not mentioned, the kingdom of Northumbria is first mentioned only in fitt 25, when king Eiríkur receives control over the area from king Aðalsteinn: “Aðalsteinn lét hans endast grand, / það öld nam þyggja, / Nórdja litla land, / hann lenti tyggja” (XXV.79) Even though the fitt does not explicitly state that Aðalsteinn's ancestors took the power from other kings, it does say that the jarls in England attack king Aðalsteinn as they wished to take back what once belonged to them: “Haldið England hafði fyr, / holda sveitinn stinna, / fyrir það hugðu að fremja styr, / og frónið aftur vinna” (XIX.18). Finally, the *rímur* do not record king Aðalsteinn's death and his being succeeded by his brother Jatvarður, which the saga briefly mentions (Chesnutt 2006, 122).

The political situation abroad are therefore heavily reduced in the *rímur*. It seems like the “historical facts” did not have a place there. The poet might have been knowledgeable about these events, possibly also from the medieval saga, but deliberately decided to omit them.

Verses

Egils saga contains a great number of poems and individual stanzas, most of them composed by Egill, the warrior adorned with the magnificent gift of poetry since his childhood. It probably comes as no surprise that the poetry from the saga is not reproduced in the *rímur* as they are a poetic medium themselves. Such poetry was however often integrated in the narrative of the *rímur*.

The *rímur* often mention if someone utters verses. On some occasions, the information is quite important for the narrative and therefore it is understandable that the *rímur* poet refers to the verses. For example, Egill's first verses at Yngvar's hall are mentioned in the *rímur*: “Enn þegar tók að ölvast þjóð, / ýtar vísum hrétu, / Egill kvað so ágæt ljóð, / að eftir sæstir breyttu” (X.60). It is mentioned then that he received a reward for his poetry, namely three bird and duck eggs and his initial compositions are highly praised in the *rímur*: “Aulldin héllt upp Yngvar sér, / og eirnin lofadi kvæði, / og sögðu hann mundi seirna meir, / semja vegleg fræði” (X.63). The *rímur* poet

also refers to poetry when Egill drinks together with jarl Arnfinnur's daughter (XVII.61); when he utters verses while burying his brother Þórólfur (XX.79); when he incites Ljótur *inn bleiki* to fight (XXVIII.61); when Armóður's daughter warns Egill and his men against her father (XXXI.43); when his relationship with another poet, Einar, is described (XXXV.78); and finally, when Egill complains about his old age (XL.35).

It is probably not surprising that the two poems that are discussed the most in the *rímur* are *Höfuðlausn* and *Sonatorrek*. When Egill is about to compose the long poem to save his life from king Eiríkur, the fitt explains that Egill is supposed to compose a poem, describes his difficulties composing it due to the disturbing swallow, and describes how Egill delivers *Höfuðlausn*: “Strax sem syngur stefja spil, / stoltar sveirnin góði, / hljóð gaf slíngur hilmur til, / því hróðurinn svifti hann móði” (XXVII.29). The same happens in the case of *Sonatorrek*, where the poet explains why the poem was composed: “Annan nýmist arfann hafði ullur skýða, / upp hof kvæðið efler dáða, / eftir liðna synina báða” (XXXV.65) and what effect the composition of the poem had on Egill: “Egill hrestist eftir því sem á leið kvæði, / hryggðar þiturinn hvarf hinn bráði, / hann því aftur gleðjast náði” (XXXV.67). Interestingly, in these two instances, the *rímur* poet comes up with an excuse for why he decided not to tell his audience the poems themselves. In the case of *Sonatorrek*, he says that the poem is too difficult to be told: “Diktinn þennann dreyfa vil eg ei Durnis blandi, / þung skilinn því laufa lundi, / logurinn hárs því verda mundi” (XXXV.66). Similarly, in the case of *Höfuðlausn* he says that he will not say the poem as only a few men would be able to understand it: “Ekki tjáir Eigils brag, / upp í rýmu að þylja, / þenki eg fáir þetta lag, / þegnar kunni að skilja” (XXVII.)

There are a number of poems that are however completely omitted in the *rímur*. It is usually single stanzas uttered before Egill attacks someone; for example, in the saga, Egill utters verses before attacking Eyvindur on Þórólfur's ship or before attacking Önundur on his farm; however, neither of these stanzas are mentioned in the *rímur*. The *rímur* poet might not have considered these stanzas as essential for the narrative as the above-mentioned stanzas that he referred to in his own composition.

The *rímur* poet makes it clear that Egill was a poet by stating that he recited some poetry, but the picture he paints is not that of a brilliant poet. In some cases, the *rímur* poet says that Egill delivered a great poem, “Egill kvað so ágæt ljóð” (X.60), but he does not admire Egill as a poet in

general. Moreover, the two most celebrated poems, *Höfuðlausn* and *Sonatorrek*, are described as incomprehensible. The medieval saga pictures Egill equally as great a warrior as he was a poet, while the *rímur* poet places much more emphasis on Egill's fighting skills than on his poetry. It seems like the *rímur* poet's, and also possibly the contemporary audience's, attitude towards skaldic poetry had changed. While it might have still been admired by some, it seems like it was too difficult to understand for most. The popularity that skaldic poetry once had was replaced by other kinds of poetry, such as *rímur*.

Additions

Although the additions in the *rímur* are not as noticeable and numerous as the omissions, it is possible to find some additional material, which is telling about the preferences of the *rímur* poet and *rímur* audience and their expectations of the genre in general.

Ships

Ships are often mentioned in the saga as they play a significant role in the narratives. They are used as the main means of transportation, can be an indication of one's social status, and serve as magnificent gifts improving social ties. Indeed, the *rímur* poet enjoyed describing exceptional ships in great detail. The ship with a dragon's head on the prow that belonged to Þórólfur Kveldúlfsson is described in detail in the *rímur*: "Mjög var flautrið fagurt að sjá, / hið ferða bráða, / steint var allt so stirndi á, / um stafna báða. // Reiðin skein það rauða eg lít, / af Rýnar bali, / ofan í sjómál allt var þrýtt, / með Urnis máli" (IV.53–54). Moreover, the scene where Þórólfur Skallagrímsson gives his ship to young Eiríkur is rather long, it stretches over 12 stanzas in the 12th fitt (XII.33–44), and the splendour of the ship is highlighted.

Journeys/ Sea

The descriptions of journeys, and sea journeys in particular, are often either prolonged in the *rímur* or completely invented compared to the saga material. For example, in chapter 15 of the saga,

Þórólfur visits his father Kveldúlfur at home, Kveldúlfur warns Þórólfur not to make king Haraldur his enemy and then Þórólfur leaves again. While the saga says: “epter það stje Þórólfur ä skip sitt, og hjellt i burt, er þä ecki sagt frä ferðum hanz, firr enn hann kom heim ä Sandnes” (Chesnutt 2006, 22), the 5th fitt describes his journey in four stanzas:

Gautur spanga gekk á fley,
gyrður dverga smíði,
ferðin langa frestast ei,
flasaði kvörr um víði.

Skelfur réðinn ránar snót,
ranlega þrengdi að suðum,
Gjúka leiðin gjörðist ljót,
grenja tekur í uðum.

Hrannar grátur hvergi rýr,
harðlega þiljur skeldi,
þar til kátur resju týr,
kinnur að sýnu valdi.

Bylgjur þagna bússannn stóð,
bragning gossið hirðir,
sveitir fagna sverda rjóð,
situr hann nú um kirðir. (V.66–69)

The fitt describes the journey and the conditions at sea, with strong winds and large waves rocking the ship violently. Similarly, fitt 13 describes Þórólfur Skallagrímsson’s journey from Norway to Iceland. While the saga only mentions that Þórólfur went on a ship and that the journey went well until he arrived to Borgarfjörður (Chesnutt 2006, 47), the fitt actually describes the sea journey in five stanzas (XXIII.14–18).

Another sea journey worth mentioning is the one in which Egill's son Böðvar tragically drowns at sea. The saga describes the event quite shortly: “þeir fóru út um qvøllded, þá hljöp ä ütningur enn þar geingu í möte ütfalls straumar, og gjorde þá stört ä firdinum. lauk so ad skiped kafde under þeim, og tindust þeir aller” (Chesnutt 2006, 141). The event is described in detail in five stanzas in the *rímur*, illustrating quite vividly how the young boy drowned during a fierce storm:

Á aftni síð þeir út sér gjörðu að efna róður,
hljöp á norðan stormur stríður,
sturlast sjór sem fyr var blíður.

Lagarins þunginn lýdum tók frá landi að bægja,
beljaði hann um bordið mjóa,
enn bragnar straumum móti róa.

Kólgan þrengir kropp og horð að knörnum væna,
drífur sjór á drengi luna,
dauðans sjá þeir hættu buna.

Þegar gjörðu að þreyta megn og þungan reina,
þar til hrannar hindin fína,
hvarf í sjó með byrði sína.

Allir misttu ýtar líf í unnar flóði,
líkjum kastar lögurinn braði,
á landið upp sem bókin tjáði. (XXXV.20–24)

These sea journeys were clearly of interest to the poet and the force of the sea and the difficulties it posed to the travelers are emphasized in the *rímur*. The *rímur* poet might have been influenced by contemporary poetry about shipwreck and difficult sea voyages. While the topic of adversity at

sea must have been very relevant for Icelandic society, there were not many poems dealing with this topic exclusively until Guðmundur Erlendsson's narrative poem about his journey to Grímsey (Parsons 2020, 109). The poem labelled *Sjóreisuvísur*, more commonly *Grímseyjarvísur*, was composed around 1633 and it creates a powerful image of the force of nature and the near-death experience of the travelers. Guðmundur composed a second poem, in *dróttkvætt* form, about the same journey and these poems undoubtedly influenced later poems, such as *Skipskaðavísur*, possibly composed by Hallgrímur Pétursson in the 17th century, or Jón Einarsson's *Kolbeinseyjarvísur* composed in 1665 (Parsons 2020, 110). The poem *Grímseyjarvísur* was composed approximately ten years before *Egils rímur* and was seemingly quite popular, serving as an inspiration for later poets. It is therefore possible that *Egils rímur* and their depiction of sea journeys drew some inspiration from contemporary poetry on dangerous sea voyages.

Battles

Battles were an exciting theme for the *rímur* poet to describe in detail, and, indeed, some of the battles are described in more detail in the *rímur* than in their source material. One of them is the battle in Rögaland where king Haraldur fights against Þórir *hakalangur* and which the saga does not really describe; it merely says that it was the biggest battle that king Haraldur won (Chesnutt 2006, 10). Even though the *rímur* do not describe Haraldur's political advancement in Norway in great detail (see "Omissions"), this battle in Rögaland is described at length, and it provides us with a powerful image of the battlefield:

Orustan hefst enn ýmsum gefst,
ytum heljar pína,
flakkar orn enn Fenris börn,
ferlega tóku að hrína.

Haralds lið í hrotta klið,
hardfengt gjörðist mengi,
enginn stóð við þeingils þjóð,

því ströng var roman lengi. (II.63–64)

Another battle worth mentioning is when King Haraldur kills Þórólfur. In the saga, the battle itself is not described in detail, simply stating that the battle begins; Þorgils falls, Þórólfur fights bravely but is outnumbered and, the king delivers the final blow (Chesnutt 2006, 24). The *rímur* poet once again takes great delight in describing the battle in detail, devoting 13 stanzas to it (VI.51–64). Moreover, he highlights how bravely Þórólfur fights:

Þórólfur tekur ad þrútna lindi,
þegna sér hann á fall,
steðjar framm í styrjar vindi,
stór þar skeinan svall.

Hoggur hann nú til handa beggja,
hrausta kónsins þjóð,
öflugur var eyddir seggja,
enginn við honum stóð. (VI.54–55)

5.1.2 Changes in the “Younger Egla”

Omissions

Omissions in the “Younger Egla” that are also omitted in the *rímur*

Everything that was omitted in the *rímur*, compared to the medieval saga, was also omitted in the “Younger Egla” text (see chapter 3.4.1). The genealogies in the “Younger Egla” are either shortened or skipped completely, and less important characters are omitted. Just like in the *rímur*, the author of the “Younger Egla” mentions if someone’s descendants were founders of an important family, but unlike in the medieval saga, the individual members are not named. Here is an example of Þorsteinn Egilsson’s descendants: “Skömmu Sýdar Giptest þorsteinn Eygils Son, og hiet Jöfrýður kona hanz, og áttu þau mörg Börn Samann, og komust x af þeim a Fætur, og

vrdu syner þorstejnz fræger menn, og brä þeim til ættmanna sinna. kom af þorstejne ættkvýsl mýkel a Jzlande” (93r).

It is mentioned in the chapter about the *rímur*’s omissions, that the poet skipped the genealogy of Ólafur Höskuldsson and did not name his parents Höskuldur and Melkorka, known from *Laxdæla saga*. Interestingly, the text of the “Younger Egla” does not mention Höskuldur and Melkorka either, but says that Ólafur was the son of the daughter of Myrkjartan, the king of Ireland: “Sä hiet Olafur hann ätte Bw ad Hiardarhollte i Laxärdal. Hann var mýkell madur og velaüdugur. Og döttur Son Myrkiartanz Jrlandz köngz.” (89r). While the names of the parents and the intertextuality with *Laxdæla saga* did not seem that important to highlight, the author wanted to include the information that he was descended from a royal family.

The question here is whether the author of the “Younger Egla” was familiar with the genealogies and names and decided to deliberately omit them, or whether he did not know them. The author of the “Younger Egla” followed the *rímur*, rather than the medieval saga, while composing his text; therefore, he might not have had access to the names that were skipped in the *rímur* and therefore could not include them either. However, the fact that he made up so many names by himself, compared to the *rímur* as well as the medieval saga (see chapter 4.4), might point towards that direction that he was not very interested in genealogies at all.

The settlement scene in the “Younger Egla” follows the narrative of the *rímur* very closely (see chapter 4.4.1). It omits most of the place names and details about the landscape and surroundings of the new settlements. What is however interesting is that the “Younger Egla” follows the *rímur* until it says that the farms took the names after the settlers. While the *rímur* completely omit any names, the author of the “Younger Egla” decided to include the names of the first settlers in the following chapter:

Þesser menn komu med Skallagrýme til Jzlandz af Norege og Bigdumm vmm
Borgarfjörð, Snorre, Grýmur, Lambe, Eýnar, Grenner / Arnbljötur, Jndride,
Skiæringur, Sveirn, Brüse, Kietell, Ofeigur, Vigfwz, Vermundur, Hrafn, Glämur /
þiostolfur, Hafur þör / Ørn, Halle, Gudne, Nordre, Kallmann, Arnbjörn, Sämur,
þorgaüter, þorvalldur, Sigmundur, kollur (22v)

While some of the names agree with the names in the medieval saga, most of them do not. The medieval saga always mentions the name of the settler, where he settled, and how the place name derived from his name (see above). The structure of the “Younger Egla” is somewhat confused by saying that the farms took the names after the settlers and then naming the settlers without mentioning the placenames. It seems like the author was following the *rímur* narrative and decided to insert the names when he realized that they were missing. It does not seem like he was following the medieval saga at all and rather included his own names. The “Younger Egla” then resumes to follow the *rímur* narrative with the transposition of Óleifur and Yngvar, introducing Yngvar before Óleifur.

The same scenes including travels to Finnmörk are omitted in the “Younger Egla”, just like in the *rímur*. More concretely, the first visit is mentioned in chapter 7 of the “Younger Egla” and it explains that Þórólfur is supposed to collect taxes in Elfur and Finnmörk and then goes raiding further east: “Tok nü saman skullder konungz og skatta fyrer austann kiöl, [...] og näde fie og Gulle aff þeim, vard hann offur Rýkur af þessu” (6v). The second and the third visits are omitted completely, just like in the *rímur*.

Moreover, the whole of chapter 54 of the medieval saga dealing with Ketill *gufa* is omitted. The introduction of the characters Hrærekur and Hárekur is also skipped. Just like in the *rímur*, the wider context of Björgólfur marrying Hildiríður, the birth of Hrærekur and Hárekur, Björgólfur passing away and them not inheriting anything, and asking Þórólfur for the inheritance and him denying them, is missing in the text. The two characters are introduced at the same place in the “Younger Egla” as in the *rímur*, namely when they start slandering Þórólfur at the king’s court in chapter 8 of the “Younger Egla”.

The political contexts in Norway and England are not explained in the “Younger Egla” in much detail. The beginning of the saga describing King Haraldur’s rise to power is shortened, just like in the *rímur*, and the names of the petty kings are omitted, except for Húnþjófur and his son. Similarly, the kings and jarls of England and Scotland are not presented with their genealogies and the political situation in England is not explained so the wider context of the battles is lacking. The saga however shows at least some interest in the later development of the situation in Norway. In chapter 37 of the medieval saga, it is said that King Haraldur ruled for 70 years, and he chose his son Eiríkur to rule after him. After that, Eiríkur and Gunnhildur’s son Haraldur is introduced

briefly, and it is said that Eiríkur killed two of his brothers to secure his position. The “Younger Egla” narrates the same events, but it is oriented towards different details. It firstly says that Gunnhildur gave birth to a boy and called him Haraldur, after his grandfather, and his cognomen *gráfeldur* is mentioned right away. Then it is said that Haraldur ruled at this point for 80 years, and that one of his sons, Hákon is in England being fostered by King Aðalsteinn and that Eiríkur killed his other two brothers in Norway. The medieval saga introduces Hákon two chapters later, says that he came to Norway, and the two brothers were kings in the winter, but Eiríkur had to flee in the spring. He goes first to Orkney, then to England and Hákon becomes king of Norway. In the “Younger Egla”, chapter 67, when Hákon finds out about Eiríkur killing their two brothers, he sets off to Norway with 12 000 men and defeats Eiríkur right away, who has to flee. It is then described in chapter 86 how King Hákon took jarl Arnviður’s wealth, made everyone in the country pay him taxes properly and received much wealth from plundering in Denmark. A very short remark is then made that he did not rule the country anymore, as he was overthrown by Haraldur *gráfeldur*: “og Stýrde ei leinge lande vr því hann var epter það wtrekenn sem greiner i Noregz konunga sǫgum, af Haralldde Grafelld” (88r). The saga does not mention that King Hákon died at the battle of Stord, or later developments, such as King Haraldur dying at the battle of Limfjord, and Arinbjörn dying with him, and the jarl Hákon Sigurðarson taking over. The jarl is mentioned very briefly in chapter 90 when he gives a splendid shield to Einar Helgason, Egill’s friend. It is interesting that the saga here refers to the *konungasögur* as a reference.

Finally, all poetry uttered either by Egill or anyone else is missing from the new saga. The author of the “Younger Egla” tells the audience that a certain character was a good skald: “Eynar var skalld gott, einatt opt hrejfdur þeir vjsum sijnum a mille, opt sagde Eynar Eygle frietter af Norege” (91v); and he also mentions when some verses are recited: “Nu Stöd Eygill vid Bordered og hafde slept fæte konungz. Tök nu dräpu ad kveda, og tök nu Aptur vmm Föt köngz” (64r); “Gieck nu mærinne ad Borde og qvad vysu so Eygill skylde” (79r). The poetry itself is however never reproduced and the author of the “Younger Egla” explains that the poem *Höfuðlausn* was too obscure and difficult to understand for many: “Gieck Eygill nu ad Borde konungz, og qvad drapuna Sem hann giört hafde og Skiattlade ei vid neitt. Starde konungur a Eygil, lofudu menn kvæde þetta, og qvadst köngur ej ad því finna. Enn qvedlingur Sa Eigill giörde er ei J þesza Sǫgu settur, því bæde var hann dimmt qvedenn og þüngskilenn Flestumm Sem Eygill hafde kvæded

puled” (66v). It is interesting, that this exact same reason for not reproducing the poetry is given by the *rímur* poet about *Höfuðlausn* as well. This might therefore be a direct influence of the *rímur* in the new saga text. There is moreover an emphasis on preserving the poetry for future generations in written form; it is said that after Egill recited *Sonatorrek*, he had the poem written down: “hrestest Eygill nu aptur epter því sem lejd a kvæded, og tók nu Eygill aptur glede Sýna, og ljet kvæded vpp rita” (91v). Such remarks are not made in the medieval saga, and we can see the development of referring to written sources in the *rímur* and the new saga as a result of the writing system and literary works being firmly rooted in 17th-century culture.

Omissions in the “Younger Egla” that are unique to the text (scenes included in the *rímur*)

A big omission in the “Younger Egla”, compared to the medieval saga and the *rímur*, is the skipping of chapters 27 and 28 of the medieval saga (part of *ríma* 14 and the entire *ríma* 15). In the medieval saga, while Egill is missing Þórólfur’s wedding, he goes with Ölvir to collect taxes. Then Bárður is introduced, King Eiríkur’s man and his friend. Egill and Ölvir arrive at Bárður’s place and he accommodates the men. At the same time, King Eiríkur and Queen Gunnhildur come to Bárður’s and the king invites Ölvir and his men to join him. Bárður serves more beer and Ölvir’s men begin to get sick, Egill drinks all the beer, Bárður goes to Gunnhildur, and they want to poison Egill. Egill carves runes on the horn; he takes the drunken Ölvir to the door and kills Bárður there. People find the dead Bárður and the unconscious Ölvir, and the king starts looking for Egill who has fled. Chapter 28 then explains how Egill runs away, attacks some of the king’s men and finally makes it back to Þórir’s farm and explains everything to Þórólfur. Arinbjörn manages to make peace with the king for the winter. After that, Egill and Þórólfur go plundering in Kúrland, Egill finds a farm, gets imprisoned there, and manages to escape. He frees a Danish man called Áki on the way and burns everyone in the farm as revenge for his imprisonment. The *rímur* present exactly the same narrative.

On the other hand, in the “Younger Egla”, Egill is not said to have missed Þórólfur’s wedding. The wedding takes place in chapter 43 and after the wedding the brothers go plundering together, going to Austurlönd and to Elfar in Norway where they stay for the night. After that, chapter 44 opens up by introducing Bárður, a rich *lendmann*, who is a friend of Eiríkur and

Gunnhildur. In the morning, Egill and Þórólfur raid Bárður's farm and take some booty. Egill however decides to go back to the farm, and at that point the narrative explains the exact same events as the medieval saga and the *rímur* concerning the farm in Kúrland. So ultimately Bárður dies in the "Younger Egla" as well, just not by being stabbed, but by being burned inside the farmhouse. It is impossible to say for certain why the author of the "Younger Egla" decided to skip the entire episode at Bárður's farm. In her article, Svanhildur Óskarsdóttir (2015, 188) mentioned this change and offered two possible explanations; firstly, that the leaves containing this scene were missing in the manuscript the author was working with; secondly, that he had a distaste for this rather explicit episode. The second theory, as Svanhildur herself admitted, is quite unlikely considering the other changes that the author introduced into the text (see below). The episode at Bárður's farm does not seem like the type of scene that the author of the "Younger Egla" would skip on purpose. It is an amusing scene providing space for some ironic humor and Egill's violent behavior, which the author was rather fond of. The author most likely did not have most of the material covering the feast at Bárður's available to him and so he might have skipped it. The author however must have realized that killing Bárður was crucial for the narrative to move forward by creating the animosity between the royal couple and Egill. He might have therefore solved this by placing the episode that originally took place in Kúrland to Norway and replacing the Courlandic farmer with Bárður.

There are two more omissions in the "Younger Egla". In chapter 46 of the medieval saga, Arinbjörn pays Egill the money that was owed to him by killing Ljótur *inn bleiki* after the king refused to pay Egill. While this detail is mentioned at the beginning of *ríma* 30, it is absent from the new saga. Finally, chapter 97 of the new saga is somewhat shortened by omitting Önundur's complaining about the judgment at the assembly made by Egill and his discussion with Egill about it.

Additions/Innovations

The beginning of the "Younger Egla" is rather different from the two other texts as it does not open with the introduction of Kveldúlfur and his family, but with King Hálfðan *svarti* and the 12

kings engaged in a fight for power in Norway. After a quick introduction of Kveldúlfur and his family, King Haraldur is introduced along with his agenda to take power in all Norway:

Nu er sá konungur i Norege sem hiet Haralldur Byra. Hann var Son Halfdänar hins Svarta, og hafde hann tekid Kongdöm og Erfe epter fódur sinn, og sat austur i Vyk.[...] Hann var bardaga madur mykell, og grimmur i lynde og vægde öngvumm. Haralldur Kongur bad dottur Konungz j [...] gjorde hun hönumm þann kost, ad ef hann ynne undur sig alla Noreg, Skyllde Kongzdotter hönumm Jätast, og því streingde Haralldur það heyt, ad skiera hverke här nie Negl fyrr enn hann yrde Einvalldsherra alls Noregs, því Haralldur treyste miög afle sínu, og mikelmensku umm þetta.” (2v)

As mentioned before, the later political developments are rather shortened, if not completely omitted, so it is interesting that this detail, unique to the “Younger Egla” is present. The author inserted this detail about the princess to give the audience some reasoning behind Haraldur’s actions and, at the same time, it gave the narrative slightly fairy-tale-like feeling which might have been the author’s intention.

There are multiple scenes in the “Younger Egla” that are unique to the text and could not have been influenced by the medieval saga or the *rímur*. Firstly, as briefly mentioned in the section above, in the “Younger Egla” Egill probably does not miss his brother’s wedding like he does in the other two texts. It is not explicitly said in the text that Egill would attend, but the brothers are together before the wedding, and they leave plundering together right after the wedding. Since Egill is not said to have left anywhere in the meantime, he most likely is assumed to have attended the wedding. This modification leads to another change, namely the previously discussed absence of the feast at Bárður’s farm on Atley. Another big change worth mentioning is the scene where Egill raises a scorn-pole against Queen Gunnhildur. In the medieval saga, chapter 37, Egill had previously killed Gunnhildur’s young son Rögnvaldur at sea. Then he went to Herðla island and raised the scorn-pole on the top of which he placed a horse’s head. When we look at the 24th ríma, we can see that Egill did exactly the same thing and raised a pole with a horse head on it. However, the author of the new saga decided to change the narrative here and placed the head of Rögnvaldur, the king’s son, on the top of the pole in place of the horse’s head:

Gieck Eygill a eitt Berg Sem Smalsarhorn Hejter, þar rejste hann vpp Støng og Sette Hófud konungz Sonar a hana ofann og Riste rwna Stafe vmm alla Staungena med illum vmmmælumm yfer Eýreke konge og Gunnhilde [...] og Særde það vid öll Ellment, vid Tröll og allar jllar kindur (59v–60r)

The tradition of raising a *níðstöng* goes to the pagan times and is recorded in several sagas, such as *Vatnsdæla*. The pole used to be raised in order to either shame your opponent or put a curse on them. The words of the curse were carved on the pole in runes, and an animal head, most often a horse head, was placed on top of the pole. The medieval saga and the *rímur* follow this tradition by placing the head of the horse on top of the pole. Egill and his men had just attacked Önundur's farm and killed the livestock there, so that is where the horse's head might come from. Moreover, the medieval saga does not specifically direct the curse against Eiríkur and Gunnhildur, but rather against the *landvættir* (land spirits). The land spirits are to find themselves in disarray until they drive the king and queen away from the country. The land spirits, or guardian spirits, inhabit the land and have a connection to the land and nature, and therefore it makes sense that they would have the power to drive the king away. In the *rímur*, the beings who are cursed are *hella tröll* and *hamra dísir* (cave trolls and rock *dísir*). Rock *dísir* here might be creatures similar to the *landdísir*, female protective spirits who were believed to live in stones and were related to the *landvættir*. The *rímur* therefore mostly follows the medieval saga scene, as the horse's head is present and the creatures against whom the curse is directed are equivalent to *landvættir*—protective spirits residing in nature or rocks.

Moreover, the curse itself is directly aimed at the king and queen, rather than the land spirits. Firstly, the vocabulary used in this adaptation is worthy of note as the curse is directed against “öll element” (all elementals), clearly a foreign word which represents all of the earthly powers, not only of land or earth.¹⁰² Secondly, the author mentions trolls, but in this text, they are not specified trolls, such as rock trolls, but simply trolls. Finally, he references “allar illar kindur” (all evil

¹⁰² This is a term particularly associated with the book first published as *Liber de nymphis, sylphis, pygmaeis, et salamandris et de caeteris spiritibus* (1566) by Theophrastus von Hohenheim (better known as Paracelsus, c. 1493–1541). The four elementals are nymphs, sylphs, dwarves, and salamanders. This seems clear evidence that this work in some form circulated in Iceland.

beings). The author clearly missed the connection between the power of *landvættir*, the guardian spirits residing in the earth, and their ability to drive the king away from the land. Instead, he placed the curse directly on the couple and used random beings associated with wickedness to strengthen the picture of the curse. The author therefore failed to appreciate the tradition and complexity of this cursing scene. On the other hand, he created a powerful and memorable image that was possibly more appealing to the audience.

Another change takes place during the feast at Armóður's hall, when Egill throws up on Ármóður. This scene might seem already rather graphic in the medieval saga, but in the "Younger Egla" it is even more detailed. The men are said to have been drinking more than just an ale; they were also consuming mead and brennivín. When Egill begins to throw up on Ármóður, he throws up inside his mouth and makes him swallow it.

kom ølä Bord, sem var Mungät, Miódur og Brennevyn. [...] og Spiö nu Eyg. j því ofan i hann. Enn Armode gieck med Andköfum a möte. því tæde rann þetta i äügu og Naser og allt hanz skiegg. villde nu Armodur eirnenn vppgiefa aptur a möte. Enn það tökst tokst ecke, því Eygill hiełlt aptur kiate hanz og qvad allt skylłde nidur gönga, hiełlt nu Eygill ad höfde hanz og Kiälkumm. So Bönde fieck olýdande verk i Augu Sýn og Höfud, Sende so Eygill og Gusur vř mune Sýnumm j Gin Bönđa, og lukte aptur kiateppenn vid hvöria Gusu, og vard Bonde nidur ad Renna öllu því. Liet nu Eygill Bonda vppstanda, og var hann allur mattfarenn. [...] nn Armodur var til einskiz fær, helldur gieck hönumm a ymsumm Endumm. Stöd nu annar Straumurenn nidur af hönumm, enn annar vpp so hann Rjede sier ecke. (79v–80r)

When we reconsider the theory about the author of the "Younger Egla" having distaste for graphic scenes, it is rather clear that was not the case. On the contrary, the changes introduced in the "Younger Egla" make already indelicate scenes even more detailed and explicit.

The narrative of the "Younger Egla" completely differs from the medieval saga and the *rímur*'s narrative from chapter 98 until the end of the saga. In the medieval saga and the *rímur*, after the assembly where Egill exiles Steinar from his farm, Steinar makes two more rather quick attempts to kill Þorsteinn before he moves away to Snæfellsströnd and disappears from the story.

The “Younger Egla”, on the other hand, stretches the feud between the neighbors for much longer. (see chapters 4.1.1, 4.1.4, 4.1.5.1). The continuation of this dispute allowed the author to enrich the end of the saga with various themes and motifs. There is suddenly much more travelling involved, and the landscape is described in more detail than earlier in the saga. The audience can therefore easily track the movements of the characters in the vast area from Mosfell, and all Borgarfjörður, to Snæfellsnes (see chapter 4.1.4). The narrative is also full of exciting fighting scenes that make the narrative lively and thrilling until the end. Moreover, new characters were introduced into the narrative. In the medieval saga and the *rímur*, Steinar goes to Snæfellsströnd and he sees a large slave called Þrándur there whom he decides to buy and take home with him. In the “Younger Egla” Steinar travels to Snæfellsnes where he goes to Ingjaldur’s hall, and he buys the slave Þrándur from him. The audience also gets to know the detail about where the slave came from, as reportedly Ingjaldur had received Þrándur from Bárður Snæfellsáss: “Vmm veturinn epter ferdadest Steinar út a Snæfellz Nez, og Giste hiä Ingjallde a Höle, og dvaldest þar nockrar nætur. Sier Stejnar þræl ejrn Gilldvaxinn so hann þottest öngvann Gildare Sied hafa, og hafde Bardur snæfellz äz giefed Ingjallde þrætinn” (94v). This scene is an interesting innovation in the younger text as it adds two characters that are missing in the medieval saga but known from other saga texts. Bárður Snæfellsnáss appears as a main protagonist of *Bárðar saga Snæfellsáss* and in *Víglundar saga*. Both sagas could be classified as younger *Íslendingasögur*, *Víglundar saga* utilising romance and chivalric elements and *Bárðar saga* legendary elements. Ingjaldur appears in the “Younger Egla” again when Steinar comes to see him and buys another slave from him to kill Þorsteinn.

There were some other characters added to the story that are not attested in any other text, such as Þórólfur, the son of Þórdís Þórólfsdóttir. The medieval saga mentions that she married Grímur of Mosfell but does not mention any of their children. The new saga therefore introduced a third Þórólfur into the narrative that helps to bind the three parts of the saga together and strengthen the idea of a powerful kin and strong descendants. The theme of strong and manly descendants plays a big role in the saga as a whole but is even more highlighted in this last part of the narrative (see chapter 4.1.3).

At the very end of the narrative, when the dispute between Þorsteinn and Steinar is resolved, it is briefly mentioned how Egill chooses a descendant that is worthy to continue the family’s

legacy. He chooses Kjartan, Þorgerður's son, and gives him his sword Dragvendill. The end of the "Younger Egla" also differs from the medieval saga and the *rímur* in how it portrays Egill in his old age.¹⁰³ In the "Younger Egla", he does not get in anyone's way and is not merely an old man who causes trouble. Instead, in the very last chapter, he proves himself to be very helpful:

það var eirn týma vmm Vored, ad aller karlmenn voru heimann farner frá Mozfelle til Erinda sinna ad Hestur ejrn lä j Bænumm ad Mosfelle, vmm þverar dyr daudur, so ei var hægt ad gönga hiä. Enn konumm vard miög ad ordumm vmm það, þær kjæme hönnum ei i burt. Sem Eigill þetta heirde, gieck hann ä fætur, og var hann þä alsendiz blindur, og lejddur konur hann þangad sem Hesturenn lä daudur, og tök hann vmm Apturfætur Hestzsinnz, og Rikte hönnum j einu vt ä hlad. So wt gejngu Barner. Ä Rann ejn fyrer nedann Tüned Holme var J midre änne og Vyder j Hölmanumm, Eigill mællte. Er nu ei nejtt fyrer, enn konur kvadu so vera. Eigill tök nu j apturfætur Hestzsinnz og kastade honumm. So hann kom yfer alla äna, og i Backann hinu meigenn. (125r)

With him fighting another battle, choosing an heir for his sword, and throwing around dead horses, he remains the main character until the very end. After that, it is quickly mentioned that Egill died and is buried in Mosfell. There is no information about his body being buried in Tjaldanes in a mound, or the body being moved to the newly built church in Mosfell, or his skull being found much later.

Conclusion

It was shown on verbal parallels between the "Younger Egla" and the *rímur*, that the author of the saga followed the *rímur* narrative very closely. All major omissions that occur in the *rímur*, also occur in the "Younger Egla", namely the missing genealogies, details about the settlement of Iceland, travels to Finnmörk, the character of Ketill *gufa*, the wider context for a character's

¹⁰³ Different branches of the medieval saga also differ in the portrayal of Egill in his old age (see Svanhildur Óskarsdóttir 2015, 178), but the "Younger Egla" presents a completely innovative narrative.

actions, and the political situations in Norway and England. On top of that, there are several omissions unique to the “Younger Egla”, such as the feast on Atley, Arinbjörn paying Egill the money for Ljótur *inn bleiki*, and Önundur’s speech after the assembly.

The independency of the author of the “Younger Egla” from his two source texts is obvious from all the innovations and changes that are made in the text in comparison to the two source texts. The beginning of the text is unique, providing us with the reasoning for Haraldur’s hunger for power in Norway. Two scenes were changed in the “Younger Egla”, making the narrative more explicit and graphic, namely replacing a horse head on the *níðstöng* with a human head and describing Egill’s adventure in Armóður’s hall. Finally, the text is completely independent from the medieval saga and the *rímur* from chapter 98 onwards. The author demonstrated his independency in assembling a unique intertextual narrative filled with travel, exciting battles, and new characters binding the structure of the narrative more tightly together. These elements included in the “Younger Egla” might have been caused by the author’s fascination with other genres. The fairy-tale-like introduction and the allusions to *Bárðar saga* and *Víglundar saga*, sagas utilizing the style of the *riddarasögur*, are some examples of this cross-contamination of different saga genre styles. The presentation of historical facts is limited in the text and the author makes references to other texts, such as the *konungasögur*, relying on his audience to know the pieces of information from there rather than delivering it himself. The “Younger Egla” is a text reflecting influences from various other literary genres.

5.2 Prose-Rímur-Prose Cycle

This subchapter describes texts which are the products of transforming prose to verse and verse back to prose. The features of *Íslendingasaga*-derived *rímur* are described as well as the features of a saga which is mostly based on the *rímur*. The context in which the adaptations were created is discussed and the possible reasons for this three-fold transformation are proposed.

5.2.1 Íslendingasaga-Derived Rímur

It is clear from the first subchapter that significant changes were made in the narrative of *Egils rímur* by the *rímur* poet. The additions do not bring anything new to the narrative, but they make the scenes more vivid and adventurous. Some features typical for an *Íslendingasaga* narrative were heavily reduced in *Egils rímur*, such as the *landnám* scenes, genealogies, or place name etymologies. These changes in the narrative in the *rímur* compared to the saga might be illuminated when placed in the wider context of *rímur* production.

As already mentioned, the *Íslendingasögur* did not provide the most popular narratives to be transformed into *rímur*. Before the year 1600 only two *rímur* cycles were based on the *Íslendingasögur* (Björn K. Þórolfsson 1934, 233–34) and later on, in the period 1550–1800 20 *rímur* cycles were based on *Íslendingasögur* (Craigie 1952, II:316). This is not a large number when we compare it to *rímur* cycles, based on the *fornaldarsögur* and *riddarasögur*, the most popular source of material for *rímur* poets. *Fornaldarsögur* and *riddarasögur* formed two thirds of the source material before 1600, and after that 50 *fornaldarsögur* narratives were turned into *rímur*. The adventurous travels on land and sea especially, exciting battles, supernatural motifs and love stories in the *riddarasögur* and *fornaldarsögur* were the most fruitful themes for *rímur* poets.

As the themes from the *fornaldarsögur* and *riddarasögur* were the most popular ones for the *rímur* poets, the generic features of these sagas made their way into the *rímur* based on other saga genres, such as the *Íslendingasögur*. *Egils rímur* is full of exciting battles, sea journeys, heroic ethos and crude humor. Jón Guðmundsson, the poet who composed *Egils rímur*, also composed at least three other *rímur* cycles, *Bærings rímur*, *Remundar rímur*, and *Nitíðu rímur* (see chapter 3.3.1). He was therefore familiar with the style of the *riddarasögur* and the composition of these *rímur* cycles might have influenced the style of *Egils rímur*.

When we compare *Egils rímur* with other *rímur* cycles based on a saga other than an *Íslendingasaga*, it comes to light that the poets treated their source material in a rather similar manner. Love's (2013, 270) study on the reception of the *fornaldarsaga Hervarar saga og Heiðreks* shows how the saga was adapted for a *rímur* audience with some saga episodes being extended in the *rímur*, such as the battle of the Goths and Huns. This extended material is simply a rhetorical flourish consisting of repetitive descriptions of battle scenes and exaggerations (Love 2013, 270). The *rímur* poet also made some effort to fix the logical consistency of the narrative,

trying to make the story “better” (Love 2013, 271). A similar attempt by the *Egils rímur* poet can be seen in his reorganization of several stanzas in order to make the narrative more logical. Lansing (2012, 75) showed how the narrative material of the *fornaldarsaga Hrólfs saga kraka* was adapted into the *rímur* medium. The *rímur* were more chivalric than the saga, influenced by the *riddarasögur* in the depiction of the characters and the use of vocabulary. Moreover, the original material was re-evaluated according to a contemporary set of Christian values (Lansing 2012, 79). Finally, the *fornaldarsaga*-based *Hrólfs rímur Gautrekssonar* narrate their source material rather quickly and omit the background or context of events with the emphasis placed on the rapid development of the plot (Haukur Þorgeirsson and Jóhanna Katrín Friðriksdóttir 2015, 92). The poet however dedicated more space, compared to the saga, to individual events and interactions between the characters, especially those that contain some crude humor and might have amused the audience (Ibid.). Battle descriptions in *Hrólfs rímur* are comparatively more detailed in the *rímur* than in the saga (Haukur Þorgeirsson and Jóhanna Katrín Friðriksdóttir 2015, 93–94).

Clearly, the poets of these *fornaldarsaga*-based *rímur* cycles tend to make similar changes to the narrative as we can see in *Egils rímur*, namely, omission of lengthy descriptions, exaggeration of battle scenes, and introduction of more logic into the order of events. The reasons behind the actions of characters are shortened in favor of more rapid development of the story and there is a tendency to include some crude and explicit scenes. For example, in the 31st fitt of *Egils rímur* the scene in which Egill throws up on Armóður is described in 32 stanzas. On the other hand, some scenes that might possibly seem more important for the narrative, such as the context for the Hildiríðarsynir’s slandering of Þórólfur, are completely skipped. Some typical generic features of the *Íslendingasögur*, such as the *landnám* scenes or genealogies are less emphasized. The *Íslendingasaga*-based *rímur* therefore have a number of shared features with *fornaldarsaga*-based *rímur* cycles while some of the typically *Íslendingasaga* features are toned down.

It seems like the saga material, no matter what the genre, was modified in similar ways according to the audience’s expectations of the *rímur* genre. Therefore, the generic features typical for each genre are somehow toned down and the generic borders among *rímur* cycles based on different saga genres seem overlap and blend together. Since the *fornaldar*- and *riddarasögur* were the most popular saga genres in the 16th and 17th centuries, and popular as entertainment during the *kvöldvaka*, it comes as no surprise that the *rímur* should be based on these saga genres to the

greatest extent. The generic boundaries of the different genres of sagas that served as a source for *rímur* were smoothed out in the *rímur*, so, for example, *fornaldarsaga*-derived *rímur* cycle would not be so different from an *Íslendingasaga*-derived *rímur* cycle.

More research needs to be done in comparing *rímur* cycles based on sagas of different genres and their features should be analyzed in order to understand generic borders and the hybridization of *rímur* cycles. It can be however concluded from this discussion that the *rímur* audience had certain expectations from *rímur* and the *rímur* poets adapted the saga material to fit these expectations, resulting in the deletion of some generic features of the original saga texts and creating a new narrative with similar features.

5.2.2 *Rímur*-Derived Saga

The “Younger Egla” is to a large extent based on *Egils rímur* (see chapter 4.4.1) and it differs greatly from the medieval saga. The medieval *Egils saga* can be divided into three different manuscripts branches, and while there are some changes within the branches, the story remains basically the same (see chapter 2.1). This is however not the case with the “Younger Egla”, which can be seen as a separate piece of literary work drawing influences mostly from the *rímur* but possibly also from other texts. The author of the “Younger Egla” did not merely copy the material from the *rímur* into a different medium, but he made some significant alterations to the narrative in the form of omissions and a good deal of additional material that cannot be found in any other texts.

Jorgensen in his study claimed that “it will not be a simple matter, however, to define members of the genre of *rímur*-derived prose, since they will have to be differentiated from those sagas stemming from older Icelandic **prose** narratives”, as the prose authors attempted to delete the rhymes and alliterations in order to disguise the poetic source (Jorgensen 1990, 189). Admittedly, there are no rhymes in the “Younger Egla” text, which is however not very surprising, since the rhymes in the *rímur* usually consist of at least one kenning, and poetical features such as kennings and *heiti* are deleted in the prose text. On the other hand, there are several examples of poetic lexicon used in the prose text, such as the words “sund”, “tafur”, “karl”, or “hel”, and also some examples of alliterations taken from the *rímur*: “og toku nu men hurd af hiorumm”; “hun

kunne nōga kŷnge og kuklaralejke”. As mentioned in chapter 5, these collocations are also a feature of the *riddarasögur*. The text of the “Younger Egla” is moreover characterized by a great number of hyperboles, repetitions, metaphors, and transitioning phrases that are very typical for the *rímur* genre but not found in the *Íslendingasögur*. For example, the author uses the verb “greina” (to explain) when he transitions from one topic to another. It is not unusual for him to tell his audience what he is doing, for example, when he introduces new characters and takes a break from the previous events. The authorial presence is noticeable throughout the whole text and the author even expresses his own opinions about a character or a character’s deeds on several occasions. This subjective personal approach of the author is very different from the otherwise objective and distant narrative style of the classical *Íslendingasögur*, and it might be a direct influence of the *rímur* style where the poet actively communicates with his audience. In addition to this, there is a strong piece of evidence in the form of verbal parallels (see chapter 4.4.1) and the above-presented changes that correspond to the changes introduced into the *rímur*, compared to the medieval saga. These pieces of evidence prove that the “Younger Egla” was to a great extent based on *Egils rímur* and not on older prose narrative, in this case the medieval *Egils saga*.

As Kapitan mentioned in her dissertation (2018, 16), Árni Magnússon had already recognized that some sagas were based on *rímur*. However, he considered such efforts to be forgeries rather than independent literary works with their own value. In one of the manuscripts of *Hrómundar saga Greipssonar*, he commented that the saga is an “impostura”. Similarly, in the manuscript AM 454 4to, Árni attributed the composition of the “Younger Egla” to Gísli Jónsson of Melrakkadalur based on considering him a “proven impostor”: “Gisle var að vísu sannreyndur impostor.”¹⁰⁴ As shown on the examples at the beginning of this chapter, there are several omissions unique to the “Younger Egla”, compared to the *rímur*, such as the feast on Atley, Arinbjörn paying Egill the money for Ljótur *inn bleiki*, and Önundur’s speech after the assembly. The independence of the author of the “Younger Egla” from the source text is obvious from all the innovations and changes that were made in the text. Therefore, even though the author of the “Younger Egla” built the foundation of the story on the *rímur* to a large extent, he should

¹⁰⁴ For a discussion of this perceived tension between “genuine” and “inauthentic” sagas, see Shaun Hughes (2024, 96–108).

undoubtedly be considered as a proper author and not a mere reteller who summarizes a previously existing narrative.

5.2.3 Reasons Behind the Transformation

Clearly, transforming sagas into *rímur* and then transforming these *rímur* back into prose narratives was a common practice in Iceland for a long time. The exact circumstances surrounding this “re”- transformation of *rímur* into prose narratives are however difficult to ascertain and have been briefly discussed by several scholars. For example, Kuhn sees the reasons behind the versification as a poetic exercise of purely formal practice of transporting a story from one medium to another (Kuhn 2000, 58–59). Jorgensen’s (1990) possible explanation for transforming *rímur* back into prose was, that contemporary audiences found *rímur* meters and language too difficult and needed a simpler prose version. Driscoll claimed that the audience was mainly interested in the story and since the content of the prose and verse is almost the same, the reason for turning verse back into prose might have been that the original saga might have been missing, thus the audience might have also been desirous of a prose version (Driscoll 1997, 13). Some of the prosification of *rímur* might have been a mere summarized content of the *rímur* prepared on request for research purposes.

Most recently, Kapitan addressed this obsolete practice in her dissertation where she turns to continental literature to explain the process and shows that every adaptation has to serve some purpose (Kapitan 2018, 16–17). She uses the conceptual framework of Gérard Genette who explains how the transformation of a story had to fit a certain context and purpose; for example, a prose text could have been versified when intended to be performed, as actors were accustomed to performing only in verse. Kapitan (Ibid., 19–20) also mentions Genette’s (1997, 219–20) observation, that the average reader prefers prose and proves the point with the fact that learned audience sometimes requested a summary of verse in prose, for example Árni Magnússon had *rímur* summaries made for him (Kapitan, 2018, 20). As Kapitan admits however, the Icelandic literary environment is unique in regard that prose, and verse existed happily side by side for centuries and both *rímur* and *rímur*-based sagas kept on being composed. The previously mentioned notion that every adaptation has to serve some purpose might be the most helpful in

explaining the Icelandic phenomenon of the medium transformations. Each medium responds to different needs in society, and they possibly functioned in different contexts. Considering their position in the literary context and society might explain the need for the transformations.

Saga → *rímur*

The theory of transforming prose into verse as a mere formal practice of poetic exercise is in my opinion an oversimplification of the issue. *Rímur* were one of the most popular genres in Iceland being composed and recited for centuries so it does not seem like they were a mere result of a poetic exercise. The context in which the *rímur* were produced and performed might be able to illuminate the reasons for turning sagas into *rímur*.

The genre of *rímur* emerged in the Icelandic literary system in the 14th century being influenced by continental verse narratives, indigenous skaldic poetry, and saga literature (see chapter 2.2). They remained one of the most popular genres well into the 20th century (Vésteinn Ólason 1982, 59). The earliest *rímur* might have been transmitted orally, but as they soon became rather long, they might have started being written down rather early on. Nevertheless, they were written to be performed out loud. Not much is known about the earliest practices of delivering *rímur* but some wealthy households might have had special times dedicated to entertainment (Hughes 2005, 212). Later on, the time dedicated for performing *rímur* was however the evening work period, *kvöldvaka* (Ibid.). *Kvöldvaka* would occur in winter, after sunset, until the time when the household members would go to sleep. During this time, the household members would engage in various evening tasks, such as spinning or knitting, while listening to *rímur* being recited (see Driscoll 1997, 38). This *kvöldvaka* activity was known as *sagnaskemmtun*, a practice which was described by Eggert Ólafsson in his report on Icelandic culture published in 1772 (Ibid., 40). Eggert describes that during *sagnaskemmtun* people were telling each other stories and that these stories were also turned into verses, called *rímur*, which were being sung with a strong voice. Eggert moreover mentions that *rímur* were not only sung at farms, but also at fishing stations (*verbúðir* or *verstöðvar*) in early spring (see Driscoll 1997, 41). This singing, or reciting, both at the farms and the fishing stations, was a specialty of the *kvæðamenn*, people who had *rímur* in their repertoire and went around reciting *rímur* for a salary. Despite their being criticized for their choice of subject

matter, they were quite popular and the farm people were happy to welcome them (Driscoll 1997, 41). *Rímur* were however far from being the only genre performed during *kvöldvaka*, and Driscoll (Ibid., 43–44) gives an overview of the literature being read out loud during this period. Some households permitted only religious materials, sermons or reading from the many pious publications produced by the church-run press at Hólar or Skálholt, accompanied by hymn singing. Others permitted secular materials. These were mainly sagas, including *fornaldarsögur* and *riddarasögur* but also *Íslendingasögur*, and eventually other texts, such as folktales or novels. The stories performed had to be entertaining as the point of the *sagnaskemmtun* practice was to keep the household awake and possibly not so differently from a modern audience nowadays, the *kvöldvaka* audience found adventure stories full of fighting and travelling the most intriguing ones. Moreover, according to Driscoll (Ibid., 73), it was also during *kvöldvaka* that the manuscripts, including those containing *rímur*, were copied. The copying would happen in the *baðstofa*, the principal room of a farm, under the dim light with other household members around working, singing or reciting *rímur* and performing sagas.

Returning back to the reasons for turning prose into verse, as mentioned before, it does not seem that likely that poets would do this just in order to practice their poetic skills. *Rímur* were a popular genre to be performed during *kvöldvaka*. While sagas were also read out loud during this time, as well as read in private, it might have become a bit dull to listen only to prose texts. Moreover, the *rímur* are characterized by long descriptions of battles and sea journeys and even though the stanzas are repetitive in these scenes, the events flow rather quickly and one *ríma* might end with a cliffhanger, leaving the audience in anticipation for the continuation. An individual who was trained in reciting *rímur* and who possibly had a strong and loud voice might have been able to make *rímur* a perfect distraction from the evening tasks. *Rímur* therefore to some extent addressed different communicative needs than the sagas. The *rímur* poets borrowed some generic traits from the sagas (such as narrative motifs) and adapted them to fit this context and the expectations of the audience. So why versify a saga if the saga version is available to the audience? The audience might not have merely been interested in the narrative but in the different medium that possibly fitted better the intended purpose—entertainment and wakefulness. The sagas were also performed during *kvöldvaka*, but the different medium required a different way of performing it and

alternating between prose performances and *rímur* reciting might have been a welcome change during the long evenings. I would therefore argue that the sagas were turned into *rímur* to satisfy the requests of the audience that had a need for both prose and verse versions of one story to keep the evenings entertaining.

***Rímur* → saga**

Considering the further stage in the development, that is, turning *rímur* “back” to sagas, the reason that the metrics became too difficult for the general audience to understand seems unlikely. If *rímur* were incomprehensible for the audience, there probably would not be so many *rímur* cycles being composed and recited. The audience had much contact with the *rímur* genre and while *rímur* might be difficult for the modern general audience to understand, they were most likely not obsolete for the 17th-century audience. Secondly, while it is true that in some cases the saga texts that served as a source for some *rímur* cycles are lost, for example in the case of *Úlfhams saga* or *Hrómundar saga*, this is not the case for many other texts. Some sagas that were turned from *rímur* back to their prose medium were widely spread and well-known, such as *Egils saga*. Therefore, the reasoning behind transforming *rímur* to prose because the original prose text would be missing is possibly also insufficient. Thirdly, it was shown in the changes introduced to the “Younger Egla” that the prose version was not a mere summary of the *rímur* narrative.

Turning our attention to the “Younger Egla” in particular, the saga shares many details with the *rímur*, and the rest of the narrative is innovative, not stemming from the medieval saga. It therefore might seem possible that the saga was not available to the author, and his audience, and that he might have simply wanted to provide the prose version of the *rímur* narrative. On the other hand, *Egils saga* was widely spread, as attested in the manuscript distribution. Today, we know about 13 medieval manuscripts, including fragments, and 47 post-reformation manuscripts (excluding the four “Younger Egla” manuscripts) containing *Egils saga*.¹⁰⁵ The C-branch of *Egils saga* manuscripts, that the *rímur* are based on, was mostly produced in Dalasýsla, in the Breiðafjörður area (Svanhildur Óskarsdóttir 2015, 179). The production context of the manuscripts

¹⁰⁵ These numbers are result of my own research for the Saga Map project that I was working on in 2020.

containing the “Younger Egla” points toward the direction that it was produced in the same area (Ibid., 181). Therefore, while the textual evidence might suggest that the audience of the “Younger Egla” possibly did not have the medieval *Egils saga* available to them, the manuscript evidence suggests the contrary.

The reworking moreover does not seem like it was supposed to be a mere substitute for the old version. Rather, based on the changes discussed in the previous subchapter, I would argue that authors were turning the *rímur* back into prose because they needed a new prose version that would reflect their contemporary ideas and needs. The new saga could be seen as a generic hybrid, heavily influenced by the *rímur*. Since the *rímur* were possibly a more popular genre than *Íslendingasögur* at the time, they had the power to influence the saga, erasing some typical generic features of an *Íslendingasaga* and enriching the narrative palette with features typical for the genre of *rímur*. The author of the “Younger Egla” combined some of the features of the *rímur*, features from other saga genres, and his own additions. These innovations fitted the context in which the saga was produced better than the medieval saga. It reflected the social context of the producers and the expectations of the contemporary audience. Therefore, the *rímur* might have been turned back into prose in order to produce a new prose version, different from the source version, that would combine the *rímur*’s characteristics with other characteristics fulfilling the needs and taste of the contemporary audience. This generic hybridity and social context are discussed in more detail in the following subchapter.

5.3 Heterogeneity – Generic Hybrids

The medieval *Egils saga* has already been considered by some as an early “generic hybrid” (see for example, Rowe 1993, 542). The setting fits the *Íslendingasaga* categorization, but for example, Theodore M. Andersson’s (1967) structural analysis does not consider *Egils saga* as fitting into what he considers the typical *Íslendingasaga* six-part structure (see chapter 4.1.1). Moreover, the narrative is hero-oriented and full of fantastic and romantic episodes. Much of the narrative also takes place at the foreign courts of kings, shifting from the rural environment of Iceland into the courtly setting. The narrative of the “Younger Egla” developed in a way that even more “typical” *Íslendingasaga* features were suppressed and generic features from other genres were present.

Many features that were changed in the “Younger Egla” compared to the medieval saga are already present in the *rímur*. These changes were not only done in the storyline, where certain episodes were skipped, but the *rímur* also influenced the style of the saga. The subjective more personal way of narrating the story was most likely taken from the *rímur*. As previously mentioned, *rímur* were one of the most popular literary genres in the 16th century. When we consider this within the theoretical framework of polysystem theory, the *rímur*, being in the central position of the literary polysystem, had the power to influence less prominent genres and enrich them with their typical generic features (see chapter 1.1.4 for explanation of this term and its definition). The “Younger Egla” narrative is characterized by hyperbole, crude humor, exciting fighting scenes and extraordinary weapons. These features were able to make their way through the *rímur* into the new saga because they must have been somehow more relevant to society and the people who were in charge of the literary production. Moreover, it also makes sense that *fornaldarsögur* and *riddarasögur* provided the most popular narrative material for the *rímur* poets as they are full of the above-mentioned features. *Fornaldar*- and *riddarasögur* were the most popular saga genres in the 17th and 18th centuries (Clunies Ross 2010, 29), which is also attested in the manuscript distribution (see Driscoll 2009, 7–8). These genres enriching the narrative palette of the “Younger Egla” also probably caused some other features typical for the *Íslendingasögur* to be erased from the narrative. The “Younger Egla’s” generic changes and the influence of other genres are discussed in the following section.

5.3.1 Generic Hybridity and Intertextuality

The temporal and geographical setting defining the *Íslendingasögur* is the time between the Settlement period, the *landnám*, until the Conversion period in Iceland and other countries in Scandinavia, especially Norway. The setting of the “Younger Egla” fits into the *Íslendingasaga* genre, being set within the time span of c. 850–1000 and taking place mostly in Iceland and Norway. There are however some changes in the setting, especially a different emphasis within the geographical setting.

The beginning of the “Younger Egla” is set in Norway during the time of King Haraldur gaining power in Norway. The “Younger Egla” opens up with telling the audience who ruled in

Norway at the time: “A dögum Hafdänar Kongs hins Svarta, voru xii. kongar i Noreige”. Kveldúlfur is introduced several lines later without mentioning his ancestors: “ä þeim tíma var maður sä i Norege sem Ulfur hiet, sumer kölludu hann Kvöldulf” (1r). The opening of the saga is moreover enriched with a bridal-quest theme by the brief explanation of King Haraldur’s thirst for power over Norway in order to marry a princess (see chapter 4.1.1). This story about King Haraldur and Gyða Eiríksdóttir is first found in the 13th-century *Heimskringla*, and, it is argued, it is inserted there through the influence of the romances. The decision to introduce this theme of a bridal-quest at the beginning of the “Younger Egla” might not have only been the author’s attempt to find a reasoning behind Haraldur’s actions but also influence from romance literature, or just as likely, the author was just inserting a well-known episode from *Heimskringla*.

One common feature of the *Íslendingasögur* is that they open with introducing a family of settlers, and they either begin with their lives in Norway and the circumstances around their migration to Iceland, or they begin with the *landnám* accounts. The opening chapters of the *Íslendingasögur* set the mood for the genre in a sense that they focus on the family that is about to establish a new life in Iceland. Twenty-four *Íslendingasögur* begin with *landnám* accounts and seventeen with the life of a Norwegian family and its subsequent migration to Iceland (Kedwards 2020, 130). The opening chapters in the saga foreground the geographical focus, contextualize the action and prepare the audience for the kind of saga they are about to hear (Ibid., 142). Perhaps for this reason, almost every *Íslendingasaga*, except for example, *Flóamanna saga*, *Njáls saga* or *Kormáks saga*, opens by introducing the patriarch of the family settling in Iceland, just like the medieval *Egils saga* opens up with introducing Kveldúlfur. The opening paragraph in the “Younger Egla” includes the same geographical setting as the audience would expect from the genre of the *Íslendingasögur*, but there is a change in the main focus from the first settlers to the rulers of Norway. This feature is perhaps not surprisingly typical for the *konungasögur*; however, *fornaldarsögur* and *riddarasögur* also often begin with the name of a king. These genres might have influenced the later development of the *Íslendingasögur*, as half of the post-classical *Íslendingasögur*, being composed from the end of the 14th century on, open up by introducing a king, rather than a farmer or settler. This change of focus in the opening chapters might already foreshadow what the reader might expect in the narrative.

The detailed descriptions of the settlements at the beginning of the sagas create the ground for the spatial interest of the *Íslendingasögur*, which is deeply rooted in Icelandic landscape (Kedwards 2020, 129). The “Younger Egla” preserves the narrative of Kveldúlfur’s family moving to Iceland and claiming the land there, but the emphasis on the process of *landnám* is not as prominent as in the medieval *Egils saga* or other *Íslendingasögur* (see chapter 4.1.4). The narrative makes it seem as if the names of the farms are part of the general knowledge of people and it does not need to be mentioned again. The border of Skallagrímur’s settlement is changed: “Eignade Grýmur Sier land til Vesturz ad GrýmstadaMwla, og allann Borgarfiörd fyrer Sunnann til Fialla, allt til leirvoga vid Esiufjall” (22r). Mount Esja is located further south and Leiruvogur even further south, all the way in Mosfellssveit, compared to Hafnarfjall, which marks the boundary of Grímur’s *landnám* in the medieval saga. The place name Esjufjall does not occur in any other saga text, but Esjuberg is a farm known from *Landnámabók*, as the *landnám* of Örlygur Hrappsson, and it is also mentioned in *Kjalnesinga saga*, *Laxdæla saga*, *Hænsa-Þóris saga*, and *Bárðar saga Snæfellsáss*. The name Esja also features prominently in *Kjalnesinga saga* as one of the character’s names. The author of the “Younger Egla” might have been familiar with the name Esja or even the farm Esjuberg but chose to use the mountain Esjufjall as a place for reference in his text, as it might have been better known by him and his contemporary audience. Leiruvogur also appears in *Landnámabók* and other sagas, such as *Kjalnesinga saga*, *Gunnlaugs saga ormstunga*, *Hallfreðar vandræðaskálds*, and in the medieval *Egils saga*, but much later in the narrative when Egill relocates to his niece in Mosfell.

The landscape in *Íslendingasögur*, either in Iceland or even abroad, is precisely defined and the process of name recording is important. However, clearly, the geography of the “Younger Egla” is much less precise than in the medieval saga. Romance genres and also to some extent *riddarasögur* and *fornaldarsögur* are, contrary to *Íslendingasögur*, characterized by a geographical vagueness with ill-defined locations (Kedwards 2020, 129). The geography in these sagas was not supposed to give the stories historical veracity, unlike the precise geographical locations and place names in the *Íslendingasögur*; instead the action takes place in landscapes outside of the mundane experience of the saga audiences (Ibid., 127). As Kedwards concludes in his article (2020, 144), the difference between the geographies of the *Íslendingasögur* and the romances is not between familiar and unfamiliar, as the Icelandic audience was familiar with the

characteristics of the romance landscape by engaging with them. The characteristics however functioned as a generic marker, indicating what the audience can expect from the narrative.

As shown in the chapter “Travelling”, the “Younger Egla” omits many place names and when the landscape is described and the place names are mentioned, they are often misplaced or confused, as for example in the case of the river Elfur in the south-east of Sweden, being moved to the north of Norway. This, however, does not mean that the element of travel was not important in the adaptation; the “Younger Egla” does not skip the travels themselves but mentions fewer and different place names than the medieval saga. The possible unfamiliarity of the author with the landscape abroad resulted in the ill-defined directions, when nearly every place is placed, or misplaced, into the “east”. As Michael Micci (2023, 98–99) discussed in his dissertation, the eastern way, especially the *austurvegur*, has a fundamental role in the imagination of the authors as its vagueness provides much imaginative potential. In many *riddarasögur*, the *austurvegur* serves as a place for adventures, the unexpected and the place where the heroes can prove themselves and obtain skills. The author of the “Younger Egla” was most likely familiar with this concept and the unfamiliar landscape in the east provided a perfect space for the characters to go on various adventures of plundering and fighting.

The space of the east as a general place for adventure might have therefore been borrowed by the author from the spatial world of the *fornaldar*- and *riddarasögur*. In addition to this, a few place names might have made their way to the new saga through the influences of these two genres. The place name Rússía, for example, appears in *Ólafs saga Tryggvasonar* by Oddur Snorrason¹⁰⁶, and after that it became common in *fornaldar*- and *riddarasögur* (Lagerholm 1927, 1). There are however also many other place names—such as Elfur and Smalsarhorn—that were clearly influenced by the *konungasögur*. Unlike the *riddara*- and *fornaldarsögur*, it has been argued that the *konungasögur* were never a particularly popular genre (Ármann Jakobsson 2007, 399). Why then did this genre in particular influence the adaptations of the medieval *Egils saga*, thereby not fitting within the tenets of polysystem theory? A paratextual annotation from some point in the saga’s transmission gives us a small window into this process. This annotation, recorded on the first folio of the “Younger Egla” text in Holm Papp.15 fol., explicitly refers to a perceived

¹⁰⁶ For more on Rússía and the role of the East in Old Norse texts in general, see Sverrir Jakobsson (2006).

connection between the “Younger Egla” and the *konungasögur* genre. This is further supported by the fact that the text of *Egils saga* in the Oslo manuscript, NB 313 fol., is surrounded by *Sverris saga*, *Hákonar saga Hákonarsonar*, *Víga-Glúms saga*, and *Saga af Vémundi kóngi og Víga-Skúta*. The medieval saga itself differs from other *Íslendingasögur*, particularly because Egill spends a significant amount of time at the court of the kings of Norway and England. In this respect, the saga greatly resembles a *konungasaga*. The author of the “Younger Egla” might have therefore treated his adaptation as a *konungasaga* and introduced place names that were known to him from other *konungasögur*. Taken together, these points suggest that it is the nature of the *Egils saga* narrative in particular that lends it a *konungasögur*-association, explaining why certain aspects of the saga come under the influence of a less popular genre.

While the Settlement period marks the beginning of the temporal setting of the *Íslendingasögur*, most of them also include the Conversion period towards the end of the narrative. The time of religious conversion is therefore present in *Íslendingasögur* and it established the identity of Icelanders as a Christian nation (Torfi H. Tulinius 2002a, 120). The “Younger Egla” omits the event of the Conversion at the end of the narrative. Egill’s descendants are not said to have converted, the church is not built, and Egill’s bones are not transferred from the mound to the church. Þorsteinn, Egill’s son, is not said to have built a church in Borg. Since these events at the end of the narrative are recorded in the *rímur* in the same way as in the medieval saga, this was therefore not caused by influence from the *rímur*. It is possible that the author of the “Younger Egla” did not have any source text at hand when composing the end of the saga, therefore he could not copy these events. He however could have mentioned the Conversion in the narrative without copying it from the source text, as he must have been familiar with this event taking place in Iceland at the time. The omission might have therefore been intentional, and it could have possibly been influenced by other saga genres that do not record the Conversion. For example, *fornaldarsögur* and *riddarasögur* are set in prehistory, before the settlement of Iceland and therefore Iceland’s conversion to Christianity.

While the temporal and spatial setting proved to be the most employed indicator of generic affiliation, emotions might also function as a generic indicator. As Sif Ríkharðsdóttir (2017, 19) mentions emotive identities are displayed differently throughout saga genres. As she shows in her book, the emotive script is moreover adapted so that they reflect the socio-cultural and literary

conventions of the given audience. The emotive scripts of romances were adapted during the process of translating them into Old Norse and different emotive scripts were highlighted. The authors of indigenous romances also applied the socially recognizable emotive scripts in the text, making them more similar to the *fornaldarsögur*. The sober way of expressing emotions in the sagas is affiliated with masculinity and it has a performative function ensuring social structure while femininity is connected to more emotionally expressive behavior. The internal emotional state can be expressed in poetic vocalization.

The emotive script in the “Younger Egla” is different from the disguised emotional behavior typical for the *Íslendingasögur*. The emotions of anger, happiness or contentment are often expressed and have a performative function. The emotional state of characters is displayed more explicitly in the text and the characters often express their emotions verbally instead of through somatic reactions. There is the repeated theme of fathers grieving for dead sons with great intensity. The emotion of love is not only expressed by men for their relatives, but romantic feelings are expressed verbally and more directly than they were usual in *Íslendingasögur* texts (for specific examples, see chapter 4.1.5.1). The way of displaying emotions in the “Younger Egla” therefore might have been influenced by *rímur*, in which emotions are more explicitly vocalized and which could provide alternative modes of emotive representation compared to the modes of displaying emotions in the *Íslendingasögur* genre. Moreover, it was through poetry that characters could reveal their inner emotional state in *Íslendingasögur*. Since there is no poetry in the “Younger Egla” the emotional expression had to be moved to the prose text. The explicit emotive script in the “Younger Egla”, especially when it comes to romantic love, resembles other saga genres such as the *riddarasögur* more than it does the *Íslendingasögur*. Moreover, the lack of poetry in the text makes the association with the *riddarasögur* even stronger, as *riddarasögur* are the only saga genre lacking poetry (Clunies Ross 2010). These modes of emotive representation might have been more understandable and appealing to the contemporary audience in the 17th century, by comparison to that of the 13th and 14th centuries. Unfortunately, most of the research

still focuses on the texts produced in these centuries and there has not been any research done on how the emotive script might have been changing in the post-reformational saga texts.¹⁰⁷

There are many other features that make the “Younger Egla” a generic hybrid. For example, the creation of legendary weapons. Egill’s first sword is compared to the sword Dýrumdali. Dýrumdali appears in a *heilagramannasaga*, *Mikjál’s saga*, and two *riddarasögur*, *Karlamagnús saga* and *Mírmants saga*. Dýrumdali is the Old Icelandic name for the legendary sword Durendal, the sword of Roland, one of Charlemagne’s legendary paladins. In *Karlamagnús saga*, the great hero Roland has two possessions of great price, one of them being the sword Dýrumdali; in *Mírmants saga*, the narrator of the story interposes that no better sword was ever known than Roland’s Dýrumdali (Slay 1997, 10–11). Egil’s sword from the medieval saga *Egils saga*, Naður, on the other hand, appears only there. Otherwise the word “naður” is often used in kennings for swords in general, as it is mentioned in *Skáldskaparmál* as a *heiti* for a “snake” (Finnur Jónsson 1931, 171). The author might have possibly been influenced by these *riddarasögur* and wanted to create a similar world in *Egils saga* by enriching the narrative with this legendary sword.

Another sword of the “Younger Egla” Dragvendill is transformed into a sword that makes Egill an invincible warrior, his reputation of a great warrior being closely tied up with it. The sword is afterwards inherited by the one of Egill’s descendants whom he deems is the only one worthy of the sword, therefore, the author of the “Younger Egla” turned an already exceptional sword into a legendary sword carried from one generation to another. Swords were the most prestigious weapons in the sagas, and the motif of a magical or cursed sword is recurrent. Such swords can be found in the *Íslendingasögur*, such as Fótþítur in *Laxdæla saga* or Grásíða in *Gísla saga* (for more see Lethbridge 2006); they are however a more common motif in *fornaldarsögur*. Gramur in *Völsunga saga* becomes an heirloom throughout the saga after being first owned by Sigmundur and it is the most powerful weapon, capable of slaying Fáfnir. It also appears in other texts, such as *Þiðreks saga*. In *Hervarar saga og Heiðreks konungs*, the sword Tyrfingur is a cursed sword being passed on from one generation to another, playing a significant role in the narrative and functioning as a structural device.

¹⁰⁷ While, for example, Rebecca Merkelbach (2021) discusses emotional bonds of fosterage in post-classical *Íslendingasögur*, more work needs to be done on emotions in post-reformational context in Iceland.

In the “Younger Egla”, the sword Dragvendill is presented as the best of weapons, and it gives Egill almost inhumane qualities as it makes his opponents flee just by looking at the weapon. While it is not necessarily magical or cursed, it plays a significant role in the narrative, and it binds the saga’s structure together. Moreover, when we consider the reference to Dýrumdali when Naður was described, the author made an attempt to introduce yet another legendary powerful sword into the narrative. He might have been familiar with the sword Dýrumdali which might have stuck in his memory for its magnificence and therefore he might have deliberately decided to use the sword in his adaptation. In addition to this, the axe from King Eiríkur given to Skallagrímur becomes a weapon that is also inherited from one generation to another and ends up with the son of Þorsteinn Egilsson.

Moreover, the “Younger Egla” presents a completely different account of Egill raising the scorn-pole. The horse head was replaced by a human head—the son of the enemy. The traditional way of raising a scorn-pole was to attach an animal head, so why is there a human head here? Although the author clearly did not fully comprehend the ritual, as shown in the previous subchapter, I find it unlikely that he did not know about the tradition of the scorn-pole with an animal head. The author of the new saga was most likely not simply unfamiliar with this tradition, but he deliberately decided to change this scene. The scene undoubtedly makes the reader more shocked and possibly disgusted. *Riddarasögur* and *fornaldarsögur*, often contain crude and obscene scenes, from the sexual violence of maiden-kings’ stories to characters eating their own children as in *Völsunga saga*. I therefore argue that this change in the new saga was introduced by the author employing the narrative palette available to him from the *riddara*- and *fornaldarsögur*. He recast the scene from the medieval saga to make it more in line with a contemporary audience’s taste.

There are some characters introduced in the narrative that do not appear, or are not introduced in much detail, in the medieval saga or the *rímur* which might be a direct result of intertextuality with other sagas. The explanation that Ólafur Höskuldsson was a son of a daughter of Myrkjartan, King of Ireland, was added to the saga and is not in the *rímur*. The author does not mention Melkorka or Höskuldur, but by adding the foreign king he might have aimed to include some sort of legendary element to the saga. Two completely new characters in the “Younger Egla” were Ingjaldur of Ingjaldshóll and Bárður Snæfellsáss, from whom Ingjaldur received the slave

Þráður. Ingjaldur otherwise appears in *Landnámabók* and *Bárðar saga Snæfellsáss* and Bárður Snæfellsáss is the main protagonist in *Bárðar saga Snæfellsáss* and also appears in *Víglundar saga*. Ingjaldur Alfarinsson was according to *Landnámabók* and *Bárðar saga* one of the settlers in Snæfellsnes, settling in Ingjaldshóll. It makes sense in the medieval saga that Steinar goes to Snæfellsströnd as it is explained that his maternal grandfather comes from there. The “Younger Egla” however does not explain the connection between Steinar and Ingjaldur. It seems like the author simply wanted to create intertextuality between his text and the younger *Íslendingasögur*, which must have been popular at the time and assumed that the audience would easily recognize the characters. The mention of the place name was also possibly relevant if the saga was put together in Snæfellsnes or the Breiðafjörður area. Finally, it needs to be mentioned that the language of the “Younger Egla” not only reflects the time it was composed in, the 17th century, but it contains a number of words more typical for other genres, such as *rímur* or *riddarasögur* (see chapter 4.1.2).

The context in which the saga was produced might possibly explain the high level of intertextuality in the text. The author might have been influenced by the literature experienced during the *kvöldvaka*, when the members of the household might have been reading other sagas, popular at the time, out loud or reciting *rímur*. Features from three saga genres in particular, *konunga-*, *fornaldar-* and *riddarasögur*, are noticeable in the “Younger Egla” text (see above). The 17th- and 18th-century audience found exciting adventures abroad more relevant and plausible than the history of Icelandic settlement and family disputes. The *rímur* might have served to address different needs in the social life of Icelanders. The narrative traits of the *rímur* and possibly other saga texts, in turn, adapted the already established genre of the *Íslendingasögur* to new communicative needs.

5.3.2 Social Context

Generic hybrids are characterized by a combination of different chronotopes within the same narrative frame when the most popular genres of the time offer a broader palette of narrative options (Bampi 2017, 9). The changing genre-preferences of the post medieval audience and therefore a certain genre’s central position in the literary polysystem were governed by changes in

the social system with different social groups being influential and having a different relationship to the past. Hughes (2005, 210) attributed this decline of interest in *Íslendingasögur* from the 14th century onward not to intellectual decline, but rather to a decline in the relevance of the *Íslendingasögur*. The social context in which the *Íslendingasögur* began to be composed in the 13th century formed the chronotope, which, in turn, provided society with a literary world close to theirs. The composers could use their texts to mirror their ideas about the world they lived in and themselves (Torfi H. Tulinius 2002a, 119). The texts therefore reflect the mentality, ideas, and fears of the time in which they were composed with the chronotope serving as a mirror reflecting perceived reality.

The events narrated take place in the *Íslendingasögur*, such as the migration from Norway and the settlement, which must already have seemed in the distant past by the 13th century, the time when they were being committed to writing. The social context of 13th-century Iceland, however, made these topics relevant and relatable to society. Much has been written about the medieval *Egils saga* and Torfi Tulinius' book from 2014 provides a discussion of the *Egils saga* narrative as a product of its contemporary context and gives a deep analysis of the purpose it served within the society it was produced in. That society was undergoing significant changes in the 13th century, when Sturla Sighvatsson promised to bring Iceland under the rule of King Hákon of Norway. The migration from Norway in *Íslendingasögur* provides a picture of what happens to landowners and local leaders when a king takes the power over a country, so this narrative might have spoken to the contemporary audience on a personal level as they would have related to the events happening then and now (Torfi H. Tulinius 2014, 152). Chieftains in the 13th century could use their connection to the first settlers to retain their position in a changing society. This is one of the reasons the *landnám* episodes in the *Íslendingasögur*—recording the process of naming—are so important. The medieval *Egils saga* preserves one of the most extensive records of this activity, establishing a direct relationship with the land and affirming the influence of the settlers (Lethbridge 2016, 90).

The socio-political situation had obviously changed by the 17th century and the changes in society governed the changes in the literary adaptations produced, suppressing some features typical for the *Íslendingasögur* genre, and allowing the above-discussed features from other genres to enrich the narrative palette. In the 17th century, wealth and power were held by the church, the

state, and a few rich landowners. In Dalasýsla in the west of Iceland, for example, around the year 1700, 84,5% of all land was privately owned (Bragi Guðmundsson 1985, 28). These rich landowners had a different kind of relationship to the past compared to their ancestors. The relationship between the original settlers and the farmers occupying the same farmsteads centuries later did not have the same relevance it once did; the wealth and power of the ruling class were firmly established. The socio-economic context of the texts and manuscripts indicates that these texts were produced and read by wealthy, influential people. They were well-educated, had attended Latin schools in Iceland or universities abroad, owned old texts and had a passion for literature and poetry. Eggert Björnsson, the *rímur*'s commissioner, was one of the richest and most powerful people in Iceland in the 17th century, and the owners of the manuscripts preserving the two adaptations were people from powerful families with good social positions (see chapter 3.3.1). While the accounts of *landnám* are either shortened considerably or completely omitted, the “Younger Egla” text, unlike *Egils rímur*, does provide us with some names of the first settlers. Since they are however not the same as in the medieval saga, these names might have been relevant to someone who was well-known in the district in the 17th century, or they might have had some personal connection to the author. Another possible explanation of this change might be that there were placenames in the area deriving from or consisting of these names and the author listed the names of the settlers accordingly. The structures of wealth and power were firmly established and the events of relocation and redistribution of land and power were no longer as relevant as they had been in the 13th century. There was however still an awareness of colonialism and imperialism with Iceland being a Danish colony under the influence of a foreign king. The trade monopoly introduced by the King of Denmark in 1602 negatively affected Iceland. This awareness of a foreign power might have been mirrored in the animosity between Kveldúlfur's descendants and the kings of Norway in the “Younger Egla”.

The saga narratives present the contemporary understanding of the landscape, rather than the historical landscape of the 10th century that they claim to be describing. Elenius (2019, 126) analyses the description of the area in the east in the medieval *Egils saga* and points out that the province of Finnmörk is mentioned in the medieval saga (Bjarni Einarsson 2003, 18), while it is not mentioned in the earlier sources about the area, for example in *Historia Norwegie*. From this, he infers that the saga reflects the contemporary medieval perspective of the landscape. Iceland

had very strong ties with Norway in the 12th and 13th centuries, when many Icelanders became retainers of the Norwegian king and the relationship strengthened even more when Snorri Sturluson became a *lendur maður* (landed vassal) of the king in 1220 (Sverrir Jakobsson 2020, 734). If Snorri Sturluson composed *Egils saga*, the description of the political landscape might reflect his own knowledge of the area and mirror the contemporary 13th-century understanding of it, which he was undoubtedly extremely familiar with. And, indeed, the description of the political landscape changes as the saga text develops throughout the centuries. Despite the mention of Finland in the medieval saga, it is not mentioned in all manuscript branches, and in fact it is missing from the C-branch. This branch represents a younger tradition of the text, with the oldest manuscript fragment dated to the 15th century (AM 162 A fol., frag. ε). This might therefore reflect the author's decreasing familiarity with the area. This development is even more obvious in the two 17th-century adaptation where the area is barely described at all. As the connection between the Icelanders and Norwegians decreased with time, so did the depiction of the geographical area of Norway, its surroundings, and the interactions with the people in these areas. The unfamiliarity with the landscape was addressed by the author by simply placing almost every geographical location to the east, which was conveniently utilized as a space for exciting adventures, possibly under the influence of romance genres.

In contrast to the landscape abroad, the author clearly had a great deal of knowledge and interest in the area around Borgarfjörður all the way through Kjalarnes to Mosfellssveit, and also out to Snæfellsnes. The author deviated from the medieval saga's description of the *landnám* in Borgarfjörður by including additional places not mentioned in the earlier text such as Esjufjall and Leiruvogur, which were possibly more relevant to him and his audience. The last part of the saga covers an extensive geographical area including Borgarfjörður/ Hvalfjörður/ Kollafjörður and featuring place names, such as Stafholt, Dragháls, Svínadalur, Hvalfjörður, Kjalarnes, Vatnsnes, Kaldadalur, Tvídægra, Lundarreykjadalur, Sandklettur, Ingjaldshóll, Hróksholt, all of which are mentioned in the "Younger Egla" but not in the medieval *Egils saga*. These place names were possibly well known in the 17th century and the author deliberately used them in order to appeal to his contemporary audience, who were able to picture the routes of the characters and the landscape with which they were possibly familiar. It might also suggest that the author was perhaps from this area, one which he knew well, and which had meaning for him. On the other hand, two

possible candidates for the authorship of the text, Sigurður Jónsson and Gísli Jónsson, were not from the area of Borgarfjörður and Mosfellssveit. Sigurður Jónsson however lived at Knörr in Snæfellsnessýsla, which might possibly explain the inclusion of Ingjaldshóll and greater emphasis on Snæfellsness towards the end of the narrative. However, it is very doubtful that either of them was the actual author of the text (see chapter 4.3.1). The landscape descriptions in the “Younger Egla” nevertheless clearly reflect a contemporary understanding of the region. The end of the saga shows that the omissions of place names in the previous parts of the saga were possibly not caused by lesser interest in recording them, but by a shift in interest to different areas of Iceland.

Another aspect of social reality reflected in the medieval *Egils saga* is the change in transmission of power through inheritance in 13th century Iceland. Previously, all legitimate sons had shared in the inheritance, but by the 13th century only the eldest legitimate son stood to gain (Torfi H. Tulinius 2002b, 98). This change is reflected in the narrative concerning the Hildiríðarsynir and their dispute about their inheritance with Þórólfur. This dispute has important consequences in the narrative, ultimately leading to Þórólfur’s death. The fact that the author of the “Younger Egla” completely skipped these events shows that this change in the inheritance laws which caused anxiety in the 13th century was no longer a relevant issue in 17th-century society and therefore omitted.

The “Younger Egla” does not contain any poetry at all, but it makes references to it. The medieval Egill, on the other hand, is possibly equally famous as a poet as he is as a fierce Viking. In the medieval saga he is credited with 48 *lausavísur* and three preserved long poems across all the manuscript traditions.¹⁰⁸ The *drápur* have a powerful function in the narrative from the ability of saving Egill’s life to healing his grief. The poetry also served as a window to the inner emotional state of the characters. The skaldic poetry included in *Íslendingasögur* was the continuation of a narrative tradition found in the earlier *konungasögur* and it has been argued that the possible role of this poetry may have been to give the audience the impression of the veracity of the sagas as providing true accounts of the past (Torfi H. Tulinius 2014, 151). The emotive script in the “Younger Egla” is different from the medieval saga and emotions are expressed by characters more vocally in the main prose text so there was no need to do it through poetry. The narrative

¹⁰⁸ A quick overview of which poems are included in which manuscript branch can be found in chapter 2.1.

explains that Egill saved his life by reciting *Höfuðlausn*, but states that the poetry was too difficult for people to understand it. This comment possibly reflects contemporary attitudes towards skaldic poetry. The old forms of poetry had become largely incomprehensible to a 17th century audience, with the result that it became less important for authors to continue recording them. That is not to say that the audience did not enjoy poetry anymore, but that their interest had switched from skaldic poetry to more popular poetry forms, such as *rímur*.

The temporal setting of most *Íslendingasögur* usually concludes within a few decades after the conversion of Iceland to Christianity. By recording the events of the Conversion, Icelanders in the 13th century wanted to establish themselves as a Christian nation. Considerations on the fate of the soul in the afterlife was an important aspect of everyday life for people in the 13th century and they believed that the Church had power over the fate of them and their family after death (Torfi H. Tulinius 2014, 196). This 13th century reality is mirrored in medieval *Egils saga* which records the attempt to secure eternal salvation for Egill by moving his remains from his burial mound to the newly built church (Torfi H. Tulinius 2002a, 121). The reality of the 17th century was vastly different from that of the 13th century in that Icelandic society had undergone significant changes as a result of the Reformation in the years 1541–1550, when following the example of the Danish-Norwegian kingdom, Lutheranism was adopted in Iceland. This obviously changed the relationship the society had with Christian beliefs and how they were reflected in a text. The author no longer had the need to establish Iceland as a Christian nation and the view on salvation after death has changed as well. In Lutheranism salvation comes through faith alone and is available to all people. People were possibly less worried, since salvation was no longer in the power of the Church, and they had their own fate in their own hands. Since people did not need to go to considerable trouble on behalf of deceased relatives anymore, the worries for their souls in the afterlife were not mirrored in the text. The omission of the Conversion and the church building in the “Younger Egla” text might reflect the contemporary attitude towards Christianity and salvation.

All these changes in the society can explain why certain features typical for the *Íslendingasögur* were omitted in the “Younger Egla” as they might not have been as relevant in the 17th century as they used to be in the 13th century. The question now is how the other changes in the form of additions and innovations made their way into the narrative. Icelandic society

underwent great hardship during the 17th century with changing climate conditions and harsh weather causing famine, while devastating epidemics, such as smallpox, decreased the population of the country. The Dano-Swedish wars of 1657–1658, 1658–1660, 1674–1679 negatively affected trade with Iceland and had a severe economic impact on the country. Nor had the events of the Reformation in the years 1541–1550 been entirely peaceful, although most affected were those members of the upper class who wished to continue being Catholics. However, all opposition ended with the beheading of Bishop Jón Arason and his sons at Skálholt in 1550. For local communities the change-over of religion appears to have been experienced rather peacefully. This religious conflict however drastically affected the rest of Europe and continued in the form of the Thirty Years' War in Central Europe lasting from 1618 to 1648. Icelanders were aware of the war and the horrors happening elsewhere in Europe, as we know that news about these events travelled to Iceland, although with something of a slight delay. The news about the violent events in Europe made their way to learned communities in Iceland, such as Skálholt, Hólar, and the Westfjords, and from there, the news spread elsewhere. This transmission of news could, among other ways, happen through poetry. For example, pastor Guðmundur Erlendsson wrote a poem about the destruction of Magdeburg, a Protestant town in Germany, in 1631. The poem delivers the events through powerful imagery and is filled with emotions mirroring the horrors and violence of the event with the purpose to encourage Icelanders to maintain the peace in their own country.¹⁰⁹ Despite the relative peace in Iceland, several violent events took place in Iceland during the 17th century; there was the well-documented event of the massacre of Basque sailors in 1615. The so-called *Tyrkjarán* (Turkish Raid) when almost 300 Icelanders were taken into slavery took place in 1627 in Grindavík, the East Fjords, and the Westman Islands. Among the preserved accounts of this event are the recollections of Kláus Eyjólfsson (1584–1674). Kláus was the father of Þorleifur, the scribe of AM 163 r fol. containing the “Younger Egla”. This event and its horrors were therefore well known to people who were involved in the production of that text.

The hardships and the violence, either at home or abroad, affected Icelandic mentalities in the 17th century and are reflected in the contemporary literature. As mentioned several times, the

¹⁰⁹ The poem, its author, and the social context were discussed in detail by Þórunn Sigurðardóttir and Þorsteinn Helgason (2020).

author of the “Younger Egla” dedicated significant amount of space in the text to the description of battles. The battles are described in detail and in a rather graphic way providing information about which bodily parts were chopped off. The innovation in the “Younger Egla” of describing a human head instead of a horse’s head being placed on top of the scorn-pole is extremely revolting and peculiar as this pagan custom typically includes an animal head. The extreme violence depicted in the “Younger Egla” text might have been a reaction to horrors of the Thirty Years’ War, and possibly also events in Iceland, mirroring the reality of violent wars and raids. The audience could possibly find the detailed descriptions of battles entertaining, but it might have also been reflecting the underlying fear of the society of any threat which might disturb the fragile peace in the country.

Social changes governed the changes in the texts that were produced. Some features typical for the *Íslendingasögur* were omitted due to this shift in the aesthetics preferences of the audience and also in response to socio-political pressures. The audience could relate better to a narrative, if it subtly addressed contemporary social issues, used contemporary vocabulary, and described a landscape that was familiar and recognizable. The texts were simply adapted to serve the needs and express the values and taste of a contemporary 17th-century audience, a society that had in many ways changed radically since the 13th century. These texts were produced in order to entertain, shock and amuse their audience, something which, remarkably, they have continued to succeed in doing down to the present.

Chapter 6

Post-Medieval Reception of *Egils saga*: The Evidence of the Six Manuscripts

This chapter builds on the data of the codicological features of the six manuscripts preserving the two post-medieval adaptations of *Egils saga*. Detailed material data about individual manuscripts is presented in Appendix C. The tables containing data about the manuscripts' size (Table 2), layout (Table 3), and text density (Table 4) are presented at the end of this chapter. The abbreviations used are also explained at the end of the chapter. By considering the codicological features of the manuscripts and comparing them to other such studies, I aim to illuminate firstly the intended use and function of the manuscripts preserving the adaptations; secondly, their economic value; and thirdly, our understanding of the texts' genre.

Firstly, the percentage of the space that the text takes up on the page (or the size of the marginal area), the UR, the number of signs and words per line, the percentage of abbreviation signs, and the number of signs including superscript appearing on one square decimeter of the leaf, as well as the level of decoration and the circumstances of the manuscript's production tell us more about the intended function and use of the manuscripts. Several codicological studies drawing their conclusions from quantitative codicology have been published presenting different kinds of manuscripts regarding their function and use. For example, Lansing (2011) distinguishes between decorative, learned, literary, and plain manuscripts, while Hufnagel (2012) distinguishes between scholarly manuscripts and non-scholarly manuscripts, which can be further distinguished into highly decorated and plain. Arthur (2015, 135) built on their categorizations and proposed two types of manuscripts, namely scholarly manuscripts and private manuscripts, which can be further divided into private-scholarly hybrids, decorative reading manuscripts, moderate reading manuscripts, and plain reading manuscripts.¹¹⁰

¹¹⁰ Arthur (2015) uses the term "reading" here to refer "to reading for entertainment in contrast to reading for academic purposes of scholarly and private-scholarly copies" (135).

Scholarly manuscripts

Scholarly manuscripts, as defined by Arthur (2015, 137), were commissioned by scholars and highly educated collectors, often made, or intended abroad, and copied by scribes who are identified. They do not contain many decorations and are rather plain. The script is well legible, and the copies often include variant readings from other manuscripts. The overall design is uniform and clean with generous marginal areas. They usually contain only one text.

Private manuscripts

According to Arthur (2015, 144), private manuscripts were either commissioned by rich farmers in Iceland or written for personal use. They are less homogenous in their appearance than the previously discussed scholarly manuscripts and they usually contain more than one text. Arthur (2015) further divides private manuscripts into four subgroups:

Private-scholarly hybrids

Arthur (2015) defines private-scholarly hybrids as manuscripts exhibiting scholarly interest similar to the interest of true scholarly copies but copied by the scribe for personal use. Scribes of these manuscripts could express this interest by recording variant readings in the margins. Just like in the case of scholarly manuscripts, the exemplar of the private-scholarly hybrids is generally known, they have a neat appearance, lack decoration, and contain one text only. The manuscripts in this category are however more densely written than scholarly manuscripts (Arthur, 2015, 145).

Decorative reading manuscripts

Decorative manuscripts are characterized by Arthur (2015, 151) as manuscripts that were commissioned and copied by known individuals. Initials in decorative manuscripts are large and heavily decorated, sometimes in color. The layout is neatly organized, with chapters divided, the

pages might have running titles, and the text finishes with a tip. The writing blocks are smaller and marginal areas larger than in plain manuscripts. These manuscripts usually contain more than one text and have a decorated title page. The quality of the paper of decorative manuscripts is generally high (Ibid., 152).

Moderate reading manuscripts

Moderate reading manuscripts might be either commissioned or written for personal use, but their exemplars are usually unknown (Arthur, 2015, 157). Initials in these manuscripts are enlarged and decorated to varying degrees, from elaborate decorations to simple lines, and the title page being the most decorated with a large initial and heading. The layout is well organized; chapters are marked and the marginal area relatively large.

Plain reading manuscripts

Plain reading manuscripts are most often written for personal use, the scribe is unknown, and the manuscripts contain more than one text. They are the simplest of all categories, with little or no decorations and with initials that are the same size as the main text (Arthur, 2015, 157). The title page can, in some cases, be slightly decorated, and the first line of a new chapter is marked by a change of script. The main text has a less organized and clean design with smaller marginal areas than the other categories, but the chapter division can still be well marked.

Additionally, by following Eriksen's (2014) study and considering so-called *mise en livre*, *mise en page* and *mise en texte*, this chapter establishes the function of the manuscripts and further illuminates the way in which the texts were possibly read – if they were meant for public or private reading. Firstly, *mise en livre* considers the contents of the manuscript, the language, and scribes of the texts, etc.; secondly, *mise en page* considers the design of the manuscript – its layout, columns, illuminations, rubrics, etc.; finally, *mise en texte* considers punctuation and use of abbreviations in the texts.

Secondly, after establishing the function of the manuscripts, the same codicological data are used to determine their economic value. This is done by examining how the scribes used the entire available space on a leaf and how economic they were with the material. The economy of the use of paper together with the social status of the people involved in the manuscripts' production reveals the economic value of the manuscripts and how prestigious they might have been.

Finally, some codicological features, such as a manuscript's size, the text layout, or the surrounding texts can improve our understanding of the text's genre affiliation. More recently, Jóhanna Katrín Friðriksdóttir (2020) considered how codicological aspects of manuscripts can enhance our knowledge about genre. She examined different texts appearing in the same manuscripts and considered what the texts could tell us about the text's genre classification. Moreover, she acknowledged how codicological similarities, such as similar layout, between manuscripts containing texts from different genres can draw links between works usually discussed separately.

6.1 Manuscripts' Intended Use and Function

Scholarly manuscript

Holm Papp 15 fol.

Holm Papp 15 fol. can be classified as a scholarly manuscript based on its layout and the people involved in its production. It is, however, important to note that this manuscript preserves only the very beginning of the "Younger Egla", before the text changes to the medieval *Egils saga*. Holm Papp 15 fol. was commissioned by an institution abroad, the Antikvitetskollegiet and copied by a professional scribe, Jón Vigfússon, an Icelander hired by the College. The purpose of the Antikvitetskollegiet was to edit Old Icelandic texts for scholarly research and antiquity interest (for more see chapter 4.3.4). The exemplars of scholarly manuscripts are usually known, but that is not the case with Holm Papp 15 fol. The script is legible but not very clean and the decorations are rather plain with initials barely bigger than the main text. There are many underlined passages in the text, possibly marking some variant readings. The first page of the text on folio 164v is the only leaf slightly decorated with the script in chancery-*fraktur* and a penwork decorated initial

taking up the space of 4 lines. The text is written in one very narrow column with empty space on the right, most likely intended for a Swedish translation of the text.

The layout of the manuscript fits the characteristics of the scholarly category well with generous layout, big marginal areas and low text density. Holm Papp 15 fol. is the biggest of all six manuscripts, with the median result for W+H being 539 mm. The proportion of the writing block is 0.28 meaning it is extremely narrow, due to the blank space for the translation. For the same reason, the percentage that the writing block takes up on the page is extremely low, namely 27.8%. The manuscript has the lowest text density out of all manuscripts; the result for UR is the second highest, meaning the space between individual lines was rather generous and the results for #signs and #words are the lowest of all manuscripts. The result for ABBR% is 0 which is also the result for AM 454 4to, but no other manuscript.

There is a consecutive placement of the texts in the manuscript where *Egils saga* is immediately followed by *Grettis saga*, but the two texts might not have been placed together from the start (see Appendix C.5). The big format of the manuscript, the layout with the space for the translation, the low level of text density and abbreviations all suggest that the manuscript was intended for scholarly use. The lack of graphic emphasis in the form of rubrics or majuscule and the visual decorations in the form of illustrations or highly decorated initials support this theory that the main function of the manuscript was to preserve the texts for scholars to work with, rather than as texts meant for public reading and public display. The commissioner and the scholarly function of the manuscript possibly explain why the copyist changed the text from the “Younger Egla” to the medieval saga, as the purpose of the College was to study and preserve medieval Old Norse texts.

It seems like the manuscripts produced by the College had a standardized layout and the scribes might have been following some guidelines. Holm Papp 15 fol. has almost the same results as Holm Papp 9 fol. described by Arthur and also categorized as a scholarly manuscript. The size of Holm Papp 15 fol. and Holm Papp 9 fol. is almost the same, being 539 mm and 540 mm respectively. The size of the paper post-Reformation scholarly manuscripts in Arthur’s study is between 317 mm and 540 mm (2015, 139), so Holm Papp 15 fol. is therefore rather big. The scholarly manuscripts of large formats were most likely intended for use in the private libraries of scholars or collectors (Hufnagel, 2012, 161), which would include Antikvitetskollegiet. The results

for W:H_{WB}, 0.29, and WB%, 27.8, are also comparable to the result of Holm Papp 9 fol., being W:H_{WB} 0.32 and WB% 27. These numbers are different from other scholarly manuscripts due to the blank space left out for the intended translation. The text density of Holm Papp 15 fol. with the median result for #signs being 18 and #words being 5, is below the average of the scholarly manuscripts with the average result for #signs being 29.2 and #words being 8.2. The results are however the closest to the results of Holm Papp 9 fol. again. The number for ABBR% being 0 is also below average in the scholarly manuscripts, which is 8.5. While Arthur's (2015, 143) results for ABBR% in scholarly manuscripts are rather high, the conclusions from Lansing's (2011, 85) and Hufnagel's (2012, 165) studies show that manuscripts that could be categorized as scholarly have the lowest percentage of abbreviations. Both Arthur and Hufnagel argue that the low percentage of abbreviations in the scholarly manuscripts was caused by the intended audience of these manuscripts who were non-Icelanders, and the text had to be comprehensible for them. This theory fits the case of Holm Papp 15 fol. which was intended for a Swedish audience.

Plain reading manuscripts

AM 610 a 4to

The commissioner of this manuscript is unknown, and the scribe, Þórður Jónsson, was identified by Stefán Karlsson (1964, 7) (see Appendix C.1). The level of decoration is not low, with initials at the beginning of each *ríma* being enlarged; the biggest initial takes up space of 9 lines. Many initials are moreover penwork decorated, some of them even pen flourished. The text is written quite tightly, and the script seems to be executed in a rush, with the lines not being very neat and straight. Based on these pieces of evidence, the manuscript was categorized as a plain reading manuscript.

In the original manuscript, there were four other *rímur* cycles apart from *Egils rímur* (see chapter 3.2.1). According to Stegmann's (2016, 94–95) study, the texts were placed one after the other consecutively. The manuscript was copied with an intended function in mind of the commissioner, that is as a thick collection of *rímur* cycles. The evidence of *mise en page* suggests that the scribe made some effort to provide graphic emphasis for a possible public reading from the manuscript. There are no rubrics in color but the beginning of each *ríma* is marked by a number,

a large initial, and the first line of each *ríma* is highlighted by the usage of a different script. Moreover, small initials on the verso side of the leaves marking a new stanza are found often, making it easier to begin reading the following stanzas.¹¹¹ The rhetorical devices used in the *rímur* in the form of addressing the *audience* (see chapter 3.1.3) strengthen the theory that the text was meant to be read out loud.

The evidence of *mise en text* is somewhat ambiguous. The use of punctuation supports the idea of public reading, with the punctus marking the end of a stanza and commas dividing lines within a stanza. However, the high level of abbreviation and text density would make it more challenging for the reader to navigate the text. This raises the possibility that the manuscript could also have been a private copy intended for someone who had learned the *rímur* by heart in order to perform them without the text. As noted by Vésteinn Ólason (1982, 52), *rímur* poets might have found it easier to compose *rímur* in writing, as the cycles were often too long and complex to memorize. While *rímur* were always meant to be recited aloud, little is known about how they were performed. It would not have been impossible for someone to learn the *rímur* from a manuscript and later perform it without the text. However, *Egils rímur* are quite lengthy, and the metrical requirements are complex, making it difficult for someone to memorize the entire cycle.

In conclusion, this small manuscript might have been carried around and read out loud for an audience, albeit by a reader who was well familiar with the text and would have managed to navigate the densely written text or could serve as a private manuscript for learning the *rímur*.

Sauðárkrókur

This manuscript might have also been copied by Þórður Jónsson, based on the script and decorations (see Appendix C.2). The layout and design are very similar to the layout and design of AM 610 a 4to. The level of decoration is slightly higher than in AM 610; initials at the beginning of each *ríma* are on average bigger than in AM 610 a 4to, the biggest taking up space of up to 10 lines and being decorated with pen flourishes and geometrical and foliate motifs. The script in

¹¹¹ These initials can possibly be found only on the verso sides because there is more space in the margins at the beginning of the lines on the verso sides than on the recto sides, where the spine of the manuscript is located.

general is neater and executed with more care than the script in AM 610 a 4to. While all of the above-mentioned points suggest that the Sauðárkrókur manuscript belongs to the category of a plain reading manuscript, some of the large decorated initials could possibly make it borderline moderate reading manuscripts.

This text of *Egils rímur* was immediately preceded by *Gunnars rímur Hámundarsson* in the original manuscript (see chapter 3.2.2). The manuscript was therefore a collection of two *rímur* cycles in a small quarto format, which might have been intended to be carried around. The design of the pages is very similar to the design of AM 610 a 4to; the beginning of each *ríma* is visibly marked with the first line of the *ríma* being highlighted. The initials at the beginning of each *ríma* are quite large and nicely decorated and, just like in the case of AM 610 a 4to, initials for individual stanzas are occasionally placed in the margins on the verso side of the leaves. Commas are used to indicate lines within stanzas and the caesura is expressed by two upright lines. The punctuation marks, majuscles and initials form a graphical emphasis, indicating where to take a pause while reading, and, therefore, suggest that the text might have been intended for public reading. The text is not as heavily abbreviated as the text in AM 610 a 4to, but it is even more densely written. It would therefore once again require a proficient reader familiar with the text to be able to recite the *rímur* from the manuscript.

AM 163 r fol.

This manuscript was classified as a plain reading manuscript mostly based on its low level of decoration. There are no illuminations, and all the initials are the same size as the main text and not decorated at all. On the other hand, the scribe of this manuscript is known, and he was very generous with the material. AM 163 r fol. is the least densely written of all the manuscripts preserving the *Egils saga* adaptations and also when compared to other 17th-century manuscripts (see below).

The manuscript originally contained two more texts, *Bandamanna saga* and *Gísla saga Súrssonar*, that were consecutively placed one after the other, and both were copied by one scribe (see chapter 4.2.1). There are no rubrics and visual highlights in the form of a different script, but each chapter is marked and, moreover, there are many short captions in the margins describing

what is happening in the main text. This feature might suggest that the manuscript's intended function was for public reading as the captions would help the reader to navigate the text. The low text density and abbreviation level supports this theory. The manuscript is however quite large, and it does not seem like it was meant to be carried around. It is therefore possible that it was made as a collection of *Íslendingasögur* on someone's request to be part of their library and read out loud on certain occasions.

NB 313 fol.

NB 313 fol. was also categorized as a plain reading manuscript. There are four other texts in this manuscript, which were copied by two different scribes and a third scribe copied the “Younger Egla” text (see chapter 4.2.2). The design is neat and well organized, numbers mark each chapter of the text, and the script is executed with great care. The level of decoration is low, initials are only slightly bigger than neighboring letters and the text density is at an average level.

Considering there is no graphic emphasis on the page in the form of rubrics, headings, enlarged initials or majuscules, it seems unlikely that the function of the manuscript was meant for public reading. This is also supported by the extremely high level of abbreviation, which would require an extremely skilled reader to navigate the text during public reading. While the text of *Egils saga* in the manuscript does not contain any decorations, the other texts, especially their front pages, are decorated significantly more. There are four other texts in the manuscript, which might not have been all the same production unit, and the manuscript is possibly a composite, but they must have been placed together soon after their production (see Appendix C.4). The text density of the other texts is lower and the decoration level higher. The manuscript therefore does not seem to have a performative function, but it might rather have been meant for personal use as a part of someone's library. This theory could be further supported by its socio-economic context as we know that Jón Árnason (1727–1777) was an owner of the manuscript not long after its production. Jón was passionate about books, and he is known to have had a collection of manuscripts, some of them being huge, impressive volumes of sagas (see chapter 4.3.3).

AM 454 4to

Finally, AM 454 4to was categorized as a plain reading manuscript based on its level of text density and mostly on its lack of decoration. Interestingly, it is the only other manuscript, in addition to Holm Papp 15 fol., that contains absolutely no abbreviations. The low level of decoration and abbreviation could also point toward the manuscript being categorized as a private-scholarly hybrid. There would however have to be some marginal notes done by the scribe to show interest in transmission history and a known exemplar. While this was not present in the original manuscript, Árni Magnússon later added the information about the exemplar for this manuscript and he also made numerous corrections in the text. These corrections are not variant readings as such, but it is possible to detect that these corrections were most likely done based on AM 163 r fol. and, therefore, show variant readings to a certain extent. Árni might have used the manuscript for personal scholarly use and the manuscript was turned into a sort of private-scholarly hybrid during its transmission.

The initial function of the manuscript, before it was acquired by Árni and disassembled, was however most likely not scholarly. There were two other texts, *Fóstbræðra saga* and *Rémundar saga*, in the original manuscript, which were all copied by the same scribe from the same exemplar (see chapter 4.2.4). The manuscript has an average level of text density and as mentioned before, it is not abbreviated at all. There are no rubrics in the manuscript, but the beginning of each chapter is visibly marked and always begins with an enlarged initial. The first line of each chapter is emphasized by a change of script and the layout has a very neat appearance with straight lines. Each semantic unit is furthermore divided by a punctus, although the sentences are very long and the function of punctus is very often fulfilled by the conjunction *og*. The end of a paragraph is, moreover, marked by a colon and blank space. The rhetorical devices in the text and the graphic emphasis in the manuscript might suggest that the manuscript was intended for public reading.

The two manuscripts containing the *rímur*, AM 610 a 4to and Sauðárkrókur, are the smallest manuscripts in the plain reading manuscripts category with the W+H being 339 mm and 340 mm respectively. The writing block in these two manuscripts is however not the narrowest. The narrowest writing block belongs to NB 313 fol., with the median result of 0,6, then AM 163 r fol. with 0,609, then the two *rímur* manuscripts, AM 610 a 4to having the result of 0,77 and

Sauðárkrókur 0,78, and the widest manuscript is AM 454 4to, with a result of 0,8. The two *rímur* manuscripts have the highest WB% with AM 610 a 4to having 72% and Sauðárkrókur 76%. The lowest WB% has AM 163 r fol. with 55%. The Sauðárkrókur manuscript is overall the most densely written manuscript of all of them with the second lowest UR, 5,6, and the largest numbers of signs, 54, words, 12, and signs per square decimeter, 781. The second most densely written is AM 610 a 4to. The number of signs and words of AM 610 a 4to is comparable to NB 313 fol., which has a higher number of UR. Following NB 313 fol. is AM 454 4to which is the second least densely written manuscript. Finally, AM 163 r fol. is the least densely written manuscript with UR being 8.3, #signs 32 and #words 8. The manuscripts fit well into the category of plain reading manuscripts described by Arthur (2015) with their codicological features.

As concluded by Arthur (2015, 187), manuscripts from the categories of moderate and plain manuscripts are less clearly defined and they show a higher degree of variable codicological features compared to the other categories. Her results showed that 17th-century manuscripts were larger than 18th century manuscripts. This is not true in the case of *Egils saga* adaptations manuscripts, but as Arthur (Ibid.) mentions, the size of the manuscripts was a result of their purpose; manuscripts for entertainment and personal use tend to be smaller. The two smallest manuscripts of the adaptations preserve the *rímur*, while the other two 17th century manuscripts containing the “Younger Egla” are much larger. The genre of the text and its purpose might therefore explain the small size of the manuscripts preserving these texts. The possible connection between certain codicological features and the text’s genre affiliation is discussed below. This comparative analysis shows that the manuscripts preserving the adaptations fit the contemporary 17th- and 18th-century trends in manuscript production.

6.2. Manuscripts’ Economic Value

The level of text density is connected to the social status of scribes and commissioners of the manuscripts, according to previous studies (Hufnagel 2012). Manuscripts copied by wealthier scribes or commissioned by wealthier people tend to have a more generous layout and a lower level of abbreviations, in comparison to manuscripts copied by scribes of lower social status. Wealthier scribes and commissioners would usually have their names preserved in the manuscript.

When a scribe or commissioner of a manuscript is unknown, it might be a sign of lower social status of the people involved in the production (Arthur 2015, 189). The text density as well as the social status of the people involved in the production go hand in hand and can therefore illuminate the value of manuscripts and their perceived prestige.

AM 610 a 4to

In AM 610 a 4to, the text takes up a lot of space on a leaf. The average percentage of the writing block is 72%. However, the writing block on pages 145–163 can take up to 84% of the entire page. Even the average percentage of the writing block in AM 610 a 4to is high, compared to Arthur's results (2015, 105). AM 610 a 4to has a rather low UR (5,5), which is the fifth lowest compared to Arthur's (Ibid.) results, the highest being 9.8. This means that the layout of AM 610 a 4to is not very generous, with less space between lines and more lines in total. This corresponds to the median results about the number of signs (40), and words per line (11). Both of these numbers appear among the highest numbers among Arthur's results, which means that the scribe wrote his lines rather densely. Moreover, the number of signs appearing on average on one square decimeter of the leaf is 680, which fits into the top three highest according to Arthur's results (Ibid.). This tells us that the scribe was very economical with his material. On the other hand, the percentage of abbreviation signs out of the total number of signs (ABBR%), is 8%, which is an average level of abbreviation compared to Arthur's results (Ibid.). Based on these results, it can be said that the scribe of AM 610 a 4to was very economical with his material and was not very generous with the overall layout.

The scribe of the manuscript was most likely Þórður Jónsson (see chapter 3.2.1). In the case of AM 610 a 4to, while the commissioner of the text is known to have been Eggert Björnsson, the commissioner of the manuscript preserving the text is not known and there is no evidence of the manuscript being commissioned by any of the people Þórður worked for.

Sauðárkrókur

The writing block in the Sauðárkrókur manuscript takes up on average 76% of the leaf space. This number is even higher than that in AM 610 a 4to with the writing block taking up on average 72% of a page. The median result for 17th-century manuscripts measured by Arthur is 63%, and 76% is according to her data, the third highest number (Ibid.: 105). The median results for the data showing text density are as follows: #signs is 54, for #words is 12, ABBR% is 6%, UR is 5,6, and for signs/dm² is 781. The median result of 5,6 for UR in the Sauðárkrókur manuscript is slightly higher than in AM 610 a 4to (UR=5,5), which means that there is slightly more space between lines. However, this difference is not big, and it is still the fifth lowest number compared to Arthur's (Ibid.) median results for the 17th-century manuscripts. Therefore, the layout based on UR is not very generous in the Sauðárkrókur manuscript either. Moreover, the median results for the number of signs (54) and words per line (12) are even higher in the Sauðárkrókur manuscript than in AM 610 4to (#signs=40; #words=9). Compared to Arthur's (Ibid., 106) results, the median result for the number of signs is even higher than the highest number measured by her, which is 50. The median result for the words per line is also among the highest numbers measure by her although not the highest, which is 14.8 (Ibid.). On the other hand, the text in the Sauðárkrókur manuscript is not very abbreviated, as the percentage abbreviation signs comprise of the total number of signs is 6%, which is less than in AM 610 a 4to (ABBR%=8%) and less than the average median result measured by Arthur (ABBR%=9,5%) (Ibid.). Despite the fact, that the text is not much abbreviated, based on the median results for the *Unità di Rigatura*, and especially on the number of signs and words per line, the text is very densely written, and the scribe was very economical with his material. This is moreover proven by the number of signs appearing on average per square decimeter of the leaf, which is 781. This number is not only higher than that in AM 610 a 4to, but it is also slightly higher than the highest average result measured by Arthur (Ibid.), which is 779.

The scribe of the manuscript was most likely also Þórður Jónsson (see chapter 3.2.2 and Appendix C. 2) and the commissioner of the manuscript is unknown.

AM 163 r fol.

The median result for the percentage of space that the writing block takes up on an entire page in AM 163 r fol. is 55%. This number is very low and would be in third place in Arthur's table (Ibid.: 105) for median results after 27% and 52,5%. The scribe of AM 163 r fol. was therefore very generous with the overall layout. In AM 163 r fol. the median result for #signs is 32, for #words is 8, for ABBR% is 7%, for UR is 8,3, and for #signs/dm² is 500. The UR number is quite high even compared to Arthur's results (2015, 105), and it would be at the bottom part of her table, meaning that the layout is quite generous with more space between lines and fewer lines in total. The median result for the number of signs in AM 163 r fol. is average compared to Arthur's (2015, 106) results; the median result for the number of words is rather typical for a 17th-century manuscript as it is the most frequent result in Arthur's (Ibid.) table and it appears towards the top of the table among the lowest numbers; the median result for abbreviation percentage also appears in the upper part of Arthur's table (Ibid.); finally, the median result for the number of signs per one square decimeter is quite high compared to Arthur's results (Ibid.) appearing in the bottom part of the table. From this comparison with other 17th-century manuscripts, we can conclude that the results for UR, #signs, #words, and ABBR% point to the conclusion that the text of AM 163 r fol. was not at all densely written and, on the contrary, the scribe was quite generous with the writing material, even though the result for #signs/dm² is quite high.

The scribe of the manuscript is known, and it is Þorleifur Kláusson. Þorleifur was well educated, held the position of a priest in Útskálar, and was active in literary production and transmission as a translator, poet, scribe, and manuscript owner (see chapter 4.3.2).

NB 313 fol.

The percentage that the writing block takes up on the entire page in NB 313 fol. is on average 66%. This is an average result, compared to Arthur's results (2015, 105) on the writing block percentage. In NB 313 fol., the median result for #signs is 41, for #words is 9,75, for ABBR% is 11,8%, for UR is 7,1, and for #signs/dm² is 558. The result for UR is quite average, being in the middle of the table of Arthur's results (Ibid., 105). The results for all #signs, #words, ABBR%, and #signs/dm² are slightly higher compared to compared to Arthur's (Ibid., 106) being closer to the end of her table. From this comparison with other 17th-century manuscripts, we can conclude that NB 313

fol.'s layout was rather average, but slightly closer to being densely written rather than overly generous.

The people involved in the manuscript's production are not known.

Holm Papp 15 fol.

In Holm Papp 15 fol., the median result for #signs is 18 per paragraph or ca 25 per 10 cm, for #words is 5 per paragraph or ca 7 per 10 cm, for ABBR% is 0%, for UR is 7,5, and for #signs/dm2 is 285. The results are comparable to Arthur's results for Holm Papp 9 fol. as they were both written in an extremely narrow column. The percentage of the writing block on a page is therefore very small compared to any other 17th-century manuscript. However, while Holm Papp 9 fol. has the highest UR with 9.8 in Arthur's results, the result for UR 7.5 for Holm Papp 15 fol. is lower, almost in the middle of the table. The rest of the results are similar to Arthur's results for Holm Papp 9 fol., which always has the lowest text density, as well as the level of abbreviations, due to its narrow design.

The commissioner of this manuscript is known to be Antikvitetskollegiet, a Swedish institution for the research of national history and antiquities. The scribe of the manuscript was Jón Vigfússon, who was well educated in Iceland before moving to Sweden, where he worked for a while as a professional scribe for the institution (see 4.3.4).

AM 454 4to

The percentage that the writing block takes up on the entire page in AM 454 4to is on average 61%. Compared to Arthur's results (2015, 109), this number is in the middle of the 18th-century manuscript table. In AM 454 4to, the median result for #signs is 39, for #words is 8,5, for ABBR% is 0%, for UR is 6,25, and for #signs/dm2 is 538. Compared to Arthur's results (Ibid., 110), the UR number is average, occupying the middle of the table. This shows that AM 454 4to has an average space between lines and an average number of lines in total. The median result for the number of signs is quite high compared to Arthur's results (Ibid., 111) but the median result for the number of words is rather low. The median result for abbreviation percentage being 0, appeared

only in one manuscript measured by Arthur (Ibid.), namely in *Landakotsbók*, and it is therefore an unusually low number. Finally, the median result for the number of signs per one square decimeter is quite high compared to Arthur's results (Ibid., 112) appearing closer to the bottom part of the table. From this comparison with other 18th-century manuscripts, we can conclude that AM 454 4to's layout was average and we cannot consider it densely written nor very generous.

The scribe of this manuscript was Gísli Guðmundsson, a farmer and *lögréttumaður*, who is known to have copied a large number of manuscripts (see chapter 4.3.5). The commissioner of the manuscript is not known. The first four folios of the manuscript were copied by a different scribe, most likely by Þórður Þórðarson, a professional scribe working for Árni Magnússon. These four folios were however most likely a later addition to the manuscript when Árni got hold of it.

The manuscripts preserving *Egils rímur*, AM 610 a 4to and Suðárkrókur, are the most densely written of all the manuscripts preserving the adaptations, but they are also very densely written compared to Arthur's (2015) results for 17th century paper manuscripts. They are categorized as plain reading manuscripts but the level of decoration in the form of initials is, on the other hand, higher than in the other manuscripts. Moreover, the scribe responsible for copying the manuscripts, Þórður Jónsson, was a well-known professional scribe working for rich landowners in the Westfjords. Þórður was the first scribe working for Magnús Jónsson *digri* "the stout" from Vigur (see chapter 3.3.2). Magnús Jónsson and his circle of scribes, including Þórður Jónsson, developed a book design influenced by European baroque and printed books, characterized by a folio format and lavish appearance with title pages and a table of contents (Lansing 2017, 326). The baroque decoration style would include symmetrical motifs and opulent flourishes, and the manuscript's text was accompanied by poetry on saga heroes (Ibid., 361). Magnús Jónsson "created" this lavish and costly appearance of books commissioned by him in Vigur as manifestation of his social status. However, this so-called Vigur book design spread in the area of the Westfjords and prevailed until the 19th century eventually being used even in far simpler manuscripts (Ibid., 361).

It cannot be said that the two manuscripts preserving the *rímur* would have the typical lavish style of Vigur books, as they both lack a title page and table of contents, their decorations lack color, and they are not in a typical folio format. On the other hand, the layout of the manuscripts was inspired by contemporary printed books with numbered chapters and headings (see Appendix

C.6). The initials made by Þórður in all the manuscripts are very similar and the initials in AM 610 a 4to and the Sauðárkrókur manuscripts are not less decorated than other initials by Þórður in manuscripts copied for Magnús (for example in JS 12 fol., see Figure 3.1 in chapter 3.3.2). Þórður most likely copied the manuscripts containing *Egils rímur* before he began working for Magnús, but he was already a skilled copyist with his own distinctive style. AM 610 a 4to and the Sauðárkrókur manuscript were copied in accordance with contemporary book style, and they were by no means of a lower value than some of the manuscripts commissioned by Magnús Jónsson *digri*.

The four manuscripts containing the “Younger Egla” are less densely written compared to the previous two manuscripts. The one scholarly manuscript, Holm Papp 15 fol., always has the lowest text density because of the narrow one-column design, it is comparable to Holm Papp 9 fol., measured by Arthur, but otherwise it is excluded from the comparison. Compared to other manuscripts from the 17th century measured by Arthur, AM 163 r fol. was not at all densely written and, on the contrary, the scribe, Þorleifur Kláusson, was quite generous with the writing material. The other manuscript from the 17th century, NB 313 fol., does not have a known scribe and is written more densely compared to AM 163 r fol. The manuscript could, however, still be considered as having a rather average level of text density when compared to Arthur’s results for 17th-century manuscripts. Moreover, there are more texts in the manuscript apart from the “Younger Egla” that have various levels of text density. Especially the first two texts of the manuscript, *Sverris saga* and *Hákonar saga Hákonarsonar*, have much more generous layouts than the “Younger Egla” and the other two texts, *Víga-Glúms saga* and *Saga af Vémundi kögr og Víga-Skúta*, have slightly more generous layouts (see Appendix C.4). However, the texts are possibly not one production unit. Finally, the scribe of AM 454 4to, Gísli Guðmundsson, was rather economical with the material, but compared to the manuscripts from the 18th century, it is not the most densely written manuscript. The text density of the manuscripts and the social status of the scribes, who are known, with the exception of NB 313 fol., suggest that the manuscripts’ economic value was average, and they were neither very prestigious nor of low status.

6.3 Genre affiliation

The question of genre was addressed thoroughly in the previous chapter of the thesis. The material aspect of the text, the manuscripts preserving them, can provide us with further evidence of how the text was perceived regarding its affiliated genre and its cultural function. The question of genre could therefore be approached by looking at the manuscripts as material objects. Analyzing the codicological data quantitatively can reveal how books were organized and used. The surrounding texts can help us see what the editors thought of the texts, which texts they put together, and which texts they might have therefore regarded as belonging to the same genre. As discussed by Jóhanna Katrín Friðriksdóttir (2020), this approach poses a challenge, namely that the current state of the manuscripts more often than not does not reflect their original state, and it is not always clear whether the texts belonged together initially. The material aspects of the manuscripts can help determine how the manuscript looked in its original state, as a uniform layout might indicate whether it was intended as a coherent unity and whether it was one production unit. Moreover, texts that would have been, in the eyes of a modern reader or editor, discussed separately might have been put together centuries ago. It might not always be clear why certain contents of the manuscripts were chosen to be together but, again, the material features can help us understand that.

Some of the observations made by Jóhanna Katrín Friðriksdóttir (2020) in her article show that while some manuscripts were organized based on literary genre, some also contain generic hybrids or different genres. The genre that seems to be consistently put together in the manuscripts and also to share the same codicological features is *rímur*. *Rímur* were often included in larger volumes that preserved multiple *rímur* cycles but did not contain other genres. These manuscripts preserving *rímur* would have been thick but small in size (around 20x14 cm), with a line density of c. 32–34 lines per page, narrow margins, and relatively simple page design with one column, majuscules indicating the beginning of stanzas, and some decorated initials (Ibid., 103).

As already mentioned in this chapter, the two manuscripts preserving *Egils rímur*, AM 610 a 4to and the Sauðárkrókur manuscript, form a group distinct from the four manuscripts preserving the saga, as they are significantly smaller and much more densely written. These two manuscripts fit perfectly into Jóhanna Katrín's description of *rímur* manuscripts. AM 610 a 4to is 15,4 x 18 cm in size and has an average of 30,6 lines per page, and the Sauðárkrókur manuscript is 15 x 19 cm in size and has an average of 30,3 lines per page. They are both written in a single column, the

writing block taking up the highest percentage of the page among all the manuscripts, meaning they have narrow margins, and each new stanza is marked by majuscules and decorated initials.

According to Jóhanna Katrín Friðriksdóttir (2020, 103), *rímur* manuscripts were similar to poetry manuscripts in general, and 16th-century redactors might have considered *rímur* and eddic poetry in particular as generically related. The manuscripts in their current state contain only this one *rímur* cycle, but the text of *Egils rímur* in AM 610 a 4to was most likely together with the text of *Sigurðar rímur fóts* (now in AM 615 a 4to); *Áns rímur bogsveigis* (now in AM 615 b 4to); *Rímur af sjö vísu meisturum* (now in AM 615 c 4to), and possibly also the now lost text of *Geiplur* (see chapter 3.2.1). The text in the Sauðárkrókur manuscript was likely together with another *rímur* cycle, *Gunnars rímur Hámundarsson*, based on the foliation and the same transmission history (see chapter 3.2.2). Both AM 610 a 4to and the Sauðárkrókur manuscript therefore fit the observation made by Jóhanna Katrín Friðriksdóttir (Ibid.) about *rímur* manuscripts in general. It seems that the genre of the saga on which the *rímur* were based did not play any part in selecting which *rímur* texts would be placed together; a *riddarasaga*-based *rímur* cycle would be placed next to an *Íslendingasaga*-based *rímur* cycle. The fact that *Íslendingasaga*-based *Egils rímur* were later separated by Árni Magnússon from the others, *riddarasaga*-based *rímur* cycles, might not have been based on genre affiliation but on the different scribal hand or the text's extensive length.

The saga manuscripts bring fewer clear-cut results. A quantitative study done by Mathias Blobel (2015, 27–28) of all manuscripts from before the year 1540 registered in the handrit.is database identified clusters of texts regarded as belonging together: stories of foreign saints and apostles, stories of Norwegian kings, Icelandic history (*Sturlunga saga* and *biskupasögur*), learned literature, secular narratives, and law books. Indigenous learned material, such as Snorri's *Edda*, eddic poetry, and the Grammatical Treatises might either form their own cluster or fall into the cluster of European learned literature (Jóhanna Katrín Friðriksdóttir 2020, 109). There was, on the other hand, no clear intention to keep *Íslendingasögur* and *fornaldarsögur* in isolation from each other and other saga genres. There are no *Íslendingasögur*- or *fornaldarsögur*-compendia and therefore these two genres in the eyes of medieval editors might not have formed two distinctive categories. On the other hand, romances seem to have been understood by editors as branching from a different tradition, considering there are some manuscripts being a collection of romances only, but nevertheless that also did not prevent the editors from mixing them with different genres

(Ibid.). This approach might therefore bring new insights about the changing perception of the genre in the eyes of the redactors or commissioners. As the above-mentioned study focused only on the manuscripts produced before 1540, this chapter's discussion about post-medieval manuscripts, albeit based on a very small number of manuscripts, could potentially bring new insights about what texts were put together and based on what criteria in the 17th and 18th centuries.

Firstly, AM 163 r fol. in its current state preserves only the “Younger Egla” text. The text was however without doubt part of a bigger book containing two more texts, namely *Bandamanna saga*, now in the manuscript with the current shelfmark AM 163 o fol., and *Gísla saga Súrssonar*, now preserved in AM 163 p fol. (see chapter 4.2.1). The three texts would have been traditionally viewed as *Íslendingasögur*. However, as shown in the previous chapter, the “Younger Egla” suppresses a number of features typical for the genre of *Íslendingasögur* and also adds features of other saga genres. Instead of being grouped by genre, the texts may have been organized according to different criteria. As already mentioned in the codicological chapter, the text of *Gísla saga* in AM 163 p fol. differs significantly from the medieval versions of the saga and could be considered yet another version in itself. Placed together with the “Younger Egla”, it might indicate that the “new” versions of the sagas were more relevant to the commissioner of the manuscript. *Bandamanna saga* is connected to *Egils saga* through the character of Skúli Þorsteinsson, a great grandson of Egill Skallagrímson, and Skúli's son Egill is one of the characters of *Bandamanna saga*. The “Younger Egla”, however, makes this connection more difficult to trace, as the character of Skúli, present in the medieval saga, is omitted in the “Younger Egla”. The audience, therefore, might have had this family relation in mind from knowing it from the medieval saga, or the relation might not have been the connecting element. The main theme of *Bandamanna saga* is very close to the theme at the end of *Egils saga*, focusing on the dispute between neighbors over livestock, the father figure helping the son through the legal dispute at the assembly, and the final reconciliation of the father and son. As this part of the narrative is particularly long and elaborate in the “Younger Egla”, in comparison to the medieval *Egils saga* (see chapter 4.4.2), it seems possible that this was the reason for placing *Bandamanna saga* after the “Younger Egla”.

Secondly, the text of the “Younger Egla” now in AM 454 4to, was also part of a bigger book containing two more texts, namely *Fóstbræðra saga*, now in AM 566 c 4to, and *Rémundar saga*, now in AM 538 4to. The fact that the three parts were initially meant as one coherent unit can also

be concluded from the codicological features of the three manuscripts, such as the same layout, text density, and design (see chapter 4.2.4 and Appendix C.6). *Fóstbræðra saga*, traditionally classified as an *Íslendingasaga*, contains passages that depart from the “classical” saga style, where author directly addresses the audience and communicates with them. These departures were seen as an imitation and development of saga style, later clearly visible in post-classical *Íslendingasögur* (Jónas Kristjánsson 1972). This view has been most recently revisited by Males (2020), who argues that these departures, or digressions, belong to the archetype and *Fóstbræðra saga* is the earliest example of the *Íslendingasögur* genre. According to him, these departures were not a later development but, on the contrary, the first saga writing experimental approach stemming from *konungasögur*, rejected by the later *Íslendingasögur* authors. Either way, it might have been this “unusual” style of the narrative connecting the two texts together and leading the decision to place them together. *Rémundar saga keisarasonar* belongs to the genre of older indigenous *riddarasögur*, being composed around the middle of the 14th century, and could be considered as a typical bridal–quest romance (Glauser 1983, 12). The narrator of the saga often takes sides and expresses his opinion about the events (Johanterwage 2006, 448), which is, in comparison to the objective style of narrative in *Íslendingasögur*, also a feature present in the “Younger Egla” (see chapter 4.2.1). The two texts moreover share a number of themes, such as adventures abroad, battles and a quest for a princess. In conclusion, what connects the three texts together is the unconventional style of the texts where the author directly communicated with the audience. This conclusion further supports the theory about the performative function of the manuscript discussed above. Moreover, the similar themes of the texts might have been what the commissioner and the audience found interesting and the reason for the editor to put them together.

The manuscript Holm Papp 15 fol. in its current state contains the *Þáttur af Önundi tréfat*, *Grettis saga*, and the beginning of the “Younger Egla”. Based on the evidence of the different scribal hand, quire structure, and binding, it is likely that the two texts are not one codicological unit (see Appendix C.5). As the manuscript contains the medieval saga, rather than the “Younger Egla” the possible later redactor of the manuscript might have chosen to put these two texts together as they both narrate the circumstances of the settlement of Iceland, which would be of interest to the commissioner, the Antikvitetskollegiet. The “Younger Egla” text, on the other hand, did not seem to fulfil the antiquarian interest of the College.

NB 313 fol. is a rather voluminous manuscript containing five texts in total, namely *Sverris saga*, *Hákonar saga Hákonarsonar*, *Víga-Glúms saga*, *Saga af Vémundi kögr og Víga-Skúta* (most often called *Reykðæla saga og Víga-Skútu*), and the “Younger Egla”. The manuscript might have been a composite rather than a multiple-text manuscript (see Appendix C.4). The medieval *Egils saga* itself resembles *konungasögur* in the way that the main protagonists spend much time at the king’s courts abroad, but there is some evidence that the “Younger Egla” had even stronger association with *konungasögur*. Many of the “Younger Egla’s” eastern place names were clearly influenced by *konungasögur*, in fact, especially by *Sverris saga* and *Hákonar saga* (see chapter 4.1.4). The author moreover makes some direct references to *konungasögur* in the text. The “Younger Egla” therefore might have had a *konungasögur*-association in the minds of the redactor or commissioner, which might have been the reason why it was placed together with the other texts in NB 313 fol.

This chapter builds on the codicological data about the manuscripts preserving the *Egils saga* adaptations, as well as on the socio-economic context of the manuscripts. Based on the comparative analysis of these manuscripts with other 17th- and 18th-century manuscripts, conclusions about their function, use and economic value were drawn. One manuscript, Holm Papp 15 fol., was categorized as scholarly manuscript, while the other five manuscripts were categorized as plain reading manuscripts. The manuscripts of *Egils saga* adaptations fit the contemporary trends and their codicological data are comparable to Arthur’s data (2015) about the manuscripts of *Njáls saga* from the 17th and 18th centuries. The analysis of *mise en livre*, *mise en page* and *mise en texte* pointed toward the direction that four manuscripts, AM 610 a 4to, Sauðárkrókur manuscript, AM 163 r fol., and AM 454 4to, might have been intended for public reading and entertainment of a household. NB 313 fol. was intended for private use as part of someone’s library, possibly Jón Árnason’s. Holm Papp 15 fol. was intended for scholarly use.

The manuscripts were compared to the manuscripts from the 17th and 18th centuries in general, but as mentioned by Arthur, the category of plain reading manuscripts has significantly higher text density than all paper manuscripts. Considering the manuscripts containing the adaptations were categorized, with the exception of Holm Papp 15 fol., as plain reading manuscripts, the scribes were rather generous with their material. The scribes of the manuscripts preserving the adaptations are known, with the exception of NB 313 fol. They were well-educated

people important for the local communities and scribal and manuscript culture. In conclusion, considering the people involved in the production of the manuscripts preserving *Egils rímur* and the “Younger Egla” and how the scribes were economical with the material, the economic value of the manuscripts was no less than that of manuscripts preserving any other text, such as *Njáls saga* manuscripts examined by Arthur (2015) and employed for this comparison.

The codicological features of the manuscript showed that *Egils rímur* in AM 610 a 4to and the Sauðárkrókur manuscript, and the “Younger Egla” in AM 163 r fol. and AM 454 4to were part of larger multi-text manuscripts. The “Younger Egla” text in NB 313 fol. was most likely placed together with other texts soon after its completion. The *Egils rímur* manuscripts mirror the trend of producing thick collections of exclusively *rímur* texts preserved in manuscripts of small formats. The saga manuscripts and their content show that there was not such a pattern when sagas were concerned. The editors of the manuscripts possibly did not consider some saga genres, such as *Íslendingasöur* or *riddarasögur*, to be the determining feature while placing them together in one manuscript. The sagas were most likely just understood as sagas and the reason for placing them together might have been based on some other features connecting them, rather than the modern-day genre categories. Also, it needs to be mentioned, that the choice of sagas might have been restricted by which texts were available to the editors. The “Younger Egla” in AM 163 r fol. is accompanied by yet another adaptation of an *Íslendingasaga*, *Gísla saga*, the redactors therefore might have made the connection between the two texts as being different from the medieval texts and saw them as having similar function. AM 163 r fol. and AM 454 fol. were collections of *Íslendingasögur* and a *riddarasaga*, whose function was most likely to be read out loud to the household and to keep them entertained. Holm Papp 15 fol., being a scholarly manuscript, was intended for scholarly study of antiquities; therefore, the adaptation was replaced by the medieval saga. NB 313 fol. seems to have been made for private use as a collection of *konungasögur* and *Íslendingasögur*, with the “Younger Egla” possibly being perceived as having some connection to the genre of *konungasögur*. In conclusion, while it does not seem like there was any clear pattern of placing certain sagas together, they might have been placed together at the request of the commissioners who had different plans for the manuscripts’ use. The sagas were mixed and matched together based on their narrative style, themes, and the function of the manuscripts.

Table 7: Size

Shelfmark	W+H (MDN)	W:H (MDN)	WxH (MDN)
AM 610 a 4to	339	0.86	28 770
Sauðárkrókur	340	0.79	28 500
AM 163 r fol.	530	0.64	66 965
AM 454 4to	357	0.78	31 400
NB 313 fol.	495	0.62	58 229
Holm Papp 15 fol.	539	0.61	68 555

Table 8: Layout

Shelfmark	W:H _{WB}			WB%		
	MIN	MAX	MDN	MIN	MAX	MDN
AM 610 a 4to	0.69	0.8	0.77	67	84	72
Sauðárkrókur	0.78	0.75	0.78	70	79	76
AM 163 r fol.	0.61	0.6	0.609	48	56	55
AM 454 4to ¹¹²			0.8			61
NB 313 fol.			0.6			66
Holm Papp 15 fol.	0.28	0.3	0.29	27	28	27.8

Table 9: Text Density

Shelfmark	UR	#signs	#words	ABBR%	signs/dm ²
	MDN	MDN	MDN	MDN	MDN
AM 610 a 4to	5.5	40	11	8	680
Sauðárkrókur	5.6	54	12	6	781
AM 163 r fol.	8.3	32	8	7	500
AM 454 4to	6.25	39	8,5	0	538
NB 313 fol.	7.1	40	10	11	558
Holm Papp 15 fol.	7.5	18	5	0	285

¹¹² The sizes of the writing block in AM 454 4to and NB 313 fol. are extremely consistent and therefore there are no min or max results available.

Abbreviations:¹¹³

W – width

H – height

W:H_{leaf} – ratio of width to height of the leaves

W:H_{WB} – ratio of width to height of the writing block

%WB – percentage the writing block takes up of the entire page

UR – Unità di Rigatura

ABBR% – percentage of abbreviation signs

signs/dm² – signs including superscript on one square decimeter of the leaf

#lines number of lines on a given page of the manuscript

#signs average number of signs in 10 cm of line

#words average number of words in 10 cm of line

¹¹³ The abbreviations are used by Arthur (2015) in her dissertation.

Conclusion

This study examines the transformations and reception of *Egils saga* through its post-medieval adaptations—*Egils rímur* in verse and the "Younger Egla" in prose—investigating their textual relationship, cultural implications, and providing a comprehensive literary analysis. Unlike previous scholarship, which has predominantly focused on the medieval *Egils saga*, this research highlights the significance of these 17th-century adaptations, shedding new light on their evolution and reception within Icelandic literary culture.

This study provides a detailed analysis of the *rímur*, describing the poetic language, narrative devices, meters, and *mansöngvar*. The *mansöngvar* in *Egils rímur* serve to honor the patron of the poet but also reflect the poet's frustration with societal criticism and lack of appreciation for poetry. The poet's comments on the moral and ethical state of the contemporary society and his reflections on life's fleeting nature are standardized themes in *mansöngvar*, fitting common trends in *rímur*. The themes and content of *Egils rímur* reveal the audience's expectations for the genre, with genealogies, political context, and settlement scenes omitted, compared to the medieval prose narrative, while traveling and fighting scenes are highlighted. This indicates that certain themes were integral to the genre and expected by the audience. The socio-economic context of the *rímur* shows they were composed by a professional and skilled poet, Jón Guðmundsson, for an extremely rich and influential person, Eggert Björnsson of Skarð. Eggert, an avid patron of literature and poetry, had a professional and personal relationship with Jón.

The study confirms Stefán Karlsson's conclusion about the *rímur* being based on the C-branch of the medieval *Egils saga* manuscripts, but it was not possible to identify any manuscript in particular. A significant contribution of this thesis is an XML-based transcription of AM 610 a 4to containing the *rímur*. The transcription makes *Egils rímur* accessible to a broader audience, encourages scholarly engagement with this adaptation, and serves as a basis for the future edition of the *rímur*.

The text of the "Younger Egla" is described in detail and its main characteristics and themes are discussed. The changes in language and setting suggest that the text was adapted for a 17th-century audience. The authorship of the saga has been discussed, and although Árni Magnússon

attributed it to Gísli Jónsson of Melrakkadalur, no actual evidence supports this claim. Comparative analysis revealed that, contrary to Stefán Karlsson's (1995) proposal that the "Younger Egla" was based on both *Egils rímur* and the C-branch manuscripts of the medieval saga, the "Younger Egla" relies heavily on the *rímur* without utilizing the medieval saga. The text combines the influence of the *rímur* with the author's own imaginative creation.

This study, for the first time, examines the relationship between the manuscripts preserving the adaptations and proposed a stemma for the manuscripts preserving the "Younger Egla" text. With only two *rímur* manuscripts, a stemma was not possible, but it appears both manuscripts were copied by the same scribe, Þórður Jónsson, either from different exemplars or a common one with varying degrees of care. An important finding was that Holm Papp 15 fol. only preserves the very beginning of the "Younger Egla" text. The rest of the text belongs to the B-branch of *Egils saga* manuscripts. Manuscripts AM 163 r fol. and Oslo NB 313 fol. are older than AM 454 4to, but neither is the archetype. Both 313 and 163 were copied from the same archetype, while 454 was copied from a lost manuscript derived from either 163 or the archetype, but not 313. The first four folios of 454 were likely copied from this lost manuscript, with later corrections based on 163. Due to minimal variant readings, the precise relationship between these manuscripts remains speculative, resulting in two possible stemmas.

The comparative analysis of the three texts reveals that certain material is omitted and added in the adaptations compared to the medieval saga. Genealogies, some political context, and minor characters are completely omitted, while the settlement scene and some place names are significantly reduced. All major omissions in the *rímur* also appear in the "Younger Egla", which furthermore includes its own unique omissions. Both texts emphasize battle scenes, weapons, and the hero's prowess. The "Younger Egla" further highlights men's honor, family honor, strong kin, and familiar landscapes. The *rímur* poet tailored his narrative to the conventions of the *rímur* genre, while the author of the prose text followed the *rímur* but adjusted the text to suit the expectations and tastes of his intended audience.

This emphasis on contemporary tastes and expectations likely motivated the reworking of *rímur* back into prose. Rather than merely replacing the old versions, this transformation aimed to create a new prose narrative that reflected contemporary ideas and needs. Influenced by the popular *rímur*, the "Younger Egla" combined *rímur* features with those from other saga genres. This

hybridization allowed the “Younger Egla” to resonate more with its audience than the medieval saga, blending traditional elements with more relevant and contemporary themes.

Such themes are noticeable in other saga genres, resulting in the “Younger Egla” departing significantly from the traditional *Íslendingasögur* and combining features from the period’s more popular saga genres, such as *fornaldarsögur* and *riddarasögur*, and also *konungasögur*. For instance, the saga’s opening scene shifts its focus from the family genealogy to the Norwegian ruler—a feature more typical of *konungasögur* than *Íslendingasögur*. The narrative also introduces a bridal-quest theme, echoing influences from romance literature. Moreover, the “Younger Egla” introduces new characters and legendary weapons, such as the sword Dýrumdali and the axe from King Eiríkur, which resonate with the heroic and legendary elements found in *fornaldarsögur* and *riddarasögur*. These additions enrich the narrative with mythical and heroic motifs. Furthermore, the saga exhibits more explicit emotional expressions, including verbal depictions of romantic love and intense grief, which align it more closely with the emotive scripts of *rímur* and romances rather than the restrained emotional expressions typical of traditional *Íslendingasögur*. Overall, the “Younger Egla” represents a deliberate departure from the medieval *Egils saga*, its style and narrative, reflecting the evolving literary tastes and communicative needs of its 17th-century audience. By blending elements from various saga texts and *rímur*, the author created a hybrid text that not only adapts to but also shapes contemporary cultural and literary preferences.

These changes and influences were governed by the society the texts were produced in. The “new” texts employed contemporary vocabulary and depicted familiar landscapes, suppressing themes and narratives once relevant in the 13th century, such as kinship or Christian salvation. On the other hand, the societal changes in the 17th century are mirrored in the adaptations with power shifting from the chieftains to the Church and rich landowners and merchants. Themes of violence and war, authority and local identity were highlighted in the texts expressing the world view of a society shaped by colonial rule, economic inequality, and religious reform.

Based on the detailed codicological analysis of the manuscripts preserving the adaptations of *Egils saga*, it becomes evident that their use and production were tailored to specific purposes and audiences. Scholarly manuscripts, such as Holm Papp 15 fol., commissioned by institutions like the Antikvitetskollegiet and copied by identified scribes, were intended primarily for academic study and the preservation of Old Icelandic texts. These manuscripts feature plain decorations,

spacious layouts, and low text density, suggesting they were designed for scholarly utility rather than public display or entertainment. In contrast, manuscripts intended for reading, such as AM 610 a 4to and Sauðárkrókur, display denser text, varied decoration, and smaller formats, likely intended for personal use or public reading. These manuscripts include reader-friendly features such as numbered chapters and highlighted initial letters, which supports the theory that they were intended for oral performance or personal enjoyment. Moreover, the codicological analysis provide valuable insights into the manuscripts' relative economic value. The text density of the manuscripts, along with the known social status of the scribes (with the exception of NB 313 fol.), suggests that these manuscripts held an average economic value and were neither highly prestigious nor of low status. Finally, the manuscript evidence suggests that the texts within the manuscripts were chosen based on thematic similarities, not genre distinctions as understood today.

In conclusion, this research not only deepens our understanding of *Egils saga* adaptations but also enriches broader discussions in Icelandic literary and manuscript studies by examining literary dynamics in combination with the socio-political context of the time. The study invites scholars to delve deeper into questions of literary influences, reception, and the evolution of narrative forms in post-medieval Iceland.

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Appendix

A Transcription of *Egils rímur* after manuscript AM 610 a 4to

This transcription of *Egils rímur* represents a significant contribution to the present thesis. Until now, the text of the *rímur* has been accessible only in manuscripts, limiting its availability and scholarly engagement. By transcribing the text, this thesis not only makes the *rímur* more accessible but also lays the groundwork for a future critical edition, thereby opening new possibilities for research and interpretation. Prepared in XML format, the transcription will be publicly accessible through the Medieval Nordic Text Archive (menota.org).

The transcription adheres closely to the manuscript, reflecting the scribe's language as faithfully as possible. The manuscript originates from the seventeenth century, and the transcription retains the orthography of the scribe, avoiding both archaizing normalization to Old Norse and modernizing changes to align with Modern Icelandic. Some specific orthographical features of the transcription are outlined below:

- **Representation of /a/ and /á/:** The scribe marks the vowel length regularly and he indicates the short vowel /a/ with no accent, while the long vowel /á/ can be marked by 'ä', a digraph 'aa', or a ligature 'ǣ', both with or without accents. In the transcription, this distinction is consistently represented by the symbol 'ǣ' throughout the text.
- **Representation of /ö/ and /ó/:** The Modern Icelandic letter 'ö' historically replaced various orthographical forms when the merger $\varphi + \emptyset > \ddot{o}$ occurred in the early thirteenth century (Hreinn Benediktsson 2002: 60–61). In AM 610 a 4to, the scribe consistently uses 'ö' to denote the long vowel /ó/. Conversely, forms such as 'ø', 'ó', and 'o' appear to denote the vowel /ö/.

To enhance accessibility for readers, certain adjustments to the layout and presentation have been made. These changes do not replicate the original page layout but instead aim to clarify the poetic structure of the text. The text has been divided into stanzas and individual verse lines, which are not marked in the manuscript. Modern punctuation has been added, including commas at the ends of lines and where sentences require clarity, and periods at the ends of stanzas. Additionally,

the manuscript's inconsistent use of capital letters has been regularized. Proper nouns and the beginnings of stanzas are capitalized in the transcription. These changes improve the clarity and usability of the text for readers.

Abbreviations in the manuscript have been expanded in the transcription, with the expansions indicated in italics. The expansions follow the preferences of the scribe in fully written words; for example, masculine nouns and adjectives in nominative are extended with the 'epenthetical -u', therefore -ur rather than -r; the -*er* abbreviation is expanded is -er rather than -ir; and the word *kóngur* as *köngur*, rather than *kongur*. Corrections made by the scribe are noted; ` ´ marks letters or words added by the scribe above the line, / \ marks letters or words added by the scribe below the line, and | | marks deletions made by the scribe. The text is supplied when it is clear that a letter or a word was omitted, and it is marked by angled brackets < >. Ellipses in square brackets ([...]) are used to indicate illegible or missing text. Words emended in the text are marked with an asterisk; the manuscript's original reading is provided in the footnotes. The XML format of the transcription ensures flexibility, allowing future researchers to produce fully diplomatic or standardized editions based on their specific needs.

1Hier byriar rijmur af þeim gamla
2forfödur Egle Skallagrijmffyne huoriar
3Jon Gudmundlfon ort hefur, þá dätumm
4skrifadeft 1642.

Fyrsta rima

1

1Mig hefur beded af mærdar hlein,
2midiungs sneckiu ad keyra,
3sä sem veiter hamingian hrein,
4heidur og annad fleira.

2

1Væri fkillda mijn það mest,
2mä eg þess ecki dylia,
3giæte eg veitt og giort fem belt,
4gäning hanz og vilia.

3

1Enn sijft eg hæfann til mig tel,
2tijrs ad dreijfa vijne,
3þö mun hann það virda vel,
4viliann ef eg lijne.

4

1Vona eg göds fem verdur greint,
2vijft til mannfinns blijda,
3af þui vier hofumm ädur reint,
4af honom manndigd frijda.

5

1Hijrum filger hringa staf,
2hamingian fkillinn frá grande,
3hofdings stæstum ættum af,
4er hann kominn ä lande.

6

1Gödur þijdur giæddur fie,

2gulls er vidurinn ríjke,
3frödur blíður firttur spíe,
4finnst hans valla líjke.

7

1Heidurinn þrýðir hringa ríð,
2hofmöð trú eg hann stílle,
3margrý stíðrnar mætre þíð,
4madurinn dír með snílle.

8

1Giet eg þáð síð þess góða manns
2götz þú efling feinge,
3þú upp hafa fæðst á eignum hans,
4oll mín hjú þog þ'so' leinge.

9

1Medann eg híðre heimz í þín,
2hóldum vil eg þáð glöfa,
3ýfer mann hýer um æffe mín,
4annann vil eg eí kíðfa.

10

1Hlíðte hann gött á hvorre tíð,
2hamingjan alldrei þróttne,
3hans heidurz kúinna og borninn blíð,
4blezan fáe af drottne.

11

1Mannsføng lét eg mínka hýer,
2menn ef hlíða og síta,
3sögunnar upp hafz líjnist míer,
4sannlega mál að víta.

12

1Út í heime aður fyr,
2eirn var kappinn stríðde
3Úlfur híet sá eflde stír,
4öft víð hraufta líðde.

13

1Sä var gildur og geife sterkur,
2grimmur i fleina hialldri,
3einginn var fo mikill og merkur,
4ad mijade vopna balldre.

14

1Hielltt j vijking halurinn þrätt,
2honom þä gafft til fære,
3fannst sä einginn fleins i þätt,
4ad frægder af honom bære.

15

1Aflade jafnan ötal fiär,
2ørva vidurinn gillde,
3þegar ad huørfu æsku är,
4hann endade stäla hillde.

16

1Atte i Noreg agiætt bü,
2efter fodur sinn daudann,
3færde hann þangad fofnis bru,
4og flædar elldinn raudan.

17

1Ulfur fiech sier audar grund,
2unga og lyndis klära,
3su var dövæn dregla hrund,
4döttur Berlu Kära.

18

1Sä var kappinn kiære vid brand,
2kunnugur harla vijda,
3atte hann nögan orma sand,
4og arfa tuo suo frijda.

19

1Eyvindur lamde annar hiet,
2eijder gretters palla,

3Ølver hnufa yta liet,
4oft i römu falla.

20

1Þeirra systur er Sæb|e|`ø'rg¹¹⁴ kiend,
2su sem Ulffur fefte,
3su var kiæran kiæte vend,
4kuenn skorungur hinn meste.

21

1Kiært var Ulffe og kynia daatt,
2vid Kára mæg sinn leinge,
3þeir fylgdust oft i fleya þätt,
4og felldu karka dreinge.

22

1Audugur madur Ulfur var,
2allvel sijns hann giætte,
3forstiorn göda framde hann þar,
4umm flestann verknad bætte.

23

1Arla stöd hann upp ä fætur,
2ongua hræddist pijnu,
3ute og jnne gaf þä giætur,
4garpur ad ollu sijnu.

24

1Hvorn dagz giæfur og gödur var,
2garpurinn sökna strijde,
3enn hyggiu vit og hagleik bar,
4hann yfer flesta lijde.

25

1Utann ä kvolldinn oft var stiggur,
2ullur haudar dryfta,

¹¹⁴ Sæberg > Sæbørg

3so einginn mätte ørfa yggur,
4ordum vid hann lkyfta.

26

1Kvellulfur var kendur þui,
2kappinn þesse hinn gillde,
3þä djmmann öx umm dale og bij,
4dorma jafnann villde.

27

1Arfa tuo hann Ulfur þä,
2öl vid hringa Gieffne,
3þad vil jeg inna þiödumm frä,
4þeir voru kallmanz effne.

28

1Þörölfur annar |þegn|`þä' fieck nafn,
2þegninn römu slingre,
3Grijmur sialdnar gladde hrafn,
4garpurinn var sä jngre.

29

1Þeir voru bader þroska menn,
2þegar ä ungum alldre,
3ftörmann leger enn stälinn tuenn,
4ftijfðu j fleina hialldre.

30

1Þörölfur vøxt og vænleik bar,
2vijst af gorpum fijnum,
3madurinn lijktift mesta snar,
4mödur frændum sijnum.

31

1Sinnis hægur göður gladur,
2garpurinn var vid lijde,
3varla fanft so valkur madur,
4væri honom jafn j strijde.

32

1Enn var ei Grijmur værn ad siä,
2voxt och afl þö bæri,
3harla dockur ä horund og brä,
4hann tru eg næsta være.

33

1Lijcktift sijnum liufa fodur,
2ad lund og andlitz falle,
3haade hann sialldann vopna vedur,
4þui var hann i sid med kalle.

34

1Þörölfur þä fernar fimm,
2feinged veturnar hafde,
3hugarins list og hyggian grimm,
4hann til manndöms krafde.

35

1Liet þa bua til langkip eitt,
2laufa vidur ä æge,
3hallda uillde i hernadt greitt,
4hreiðfte madurinn fræge.

36

1Fadir hanz gaf honom fræked lid,
2fyrer sier það vafde,
3voru þeir buner vopnz i klid,
4vel fem þorf til kraffde.

37

1Mödur brædur Þörölffz þä,
2þundar buner ij muggu,
3olldu dijr ä æginn blä,
4Annad þeir til biuggu.

38

1Eirnin uilldu ijtär þeir,
2afreknockurn starfa,

3biugguſt fyrer þad brædur tueir,
4brætt med kuelldulſz arfa.

39

1Ytar geingu ä unnar leon,
2atkierinn bundinn leiſa,
3ølldu dyr umm fiſka frön,
4ferlega tekur ad geijſa.

40

1Harla vijda umm humar flöd,
2hvarflar sneckiann frijda,
3virdar nädu vopna hliöd,
4vekia ä løndumm vijda.

41

1Onguum tiäde ad ofra brand,
2ølld vard hættur daude,
3garpar miſtu gräbakz ſand,
4glodduſt hiner f aude.

42

1Sumarid alltt umm læge og lond,
2lijder ſigurinn vinna,
3Enn ä haustinn hilldar vond,
4hirdinn fljdrar ſinna.

43

1Virdar hielldu ür vijking heim,
2vindurinn blies med æde,
3hladinn af dijrum hrannar eym,
4herſkip voru þa bæde.

44

1umm veturinn ſätu virdar kirt,
2vijft hiä Ulfe og Kära,
3enn ſtofna umm vored ſtrijded mirt,
4þä ſtodvaſt lógur och bära.

45

1För so leinge fram umm stund,
2firdar heriad gätu,
3hädu ä sumurinn hrotta fund,
4enn heima ä veturnar sätu.

46

1Læt eg bijda umm litla stund,
2liöd umm Þörölf Jnna,
3mig girner fleire gautz i fund,
4gofuga menn ad finna.

47

1Haralldur lupa hiet sä gramur,
2sem hafde stiorn j land[e],
3Häldanar fon var hilmer framur,
4hardur ad veifa brande.

48

1Austur i Vijk stöd ødlingz holl,
2önguu giord af täle,
3su var borgin blömleg øll,
4buinn med jotna mäle.

49

1Heit streingde þuij hilmer knär,
2hulldur orma sande,
3hann skillde ei läta schiegg nie här,
4fkiera af snardar lande.

50

1Firr enn hann yrde ein valldz gramur,
2yfer ollu noregz vellde,
3vel sier treifte tigge framur,
4tijrz ad beita ellde.

51

1Hier næst eflde hann hrotta stig,
2og hafde sigur J strijde,

3ødling vann so under sig,
4alla Noregz lijde.

52

1Sumer ur lande settu burt,
2syckling alla þiäde,
3miftu bæde mect og kurt,
4enn myllding tók vid läde.

53

1Hundþiöf köngur vardest vel,
2var hann þar eirn j lannde,
3þö fiech lijka hilmer hel,
4haralldz aff gyllttum brande.

54

1Arfe hanž flude orku vendur,
2undann lijda saffne,
3hann var Sölue af koppumm kiendur,
4enn klofe ad odru nafne.

55

1Hann var mikill hreijfte madur,
2holdumm kunne ad löga,
3hielltt i vijking garpurinn gladur,
4og grædde peninga nöga.

56

1Hann heriade oft ä hilmers land,
2Haralld þö illa lijke,
3schijffde þiöd med fcorpum brand,
4och fkichiertte mórg hanz rijke.

57

1Sä bar jafnan sverd ä lopt,
2och sadde hrafn ä dreijra,
3giorde haralld glettur oft,
4og greiner ei af honom fleira.

58

1Haralldur kannar haustid þad,
2hierodinn bygdar läda,
3köngurinn sijdann kom þar ad,
4sem Kueldulf ätte ad räda.

59

1Ødling sende æfur j lund,
2Ülfe þetta ad glöfa,
3hann meige koma ä hilmerz fund,
4ef hille hanz villde kijöfa.

60

1Sende menn sem sikling bad,
2fegginn fundu ad bragde,
3honom giorvalltt herma þad,
4fem hilmer fyrer þä lagde.

61

1Haralldur köngur hefur oss sendt,
2holdar giordu ad jnna,
3bidur ydur sem best er hent,
4bradlega sig ad finna.

62

1Frietter hann þu siert megtar madur,
2möins landa tærer,
3af ættumm störum garpurinn gladur,
4gilfa er fagt þu værer.

63

1Hannz er girnd ad hafa þä menn,
2sem hreifte jafnan veita,
3og riöda kunna Rognis tenn,
4i raudum unda sueita.

64

1Ulfr qvad sier eche hendt,
2i odda drijfu ad suejma,

3ellinn fargar æsku ment,
4er eg þui longumm hejma.

65

1Onguan mätä er eg til fær,
2uti ä lkeidum liggia,
3herforum þui hættu vær,
4hermdu þetta tiggia.

66

1Son þinn mättu senda þä,
2svorudu köngfins lijder,
3hamn er sterkur og stör ad siä,
4enn stiller allvel hlijder.

67

1Ei mun eg giorast odlingz madur,
2anfa Grijmur näde,
3medann fader minn fremdar hradur,
4fiorinu nær ä läde.

68

1Sende menn ä siöla fund,
2fijdann afftur streijttu,
3fogdu honom i famre ftund,
4fuør þau fedgar veittu.

69

1Sttiggur og Reidur stiller tier,
2ftäls vid brjöta fijna,
3hvad munu ijtär ætla sier,
4þeir acta ei lkyckan mijna.

70

1Hygg eg þeir hafe hofmöd sinn,
2hilmer talade þiöda,
3önnur veitt heffur olldinn suinn,
4øll mier hlijdne göda.

71

1Øluer hnufa heira vann,
2hilmers reide stinna,
3lofdung beidde líftar mann,
4lofa sier Ulf að finna.

72

1Hann var kominn í hird með gram,
2og hafde flud úr stríjde,
3þaðann áff fylker filgia nam,
4fleina vídurinn þijde.

73

1Þíkia mun ráð að þagna mier,
2þíliumm orma gríöta,
3þui fchal boguleg þijda hier,
4Berlingz feríann líöta.

Önnur Eigilz Ríjma

1

1Bragarins gíørd fyrer bauga jørd,
2byria eg ødru finne,
3villde líös hin díjra drøs,
4Durnis hallda ä minne.

2

1Dverga hird er dópur og stírd,
2Däinz bät þö leide,
3ödaz ä mar þann ädur var,
4arnar hladinn með veijde.

3

1Veik og miö mun vírðast þö,
2víjft ef olldin fníalla,
3fkodade vel umm fkilningz þel,
4fkävidz feríu alla.

4

1Tiäer ei mier ad huxa *um* hier,
2hiedann af neitt ad sinne,
3ølldin bräd þö hende häd,
4Härz ad sneckiu minne.

5

1Þike mier meſt ef kuædin kleſt,
2käta stiggja dreinge,
3þui girnd mijn *var* ad Gijnarz far,
4gledia ſkilde meinge.

6

1Eigilz bök eg ad mier tök,
2audz þui vidurinn millde,
3lagde *til* ad liöda ſpil,
4leingia eg af henne ſchillde.

7

1Vijda hier þö virdiſt mier,
2varla nijtt til quæda,
3foddan ſtag ad setia i brag,
4sijft er gagnleg ræda.

8

1Undan mä i ödar ſkrä,
2allmargt fyrer þad lijda,
3erendinn nij ſchal þilia af þui,
4ſem þiker gaman ad hlijda.

9

1Ef oll ſkulu tiäd og ytumm ſkräd,
2ord af hennar nægdum,
3ſeint mun þä i ſagnar ſchrä,
4ſagt af Eigilz frægdumm.

10

1Manſongz hliöd umm minnis flöd,
2mijnka og þagna ſchillde,

3gautz ef fkeid ä goma leid,
4ganga i hægðum villde.

11

1Hætta eg fyrr i hyriar bir,
2hröðrar smijde mijnu,
3ræfer þar sem ríkur bar,
4reide i brjóste sínu.

12

1Ólúer bad sem ódurinn kuð,
2við Ulf hann reide stílle,
3yckar sátt skal aukast brátt,
4eg mun ganga j mílle.

13

1Ulffur nær sem fregnad fær,
2fylkerz Reide kallda,
3J samre stund ä síðla fund,
4seggurinn mun þá hallda.

14

1Ólffuer för med erindinn stór,
2ótt fyrir stíjrer bragna,
3Kuöldülf fann enn kallinn vann,
4kurteis manni að fagna.

15

1Ólúer tók sem inner bók,
2fyrer Ulfe flíjct að þíjda,
3við þig er reidur þorna meidur,
4þeingill ordinn líjda.

16

1Fíjfte mig að finna þig,
2fyrer það þessu sinne,
3mætta eg síð þu míkíteft þá,
4og mídlader reide þínne.

17

1Eflaust þu, þad Inne eg nu,
2ellegar fon þinn gillde,
3hliöta mun þar hef eg ä grun,
4ad hlijda köngfins myllde.

18

1Sijft mun happ vid siöla kapp,
2seggurinn ydur ad reina,
3tijna digd enn taka vid stygd,
4tel eg ei rädning neina.

19

1Köngur er gilldur og gorpum mylldur,
2giorer hann ydur ad veita,
3metord stör kuad mälma Þör,
4miog er þui vant ad neita.

20

1Ulffur kuad eg ætla þad,
2alldrei munu vær sækia,
3fæmdar ard i gilfa gard,
4þö giorum hanz bod ad rækia.

21

1Þegar kemur, fä þegna lemur,
2Þörölfur heim ur kijffe,
3hann mun fus j fylkerz hus,
4eff fleinz er vidur ä lijffe.

22

1Hann fkal þä fyrer hilmer gä,
2hond fyrer yckar beggia,
3þui sijft mun neirn þar syngur fleinn,
4segginn þurffa ad eggia.

23

1Huorge siälffur hiorz vid giä[l]ffur,
2heiman fer eg med stille,

3enn vinättann mījn ſem villder þījn,
4veitt f[ç]hal hringa spille.

24

1Um bodz valld och eignar halld,
2ſem ädur giorde eg þiggia,
3kijs eg ſenn af odling enn,
4eff ſo lijkar tyggia.

25

1Burtu ſniyr þä bauga Tijr,
2og bäda fedga kuadde,
3siöla fann og ſikling þann,
4ſæmdar ordumm gladde.

26

1Ydur mun nu ſem öskar þu,
2Ulfur Þörölf ſenda,
3ſem hæfur er beft i hilldar left,
4herianz elld ad benda.

27

1Vinſchap däd ſem vellde och läd,
2vill hann af ydur þiggia,
3einz och fyrr fä eflde ſtir,
4ødrum hafde af tyggia.

28

1Haralldur gledft og hilmer riedft,
2heim med lidenu ſnua,
3setft i holl og sveit hanz oll,
4suiptur hrigd och lua.

29

1Kiemur þä heim ur fuerda ſeim,
2ſuinnur Kuelldulffz arffe,
3hafde hann ſcheid ä humra leid,
4hladed aff meniu ſtarffe.

30

1Sijdan rann och fodur finn fann,
2frietter margar lagde,
3tekur nu tal vid traufann hal,
4tjörgu vidur ad bragde.

31

1Kallinn frá nam kinna þä,
2ad köngurinn haralldur uillde,
3firdur þinn j ferd til fin,
4farer þu kappinn gillde.

32

1Enn mier er það bert ä möte þuert,
2mætta eg fyrer þui räda,
3seige eg það einz, quad fueiger fleinz,
4umm synena mijna bäda.

33

1Eg hef grun ad eflauft mun,
2einginn fedga þriggia,
3hamingju makt nie heimfins fract,
4hliöta af þessum tyggia.

34

1Anaud vijft af Haralldde hljft,
2hier mun raun ä verda,
3feinna þu þaðt sannar nu,
4nær sæmdinn tekur ad fkerda.

35

1Sijnumm fedur föma medur,
2fuarade hetian ftinna,
3girnd min er, fem greine eg þier,
4gofugann köng ad finna.

36

1Takaft mun betur enn til þu gietur,
2tjörz fyrer ellda lundumm,

3þui grunfemd *manns* quad gautur brandz,
4giorer ad bregdaft stundumm.

37

1Þann hef eg grun, eg þiggia mun,
2af þessum ræfer blijdumm,
3heidur og magt þui heire eg fagt,
4hann sie mylldur lijddumm.

38

1Fyrer það mier nu full|g|`h'uga¹¹⁵ er,
2ad filgia konge sonnum,
3þui gledinnar vißt mun vegleg fyft,
4ad vera hiä stillerz |monnum| gronnumm.

39

1Fader minn hier, það undur er,
2ad þu giorder neita,
3heidur og aud fem hilmer baud,
4og hugde þier ad veita.

40

1Þö grune þig nu, fem greinder þu,
2ad gifta mune eg pijnu,
3budlung hiä, það bregdaft mä,
4briöste og hiarta þijnu.

41

1Kallinn tier, þu mätt fyrer mier,
2misgruna það eg seige,
3þui er midur, þorna vidur,
4þad mun bregdaft eige.

42

1First ad þu ert fullhuga nu,
2ad fylgia þessum stiller,

¹¹⁵ fullguga > fullhuga

3treijstu ei freckt ä tyggia megt,
4þö take þig vel med fnille.

43

1Vil eg þier tiä, ef villttu ad Gä,
2varaftu kappe ad bijta,
3niflung vid i neinum sid,
4eda nockra hefdar ijta.

44

1Ulfur tal vid ijtran hal,
2enda frä eg fo näde,
3Þörölf[ur] biöst i þundar giöft,
4þeige adt fodur sijnz råde.

45

1Kvadde mödur keftu riödur,
2enn kallinn fon finn leidde,
3firtur stigd ad filka bigd,
4og fara fo allvel beidde.

46

1A famre ftund vid fodurz sijnz fund,
2frægðar madurinn fkillde,
3gieck ä fkeid enn bussann breid,
4bruna ur hoffnumm villde.

47

1Laufa staf vel leided gaf,
2lente hann flædar hefte,
3kongs fyrer holl enn hetian sniöll,
4hrannar jöenum fefte.

48

1J famre ftund ried Quelldülfz kund,
2köngurinn brätt ad fagna,
3skipar ä beck þeim fkijsa reck,
4enn fkatnar gledina magna.

49

1Vinattu gied og vinfemd med,
2vijfer liet hann þiggia,
3giech i vift med virding firft,
4vid madur hringz hiä tiggia.

50

1Einn eg vil fem Inner spil,
2odlingz hirdmann neffna,
3Bärdur hiet fä branda hret,
4brädlega kunne ad efna.

51

1Hanz var bu og herleg fru,
2Häloga nördur ä lande,
3audar bru er agiæt su,
4ofins milld af sande.

52

1Bärdur var af brögnumm þar,
2Bryniölfz sagdur arfe,
3atte fon vid finne kon,
4feggurinn römu diarfe.

53

1Ølldinn vann hinn unga mann,
2oll þar grijm ad nefna,
3fnarpur j lund var fnemma ä grund,
4fnerru lei|d|`k¹¹⁶ ad efna.

54

1Bärdur fä eg birta frä,
2budlungz vinfkap hafde,
3var hann i ftrijd med vijferz lijd,
4valinn þä naudfyn krafde.

¹¹⁶ leid > leuk

55

1Quelldulffz nidur kappan vidur,
2kiærleikz safnar fkordum,
3midludust med mestum tueir,¹¹⁷
4morgumm vinkaps ordumm.

56

1Umm þä tijð nam stofnaft stríð,
2sem stadder báðer voru,
3Haralde hiä j hrotta þrä,
4hermannleger þui föru.

57

1Ødðling baud i odda naud,
2ijtum til lijna vijða,
3ä horduland med huóssumm brand,
4hilmer þeinkte ad stríða.

58

1Hafde gramur hreifste samur,
2harla störa sneckiu,
3drekinñ var fä fem dickta eg frä,
4dreginn ä karfa reckiu.

59

1Vordu staffn ä Vandilz hrafñ,
2virdar hreyfste äder,
3Bärdur stríðdur och Þörölff þíðdur,
4þeir voru kalker báðer.

60

1Brædur tueir med bitran geir,
2báðer voru þar lijka,
3Øluer sä eg Jnte frä,
4og Eivindur kiempanñ rijka.

¹¹⁷ The first rhyming word of the line is missing. It could possibly be the pronoun *þeir* (*midludust* <*þeir*>). The word *mestum* is abbreviated in an unusual way, but the word does not occur elsewhere in the ms.

61

1Siöle mylldur sigler gilldur,
2fudur ad Rogalande,
3hiner möt, fem hentu spiöt,
4honom þar mættu ä fandi.

62

1Þörer hiet fä þundar hret,
2þegnumm möte häde,
3hokulang þann hilldar mang,
4hirdin kalla nade.

63

1Oruftan heft enn ymsumm gieft,
2|h|`y`umm¹¹⁸ heliar pijna,
3flackar orn enn fenris born,
4ferlega töku ad hrijna.

64

1Haralldz lid ij hrotta klid,
2hardfeingt giordeft meinge,
3einginn stöd vid þeingilz þiöd,
4þuij ströng var röman leinge.

65

1Þar fiell gramur þrauta samur,
2Þörer daudur i kijffe,
3fumer med þuij ad feingu frij,
4þeir fljdu og hielldu lijfe.

66

1Gräms ä hond med gilltta rond,
2gieck þä mägurinn kyrre,
3hradur vid vigur hafde figur,
4Haralldur nu fem firre.

¹¹⁸ htumm > ytumm

67

1Kiærn vid fal liet kanna val,
2köngurinn Noregz lijda,
3margur fær var kappinn knär,
4þö kunne vel ad strijda.

68

1Øll þau lond og orma strond,
2eignaft hilmer näde,
3sem ättu þeir er yptu geir,
4ødling möt ä laade.

69

1Þörölfz und var þerd ä grund,
2þiakadur var hann af pijnu,
3Bärdar lijf ur brodda drijf,
4bar þä hrygdar lijnu.

70

1Bärdur fann ad feijgdar Rann,
2fanga munde hann verda,
3köng til fíjn i krankre pijn,
4kallade þundur fverda.

71

1Beiðe eg þig þui birger mig,
2birlann heliar säda,
3ad þu hier ei meiner mier,
4mijnumm arfe ad räda.

72

1Sikling brätt med sæmdar hätt,
2feiger hann räda schyllde,
3ad gefa þeim bü og gofuga fru,
4sem garpurinn fialfur uillde.

73

1Þörölfur er fä þorna grier,
2þundur talade hneita,

3alltt mitt bü *og* ägiæt fru,
4ætla eg *honom* ad veita.

74

1Eignaft *íkal* ía ypter fal,
2ullur *hiörfinnz* rauda,
3husfru *mijn þuij* hafa mun *pijn*,
4hun *þegar* *spir* minn dauda.

75

1Til þess meft eg treifte beft,
2tijner þundar klæda,
3minn unga son *og* ecta kon,
4upp *med* fæmd ad fæda.

76

1Þesse räd *med* þengilz näd,
2þä voru trauft leik bundinn,
3ad Bärde leid hin beylka neid,
4bana *var* nälæg ftundinn.

77

1Bärdur dö enn budlung þö,
2bua liet näinn kallda,
3effter fid þeim landfinz lid,
4longumm giorde ad hallda.

78

1Sudrar knør ad vindölfz vor,
2vagar af sunde öma,
3blindaft fuør, þui bind eg hnør,
4bragar i lunde göma.

Þridja E. Rijma

1

1Nu skal þridia Nordra fkeid ür naufte liöda,
2ganga ä *mar* þvi grijdar kilia,
3gautz mun bätnum fleita vilia.

2

1Ei skal þurfta olldin hier *við* Eddu að hníjta,

2hennar ord og haglegr fræðe,

3hafa skal *ekki* í mínu kuæðe.

3

1Af henni lærða ég allðre neitt J ælku minne,

2þö er það nú úr þagnar hollu,

3þroted ä burt och fared *med* öllu.

4

1Þá heire ég aðra agiæt liöð úr Eddu semia,

2má ég það ýtum *mætum* spialla,

3mig þá rankar til hennar valla.

5

1Þö vilie ég stundum vanda öð og víjsum breita,

2þá vill offtaft mierz það meina,

3mælkann naum og vitlkann seina.

6

1Onguan skilðe undra það þö ord mizn skeijke,

2þui allðre gafft mierz Ömz af horne,

3Yggjar staupa logurinn forne.

7

1Opt hefur öðreitt lag ä öde miznum,

2þö nú bere af þetta linne,

3þui er beft að mannfong linne.

8

1Hleidölz feriann harla vóllt í hyriar storme,

2geifar fröktud Gelnirs farne,

3giorer það ymu blærinn varme.

9

1Bragurinn fiell þar Bárður dö enn buðlung giorde,

2um buning þeim Ulle skeita,

3effter plagfíð göðum veita.

10

1Niflung hiełłtt i Noreig heim ä naufta byrne,

2i Þrändheim sat ä þessum vetre,

3þeingill þriddur orma fetre.

11

1Þorölf ordlofz þeingil bad ad þegninn mætte,

2til halogalandz þä hallda *ferdum*,

3halurinn mælltte spentur giordum.

12

1Er mier hugur þann aud ad få sem ädur veitte,

2Bardur mier och brude fuinna,

3þui blijd og kät mun þiliann tuinna.

13

1Þeingill feiger þad meige hann og þä liet filgia,

2ordfending sem Jnner quæde,

3fo ollu þessu halurinn næde.

14

1Lofdung giorde hann lendann mann og lijka veitte,

2umbodz valld ä ytru läde,

3alltt sem bärður hallda näde.

15

1Loffdung gaf honom langkip stort og liet þä bua,

2ferd hanz utä fifka vellde,

3med Fofnis böl og Rijnar ellde.

16

1Virdar skildu umm schap med og vænfsta föma,

2Þörölf giech ad þorfka tune,

3þä var unded segl ad hune.

17

1Bölginn alldann biftaft tók vid bäru karfa,

2skeidinn strauk i skórpumm garde,

3skiellur fiör ä sneckiu barde.

18

1J Torgumm hiet hinn traufte bær *fem* tiørgu spiller,

2af Barde þä og brude snialla,

3bygd mä þessa vænfsta kalla.

19

1Þörölf giech frá þorfcha hil med þegna sijna,

2hitte fölk og frietter sagde,

3fränu girttur hlijfar flagde.

20

1Þörölf hemnde þiödin oll og þorna troda,

2briotur fkjrde bryniu gialla,

3Bärdar lät og gjóffena alla.

21

1Brudurinn grætur böndanz fall och ber sig illa,

2þö þad gledde þorngrund blijda,

3ad Þörölffz kiemde hun hreifte frijda.

22

1Øllum þötte ytumm räd og audar gieffne,

2ad Þörölff ætte þiliann veiga,

3þui þennann mann var |gott|`fæmd' ad eiga.

23

1Sigrijde þötte horfinn hrigd enn hefiast ynde,

2med frænda villd og fodurs råde,

3faftna Þörölff sprundet nade.

24

1Brudkaup drach þä briötur hringz til bryggju spanga,

2enn þegar veitflann endast näde,

3ytumm bijtte hann Drupnis säde.

25

1Reckurinn tók upp raufnar sid og riett vel ftjrde,

2brägna fueit og buinu ollu,

3hann brätt vard þeckur meinge sniollu.

26

1Hafde hann marga hird umm líg enn holdum þötte,
2fueitar böt ad feggnumm frijda,
3lá hlaut nögann vinkap líjda.

27

1Sigurdur bönde Sandnes hiełlt med fæmd og prijde,
2döttur hanz fem dyrkaft mätte,
3drös var fu fem Þörölf ätte.

28

1A þessum vetre þegninn dö fem Þörölf hafde,
2unga fałtnad Bärđar brude,
3byrga af aud og dijru łkrude.

29

1Þiödinn harma þornagaut enn Þörölff fræge,
2tök hanz bu og audlegd alla,
3þui erfde fodur sinn vijfed fnialla.

30

1Audgaft ried hann af aura nægd og orma dune,
2marga hiełlt vel mæta dreinge,
3þui megtar giarn var halurinn leinge.

31

1Hugall var hann i huorre ftiett fem hagnaft mätte,
2sijflur köngz med łoma rækte,
3líg i ongvum prettum flækte.

32

1Skatta köngz og łkullder hanz med łkilum greidde,
2þad giorde einginn annar betur,
3ödling leinge þöcknaft getur.

33

1Þegninn landed varde vel fyrer vondum monnum,
2ägangz menn hann alla fellde,
3af þeim näde hann Rijnar ellde.

34

1Liet hann giora sier lang flkip vænt þar lýta mätte,
2dreka hofud ä steindumm flafne,
3flör var lift ä dælu hrafne.

35

1Hann var sialldann varbuinn vid þö vopna drijfa,
2uppä kiæme ýta frijder,
3ef övart hann ei sökktu lijder.

36

1För það nu sem furdu þrátt i frædumm Jnner,
2ad ötru þiöd er oft J lande,
3eijkft þui morgumm stygd og vande.

37

1Þörölf rægdu þegnar tueijr vid þeingil landa,
2af ofundfchap og illfku röte,
3öfrægd veittu hringa briöte.

38

1Brædur fagder voru þeir vijft eg vil þä nefna,
2Hrærekur og Härek ille,
3hamingiu tru eg Þörölffz spille.

39

1Oft voru þeir ad ofra þui fyrer eyrumm siöla,
2ad Þörölfur villde þeingils dauda,
3þar af saffnaft heifftin rauda.

40

1Haralldur trude Hrærek vel og holdum bädumm,
2öljklegt þö þætte þetta,
3ad þegninn munde könginn pretta.

41

1So bar til ad fende vijfer feggurinn prude,
2fkatt og gialld af eignumm ollumm,
3sem ödling liente kappa fniollum.

42

1Þorgilz heiter þornagrier sem þetta greidde,

2af Þörölfz bar hann þegna meinge,

3þiönade honum med digdumm leinge.

43

1Köngur var einninn kunnugur vin fá kefiu beiter,

2Þörölfur þui þornabende,

3med þeingilz götz og fkatta fende.

44

1Þorgilz fermer þiliu hest af þessumm aude,

2helldur fo umm humra vellde,

3hrannar fiuk umm kugginn fkiellde.

45

1Læis dijred |linad| e räs þä linade storme,

2Noreg kiendu briötur branda,

3bragning gær fyrer styrer landa.

46

1Kvediu Þörölfz kappinn bar fyrer köngin norfka,

2tök þui valla ræfer reidur,

3Rijnar bälz þad undraft meidur.

47

1Hier er eg komenn med hilmerz fkatt af häloga lande,

2arfe Kuelldülfs ydur hann sende,

3ägiætlegur af sinne hende.

48

1Hilmer leit þä valla vid þeim vopna bende,

2onguu fuarade odda meidur,

3enn olldinn sä ad hann var reidur.

49

1Þegar Þorgilz þeingil leit med þungre lundu,

2Ullur fleinz gieck ut hinn bräde,

3Ølfuer hnufu finna näde.

50

1Þorgilz greinde þornagrier af þyckiu tiggia,
2hier med fregnar hringz af lunde,
3huad honum vera vid Þörölf munde.

51

1Øluer fagdeft aff þui vita ekki hid fanna,
2|h|`e`nn¹¹⁹ hitte eg þeinke hiørs quad ridur,
3hann mun rægdur könginn vidur.

52

1Eg mun brátt þess verda vijs af vænumm tiggia,
2þegar eg tala vid þeingil landa,
3þu schalltt bijda og ute standa.

53

1Øluer gieck fyrer ýtrann gram og Jnner þanninn,
2Þorgilz vinur þinn er ute,
3þungumm vafinn forgar klute.

54

1Fer hann hier nu med filkerz skatt af Finnmark allre,
2mier lijft giallded, myllding kyrre,
3miklu vera betra enn fyrre.

55

1Gjored fo vel og gjored ad lijta gargannz teiga,
2þui ant er þorgilz afftur ad snua,
3og fig heim til ferdar bua.

56

1Suarade köngur onguu enn og upp nam standa,
2og gieck þar ad fem giallded frijda,
3gofugur hafde meider skjida.

57

1Syckling giætte suinnur vel ad Fofnis teigum,

¹¹⁹ Here, it should have been corrected by the scribe to “enn hitt” (not “enn hitte” with the extra -e) from “hann hitte.”.

2mælltte síðann mylling bráður,

3miklu er þetta betra enn áður.

58

1Lijder sáu að liettet brun á lofdung þjóða,

2þá fó mätte þundur klæða,

3Þorgilz við hann nokkudt ræða.

59

1Margann dírgrip mætann upp tók málma fúeiger,

2Þörölfur fém síöla fende,

3fæmelegum með hringa bende.

60

1Gladdift víjfer gíöfunum af og gíorer að spýria,

2Þorgilz margt um Þörölfs ferðer,

3þetta greiner hringa fíkerðer.

61

1Mikill fíkáde míf þáð er kúað mífðing fráge,

2ef súíjkía vill oss fúeiger fíkeita,

3fáran deid í trígdum veita.

62

1Einum munne aller tíá fém ord þau heira,

2það mun lígd kúað þjóðinn ríjka,

3að Þörölf vilje kónginn súíjkja.

63

1Helldur mun fú ræðann reift af rögie manna,

2þá lietft Haralldur þessu trúa,

3enn Þorgilz náðe burt að snúa.

64

1Þorgilz kom til Þörölfs heim og þetta lagðe,

2að reiner meinnðe rognis tanna,

3rægdur vera við kónginn fanna.

65

1Þörölfur kúadft þeige fíkilja að þengill meinnðe,

2ä foddan ligd og limku feggja,
3liöfann giora trunad leggja.

66

1Þui þar eru einginn efne til ad odling vilie,
2eg fuijkia i trigd med sorgar hætte,
3sannlega þö eg kost ä ætte.

67

1Samt og ädur fikling trur var sverda spenner,
2utueg hafde umm onnur rijke,
3ad afla fiär so könge lijke.

68

1Aptur vijkiumm odlingz til og illku manna,
2offt voru þeir þä Jdne ad starfa,
3sem ytran feller Kuelldulfz arfa.

69

1Þeir fogdu hann stæle af siklingz fkatt enn fueiter rænde,
2og under sig þä audlegd dræge,
3sem ætte ad riettu herrann fræge.

70

1Suo för enn ad suikurum bädumm sikling trude,
2mærdinn þanninn stüfhendt stande,
3stird og bogur i minnis lande.

Fjorda E Rijma

1

1Hentar ekki hvijldinn lóng
2fyrer herianns gillde,
3Røgnirs virt umm Raddar góng,
4ef renna villde.

2

1Eijdifst fractinn Öma blandz,
2fyrer orua fkierde,

3*naudugur* geing eg nu i dannz,
4þö nolltta verde.

3

1Þö er mijn gimd adt gamna þiöd,
2*med* gödu hæfe,
3þui effter mig þau liggja liöd,
4þä lydur æffe.

4

1Þess eg alla þegna bid,
2*sem* þiggia quæde,
3þeir öfke ad sál mijn odlefst frid,
4og eilijf giæde.

5

1Eg skal bidia afftur ä möt,
2*med* alud þijda,
3ä ollu fæ þeir angre böt,
4*sem* öde hlijda.

6

1Þui það mun giefra miera þrenning göd,
2þö þilie eg meira,
3efftir mig ad oforf liöd,
4skal einginn heira.

7

1Hæfe miera nockur hneixlan veitt,
2fyrer hrodrar smijde,
3þeir slijckit fjälfer annist eitt,
4þö eg það lijde.

8

1Þui nær mig kallar Christur hreinn,
2ur kiffe hördu,
3ekki villda eg övin neinn,
4hier eiga ä jordu.

9

1Gæfann *stirke garpa lid*,
2og *gullfjörð frijda*,
3mansongz læt eg *kalldan klid*,
4i *kirdum bijda*.

10

1Löðins *fyrer logurinn rann*,
2af *liöda tunnu*,
3þar *fem lugu ä lifa mann*,
4þeir *limfku kunnu*.

11

1Þeingill *vard af reide raudur*,
2og *reckumm trude*,
3þegar *nam þetta þeingill traudur*,
4þegninn *prude*.

12

1Þesse *giorde þegna sidur*,
2Þörölf *ftiggia*,
3för þui *siälfur fleina vidur*,
4ad *finna tiggia*.

13

1Atta *tiju og tvenna fimm*,
2þar *titrar bilgia*,
3liet *hann fier þui lund var grimm*,
4þä *lijde filgia*.

14

1Hitte *gram med hiartad glatt*,
2fä *hreifde brande*,
3hafde *med sier hilmers skatt*,
4af *Hälogalande*.

15

1Garp *var skipad J gesta rann*,
2þui *gramur var hliödur*,

3Øluer kom og hitte hann,
4fem hermer ödur.

16

1Frænde gödur fregna eg bert,
2quad fleina spiller,
3rammlega þu rægdur ert,
4vid ríjkann ftiller.

17

1Øluer beijdde orua grier,
2fyrer ødling ganga,
3ad tiä sijn mäl þui true eg þier,
4quad tijner spanga.

18

1Mun eg ei tala margt vid gram,
2af miukum digdumm,
3fírt truer hann meira hreckia ham,
4enn hreinum trigdumm.

19

1Øluer feigest ecki hier,
2mune ä þad vinna,
3þä skal eg standa upp Þörölf tier,
4og þeingil finna.

20

1Kappinn geingur kongz i holl,
2fä kiær var fordumm,
3þä sat doglingz dröttinn oll,
4yfer dryckiu bordumm.

21

1Kuadde hann sijdan konginn hratt,
2med kurt og snille,
3af Finnmörk hef eg nu frijdann skatt,
4ad færa ftille.

22

1Fære eg ei minna enn von til var,
2þier vijfer ríjke,
3hef eg til ollu hallded þar,
4so hilmer lijke.

23

1Tuent eg heire talad umm þad,
2ef trua eg uillde,
3hvort þu girneft hilmer kuad,
4mier hugnaft fkillde.

24

1Hvor mun liuga þetta ad þier,
2quad þundur suerda,
3ad eg hafe i huxun mier,
4þinn heidur fkienda.

25

1Ydur er þetta af illfku lagt,
2og øfundar höte,
3þeir hafa öuilld ä mig lagt,
4þö alldre möte.

26

1Hafa þä fkillde ä heliar mid,
2og hädung fanga,
3ef vier einer ættunft vid,
4um efnid ranga.

27

1Greider fskattinn garpurinn þä,
2og gripina meire,
3þä stöd kongur þegne hiä,
4og þiödinn fleire.

28

1Giøruoll olldinn greiner bert,
2þä giallded kende,

3flíjct er launa værna vert,
4af víjfers hende.

29

1Reidur og fíggur ræfer tier,
2hiä reckumm fijnumm,
3hann mun lkamta siälfur sier,
4af síjflumm mijnumm.

30

1Med truleik hef eg til þijn giort,
2fo talar hinn fuinne,
3ongua trigd nie æru lkiert,
4i athofn minne.

31

1Hondlun kunnug mun þier mijn,
2quad meider fleina,
3þä fyrer var eg med firdumm þijn,
4hiä filker heima.

32

1Þijn mier athofn þocknaft ried,
2kuad þeingill lijda,
3þegar þu varft med holdum hier,
4|og| J höpnumm frijda.

33

1Þad er undur Þörölf tier,
2ad þu villt trua,
3ad eg mune frä æru mier,
4til Jllfku fnua.

34

1Best mun räd þui blijda er fird,
2kuad budlung fterke,
3ad þu blijffter i budlungz hird,
4og berer mitt merke.

35

1Veitaft skal þier virðing nög,
2so viknar alldre,
3þä mun einginn reifa rög,
4af rauda balldre.

36

1Til beggia handa lundur leit,
2þä linna ftietta,
3sä þar ftanda sijna sueit,
4og suarar af lietta.

37

1Þu mätt räda røgnis falld,
2og rijkiumm þijnumm,
3en eg mun þiggia umbodz halld,
4yfer ytumm mijnumm.

38

1Mättu taka metord þijn,
2af minne hende,
3og fä þau ødrum firtur pijn,
4quad fleina bende.

39

1Tiorgu Þör frä tiggia gieck,
2og talade ei fleira,
3heim för afftur hetian þeck,
4med hirdumm geira.

40

1Velfemd brædra vijfer Jök,
2sem vallda naudumm,
3Þörölffz valld og virðing tök,
4enn veitte raudumm.

41

1Alltt hanz bü og eigur þær,
2fig under lagde,

3fiöle brátt þad fontumm fær,
4fem fyrr eg lagde.

42

1Garpurenn friette granded meft,
2fem giorde siöle,
3fermer hann margann flædar heft,
4af offnis böle.

43

1Heffur fig burt af haudre strax,
2med hirdmenn sijna,
3yfrid morgumm ølldu lax,
4nam ut ad brijna.

44

1Til Sandness nordur sitt ä bu,
2vill seggurinn hallda,
3ølldu fjlar øfla nu,
4vmm ægenn kallda.

45

1Stiörnar dijrenn ftittu reid,
2i storma undumm,
3bera þeir farm aff biartre fkeid,
4ä breida grundu.

46

1Setft umm kirt med sinned spackt,
2þä seggurinn kirre,
3heffur nu ongua minne magt,
4menn mælltt var fyrre.

47

1Vijfkiumm til þar vonder menn,
2vid vallde töku,
3aude villdu safna senn,
4og sijflur jöku.

48

1Hilmers skatta heimta stríjtt,
2og hlyfa valla,
3ættuðu fúmer æred líjtt,
4þá ýta sníalla.

49

1Morgum þótte minne fremd,
2að melli níðiumm,
3helldur en Þörölfz föma femd,
4og sæmdar ídiumm.

50

1Hann var vanur með hundrad mannz,
2um hierodin ríjda,
3föör með kaupskap fölked landz,
4víð fírdá blíjda.

51

1Híer eí annað hófdu í ferd,
2enn hreckia sköla,
3fá þúi lítla fíarínns merd,
4að færa síöla.

52

1um Þörölf víl eg þíllía fyrft,
2och þorna benda,
3j kaupferd hafde kappinn líft,
4sinn knör að senda.

53

1Míög var flaufríð fagurt að síä,
2híð ferða bräða,
3fteint var alltt so stýrnðe ä,
4um stafna báða.

54

1Reiðinn skein það rauða eg líjtt,
2af Ríjnar bála,

3ofann i siömäl allt var þritt,
4med urnis mäle.

55

1Þorgils ftjrde þiliu Jör,
2og þegnum ollumm,
3til Einglandz helldur odda Þör,
4af ýfa hollumm.

56

1Hafde schipedt hladedt medt aud,
2og herlig giæde,
3kaupfchap enlkumm kappinn baud,
4vidt karffta flæde.

57

1Reyste hunang klæde og vijn,
2su kempann snialla,
3fermde sijdan flædar svijn,
4fuo færtt er valla.

58

1Lagde j siö þegar leided gaf,
2og liet ei bijda,
3seinna greiner foonar haf,
4frä seggnum blida.

59

1Fyrft skal herma Hrærech frä,
2och hlijrum bädumm,
3komu med skattenn kaudar þä,
4aff köngfinns lädumm.

60

1Skodade giallded dogling dijr,
2þess dölur beijddu,
3enn skatturinn virteft skiolldung Rijr,
4sem skatnar greijddu.

61

1Hafe þid allann afgreitt mier,
2quad ødling suinne,
3af Finnmark ard sem feingu þier,
4j firfta sinne.

62

1Allann hofum vid aud þann greitt,
2þeir anfa tiggia,
3og under drounft ecki neitt,
4þad er vor higgia.

63

1Minna og verra mitt er giallded,
2millding tiäde,
3enn er Þörölf ummbodz vallded,
4ødlaft näde.

64

1Enn þid fógdud ä minn sann,
2quad odling fuinne,
3ad meðferd illa hefde hann,
4ä hondlan sinne.

65

1Lietu ei duijna limlku menn,
2ad liuga ad ftiller,
3rög ad niju reifa enn,
4umn randa spiller.

66

1Þegar vier förumm Finnmark ä,
2þeir fram fo tjina,
3Þörölfur nam þangad Gä,
4med þegna sijna.

67

1Þriätiju hofdumm þegna vid,
2sem þar er vande,

3hann kom þá med hundrad lid,
4og hreifdi grande.

68

1Friettu vær ad fleina jel,
2hann forma munde,
3og ætlade adt veita oss ollumm hel,
4i odda funde.

69

1Annad säumm oss ecki räd,
2enn undann rijda,
3enn gätumm litlu giallde näd,
4fyrer grimmleik lijda.

70

1Ætlade sier þann ard ad fä,
2fem oss ried hæfa,
3og verda köngur virdumm hiä,
4ef veift til giæfa.

71

1Hier er til vitnis hilmer mætur,
2hirdinn frijda,
3og þiker oss undur þu honom lætur,
4þetta hlijdaft.

72

1Bua liet hann til breidann hnör,
2ä brimla köra,
3kappa sende kaupz i for,
4med kugginn störa.

73

1Var hann fermdur virdum hiä,
2med voruna þarfa,
3Þorgilz stjrde Einglandz ä,
4þeim unnar karfa.

74

1Þiödinn gioruoll þeinker nu,
2kuad þundur hlijre,
3að allann fiärhlut ætter þu,
4ä ølldu dijre.

75

1Lätu niöfner hallda hratt,
2umm holda ferder,
3þä veitstu huort feigjumm fätt,
4kuad feima skierder.

76

1Siöle trude seggiumm enn,
2umm sagner allar,
3öx þui Þörölf's anaud tuenn,
4þegar audnu hallar.

77

1Med budlung voru þä brædur tueir,
2sem bryniur skäru,
3afl og rijkdöm aular þeir,
4af ytumm bäru.

78

1Hallvard annann hiriar nid,
2nam hirdinn nefna,
3Sigtriggur nam suerda klid,
4vid fueit ad efna.

79

1Af morgumm höfdu rijkdom rænt,
2og Rijnaar ellde,
3hafa þeir umm lig herlid vænt,
4ä hilmerz vellde.

80

1Frændur köngfins voru þeir vijft,
2eg vil þad spialla,

3i branda fíuke bilade síjft,
4þá bragna snialla.

81

1Mikilz gramur matte þá,
2fyrer margar veider,
3enn odrumm voru þeir uti frá,
4þö ollumm leider.

82

1Bugard attu bragnar þeir,
2hiä birtingz jñne,
3þeirra brædur þar voru tueir,
4ei þroska minne.

83

1Þördur annar þegninn hiet,
2og Þorgeir sterke,
3halurinn þesse hvorge griet,
4j hilledar verke.

84

1Vijkia þangad vijfna hliöd,
2sem vijfer gierde,
3ad hallda niöfn umm Þörölffz þiöd,
4og þþeinkþ þeingilz ferder.

85

1þSigtriggkþ Sickling kallar Sigtrigg ä,
2og seggfinns bröder,
3hilmerz strax til hlijrar gä,
4med hofkar þiöder.

86

1Þid hafed oft med æru heit,
2minn auked vilia,
3og munud þui ei eg vijft þad veit,
4vid virding fkilia.

87

1Þörölfz skulud finna fley,
2og flaufrid fækia,
3enn byried onguann branda þey,
4vid briöta mækia.

88

1Vilie ei Þorgilz veriaft neitt,
2med virdumm brädumm,
3lätedt fölked furdu greitt,
4þä fara i nädumm.

89

1Rofta vestur rijrest biör,
2og rennur valla,
3frofta bestur syrest siör,
4hann fenn mun falla.

Fimta E. Rijma

1

1Verdur senn af vitlku bij,
2Vindölfs bät ad ftidia,
3kuædinn enn þui kueijkijaft ny,
4`ad' konurnar skiemta bidia.

2

1Med frunne tregur fer eg i dannz,
2frijd þö heite giædumm,
3mälz þui vegur minn til sannz,
4midlar ftirdum kuædum.

3

1Vænte eg falle vijfum fäm,
2vijft sem til mijn heira,
3upp þö kalle róddinn räm,
4raufnar fliödz vid eijra.

4

1Ecke bæta erindinn nu,
2umm fyrer stirdumm hliödumm,
3þess mun giæta þorna bru,
4og þikia ei mynd ä liödumm.

5

1Hugda eg alldre huxar tijtt,
2hladfokord giedz i lunde,
3ad fleina balldre fara fo lijtt,
4fræda giordinn munde.

6

1J briöfte sier þä brudurinn hrein,
2blömleg vænte eg spialle,
3raular ver enn riupann ein,
4rodd fyrer þessumm kalle.

7

1Þui mun belia þegninn meir,
2þorngrund talar i hliöde,
3þig fkal velia audareyr,
4alldri ad skiemta fliöde.

8

1Nu mä heira þiödinn þijð,
2þornz huad finnst til hillde,
3þö eg meira mærdar smijð,
4midla snotumn villde.

9

1Þo giore eg þilia Gelmerz leir,
2gullz fyrer lundumm hreinum,
3þad er af vilia miklu meir,
4enn mætumm vitfku greinum.

10

1Mannsongz krafftur mälz j sal,
2mä hier geimaft jnne,

3af fogunne afftur fkijra fkal,
4fkothent lodinns minne.

11

1Mærdar fköle mælltr þad,
2mälz þä batt eg streinge,
3rijkur fiöle recka bad,
4ad ræna Þörölfz dreinge.

12

1Hlijrar ött og hirdinn fnióll,
2hilmerz bodfkap jäta,
3barmar fkiött ä birtingz höll,
4birding renna läta.

13

1Bylgiur hrundu bäru glad,
2brimla frönz ä lægdumm,
3Þorgilz fundu fliött i ftað,
4og föru ad med flægdumm.

14

1J Furu sunde lundur lä,
2lijnz ä þiliu karfa,
3og ætlade munde einginn þä,
4ofrid kunna ad ftafa.

15

1Visse ei granded vopna freyr,
2vijft aff brædra funde,
3fyr enn ä landed leidder þeir,
4læis voru af fkunde.

16

1Einginn hafde Oðinns falld,
2ellegra fuerd i sponnum,
3af þui hafde ad auka gialld,
4odlingz sende monnum.

17

1Hljrðr töku hlaðna fkeið,
2þui hiner þar effter standa,
3ferðer Jöku umm fílkka heið,
4fliötlega heim til landa.

18

1Bragna lætur bera af fkeið,
2budlung farminn niðta,
3gilffe |lætur| mætur gautz ä mey,
4geingur og vill það liðta.

19

1Stiller sier að stöð var auður,
2stafna borinn af linna,
3siöle tier þá sæmdar snauður,
4fatt nam hrærek jónna.

20

1Þörölfur hefur þennann seim,
2þeiged af eignum mínumm,
3umm líg vefur klækia keim,
4kafinn j þrettumm líjnumm.

21

1Þorgilz þilia fer eg nú frá,
2og fylgiurumm hanz ä grundu,
3kappar vilja kuöldülf siä,
4og kallinn líjðan fundu.

22

1Ytar fogðu ülfle þar,
2allt af bræðra funde,
3og til þess logðu að tygge snar,
4tæla Þörölf munde.

23

1Hefur mierz leinge hugurinn fagt,
2halurinn gamle fagde,

3ad Þöröls geinge af þeingilz *magt*,
4þrotna munde ad bragde.

24

1Son minn kiære syrg ei þad,
2þö siöle rænte aude,
3ef *honom* ei bære annad ad,
4sem effter filgde daude.

25

1Sveiger fkeita sviffur þraut,
2feiger þad orua spille,
3ad *hann* schule leita ur lande braut,
4enn leggja ei kapp vid stiller.

26

1Ülffur fiech þeim *unnar* hind,
2eirinn dryck og fæde,
3Þorgilz gieck ä þorka lind,
4þungre skilinn frä mæde.

27

1Kuelldülf skildu kappar vid,
2og quoddu *hann* vel med söma,
3filgia vill[d]u Forniötz nid,
4fram *ä* landa dröma.

28

1Ä kugginn yrde kölgan [ft]ör,
2klaufft þä hvor umm stafna,
3Þorgilz stjirde þiliu Jör,
4Þörölfz beint til hafna.

29

1Strax ad bragde af stafna hund,
2steffner *madurinn* greide,
3Þörölf sagde *hann* senn umm stund,
4syklingz heifft og reide.

30

1[Li]nna teiga lunde brä,
2lijtt við foguna fljka,
3gott er að eiga gr[e]inde hann þá,
4göss hið Haralldi ríka.

31

1Samt og aður sámdar manni,
2sijft nafn orleik flkierda,
3j giedinu bradur giordeft hann,
4sem greint mun seirna verða.

32

1Hjelltt með æru sína sveit,
2enn sofnis dýnum hreitte,
3lidum flkæru landz umm veit,
4longumm heimboð veitte.

33

1Veturinn leiddi af vopna þund,
2vöð hann sviftir þjnu,
3liet þá flkeid á laxa grund,
4leiddi úr nauðe synu.

34

1Briötur flkialldi þj til senn,
2bæru orminn langa,
3vill nú halldi í víking enn,
4og vænann ríkdómi fanga.

35

1Hundrað manna vopnað var,
2við með halnumm bljúða,
3öldinn sanna öll sú bar,
4öðinz hiupa frijða.

36

1Lundur flkjða lagði í haf,
2logurenn tekur að dafna,

3alldann strijda offtaſt gaf,
4ifer umm bæda ſtaffna.

37

1Ecke friette af ferdumm þeim,
2filker noregz lijda,
3ad Danmork ſette af drafnar geim,
4dælu eſſed frijda.

38

1Þadan ſnoggur þegn med däd,
2þiliu ſtjirde brondumm,
3vijda hoggur hrafne bräd,
4halur ä auſtur londum.

39

1Hauſted lietu hreiſte menn,
2heriannz vedred þagna,
3heim þeir hietu ad ſigla ſenn,
4enn fökn ei leingur magna.

40

1Huorinn greitt nam hlaupa droffn,
2hrelldur aff Forniötz kunde,
3kuolldid eitt þeir hittu hofn,
4ſem hiet i Moſtra ſunde.

41

1Þar var ädur feſt vid frön,
2fleÿ þad lijta mätte,
3Þörölf bradur þiliu leön,
4þeckur ad Haralldur ätte.

42

1Hradur var ſä ad hafna rendur,¹²⁰
2er holda ſtjirde ſtafne,

¹²⁰ There may be a scribal mistake in the line, as if “*hofna*” functions as a verb here, it ought to be followed by a noun in the dative case.

3Þörer var hann af þiödumm kendur,
4enn þrumur odru naffne.

43

1Med hunang malltt og hueited beft,
2hladinn var sneckiann frijda,
3þetta alltt och þiliu heft,
4þeingill ätte lijda.

44

1Þörölfz logdu þegnar ad,
2þackter bryniu og skillde,
3ytumm fogdu effter þad,
4efna meige þier hillde.

45

1Köngz menn sefa kiælu suip,
2kunnu ei fkiolld ad lija,
3upp þeir giefu urdu skip,
4och aller burt ad flyia.

46

1Þörölfr tekur þiliu biorn,
2þar med ollum reida,
3vindurinn hrekur vandilz orn,
4vakurt þeir burtu fkeida.

47

1Vindar spentu vestur umm sæ,
2vodernar reinaft mättu,
3flaufur lentu fyrer þeim bæ,
4sem frændur Hallvardz ättu.

48

1Seglinn breid þeir fella fliótt,
2framan j hafnar munne,
3enn þegar leid ad langri nött,
4lijdurinn gieck frá unne.

49

1Heim ad bænum holdar gä,
2hratt ut fuerdinn dröu,
3mann hring vænum þegnar þä,
4þegar umm hufenn flöu.

50

1Ytar gäfu hogg ä hlid,
2hliömar lüdurinn stinne,
3hiner fem fuäfu vakna vid,
4vijst i bænumm jñne.

51

1Virdar þrijfa vidris tialld,
2vopnaft huor med odrum,
3higgia ad rijfa hrumnerz falld,
4hratt med unda nodrumm.

52

1Þorgeir fíjkur fírst ur fal,
2foruige heima manna,
3ä gardinn stríjkur girtur fal,
4gautur Heimdallz tanna.

53

1Þorgilz leit huar þegninn för,
2og þundar eijfu reidde,
3skialldar reit af skyckiu Þör,
4skiöminn burtu sneijdde.

54

1Undann flude orua Þör,
2ut ä sköginum vijda,
3benja üde beliar stör,
4burt var hondenn frijda.

55

1Þördur fiell fyrer Þörölfz rønd,
2þad var annar bröder,

3mundar suell *og möinns* strönd,
4mætar töku þiöder.

56

1Tuttugu *menn* þar tijnduft vel,
2tjirz j fiuke brädu,
3dröttinn *enn* fiech drupnis jel,
4*og* dijrum rijkdöm nädu.

57

1Ølldinn strjiddann elldinn bar,
2utann ad tömre hollu,
3blossinn *lijdan* brende þar,
4bæinn og græna vollaru.

58

1Þadan fig biuggu Þörölfz *menn*,
2þeige *var* kirlät allða,
3strandhogg hiuggu stolltter *enn*,
4ftört *vid* æginn kallda.

59

1Kaupskip hlödu kappar þaa,
2af korne *og* malltte fundu,
3umm karfa flöder kugga þriä,
4kolgur elltta mundu.

60

1Er nu bætt hid illa tiön,
2sem ädur veitte stiller,
3þä var hætt vid valþingz von,
4volkum hringa spiller.

61

1Kuelldülfz *lijdan* kemur ä fund,
2kappinn Þörölf sterke,
3fodur sinn blijdan fliöt ä grund,
4finnur halurinn merke.

62

1Seiger ad bragde fleina frey,
2af ferdumm sinna ýta,
3kallinn lagde kiepptu ei,
4vid kǫnginn jofnu ad bijta.

63

1Þö bererdu nu yfer seggia safn,
2figur ä huorium deige,
3þö er mijn tru ad þeingil Jafn,
4þu muner verda eige.

64

1Eýder vijta ugger mig,
2Ulfur talar med pijnumm,
3eg mun lijta alldre þig,
4augumm hiedan af mijnumm.

65

1Audnann ráda ollu mä,
2anfar hetian figna,
3kiempan bráda þkallar kvadde þä,
4kall og mödur sijna.

66

1Gautur spanga gieck ä fley,
2girdur dverga smijde,
3ferdinn langa frestaft ei,
4flafade knor umm vijde.

67

1Skielffur reidinn Ränar snöt,
2rammlega þreingde ad sudumm,
3giuka leidinn giordeft liöt,
4grenia tekur j udumm.

68

1Hrannar grätur huorge rijr,
2hardlega þiliur fkiellde,

3þar til kätur kefiu tíjr,
4kiemur ad sijnu vellde.

69

1Bylgiur þagna bussann ftöd,
2bragning gössed hirder,
3sueiter fagna sverda riöd,
4situr hann nu umm kirder.

70

1Litla ftund eg læt ä hlie,
2liöd umm Þörölff effna,
3audar lund þann atte fie,
4annan verd eg neffna.

71

1Jnguar mätte ofra geir,
2offt sä rander knude,
3döttur ätte darra freijr,
4diyr vid sinne brude.

72

1Bera er kollud bauga hrund,
2brude ei säu þeir slijka,
3af ónguüm spiollud audar grund,
4ef lauft var hun þui pijka.

73

1Giorde ad bidia gullas när,
2Grijmur Kuolldülffz arffe,
3hann nam ftidia hamingiann |hä| klär,
4hana fieck þegninn diarffe.

74

1Fimtän vetra frä eg þä var,
2fleina vidurinn holle,
3ofnis setra ullur bar,
4eckirt här ä kolle.

75

1Skallagrijm nam skiallda freijr,
2skatnar fyrer þad kalla,
3odda stjím og ofra geijr,
4er honom gied felltt valla.

76

1Ulffur tök ad elldast freckt,
2oss þad bökin skijrde,
3Grijmur jök þä manndöms megt,
4og mætumm búskap stjirde.

77

1Hróðrar smijde hætter fliött,
2hrillingz spiallast veide,
3þiöðumm lijde þrätted liött,
4þundar stande veide.

Siautta E. Rijma.

1

1Siøtte hljitur mærdar mundur,
2mennz ad gledia bil,
3aptur byriast Fiølners fundur,
4folk ef hljder til.

2

1Obreijtt verdur odar smijde,
2ei þad dregft i hlie,
3þolinmöd þö þessu hljde,
4þiödinn bid eg ad sie.

3

1Ef borninn villdu bragsmijd heira,
2bljd og miuk i lund,
3kalldann skilde eg qvafers dreijra,
4kueijkia umm litla stund.

4

1Ungdöms fölked ätte ad giæta,
2ad äru og frömu*mm* sid,
3hvorn dag fremia hegdan mæta,
4enn hafa þö lijtid vid.

5

1Forelldra rädinn felte i minne,
2framinn af vitlku grein,
3þau eru holl j hvoriu finne,
4enn hindra skadleg mein.

6

1Börninn þau sem biftaft möte,
2bljdre forelldra lund,
3fialdan tru eg hamingiu hliöte,
4heimz ä vjdre grund.

7

1Fröm er lucka fodur och mödur,
2ad felta hlydne vid,
3þui hefur það boded herrann gödur,
4heimz er lkaffte lid.

8

1Ad þui giæted ydur eg minne,
2ä það borninn þjld,
3ellked gud af jnftu sinne,
4eirninn fedgin bljld.

9

1Lijted ä soguna lijft mier ganga,
2ef liöda eg þetta meir,
3mannfongz þuerrar stjmid stranga,
4enn stynar arnar leir.

10

1Braft þar sundur batur Öma,
2buinn vid grijdar þej,

3þar sem gautur gjálffurz liöma,
4Grijmur fiech sier mey.

11

1Af Haralldde konge liöda letur,
2leingia nockud skal,
3Þrändheim hiełtt umm þennann vetur,
4þeingill kiærñ vid fal.

12

1Brædur voru hiä budlung landa,
2þeir bæinn miftu fir,
3baru þeir jafnann beyłkann anda,
4og byria villdu styr.

13

1Ofttar voru þeir sem eg vil tijna,
2ad jñna fljckť fyrer gram,
3Þörölffz ei vill þriofkann duijna,
4þig hann ræna nam.

14

1Kuelldulffz fon fyrer kapped ranga,
2kualning skillde fä,
3ødling beijddu ulla spanga,
4ordlofs burt ad gä.

15

1Þid meiged räda umm þessar ferder,
2þeingill ytumm tier,
3enn lkeinu hættur vænte eg verde,
4virdumm hiälma grier.

16

1Satt er þad j lkiöma lkake,
2lkierē þid bruna hlif,
3þö erud ecki Þörölffz make,
4ef þegn er buinn i kijff.

17

1Þörölffz hofud kuad þíjdur stíller,
2þíð schulud færa mier,
3ef vinna kunned vopna spíller,
4og unglegt orma skier.

18

1Hljírar fogduft hætta mundu,
2híorz að finna tyr,
3brædur settu á birtingz grundu,
4blömleg hrannar díjr.

19

1Hundrad mannz með hrottann stinna,
2herklætt síjdann ef,
3Þörölff alldre þegnar finna,
4þö það gíegne ver.

20

1Föru á stad þegar fellur leide,
2fram á karfa ver,
3feigiumm nú fírfi að síðle hinn reide,
4síðlffur bíjr út her.

21

1Strax þegar hlíjrar struku úr lande,
2stíller bíð til líð,
3vill hann síðlffur verða að grande,
4volkumm Kuolldülfz níð.

22

1Hundrud þríu líet hann síer filgía,
2herklædt þegna líð,
3gíeck á líkeyð enn greníar býlgía,
4geijft umm karfa míð.

23

1Audlíng var so ant umm ferder,
2ótt þá snekiann skreíð,

3ljidum skipar lauffa skierder,
4ad læcha ei seglinn breid.

24

1A Sandnes komu þeir síð ad kuelldu,
2fól var geingenn j mar,
3budlung feiger vid böndannz vellde,
4binda skulu vær far.

25

1Bragar siä fyrer bænum þarfa,
2bäru fliöta dir,
3segl voru buinn ä sunða karfa,
4sift var sneckiann ríj.

26

1Þeckte gramur ad Þörölff myllde,
2þiliu karfann ä,
3bued líg haffde böndinn gillde,
4burt af lande ad gä.

27

1Lofdung beidde ä land ad ganga,
2lid af sinne skeid,
3gramur ei sparde ad giora hid ranga,
4gøfugann hringa meid.

28

1Aulldinn hliöp af unnar heste,
2odda buinn j gnij,
3miked huijtt upp merked fefte,
4millding hernum y.

29

1Heim ad bænum böndannz gätu,
2bragnar kannad stord,
3aller varðmenn Inne sätu,
4upp vid dryckiu bord.

30

1Mannhring lætur millding viðdan,
2mitt umm husinn flä,
3lijdurenn þeiter lüdurinn strijdann,
4liött var heröp þä.

31

1Þörölfz heirdu þegnar snialler,
2þiark var komed umm bij,
3til vopna hlaupa virdar aller,
4vaner i odda gnij.

32

1Þörölff klædest þundar fallde,
2þyftur ad auka strijd,
3hieck vid sijdu ä hringa balldre,
4heriannz eifann frid.

33

1J bæinn kalla briötur þpanga,
2biartre skrijdder vorn,
3ødling bidur ut ad ganga,
4allar konur och born.

34

1Husfru Þörölfs heirde þetta,
2hun nam ut ad gä,
3og liliur margar linna ftietta,
4lijnþpong fylgdu þä.

35

1Audgrund spir huort Øluer hnufa,
2einn fie þar i ferd,
3hitter fruna hetian liufa,
4huldur biartre gierd.

36

1Huad vill folldinn offfnis |dröna| düna,
2frijduft þiggia af mier,

3filg þu oss til filkerz nuna,
4fallda fkordinn tier.

37

1Halurinn tók i hond ä fuanna,
2hilmerz leidde til,
3kuadde siöla kirtla nanna,
4kualinn af sorgar yl.

38

1Mä ei fält kuad menia tröda,
2ad mijkest reiden stinn,
3villda eg fä kuad vijffed riöda,
4vægd fyrer bonda minn.

39

1Vilie hann gieffaft til vorra näda,
2og vera minn under mann,
3þä mä lundur linna säda,
4liffa ef vill suo hann.

40

1Efftir það gieck Ølver hnufa,
2jnn fyrer rauda grier,
3kinner honom kiempenn liufa,
4koft þann veittur ehr.

41

1Fyrre kiere eg kuad fleiger fkeita,
2ad falla j rannda hrijd,
3enn under læann ødlingz heita,
4allannz lijffzins tijd.

42

1Seigdu eg bidie loffdung landa,
2lofa oss ut ad gä,
3og vita hvort onguan reiner randa,
4rijtinn fkijffde blä.

43

1Ødlingz kom til odda spiller,
2og Øluer könginn fann,
3Þörölfz andsvor þijdumm stiller,
4þegninn birta vann.

44

1Bered þá elld ad böndannz ranne,
2sö brenne upp hufinn fijn,
3þui ut ef kiemft hinn gillde granne,
4giorer oss alla pijn.

45

1Grimmann þecke eg geymer spiöta,
2gramur vid þegna tier,
3meige hann rüms i nädumm niöta,
4nidur minn fellur her.

46

1Loffdungz kueijker lijdurinn strange,
2loga umm Þörölfz rann,
3elldur gaus med öra gange,
4upp so ræffrid brann.

47

1Holda bidur nu hreijfte ad niöta,
2halurinn i foddann pijn,
3og stoffunnar þil j burt ad briöta,
4biart þui glossenn skijn.

48

1Mä þar adgang meftann kalla,
2meinged hliöp ä þil,
3veggur stoffunnar verda ad falla,
4og vellttaft jardar til.

49

1Ut komft fyrstur ýta finna,
2øflugur stollttar mann,

3Þorgilz fylgde seggnumm suinna,
4fiðt þui bilade hann.

50

1Hier næst stríkur huor fem mätte,
2halur ur Þörolfs sal,
3buner voru við branda þrätte,
4og báru raudann fal.

51

1Hrædeleg byriaft hrotta rimma,
2hlífdu ei forkar líer,
3fílkírs øllar fólked grímma,
4framan á Þörölffz her.

52

1ftadurinn hlífðe stollttar monnum,
2stöd á bak til hann,
3elldurinn þreingde að ýtumm sonnumm,
4upp þá salurinn brann.

53

1Fiell þá margt af Þörölffz þiödumm,
2þundar hrið var dímm,
3eírninn drapft fyere ýtumm mödumm,
4øðlingz sueitinn grímm.

54

1Þörölffz tekur að þrutna línde,
2þegna síer hann á fall,
3ftediar framm í styriar vinde,
4ftör þar lkeinann suall.

55

1Hoggur hann nú til handa beggia,
2hraufta köngfinnz þiöd,
3øflugur var eijder seggia,
4einginn við honom stöd.

56

1J þessum suiþfumm þä ried falla,
2Þorgilz daudur ä grund,
3hafde hann marga holda snialla,
4heliar fent ä fund.

57

1Þörölffur sier ä þegnfinz dauda,
2þungan fieck hann möd,
3grimmlega reyðde hann geirinn rauda,
4garpur i hættu ftöd.

58

1Þegninn mætte i þundar fiuke,
2þeim fëm merked bar,
3sä er klæddur svidrix duke,
4enn fägdur hrauftr var.

59

1Þörölff lijted þessum eijrde,
2þui hann reide bar,
3inn umm briofit hann oddinn keirde,
4og ut umm herdarnar.

60

1Fiell hann daudur fleinz i muggu,
2fossumm blöded rann,
3lofdungz menn þä logdu og hiuggu,
4liufann ftollttar mann.

61

1Miög var ordinn mälma spiller,
2mödur og sär ä grund,
3þö mun hugur ad hitta ftiller,
4honom i geyra fund.

62

1Hilmer geingur honom ä möte,
2hardre girtur rønd,

3lagde framann ad laufa niöte,
4longum hiallta vond.

63

1Allann skijfde egginn raud[a],
2ýtrann hiälma þund,
3hreijfte madurinn hreffte dauda,
4hilmerz gladdest lund.

64

1Hilmer bidur ad hætta kijffe,
2þui hofumm vær sigre näd,
3ofann til skeida olldinn drijffe,
4enn endumm vopna häd.

65

1Vid Øluer talade odling rijke,
2efftir bijde þier,
3þu skalltt grefta Þörölffz lijke,
4og þeirra er fiellu hier.

66

1Ef lijfft er nockru lyda meinge,
2lät þad grædflu fä,
3lijdan gieck med dijra dreinge,
4dogling valnumm frä.

67

1Þegar kappar komu ä skeider,
2köngurinn talar vid þiöd,
3hier hefur falled fleina meider,
4er frægft ä velle ftöd.

68

1Sied hef eg ei þann sveiger randa,
2sæmder af honom drö,
3er þui lkade ad eider branda,
4egginn skjffde miö.

69

1Holldum burt ür hrotta störfum,
2hættum vopna fong,
3dræged upp segl ä dælu kórfum,
4duger ei hier víft long.

70

1Hnererner striuka ur hofnum nuna,
2hrannar spillttest kleif,
3einatt skiellur alldann bruna,
4yfer umm stiornar sueijff.

71

1Tæmest Öma taminn priämur,
2tömur i ymu glaum,
3geimeft hliöma ramur rämur,
4rämur af Grymn[e]rs straum.

Siau`u`nda E. Rijma.

1

1Nu skal enn i siaunda sinn,
2Sudra baatinn leida hier,
3ef ad villde ølldinn suinn,
4ödar smijded þiggia af mier.

2

1Hyggnumm ecki bið eg brag,
2bórninn helldur take til sijn,
3þetta fäniðtt liodalag,
4þui lijtilz vird munu kuædinn mijn.

3

1Sä er nu kominn sidur i heim,
2sie eg þad liöft og heire tijtt,
3ad lijtil þyker lift ä þeim,
4sem liöda fara med starffed nijtt.

4

1Suo eru ordinn ägiæt skälld,
2yfrid morg ä lande hier,
3ad einginn virder sönar sälld,
4fannlega meir enn ordinn ber.

5

1Þö það heimskann hellft sie tijtt,
2ad hata þä menn sem semja liöd,
3feigia þann ecke neiðinu nijtt,
4nämed vitlku giedz umm flöd.

6

1Enn eg helld þaðt ägiætt län,
2æftumm gieffed af drottne hier,
3ætla eg giore oss ongua fmän,
4ef ærlega það brukad er.

7

1Þeir sem hafa það heimlku magn,
2ad hata mig fyrer liöda fñid,
3þeim sie alldre gaman nie gagn,
4giefed af neinum mærdar fñid.

8

1Eflauft skilldu af mier þeir,
2eina sneijd j vijfumm fä,
3ef öttaft giorda eg ecki meir,
4eingla fñid enn drussa þä.

9

1Þeir sem huorke häd nie laft,
2hafa mier veitt fyrer kuæda feim,
3audnann bid eg þä elfke fast,
4ætijd medan lifa j heim.

10

1Mannsongz fellur mærdinn enn,
2mäl er ad vijkia fogunnar til,

3gíored adt hlíjda göder menn,
4Grímmnerz feing eg auka vil.

11

1Rognis fyrer röfar geim,
2reirða eg níður víð orða flet,
3níflung þegar í Noreg heim,
4naufa býrne ftriuka liet.

12

1Köngurinn fetftumm kirt í holl,
2koppumm þíker þúi raufninn gilld,
3dreckur glatt enn dröttinn oll,
4doglingz gíorer hlýða villd.

13

1Birte eg nú af bræðrum þeim,
2sem biugguft fyrer í randa klíð,
3friettu þeir af sverða seim,
4er síkling hæðe Þörölff víð.

14

1Aptur fneru hlíjrar heim,
2hittu köng og alltt hanz líð,
3feingu spott af ferdumm þeim,
4enn fundu allðre Kuolldülfz níð.

15

1Ødling tók það af þeim starf,
2sem ä fett hófðu bræður sier,
3þúi hann vílðe eignast arf,
4effter Þörölf daðann híer.

16

1Øluer kemur ä odlingz fund,
2og Eivínd hanz eg bröður tel,
3hófðu bræður blíjðer í lund,
4bued umm líjkeð Þörölffz vel.

17

1Þeim var minnugt Þörölfz fall,
2Þrutner miog af ftigd og möd,
3ord fieck valla odling fniall,
4af þeim neitt eda hilmerz þiöd.

18

1Einn dag geingu ä ódlingz fund,
2ørua runnar hliöder þä,
3beiddu köng med bestre lund,
4ad burt þeir mættu ur hird hanz Gä.

19

1Lijtt hofumm vid til lyndis gied,
2lofdung mä þä skilia grein,
3ad hafa þeim sess og sæte med,
4er fįjndu Þörölf daudannz mein.

20

1Reiduglega til recka leit,
2ræfer talade kiærñ vid fir,
3þid fkulud samt i þeingilz fueit,
4þiggia vißt fem hofdud fir.

21

1Onguu giordu aufa ä möt,
2afftur geingu fætis til,
3auka ei villdu uphlaup liöt,
4offt þö bärur forgar kil.

22

1Annann dag vid Eivind þä,
2odling talade kiærñ vid fir,
3þier vil eg giffa þorna na,
4Þörölfur fem atte fir.

23

1Eirninn gief eg þier alltt það fied,
2fem adur prijdde Þörölfz bu,

3vinättann mijn schal veitaft med,
4vel ef kant ad hondla þu.

24

1Hier lkal Olver hiä mier samt,
2halldinn vera med fæmd og kurt,
3honom er lifta läned tamt,
4eg læt hann ecki hiedann ä burt.

25

1Ei siä hlyrar ædra räd,
2enn upp ad taka köngfínz bod,
3ræfer þacka raufnar däd,
4og reikna sier fyrer giæfu ftod.

26

1Eivindur til ferdar fliött,
2frä eg fig fem greidaft mä,
3ä Sandnes nordur siglde ött,
4og siduga finnur hringa nä.

27

1Erinde fíjn og ódlinz bod,
2audgrund lkíjrde ftolttar mann,
3adra sier hun ei ædre ftod,
4enn ormumm vefia kappann þann.

28

1Sæmdar madurinn setft j bu,
2siduga fefte hringa nä,
3raufnar giarn hann reindeft nu,
4römfæll vard þui ollumm hiä.

29

1Borninn þriu vid bauga hlíjd,
2böndinn ätte híjr i lund,
3nenne eg ei fyrer nigtum líjd,
4ad nefna þau i hrodrar fund.

30

1Vid hilmer helldur vopna ver,
2vinlkap medan þeir lifdu til,
3lagann vijkia frá honom fer,
4fleire menn eg nefna vil.

31

1Hæng lkal nefna hofkann mann,
2hæfte vinur Þörölfz var,
3agiætur var halldinn hann,
4hreiðfte og nöga vitlku bar.

32

1Gramdeft hann vid garplins fall,
2giarnan vill þui hefndumm nä,
3þeim vill launa þegninn fniall,
4fem Þörölf rægdu könge hiä.

33

1Seggurinn biöft med sextiju menn,
2suinnur Hrærekz buftad ä,
3hreckia brædur hitte senn,
4heima voru þeir bader þä.

34

1Hann baud þeim uti branda flag,
2böndinn var þä reidur mieg,
3höft þar sijdann hrotta lag,
4hopade fölk ä daudanns veg.

35

1Hogged margt ä holda reid,
2hróckua mättu ei brædur vid,
3hreckia fmiderner hrefftu deyd,
4heriann tök þeim bädumm vid.

36

1Hængur tök þar allann aud,
2þui einginn lifde ftadarinnz mann,

3hætte fjdann hrotta naud,
4heim til bygda afftur rann.

37

1Hann veit sier mun nu *varla* frijtt,
2ad vera þar leinge fröne ä,
3Haralldz öttaft hatrid strijtt,
4hann þegar spir huad giordeft þä.

38

1Langfkip tuo ä laxa mid,
2liet hann draga ur naufte þä,
3fied fitt alltt og firda lid,
4færa lætur sneckiu ä.

39

1Enn þä buinn ad ollu *var*,
2ørua tivr nam ganga ä fkeid,
3bwssur ftriuka brätt umm mar,
4blies þä vedur umm karfa heid.

40

1Hiet fä Baugur hreifte mann,
2sem hrannar odrum styrde glad,
3samlagz brödur hængz var hann,
4holdar villdu ei fkiliast ad.

41

1Ytar hofdu er mier greint,
2Jfland byggt umm þetta fkeid,
3hingad fyrer þad hugdu beint,
4hreifte menn ad ftoffna leid.

42

1Alldre lietu unnar leön,
2akaflega ad hlaupa þä,
3fyr enn ølldinn jfa frön,
4med augum mätte giorla siä.

43

1Vard nu fyrer þeim ärös einn,
2auftann komu þeir hier vid land,
3ftoduaft huor enn streingia fleinn,
4ftikar ofann i miukann sand.

44

1Dröttinn fjdann dreijf ä grund,
2dreinger töku ad kanna land,
3bera þeir farm af baru lkund,
4badumm þeim var felt vid sand.

45

1Þiössä kalla þegnar nu,
2þessa stranga laxa bygd,
3vid Rangä eijstre bygde bu,
4böndinn Hængur firttur ftigd.

46

1A Hlijdarenda baugur biö,
2bustad finn hann reifte þar,
3ýt看 med þeim auftur siö,
4attu ftörar bygdernar.

47

1Baugur öl vid brude fjin,
2borninn morg fem veittu fie,
3ættkuijfl ftör fyrer utann pijn,
4af þeim feigia þeir kominn sie.

48

1Hængur fjinnum holdumm liær,
2heidur og nöga virding med,
3ä Hofe er nefndur böndanz bær,
4bua þar leinge þegninn ried.

49

1Synena fimm vid finne fru,
2fjdann atte ftäla tijr,

3Hrafn hinn fyrsta neffne eg nu,
4nögleg med honom vitfkann björ.

50

1Gofugur *madur* giordeft Hrafn,
2gørpumm þötte ä öfrid spar,
3ä lande voru logmannz nafn,
4laufa vidurinn firftur bar.

51

1Umm Jfland bjedur orda spiall,
2og ýta þä fem bygdu hier,
3fleira vil eg umm Kuelldülf kall,
4queda ef nockur hlyder mier.

52

1Þegninn friette Þörölffz deijd,
2og þeingilz grimmann suerda ftir,
3hlaut af þessu harda neijd,
4fo hafde hann alldre fljka fir.

53

1Af hrigd og reide hiartad brann,
2hugurinn titrar briöfte j,
3j reckiu lagdeft raufnar mann,
4raunar huorge var honom frij.

54

1Grijmur offt hanz gieck ä fund,
2og giarnan vilde huggun liä,
3bad hann ad stilla beijfka lund,
4fo blijdre mætte gledinne nä.

55

1Meire er raufn fo mælltte hann,
2ad mættumm hefna geira riödz,
3og drepa einhuorn doglingz mann,
4sem dreingnumm fyrer var til mödz.

56

1Þä nam nockud stillaft stigd,
2stollttar mannz i vitlku Krä,
3jnnum nu fä ejder hrigd,
4Øluer hnufa er könge hiä.

57

1Vid ødling rædde offt og þrätt,
2ørua tijr fem greiner spiall,
3huort i onguu budlung brätt,
4bæta villde Þöröls fall.

58

1Ef þeir fedgar ä minn fund,
2med audmijkt koma umm þetta skeid,
3þä mun eg bæta þorna lund,
4þeingill talar vid plätu meid.

59

1Einhuorn dag ä fedga fund,
2frægdar madurinn Øluer gieck,
3Wlfur fagnar audar lund,
4af þä liette forgar smeck.

60

1Vandlega spurdu vopna meid,
2valker fedgar þessa stund,
3huad umm Þörölfz þrauter leid,
4þegar hann gifte heliar fund.

61

1Alltt ried greina afrekz mann,
2effter þui fem bar þad vid,
3kallinn fyrge ei kuijttinn þann,
4þö kleimaft hefde þeingilz lid.

62

1Yckur räd er Øluer tier,
2ødling hitta þetta sinn,

3og böta af *honom* bidie þier,
4beint *fyrer Þörölf* frænda minn.

63

1Gramur mun eflauft giefu yckur fied,
2göd það heita sæmdinn mä,
3vinättann hanz og virding med,
4veitift jafnann þaðann i frá.

64

1Huorge fer eg kuad Ulfur enn,
2ellinn *fyrer* mier blindar tal,
3gioraft ei til þess gamler menn,
4ad ganga þrátt j konga fal.

65

1Mä vera son þinn fare þä firft,
2frægdar *maður* vidt kallinn tier,
3Grijmur kuad sier litla lift,
4lofdung þann ad finna hier.

66

1Mun eg ei virdaft mælskur þä,
2milldingz kiem eg ä dyrann fund,
3enda vænte eg ødling hiä,
4ecku fnijke eg langa ftund.

67

1Þu mätt fleppa þui vid mig,
2þegninn Øluer sagde þä,
3eg skal tala það alltt *fyrer* þig,
4er þu higgur könge ad tiä.

68

1Fyrer það Øluer fedga vid,
2freklega þui lagdest ad,
3lofade Grijmur lijtt med bid,
4lofdung skilde hann finna i stad.

69

1Dag til Øluer nefnde nu,
2nær þeir skildu hitta gram,
3kuadde fedga *kiempan* tru,
4i köngz holl aptur reika nam.

70

1Nu fchal greina ad Grijmur biöft,
2grams til fundar effter þad,
3tuenna sex þui lijfe eg liöft,
4lofda med sier hafde ä stad.

71

1Høldar fjidann hielldu ä leid,
2og hofdu lijttinn borda mar,
3möda ein var mikil og breid,
4mitt fyrer þeim ä veiginumm þar.

72

1Ut ä vatned feriu fä,
2ferdinn þeim ad öfkumm giech,
3ättu fskamt til odlings þä,
4er yfer umm komu folldar beck.

73

1Hiä bönda einumm vijfer var,
2veitflu göda þiggia ried,
3ä quedinn tijma ýtar þar,
4aller komu fo er mier tied.

74

1Budlung fat yfer bordumm þä,
2bragnar komu ftadnumm ad,
3Grimur mun fem greidaft mä,
4ganga jnn fyrer Øluer bad.

75

1Madurinn gieck i milldingz rann,
2mællte hann fo vid stäla grier,

3ute eru komner jnte hann,
4ýt看 tölfi þad lkijre eg þier.

76

1Þeir eru valla mennlker menn,
2miklu stærre enn nockur hier,
3flogdum lijer feigeg þä fenn,
4siönfrijder ei virdaft mier.

77

1Øluer kiende ýta þä,
2upp nam ftanda gladur i lund,
3gieck hann ut og Grijm þar sä,
4gilldann kominn ä fiöla fund.

78

1Frænda fijnumm fagna vann,
2fleina vidur och ollumm þeim,
3byrgia fo lkal biörinn þann,
4sem Bøluer flutte i Asgard heim.

79

1[L]yndis runna blyndar brunn,
2byrdinn göma ftird af röm,
3sindra hlunna grind vid grunn,
4girder Öma hirdinn fröm.

Attunda E. Rijma.

1

1Attunda lkal Austrar lkeyd ür jnne göma,
2geifa fram ä giälfred Oma,
3giet eg hun bere þö lijtinn söma.

2

1Blærinn ymu blakade hlijr af blijdu lande,
2austrar bar þui olldu brande,
3ötæpt framm af liöda fande.

3

1Fyrre i heime fólked hlijdde fogrum quædumm,

2launudu skálldumm liufum giædumm,

3og lofudu offt ij líjnumm frædumm.

4

1Nu er so komed nærre vill einginn ýta hlijda,

2liöda song þö fólked frijda,

3fyrer sier heirde renna vija.

5

1Enda er ä þui einginn von þö olldinn frijda,

2skeijte mikid umm skiemmtann lijda,

3skiedur það hier vill margt ä strijda.

6

1Enn adur vissu ýtar fátt af eyijmdar galla,

2þui var glede og gamaned fnialla,

3gørpum kiært umm heimzbygd alla.

7

1Eg var lijka einn af þeim fem ädur fordumm,

2gledinne unne giedz i stordumm,

3og gompudu sier med mannfongz ordumm.

8

1So skal standa mannfongz mundur mälz i lande,

2afttur ferme eg ödz `ä ´|af| sande,

3Auftra skeijd af Rognis blande.

9

1Midiungz feriann misfe gang J mærdar vijme,

2þar fem Øluer ør i stijme,

3allvel fagnar Skall`a`grijme.

10

1Nu vil Grijmur ganga i fal fyrer giæter lannda,

2Øluer filgde ulle branda,

3enn ute sex hanz holldar standa.

11

1Ytar lógdu af sier vopn og ulfa fædir,
2þau íkulu geima gumnar íkiædir,
3garpurinn meðann við kónginn rædir.

12

1Ólver gíeck fyrer odlingz bord sem æru hiller,
2Grimur stöð hið geira spíller,
3gíorer hann ecki að heilfa stíller.

13

1Aulver þá til orða tók við ødling síunna,
2gautur talade grundar linna,
3Grijmur er kominn yður að finna.

14

1Verdukt er þú veittir honum vænstann löma,
2fyrer Þöröls vígg kuad þundur íkiöma,
3þoll so hugneft rígnar líöma.

15

1Marger fylgdu mále Grijmz j mætumm ranne,
2og fogdu konge síuffter banne,
3fæmder gíored þessumm manne.

16

1Lítaft umm cecke lofdung þá og líjtur standa,
2stör mannlegann stjffer randa,
3starde gramur ä meyder branda.

17

1Hanz sä gramur ei häred neitt ä herda príjde,
2enn hofuded bar lá halurinn stríjde,
3hätt yfer alla kóngfínz líjde.

18

1Er það Grijmur Jnner landfínz einvalldz stíöre,
2þesse mikle madurinn störe,
3mitt sem stendur hrings hið þöre.

19

1|Anfar Grijmur ødling þá og enn nam spíalla, ydur ad þiöna| Anfar Grijmur ørua riöd og jnna näde
2hier er eg komenn halurinn tiäde,
3hilmer riett mig þeckia gäde.

20

1Þu ef af mier þiggur böt fyrer Þörölfz dauda,
2heifftenn vænte eg renne hin rauda,
3ræfer talar vid fkierder nauda.

21

1Gacktu i vijft med vorre hird þad vil eg þier biöda,
2þinn fkal eg auka æru gröda,
3ef oss þu sijner hlijdne göda.

22

1Anfar Grijmur ødling þá og enn nam spíalla,
2ydur ad þiöna þeingill halla,
3þeinke eg mier mune fara þad valla.

23

1Þörölfur bar margt yfer mig ad ment og föma,
2af þier fieck þö eijder fkiöma,
3jlla fmän og heliar dröma.

24

1Vænte eg þu ei mig virder meir enn vopna fueige,
2huorninn fem eg hiedann af þreijge,
3hætta schal eg til vid þig eige.

25

1Rodnar gramur og rædde þá vid recka fröda,
2Øluer sier og ølldinn hliöda,
3jbbaft tök þá Ræfer þiöda.

26

1Wt wr stoffunne aptur gieck þá ørua hiller,
2Grijmur fylgde geira spiller,
3giorer hann ecke ad kuedia stiller.

27

1Kappannz giordu ei kiærleikz hót vid konginn vaxa,

2Øluer fylgde ad jnne laxa,

3yfrid gilldumm reiner saxa.

28

1Vard nu frænde virding þijn hiä vijfer minne,

2helldur enn meinte eg morgu sinne,

3ad munde veitaft hende þinne.

29

1Flijttu þier nu sem fliötaft heim med fogrumm grønnumm,

2varadu þig fyrer vijferz monnum,

3von er ad fölked drijffe ad hrønnumm.

30

1Frændur lkildu vatned vid med vinlkapz ynde,

2Grijmur för yfer laxa lynde,

3leijd fu ferdinn af med lkinde.

31

1Auluer geingur anne med sä aud nam veida,

2unnar dijrinn oll nam meijda,

3fo ei voru fær ä vatned breijda.

32

1Skømmu feirna enn Grijmur giek frä giæter landa,

2ftörann fieck hann stygdar anda,

3fterka talar vid runna branda.

33

1Lijft mier so ä garpinn Grijm quad gramur hinn lkiæde,

2ad fullur mun med forss og bræde,

3fä oss lkada ef orkadt næde.

34

1Fared effter fleijna meid nam filker spialla,

2dreped hann nidur og dreinge hanz alla,

3duga mun ydur ad frefta valla.

35

1Holdar fíjdann hlupu ä stad med harke störu,

2alvopnader aller föru,

3yfrid marger talder voru.

36

1Hamlar mödann holdumm þeim ad hitta dreinge,

2ongua tru eg þeir feriu feinge,

3folldar yfer umm breijda streinge.

37

1Aptur fneru ytar heim og odling finna,

2fannleik allann konge kinna,

3ad komuþt ei yfer vatned stinna.

38

1Nu lkal greina Grijme frä og gorpumm fniøllumm,

2vel tökft ferdinn virdum øllumm,

3vijkur hann brätt ad fødur sijnz hollumm.

39

1Skallagrijmur fodur sinn fann hinn furdu fnialle,

2af sijnumm ferdumm fagde kalle,

3feima hlijdde vidurinn fpialle.

40

1Seggurinn gledft af søgnumm þeim og feiger med fyrfta,

2vid munum ecke giæfu gífta,

3þö geinged heffder þar til vífta.

41

1Hiedann af munumm hætta víftumm hier j lande,

2Haralldz er grimmur heýijfftar ande,

3higgur hann ockur verda ad grande.

42

1Mier er ä Jflandz funde fíjfn med fölked blijda,

2oss er fagt þad fröned frijda,

3frioþgun morg þad giore ad prijda.

43

1Med friälzu eru þar flefter menn og fridfemd allre,
2bulkap leggja og byggja haller,
3beint fem girnast holdar snialler.

44

1Vorum frá þegar vijkja näde veturinn kallde,
2fedgar lietu ad fylka tiallde,
3flutning bua i gödu hallde.

45

1Flædar ess voru fröctud þoll tuø aff fofnis fande,
2fiemætt alltt þeir fluttu ur lande,
3flaut þä huør ä fkeria bande.

46

1Þriätye kallinn hafde huør ä hrannar mijre,
2born og quinnur vafnar vijre,
3voru ad auk ä hlunna dijre.

47

1Fedgar fjdann hielldu j haf med höpnumm fkijrum,
2ad eyummnockrumm ecki rijrumm,
3ýtär logdu hlunna dijrunmm.

48

1Solunder voru fagdar þær ad fjunumm nofnumm,
2girtar eru med grænum drøfnumm,
3giet eg þar fäer vissu af hofnumm.

49

1Lätumm bijda umm fedga firft hier fræde ad efna,
2hertuga eirn eg hlijt ad nefna,
3fem hilldar jeled kunne ad fteffna.

50

1Guttormur hiet geimer audz fo giore eg ad vijkja,
2föftre Haralldz og frænde lijka,
3freiyr var fagdur Rógnis brijka.

51

1Mylldingz bar hann merked brätt j mälma hillde,

2Tunberg gaf honom tygge hinn millde,

3tru eg þar sæte halurinn gillde.

52

1Börninn fiøgur baugz ä tivr vid brude sinne,

2af sonunumm tueimur fueit eg jñne,

3fæmdinn tru eg vijda rinne.

53

1Sueirninn annar Sigurdur hiet þad feiger i quæde,

2raunar tamur vid Raufnar æde,

3reckumm veitte drupnis flæde.

54

1Þad hiet Aslaug þridia barn fem þegninn atte,

2Ragnhillde adra reikna mätte,

3recka var ei talinn med þrätte.

55

1Guttormur fieck grimma fött og gifte pijnu,

2dreingurinn fpentur daudannz lijnu,

3dö hann burt ur rijke fijnu.

56

1Adur enn mifte ønd og fie få ullur klæda,

2budlung hafde hann beded ad fæda,

3born fijn upp fem hermer ræda.

57

1Hilmer þegar helfor frietter halsins fnialla,

2fickling liet eg fueit þad fpialla,

3Sigtrigg ä og Hallvard kalla.

58

1Til Tunbergz austur fared nu fliött quad filker lada,

2fynena Guttormz fæked tiäda,

3fo eg meige þä lijta bäda.

59

1Dætur hanz skulu duellazt þar hiä dregla nónumm,

2og fædaft upp ä fiarhlut sönnumm,

3fram til þess þær gyftaft mönnumm.

60

1Brædur feigia budlung skule þä beidne fanga,

2ýt看 biuggu ä ægin langa,

3olldu dijr og herenn stranga.

61

1Þörölf ätte þiliu karfann þennann fordum,

2laugadur var fä linna stordumm,

3lijfte vijda aff steindumm bordumm.

62

1Hlijrar geingu ä haukenn siöf med holdum bunum,

2segl voru dreiginn hätt ad hunumm,

3hreita kölgur Ranar dunumm.

63

1J Tünbergz höfnumm tijnde sneckiann tolltte öllu,

2þä var fleigt j fylka hollu,

3fogrumm streing af lidinu fniollu.

64

1Stefna brædur ad stadnum heim med stolltta dreinge,

2eirindinn lijn þeir Jntu meinge,

3enn tru eg þetta vel til geinge.

65

1Vid fueinum badumm Sigtrigg tök og sofnis fellde,

2hlada þeir fkeid af hrannar ellde,

3og hallda burt ä þolka vellde.

66

1Räfa tekur nu Ränar fijll umm Roflungz teiga,

2eitthvad tefft fyrer ullumm veiga,

3adur enn könginn finna meiga.

67

1Nu fkal inna fedgumm frä og frefta ei leinge,
2hafa þeir spurn af hilmerz meinge,
3og hitta villdu þessa dreinge.

68

1Grijmur näde gæta ad þrætt hvort ga`r`pa ei sæe,
2eitthuad fieck hann lijta ä læge,
3langfchip ftörrt sä madurinn fræge.

69

1Þötteft giorla þiliu Jörinn þegninn kienna,
2brödur hanz ätte birding þenna,
3briöfted tök þä heift ad spenna.

70

1Sijnumm fodur feggurinn tier huad fied hann feinge,
2bidur þä kallinn bragna meinge,
3buaft umm fkiött og finna dreinge.

71

1Eige þarf leinge ad eggia Grijm vid alma briöta,
2bätumm tueimur bragnar fkiöta,
3brætt ä mar þeir fíjdann fliöta.

72

1Ýtar þrijfa ödinnz falld og unda giju,
2huor hefur fedga tuenna tiju,
3traufta menn ä Jörnum bliju.

73

1Hardur fydann hrannar drättur hnerina lamde,
2kallinn ftiörn ä kuggnum framde,
3enn Kuólldülz nidrinn annann tamde.

74

1Fedgar hittu flaufrid fkiött ä filka lunde,
2þä var fölked fleft i blunde,
3og furdu vel vid hag sinn unde.

75

1Vardmenn lijta virða ferd og vopnad meinge,

2þeir hröpa og kalla hætt á dreinge,

3hrödurinn vil eg þó endann feinge.

76

1Óðar galle hröðre halle hrúður þrijde,

2liöðaðalle lúður þijde,

3löðinz falle súðar fmijde.

Nijunda E. Rijma

1

1Uðormum fram af vitfkudal,

2Vindölfs gjöldum hreita skal,

3þeim til gamanns sem þiggja brag,

4þó að mitt styrne óðar lag.

2

1Ecke vill mjer aukast nein,

2órða snilld nie vitfku grein,

3brygdu oft þó Bolvers feing,

4blande eg samann við arnar spreing.

3

1Ecke vilde eg angre neinn,

2yggjar logurinn furdu seirn,

3j veröldu tel eg vænst fyrir þiöd,

4að veita ei neinum stígd nie möd.

4

1Ölldinn sum það acktar fätt,

2annara lund þó sturlest brätt,

3og hallda ei nockurt hamingju bann,

4ef heffndinn strax ei ríjda kann.

5

1Margur geimer mödgan hier,

2madurinn leinge í brjófte sier,

3þö lagt sie tijtt til laufa frey,
4lætur sem þad 'hann' heire ei.

6

1Enn eg helld ad ertta þann,
2ei fie gott fyrer nockurn mann,
3sem langa mötgiord lijdur hier,
4og lætur valla finna ä sier.

7

1Mä vera þö hann minneft seint,
2med sier giore ad þenkia leint,
3og ötæftt launa ad fkot fleft,
4övite hanz þä geigner vefst.

8

1J sogunnar greinum eftter ä,
2eflauft þetta sanna mä,
3þegar ad randa lundar lijnz,
4liftuger hefna frænda sijnz.

9

1Mannfongz huerfur mærdar biör,
2en Midiungz liet eg ftrauma jör,
3nyunda sinne {naf} nämz af hofn,
4naggaft framm ä liöda drofn.

10

1Heriannz sneckiann härz vid frön,
2hrepte ftiorn og braft i spön,
3þar sem vardmenn vocktu þiöd,
4voru þä koll og ferleg hliöd.

11

1Brædur heirdu bannfett fkoll,
2brätt þeir vakna og sueitinn oll,
3til vopna hlaupa vaffner neijd,
4vita þeir öfrid komenn ä fkeid.

12

1Bifter hlaupa ä brædra knør,
2bader fedgar spenter dor,
3eggiudu sijna ýta þeir,
4äkaflega ad riöda geir.

13

1Ulfur tekur ad auka kijf,
2ött nam reida benia knijf,
3eins og leön vid ýta mord,
4øflar hann þä umm sneckiu bord.

14

1Einginn vid honom olldin stöd,
2ut af þiliumm fossar blöd,
3billtter funumm ij Birtingz lä,
4bragnar fogdu hann hamadest þä.

15

1Fleire voru hans filgiarar þeir,
2sem ferlega riöda brijndann geijr,
3holdar keirdu i heliar fang,
4hafa þeir nögann berferkz gang.

16

1Kallinn Ulfur dorz i dannz,
2drepur og meijder fiolda mannz,
3Hallvard fyrer sier hitte ä fkeid,
4hätt nam reida benia seijd.

17

1Hilldar trølled hiälminn rijfur,
2j hofuded sock och bukinn |ryfur| kljfur,
3af odde fleinfinnz Ulfur þö,
4üt nam fleijgia honom j siö.

18

1Haralldz vinur hrepte deyd,
2hitt schal seigia ad Grijmur fneijd,

3yfrid margann odda meijd,
4afftur og framm umm siglu fkeid.

19

1Aulldenn hræddest ørua briöt,
2einginn þorde honom ä möt,
3grimmlegur var i giedinn ad fiä,
4garpinn margann deijdde þä.

20

1Sigtrigg mætte fuerda vidur,
2sijft þä bilade Kuølldülfz nidur,
3Røgnis bäled ramur i lund,
4reidde hann upp i samre ftund.

21

1Mellu arfann mitt i fundur,
2midiungz fkijfde hid biarta tundur,
3dreingurinn hrepte daudannz möd,
4enn dørinn faft i bunka ftöd.

22

1Hlupu i kaf ä humra lä,
2hiner fem eptir lifdu þä,
3af þui fedgar üdz ä geim,
4ognarleger fignaft þeim.

23

1Fylgiarar brædra fleins i drijf,
2frä eg þar aller mistu lijf,
3sijdann birte fuerda jel,
4sextije voru þeir talder vel.

24

1Fedgar töku flaustrid þä,
2og fiärhlut allann skipin ä,
3primur giefu þeir þegnum lijf,
4þeim fem ei voru tamer i kijff.

25

1Fedgar af þeim frietta þä,
2firdar hilier skipinu ä,
3vered hefdu af vjrsers drött,
4virdar þetta greina skiött.

26

1Syner Guttorms huns af hind,
2hlaupner voru i karfalind,
3ä funde bädumm banad var þeim,
4til budlungz komu þeir alldre heim.

27

1Skalla grijmur skipade þä,
2skotnum þeim sem lijfe nä,
3köngz ä fund ad komast med frij,
4og kinna honom af suerda gnij.

28

1Þier skulud feigia Þörölfz hefnd,
2vid þeingil sie nu nockud efnd,
3vid |hogge|[hofum] fedgar hogguid hræ,
4Hallvardz utä diupann sæ.

29

1Hinn nijfeingna hlunna biörn,
2hlada þeir nu ä karfa tiörn,
3enn eptir skildu adra skeid,
4sem ädur stjirde ä humra leid.

30

1Ytar biuggu umm ølldu vagn,
2fo einginn fjdann hafde af gagn,
3bäru ä griöt og foktu i siö,
4enn fueimudu burt af hofnumm þö.

31

1Ulfur stjirde unnar hind,
2yfrid tamur ä karfa lind,

3fem ätte fordumm arfe hanz,
4og aptur fieckft i geyra dannz.

32

1Stormurinn tók ad ftynia hätt,
2friuka fkeidur af kappe brätt,
3sijft þeir fkildu famferd þö,
4sigling hvorge undann drö.

33

1Sijdann Ulfur söttar þrä,
2fära hlaut fo ecki mä,
3leingur ftijra læis jör,
4legft i reckiu hiälma þör.

34

1Þegar ad söttinn særa tók,
2seima tijr fem hermer bök,
3fkip fölk fem fkijre eg frä,
4fkiallda vidurinn kallar ä.

35

1Talar hann þä vid fegge fijn,
2fie eg þad liöft i brjofte mijn,
3ad vær munumm fkilia vijst umm sinn,
4þui veikleik gella þecke eg minn.

36

1Bere fo vid fem bodar `nu´ mier,
2bana eg hliöte ä fkipenu hier,
3lijk mitt fkulu þier leggja fliött,
4ij langa kiftu og bua umm fkiött.

37

1Setied hana fo fyrer bord,
2fueimar {umm} hun þä umm laxa ftord,
3ä þui hef eg allann grun,
4til Jflandz henne kafta mun.

38

1Kiæra bere þier kuediu mijn,
2kallinn talar j eymdumm sijn,
3fkallagrijme og fkotnum þeim,
4sem fkipum eru hiä fuerda geim.

39

1Huar mijn kiftann kiemur ä ftord,
2kallinn mælltte þesse ord,
3þar fkal son minn suifftur hrigd,
4sijna reifa ä lande bygd.

40

1Eptir þetta Ulffur dö,
2olldinn fkipz umm lijked biö,
3j kiftu lietu þeir kaldann nä,
4og kostudu utaa humra lä.

41

1Þä tök blær ad benda f kaut,
2beliar siör umm Þörölfz naut,
3dunde ä streinginn drapnar öp,
4enn dælu vagninn undann hliöp.

42

1Grijmur hiet sä greiner bök,
2garpurinn þä vid ftiörnan tök,
3þörersson var þesse mann,
4þiönade leinge fedgumm hann.

43

1Hälendfukur var hrotta grier,
2hafde hann Þörölf kiærann sier,
3Haralldz var honom huim leydt gied,
4halurinn för þui Ulfe med.

44

1Alldre linte unnar leön,
2yfer ad geijfa karfa frön,

3fyr enn liðer læ næ,
4lofðar kiendu Jlland þä.

45

1Fiðrd einn upp ä flauðred bar,
2flædar essed stouaust þar,
3sunnann vertt við folldar frön,
4fra eg þad sie haffnar lön.

46

1Aröf var þar ifrid stöð,
2eckí langt frá dælu jör,
3Gufuä neffner grundar beck,
4gumna fueitinn vitku þeck.

47

1Reckar báru farm af fley,
2feft er knor við onars mey,
3konnudu land með kolldumm siä,
4koppumm fíjfn var þessu ä.

48

1Þegnar fundu þrongua víjk,
2þar var komið upp Kuelldulz líjk,
3þetta kappar kunnu að siä,
4kiftann stöð þar sande ä.

49

1Kappar töku kaldann næ,
2kiftann borinn var siönumm frá,
3ä þad nes sem næst þeim var,
4nidur þeir settu líjked þar.

50

1Garpar fneru greitt þar frá,
2griöte birgd var kiftann þä,
3kip lítt aptur funded fä,
4fölked biöft umm fande ä.

51

1Aff Skallagrijme og fíkotnum hanz,
2fíkjra verdur ríjmna dannz,
3hann kom líjka hier til landz,
4huarf þá reidinn fkeria bandz.

52

1Töku hofn við annef eitt,
2ýtum leift það furdu breijtt,
3firdar geingu fliött á land,
4fleine var þá fíkotet í sand.

53

1Garpar þetta grundar flef,
2giordu að nefna Hnararnes,
3Grijmur fíjir frá grædis brand,
4giorer hann víjda að kanna land.

54

1|Midjum þessum miserum ä| Míjrar fíörar mätte síä,
2míkler fíögar voru þar híä,
3víjdlendt þötte vopna meid,
4vera til fíallz frá karfa heid.

55

1Kíemur hann þar fém Kuolldülfz fkeid,
2kominn var fram af þolka heid,
3fílgíara hanz að fínna ríed,
4fognudur `míkill' var þeim með.

56

1Fýrdar fogdu fliött fém mä,
2fader hanz være látinn þä,
3eírninn fogdu kíftann kallz,
4komin síe þar þeir gíeta þess allz.

57

1Fýlgdu þangad fleina meid,
2fém fodur hanz líjk í kíftu beid,

3þar frá skamt þad þeige er ligd,
4þötte honom vænt ad reifa bygd.

58

1Vetur þennan vil eg þad tiä,
2virdar duolduft skipunum hiä,
3enn umm vor þä veiktift grand,
4vijda giordu ad kanna land.

59

1Midiumm þessumm misserumm ä,
2mæta smjdar bygging þä,
3skallagrijmur skilinn vid forg,
4skiött ried bæinn kalla Borg.

60

1Færde hann i þä fornu vijk,
2sem fodur hanz upp nam kafta lik,
3skip fitt brätt og sette ä sand,
4enn samde bygder vijda umm land.

61

1Ecke nenne upp ad tiä,
2oll hanz bu og stadena þä,
3utann þeir nu med æde giord,
4allann skipudu Borgar fiord.

62

1Hvor nam land og bigde bu,
2best sem honom ried falla nu,
3var þä alltt fyrer virdumm nög,
4umm vinnu laged og annan plög.

63

1Bærner töku nofninn nu,
2af niötumm 'hringz' er settu bu,
3er þad kunnugt enn i dag,
4ølld umm þetta bygdar lag.

64

1Lätum bragna byggja frön,
2enn birtumm ljttinn vifna tön,
3af Harallde konge i hiriar bir,
4sem hier var kueded umm adur fir.

65

1Allar hann nu ad sier tök,
2eigner þær sem greiner bök,
3sem hofdu ädur haftt med frij,
4holker fedgar lande j.

66

1Þar med hefur hann heyfttar lund,
2ä huoriumm manne landz umm grund,
3sem ad stirk hafde ytum veitt,
4þä odlingz fölk var drepd og meijdt.

67

1Frændur og vine þeirra þä,
2þeingill lætur reffzing fä,
3mistu þeir fyrer það mekt og kurt,
4fo marger hielldu af lande i burt.

68

1Einn af þeim var eijder stijmz,
2Jnguar mägur Skallagrijmz,
3hugdeft það til hirder brandz,
4ad hallda þä til Jfalandz.

69

1Bijr hann fig sem brädaft mä,
2bar finn fiär hlut langfchip ä,
3helldur fijdann haffz ä flöd,
4honom þui fiellu leidinn göd.

70

1Vindurinn blies i voderar þä,
2viek þeim käre lande frä,

3knørinn spíllte kíembingz tö,
4enn kolgan dreif umm foxin miö.

71

1Æde ferd umm unnar tiörn,
2alldre linte hlunna biörn,
3fyr enn Jngvar Jfland fann,
4og uppi Langä sigler hann.

72

1Firdar lietú farm ä land,
2feft er fkeid við miukann sand,
3holdar feigia sú hofn sie þö,
4hart nær Borg fem Griymur biö.

73

1Frietter Griymur firtur spíe,
2foringe fkipfinz Jnguar sie,
3biyr lig flíött ä böndannz fund,
4baud honom heim með gödre lund.

74

1Þeckiaft Jnguar þetta vann,
2þä liet bua umm fkip sitt hann,
3til Borgar för með margan mann,
4mælltt er hann sie þar veturinn þann.

75

1Umm fumared reifte böndin bu,
2Borg frá leifte oll sijn hiu,
3misser hreifte mælfku bru,
4mærdar neijfte floeknar nu.

76

1Rienar feinum rijmu fong,
2raddar greijddeft ýmann rong,
3odar biide stjymann strong,
4ftande fundingz vijmann long.

Tijunda E. Rijma

1

1J tijunda finne i tanna fal,
2tönar liöda bialla,
3fiólgazt verður frædahial,
4þo fare mier þetta valla.

2

1Fer mier þetta furdu lijtt,
2fiølnes øled ad veita,
3hæsta læged hefur fã tijtt,
4sem hrödre ei kann ad breita.

3

1Mier vill þetta i mærdar flag,
2mest ad fiälfum hnijga,
3þui alldre skipte eg odz umm lag,
4yggjar feingz vid ftijga.

4

1Ögreitt þike mier efnid þrätt,
2olld þö giæte ad liödumm,
3fyrer það ecki breite eg brätt,
4bogunumm valla gödumm.

5

1Umm hröfun ecke huxa eg þar,
2hrödurinn vijtt þö rinne,
3helldur villda eg Hleidölfs far,
4holdumm þöcknaft kinne.

6

1Þö mann dyckte dijrans öd,
2düka lijnnz umm giefne,
3fialldan munu þä fogunnar liöd,
4famin af beinfta efne.

7

1Lafta *marger* liöda megt,
2lifla *giornum* setta,
3enn leirburd *arnar* lofa þeir freckt,
4lijckt fer mier umm þetta.

8

1Mannfongz huerfe *starfed* stirt,
2ftudla *spjallz* af leinum,
3meira ef nockud yrde yrkt,
4ut af *sogunnar* greinum.

9

1Ädur hneckta eg ödz af torg,
2yggjar *biörnum* fijnum,
3þar fem *Jnguar* beid ä Borg,
4beint hiä mägie *fijnum*.

10

1umm vort þegar vermer läd,
2veralldar *geijflinn* blijde,
3pä vill *Jnguarz* olldinn bräd,
4efna bulkapz *fmijde*.

11

1Alfta nes er agætt bu,
2oft so nefnt eg heire,
3Grijmur þetta gaf *honom* nu,
4og gedleg *plässinn* fleire.

12

1Olleif nefne eg ytrann *mann*,
2Jflandz *kiemur* til lijka,
3ur Noreg eirnin näde *hann*,
4niflung undann *vijkia*.

13

1Grijmur liet *honom* gagnast fleft,
2gott plätz tru eg *hann* feynge,

3Varmalækin byggde best,
4og bið þar líðan leinge.

14

1Gumnum þötte gofugur maður,
2geira víðurinn þrúde,
3son einn átte feggurinn hráður,
4feimz víð þíartre þrúde.

15

1Þórarins fíek þesse nafn,
2þegninn vítlku næme,
3fá tók eftir Hængsson Hrafn,
4heidur og logmannz dæme.

16

1Af Skallagrijme eg líkíra kann,
2líkykar hann margt til þarffa,
3fléstann útveg hafde hann,
4sem holdar kunnu að starfa.

17

1Þá var hægt að hndla flést,
2huad sem þurftu að veida,
3einginn líkíþna fíodrumm fest,
4fordaðeft hringa meida.

18

1Grijmur smíjder gíedugar þrátt,
2gíet eg morgumm félde,
3raudann níður rende þrátt,
4reckur og jærned félde.

19

1A Raufarnefe reckurinn líet,
2reífa belgía gídiu,
3líamt var þar til skögz eg gíet,
4líkjalldatíjrz frá smídiu.

20

1Onguann fann fo störan stéin,
2stíjfer skíöma eggju,
3ad reka kinne raðan tein,
4reckurinn við með fleggiu.

21

1Gríöt var ecki gott að fá,
2giälfurz nærre þrattu,
3kuarnar fann og kaft mól fmä,
4kappar finna mattu.

22

1Eitt huort kuöld fem olldinn þeck,
2oll tök mæde að hrinda,
3ofann til fäfar Grijmur gieck,
4og giorer fram bät að vinda.

23

1Arar tuær ä olldu vagn,
2ött nam halurinn spenna,
3bilade ecki böndanz magn,
4bäturinn tök að renna.

24

1Vererner spilla vandilz lä,
2veina tekur j udumm,
3bodarner hrundu bordumm frä,
4belia tekur i sudumm.

25

1Langt þä kemur ä laxa stord,
2lundur handar veriu,
3steipa giorde streing fyrer bord,
4stoduaft räs ä feriu.

26

1Sijðann stie hann af fäfarrein,
2og fueinar ofann að grunne,

3ä auga bragde upp med stein,
4afttur synda kunne.

27

1Miog var steininn mikill og stór,
2þad mätte aflraun kenna,
3upp ä bätinn älma þör,
4ætla eg færde þenna.

28

1Aptur snijr nu upp til landz,
2nider soffnirz garda,
3rere af kappe runnur brandz,
4og reiner hómlu kuarda.

29

1Aptur fetur hann olldu tein,
2upp af laxa minne,
3þegninn færde hinn þunga stein,
4þegar ad smidiu finne.

30

1Hiä dyrunumm fette dreingurinn mætur,
2duerga rauinn langa,
3þar vid jafnan þegninn lætur,
4þungar sleggiur ganga.

31

1Mælltt er enn ef menn ad gö,
2meige þar lkamt frá hiordu,
3þennan stein og lindur siä,
4fannlega mikid j jordu.

32

1Ecke þarf þad olldinn gegn,
2ykie min ad kalla,
3kappar sex med kalmannz megn,
4kunnu hann hefia varlla.

33

1Skatna oft liet íkjella ä tein,
2Skallagrijm hinn sterke,
3þrælum leitft þad þunglegt mein,
4þessu ad filgia verke.

34

1Sijdan fædde feina nä,
2sueinbarn fagurt hid huijta,
3morgumm þötte sonurinn fä,
4fannlega værn ad lijta.

35

1Þörölf lætur þornatjir,
2þennann garpinn kalla,
3j vexte gilldur værn og hijr,
4var hann fo kiniar alla.

36

1Marger fogdu sijft med drafl,
2seimz er giættu ad lunde,
3ad hreifte vänleik heidur og afl,
4hafa af nafne munde.

37

1Lærde hann snemma lift og kurt,
2liek fä biart med geire,
3ä hanz alldre ei hef eg spurt,
4annan kappa meire.

38

1Furdu kiær var fodur og mödur,
2framadur raufnum sonnum,
3þar med ollumm ørua riödur,
4odrumm þocknaft monnumm.

39

1Dætur öl þä dröfinn tuær,
2dijr vid Skallagrijme,

3Sæunn hiet *og* Þörunn þær,
4þacktar drupnis hrijme.

40

1Fiörda barned fædde fu,
2friggian oturz giallda,
3fä *var* Eigill nefndur nu,
4niötur stinnra skiallda.

41

1Eigill beint þ[ö] eggjar blär,
2allvel riöda þyrde,
3digur i vexte enn dockur ä här,
4dreinger fogdu hann yrde.

42

1Vel þegar hafde hann vintur þriä,
2vallda kunne hann geire,
3þeim sem hofdu ätta <är>,
4j aullu var hann þä meire.

43

1Meira lijckteft sonurinn fä,
2fijnumm fodur enn vijfe,
3vitur og sterkur vil eg þad tiä,
4enn var ei tamur i kijffe.

44

1J þann tijd sem eg fæ tied,
2ytumm þeim sem hljida,
3Jnguar bönde eitt sinn ried,
4upp til Borgar rijda.

45

1Til mætrar veitzlu *madurinn* baud,
2mäg og döttur sinne,
3þessa göduilld þakin med aud,
4þiggia *fra* eg þau kinne.

46

1Eptir það för Jngvar heim,
2ott nam veitzlu ad bua,
3vel fem fömde virdumm þeim,
4er villdu ad bodinu snua.

47

1Grijmur liet ä giarda dijr,
2geduga sodla leggja,
3Þörölf lijka þorgrund bijr,
4þetta er vilienn beggia.

48

1Grijmur lætur garpa tölf,
2giora med þeim a rijda,
3þeir binda upp onguann benia kölf,
4en bera þö lkrauted frijda.

49

1Eigill gieck fyrer fodur finn fliött,
2freckt nam ad þui hyggja,
3med yckur vil eg mælltte hann skiött,
4mæta veitzlu þiggja.

50

1Heiman fer þu huorge umm finn,
2heimlku ei lät þig villa,
3þui ecki kantu arfe minn,
4ord nie verk ad stilla.

51

1Atla eg hent fie ecke þier,
2ólz ad sitia i glaume,
3fírf þu varla heima hier,
4hafa kant leik i taume.

52

1Hier næft burt ur hladinu reid,
2höpurinn Grijmz hinn rijke,

3eftter heima Eigill beid,
4illa þö honom lijke.

53

1Setur hann sier i þanka þä,
2þar lkule hann ei bijda,
3giæte hann einhuorn giort ad fä,
4giarda jörinn frijda.

54

1Geingur hann lkamt ur garde þä,
2og giorde jör ad fanga,
3hleipur ä bak fem hardaft mä,
4hefturinn vard ad ganga.

55

1Ökunnugt var ørua þör,
2jlla veige ad rijda,
3sä hann þö oft huar fader hanz för,
4og flockurinn hrauftra lijda.

56

1Ogreitt þö honom yrde reitt,
2einginn stofnaft þunge,
3ä Älftanes þä fol var sett,
4seggurinn kom hinn unge.

57

1Stefner hann brätt i stofuna jnn,
2ftörre sviftur þykkiu,
3oll þä setft var ølldinn fuinn,
4under bord þvid til dryckiu.

58

1Jnguar þegar Eigil sä,
2upp ftöd halurinn mæte,
3fagnar honom fem fliötaz mä,
4og fä liet veglegt sæte.

59

1Huar fyrer frænde förstu seint,
2og filgder ei meinge rijku,
3Eigill fieck það giorvalltt greint,
4huad giorde ad vallda fljku.

60

1Enn þegar tók ad oluast þiöd,
2ýt看 vijfum hreittu,
3Eigill quad fo ägiæt liöd,
4ad efter fæster breittu.

61

1Affe hanz lofade ytran segg,
2ödz fyrer veglegt smijde,
3fugla þriä og andar egg,
4Ynguar gaf honom frijde.

62

1Þötte vænt umm þessa giof,
2þad voru laun fyrer quæde,
3Eigill þä med ongua tof,
4annad bruggar fræde.

63

1Aulldinn hiełtt upp yggjar seir,
2og eirninn lofade quæde,
3og fogdu hann munde feirna meir,
4femia vegleg fræde.

64

1Boded fo lijdur brognumm þeim,
2bar ei neitt til fagna,
3Eigill för med foreldrum heim,
4og flockurinn hrauftra bragna.

65

1Ecke mä eg umm Eigil meir,
2yrkia firft ad finne,

3Bryniölf nefne eg branda freir,
4er biö *med* hus fru sinne.

66

1Þesse bygde Noreg nu,
2niötur kraka fäda,
3Aurland hiet þad agiætt bu,
4sem atte hann fyrer ad räda.

67

1Miog var rijkur madurinn sä,
2midlade jotna vesse,
3synena tuo vid feima nä,
4feggurinn atte þesse.

68

1Þiödinn kallar Þörd og Biorn,
2þorna lunda fnialla,
3þeim var frægdinn furdu giorn,
4frä eg þad raup er valla.

69

1Byrne kær var branda hrijd,
2beit *honom* falurinn raude,
3i vijking jafnann var hann *med* lijd,
4enn varde ftundum aude.

70

1Suo bar til umm fumared eitt,
2feggurinn veitzlu gifte,
3þä var alltt af vilia veitt,
4sem veralldar mann til lifte.

71

1Bar þar fyrer hann blömleg mey,
2sem buinn var spialle ydia,
3fallega leitft ä fallda eij,
4frægum Brynjölfz nidia.

72

1Biörn ried spiria bragna nu,
2benia girtur fære,
3ad huorra manna hringz er bru,
4sem herlegt lkarted bære.

73

1Þörrer herfer þiöðinn tier,
2þegn var kiendur leinge,
3sijfter hanz fu audgrund er,
4sem agiæt virdeft meinge.

74

1Þöru hladhond þorna grund,
2þar med lkallttu kalla,
3Biørn nam renna blijdre lund,
4beint til vijffzins snialla.

75

1Bönord litt vid brödur vijffz,
2Biörn þä flitia näde,
3enn þiliu ei villde þessa kijffz,
4þegninn giftta hinn bräde.

76

1Þegnar skildu i þetta finn,
2Þorer vard ad räda,
3heim för Biörn enn hladlkord fuinn,
4hann fieck sijft ad näda.

77

1Aft og heiftt med Birne bijr,
2brudena vill hann fanga,
3biö fig afttur banga tijr,
4bryggiu ad hitta spanga.

78

1Herfolk margt med hrottann blä,
2honom ried fylgia ä grundu,

3ei var heima Þórer þä,
4er þegnar bygd hanz fundu.

79

1Einginn stöð fyrer ytumm þeim,
2aform lítt að vinna,
3Biörn tók fru og hafði heim,
4hratt til bygða sinna.

80

1Seggurinn liet við seimgrund blítt,
2fat hun í göðu hallde,
3födur hanz þötte falla lítt,
4að fru var tekinn með valde.

81

1Þä vill Biörn í bragde hjr,
2brúllaup drecka læta,
3enn hinn villde tírgu tír,
4það takeft í óguann mæta.

82

1Þu skaltt alldre heima hjer,
2hennar brúllaup drecka,
3gullfíkkord mæ vera geymd hið mjer,
4enn glejma förg og ecka.

83

1Minn er Þórer vænstur vin,
2ver það þundar glöða,
3illa er breitt við álma hlin,
4ef auð fær minnkun tröða.

84

1Brúllaupz giordinn þjuga hlaut,
2Bryniölfz ráð þui valda,
3enn líjkade illa lafa gaut,
4sem lind vill eiga spjalda.

85

1Yta fende Brijnke brätt,
2Biørnz þö ftande reide,
3ad biöda Þorer böt og sätt,
4beint fyrer snotar veide.

86

1Anfar Þorer ytumm nu,
2ecke hann sættaft munde,
3utann heim afttur bauga bru,
4Biarnar kiæme af funde.

87

1Biørn quad fyrr i branda þrä,
2brytiadur skillde ä sande,
3helldur enn missa menia nä,
4mærdinn þannenn ftande.

Elleftta E. Rijma.

1Lödinns øl fær litla duøl,
2leifaft verður þundar bøl,
3af þuj þiöd umm blijdu biöd,
4bidur mig enn ad þilia öd.

2

1Grijdar bir umm gledinnar dir,
2giorer ad kueijkia liöda hir,
3folnad fkar ef friöfgaft þar,
4fiölga skillde vijfurnar.

3

1Þeige er mind ä liöda lind,
2lijtt mun þykia ä quædum hind,
3hignre þiöd fem hlijder ä öd,
4hvarfla giorer hann landz umm flöd.

4

1Bid eg þann hinn mæta mann,
2fem mig liet auka nikarz bann,
3ad virða best þö vanad sie flest,
4viðna læged bogunum *m* felt.

5

1Efflir fridz og orma midz,
2orde fuara mun mier til lidz,
3hanz vid heirn ef ord mijn einn,
4einhuør laftar vitlku seirn.

6

1Mier eg kija þo minftann prijs,
2mærdar bere nu stirnad hrijs,
3vinattu hanz þess megtar mannz,
4mitt fyrer starf ok viðna kranz.

7

1Alla stund ä Jflanz grund,
2öfka eg þess i hrödrar mund,
3ad heillinn blijd og hamingian frijd,
4hiä honom stände fyrr og sijd.

8

1Øll hanz hiu og agiæt fru,
2eingla smidz i geijmflu nu,
3hliöte grid og hæðftann frid,
4af hiartannz grunne eg þess bid.

9

1Midiungz gialld og mannfongz spialld,
2mærdar læt eg geima tialld,
3fogunnar kuer vill siäft hiä mier,
4suidris feijng eg biria hier.

10

1Nordrar giöd j naufte stöd,
2nälega fulltt *med* Kvæferz blöd,
3uns ad Biorn þä bar fyrer vörn,
4fo brudurinn slyppe ei mennta giorn.

11

1Orma neid af ytumm leid,
2ølldinn vorinu fagnar greid,
3fræger i lund ä fagre grund,
4fedgar talaft *vid* eina stund.

12

1Hinn gamle tier þä geijra grier,
2garpurinn mättu lkijra mier,
3huad girneft þu ad giora til nu,
4þui giffaft færdu ei menia bru.

13

1Haf lkip vænt og herlid kænt,
2hinn ried tiä fem mey heffur rænt,
3fädu mier ött i hernad hliött,
4hallda vil eg *med* kaskre drott.

14

1Fæ eg þier ei i þundar þey,
2þegna fueit nie nockra fley,
3kann lkie vijft ef klemmann hlijft,
4þu komer þar nidur *fem* villder sijft.

15

1Kauplkip eitt þier verdur veitt,
2vel til bued *med* fölked teijtt,
3vard i stad ad þeckiaft þad,
4þundur stälz fem odurinn kuad.

16

1Adur enn Biørn ä birtingz tiørn,
2burt liet fliuga ræffilz orn,
3fuifftur hueck frä fueitumm gieck,
4til finnar mödur ä vijffa beck.

17

1Þöra er nu hiä þorna bru,
2þegninn feiger hin unga fru,
3fara skal hier og filgia mier,
4þui furdu kær mier brudurinn er.

18

1Luctur fal þui lijfa skal,
2leidde hann sprund vr vijfa fal,
3gieck ä fley med gofuga mey,
4giorde ad bijda þadan af ey.

19

1Kielling bad nu birta ei þad,
2bryniu tijr sem hafdest ad,
3fader hanz verdur heifftum herdur,
4enn horfinn spir hann er menia gierdur.

20

1Burtu þiöd af bauga riöd,
2sem brädlegast gieck ä skip med fliöd,
3figlde umm nött med lijna drott,
4seima tijr frä lande skiött.

21

1Sumarid vt med forgar klut,
2legger voru ä karfa lüt,
3kölgan blä er krøpp og hä,
4kunna þeir huorge lande ad nä.

22

1Umm haufteð fíjd var hofninn frijd,
2holdumm fyrer ä eirnre tíjd,
3Hialttlandz flöd nam þeckia þiöd,
4þä ríed kíætaft olldinn möd.

23

1Flæðar brand var feft við fand,
2farminn bera þeir uppä land,
3og settu büd við unnar üd,
4umm fig biö þar hirdinn prud.

24

1Kom þu fregn fyrer kuintann þegn,
2köngurinn Haralld vitur og gíegn,
3vtlægann hafe ä minn fann,
4umm allann Noreg giordann hann.

25

1Eirninn með fæ eg meinge tied,
2missa fkillde hann líjf og fíed,
3i lande fnar ef verdur var,
4víjfer þess hann dúelde þar.

26

1Við föguna hä fö Byrne brä,
2brullaup lítt hann dreckur þä,
3brudar til fem byrter fpil,
4bar hann onguan forgar kil.

27

1Umm vetrar ftund með veijga hrund,
2var þar Biørn ä Hialttlandz grund,
3vopna tíjr að vorinu bíjr,
4virda sueit og hrannar díjr.

28

1Hefur nu haft ä ferdumm faft,
2fældeft *madurinn* köngfinz laft,
3geingur ä knor enn fnyrte suor,
4fnötinn fylgde hringa bór.

29

1Þeir leggja i haf þä leide gaf,
2lamde vmm süder hrannar draf,
3bylgjann strong vid bordinn long,
4beliar vpp med liötann song.

30

1Værne bir umm vandilz dir,
2virdar feingu helldur enn fir,
3Jfland fiä þegar lignde lä,
4leijdenn geingur ad ofkum þä.

31

1A Borgarfiord af brimla jord,
2brunade sneckiann stäle vord,
3seglinn vijd þeir fella frijd,
4enn feriann stitter hlaupenn strijd.

32

1Einginn var med þegnum þar,
2ä þetta land sem kienflu bar,
3aff grædiz jö þeir ganga þö,
4gumna lid umm sneckiu biö.

33

1Bigd þeir fiä miög breida og hä,
2bylgju reitnumm lkamt i frä,
3Biorn ried tiä vid bragna þä,
4til bæiarinz vil eg med ytumm gö.

34

1Onguúm þíer skulud herma hier,
2huorninn ferd vor stoffnud er,
3sijdan gieck frä sijldar beck,
4feima vidur og olldinn þeck.

35

1Til bæiarinz rann og fölked fann,
2firda tekur ad spyria hann,
3hvar þeir þä hafe hitt uppä,
4haudred biart vid kalldann siä.

36

1Fölked tier vid fleina grier,
2fröned Jfland kollumm vier,
3enn ftadurinn hier fem blöma ber,
4Borg af ollumm nefndur er.

37

1Böndann þann fem bigd hier fann,
2bragnar Grijm hafa kallad hann,
3norfkur er fä nadda grier,
4nöglegt afl og rijkdom ber.

38

1Kuöldülfz nid nam kannast vid,
2kappinn Björn og alltt hanz lid,
3bidur hann þä med blijdu hä,
4ad böndann mætte finna og siä.

39

1Ut fyrer reck hann Grijmur gieck,
2garpurinn af þui heilfun fiech,
3hetiann fröd sem heima ftöd,
4ad heite spurde vopna riöd.

40

1Ætt og nafn læ huggar hrafn,
2halurinn inte kiempum jafn,
3böndinn ött sem birte eg drött,
4vid Bryniölfz arfann kannast fkiött.

41

1Grijmur tier ef girnd þijn er,
2garpurinn mätta dueliaft hier,
3umm vetrar tíð og ferdinn frijð,
4sem filgd hefur þier ä ränar hlijð.

42

1Hefur menn ei ædre enn,
2sem ætte að virdast fæmdinn tuenn,
3ä þinne knør quad bryniu bor,
4Biorn þä aftur greider suor.

43

1Kona er ein við kölgu rein,
2kappinn talade fpentur flein,
3Þöra er su hin þrifna fru,
4af þegnumm ollumm kollud nu.

44

1Hennar brödur hringz quad riödur,
2heiter Þörer madurinn gödur,
3herfer var þö halurinn fnar,
4aff holdumm ollumm neffndur þar.

45

1Foftnud mier fu audgrund er,
2ongvan vil eg þess dilia hier,
3vid þä fregn nam Grijmur giegñ,
4goduilld betur að fíjna þegn.

46

1Föftbrödur minn er mägur þinn,
2mier er þu kunnug hetíann stinn,
3velkominn mier skal vera hier,
4vefiann þellz og aller þier.

47

1Þetta þod af þorna roð,
2þackar Biorn og telur sier ftod,
3og flitur heim frá fílka geim,
4fallda lkord og allann seim.

48

1Mannadur brátt var mogur þrátt,
2madurinn Griymur daginn fem nátt,
3hiä sier enn hefur sextíju senn,
4leggurinn jafnann hrausta menn.

49

1Kuijttur sä nam kuikna þä,
2að kappinn Biorn hæfe veiga nä,
3teked ä braut frá bauga gaut,
4enn brudurinn onguu rada hlaut.

50

1Øll með fann það inna kann,
2utlægur fie giordur hann,
3Noreig af þui hielltt i haf,
4hringa tíjr þä leided gaff.

51

1Griymur gieck þegar fregn þä fieck,
2fliott til Biornz og fþurde reck,
3huort honom gífft fie hringa nífft,
4med heidre enn ongre virding fuifft.

52

1Greint er m*ier* hann Gri*jmur* tier,
2ad giefinn mun ecke brudurinn þ*ier*,
3ad frænda villd þui mengrund milld,
4morgum þiker i ættum*m* gilld.

53

1Þ*ier* hef eg fagt med fannleikz magt,
2fuarade Biorn þui alltt *var* spacht,
3umm þä fru sem ellka eg nu,
4efftir þui sem spurder þu.

54

1Enn virtu ei hier til vonda m*ier*,
2vijft þö ecki segda eg þ*ier*,
3þeire meir af audar ei*jr*,
4enn efftir spurde hiälma freijr.

55

1Jdur fatt vil eg inna hratt,
2ei hef eg feinged sprunded gladtt,
3med frænda villd edur frö*mre* snylld,
4þö faftnad hafe eg bauga hilld.

56

1Reidur tier þä randa gri*r*,
2ramlega tel eg þig diarfann hier,
3þu komft til m*ijn* med kirtla lijn,
4qued eg sie fallinn luckann þ*ijn*.

57

1Visser ei þu þam*m* vinfchap nu,
2sem vid hofumm þö*rer* härz ä fru,
3bunded trauft enn lietumm ei lauft,
4longumm huorke um*m* vor nie hauft.

58

1Biorn fo tier vid bauga grier,
2barn kunnugt var þetta mier,
3enn greidann hier eg þä hiä þier,
4vid þijna bigd þui hlijttu mier.

59

1Fijfte ei mig ad fordaft þig,
2firft eg kom hier landz ä ftig,
3i valde þijn þui vijft er mijn,
4velferdinn og luckan fijn.

60

1Þörölf rann og fodur finn fann,
2þä friette reidann ordinn hann,
3bad umm grid fyrer bauga vid,
4briötur ftälz med froman sid.

61

1Allmargt vann honom unge mann,
2upp ad tiä fo sefadedft hann,
3huerfur ftigdur hiartannz bigd,
4heit þui velldur sonarinz digd.

62

1Grijmur tier vid geira grier,
2gief eg Biorn j valld þitt hier,
3reidenn mijn fo rienar og duijn,
4riett þuij giora þad ordinn þijn.

63

1Vinättu grid og fullan frid,
2fieck nu Biørn og allt hanz lid,
3Þörölfz lund þad giorde ä grund,
4ad garpurinn misfe ei fallda hrund.

64

1 *Biarnar fru* hin bljda nu,
2 *barn nam fæda enn stulkan* fu,
3 *andlitz frijd og yfrid* bljð,
4 *Asgierdur* er kiend af lijd.

65

1 *Vinattu ged og velfemd* med,
2 *vijft hiä Birne og Þörölf* ried,
3 *vaxa þä so valla mä*,
4 *virdar skilia þadann* j frä.

66

1 *Vetrar hrijd þö væri* strjð,
2 *vorid kom bratt og huggar* lijd,
3 *Grimz ä fund med goda* lund,
4 *gieck nu Þörölf eina* stund.

67

1 *Fodur sinn vann* ad fregna hann,
2 *og för nu* ad sem miukaft kann,
3 *huort einginn räd med lift ä läd*,
4 *legde hann Birne umm efninn* tiäd.

68

1 *Grein þu mier hann Grimur* tier,
2 *greitt huad Biorn hefur ætlad* sier,
3 *ad taka vpp fyrft um tuinna* rift,
4 *tignar hier hann onguar* mift.

69

1 *Anfa vann hinn ungi mann*,
2 *üti Noreg fara vill hann*,
3 *ef madurinn snar vid midiungz* skar,
4 *mætte vera i kirdum* þar.

70

1 Legg eg tuenn mijn ord til enn,
2 ydar er beft ad fenda menn,
3 ä Þörers fund med þijda lund,
4 og þar med frida Brynjölfz kund.

71

1 Þörölfz räd fä þessu näd,
2 ad þegna fender kiempän brad,
3 ut ifer haf þä ytumm gaf,
4 enda eg þannin fönar draf.

72

1 Þrotinn mærd fie þiodum færd,
2 þundar værd mun illa nærd,
3 orda ftærd er bogunum bærd,
4 bølverz flærd ei upp sie hrærd.

Tolfta E. Rijma.

1

1 Mier vill leijdazt liöda stag,
2 leita eg vid þad nött fem dag,
3 ad fkiemta þiöd og fkyffta umm lag,
4 fkällda nem eg þö onguann flag.

2

1 Fyrer mier geimt er mærdar malltt,
2 enn minnis logurinn fnerest i falltt,
3 verdur þui med vijflumm alltt,
4 þä vanda hygg eg fræded fnialtt.

3

1 Þess eg ei fyrer þiödumm dil,
2 þö hier gioreft ä vijfum fkil,

3ad mijkja af sogunne mærdar spil,
4midur var einginn fallinn til.

4

1Lijted fiölga liödin nij,
2luckann mä nu ræða þui,
3nordar gialldz vid nauman bij,
4nær eg verd frä bogunum frij.

5

1Sieg eg það liöft i fönar flag,
2fjld og fyrr þö dycte eg brag,
3ad helldur þrijtur driugum dag,
4enn dæme fegunnar stittest lag.

6

1Hurdäs fellda eg herdar ä,
2hirdinn oll það fanna mä,
3þegar eg upp tók jdiu þä,
4ad yrkia af fegunne liöda fkrä.

7

1Ecke er vijft þö orða feirn,
2ytum virdift göma teirn,
3hirde ad firkia hier til neirn,
4hliöta mun eg þreitast eirn.

8

1Mannfongz firdan mærdar huer,
2mælfkuleifed birgia fer,
3geift af fande gautz ä ver,
4grillingz fneckian rennur hier.

9

1Rognis fillinn rienade leid,
2riett þar Grijmur menn og fkeid,

3fende i Noreg suiptur neyd,
4ad fætta Biorn vid hringameid.

10

1Sende menn umm lijra lä,
2läta kugginn hlaupe nä,
3þegar stoduaft bilgian blä,
4bragnar kienna Noreg þä.

11

1Bragnar koma ä Bryniölfz fund,
2bera þeir upp i samre stund,
3erinde lijn fyrer orua þund,
4ybbinn var þä kall i lund.

12

1Enn þegar Grijmz hann viliann veit,
2verdur gladur og talar vid fueit,
3fätt ad biöda fuerda þueyt,
4fonar mijnz vegna fer eg ä leit.

13

1Þörer finnur þorna meidur,
2þä var herfer nockud reidur,
3bidur umm fætter böndinn greidur,
4Biornz fo aukeft fæmd og heidur.

14

1Umm fijder lofar med fæmd og tru,
2fättum Biornz hann Þörer nu,
3i hiarta kuiknar huxan fu,
4ad hiedan af mun hann ei skilinn vid fru.

15

1Böndinn Þörer lofade lund,
2leitade heim af þessumm fund,

3enn voru þar nu um vintrar stund,
4virdar Grijmz hiä kefiu þund.

16

1Umm vored þä stillttuð vedra skoll,
2virdar hielldu ä karfa voll,
3til Jflanz figlir øldinn fnioll,
4ei þeim granda humra föll.

17

1Bragnar koma til Borgar þä,
2böndann Grijm þeir finna og fiä,
3feigia honom sem fannazt mä,
4fijnumm ferdumm alltt i frä.

18

1Bera þeir framm þad Brynjölffz nidur,
2Biørn fie fättur Þörer vidur,
3övilld fuæfd enn efldur fridur,
4af þui kæteft hiälma ridur.

19

1Þridia vetur ä Borg var Biørn,
2böndanz raufn var sæmdar giørn,
3ad vorinu effter vandilz orn,
4vænsta fetur hann hlies ä tiørn.

20

1Biöft til ferda<r> bragning fkijr,
2bera liet köft ä hrannar dijr,
3Þörölf Grijmsson þeige rijr,
4þä vill filgia ftäla tijr.

21

1Asgierdur vard efftir þar,
2ollumm þetta gied felld var,

3andlitz fegurd og blöma bar,
4ä Borg upp fæddeft riftill snar.

22

1Grijmur filgde ad giälfurz rein,
2gorpum bädumm fpentur flein,
3segger draga upp seglinn hrein,
4sölin biortt i voderar lkein.

23

1Ølldu dijred enn fem fir,
2ægis frurnar sundur mir,
3langar opnaft lægis dir,
4lijtt var siör i hafinu kir.

24

1Þegar lüdist lægis sprund,
2loffdar komu ä Noregz grund,
3Biorn nam ganga ä fodur sijnz fund,
4fylger Grijmsson audar lund.

25

1Þegnar fenda Þörers til,
2þar vard ecke langt ä bil,
3fedgum giora þeir fleft i vil,
4og festa traustan vinskaz yl.

26

1Veturinn þennann voru med frij,
2virdar heima Noreg y,
3enn *hielldu¹²¹ umm sumared haffz ä gnij,
4og hädu fökn og afrek nij.

27

1Arfe Grijmz er audlegd fann,

¹²¹ hiellda > hielldu

2avallt Byrne fylgia vann,
3raudar skjofde rander hann,
4riett var haldinn stollttar mann.

28

1Huar sem þegnar beiyttu brand,
2biørtumm ná þeir orma fand,
3umm haufteð figlðu heim i land,
4og hættu að auka suerða grand.

29

1Holdar spurt umm haufteð fä,
2að Haralldur köngur fæte þä,
3Roga lande longum ä,
4lofdung tök að elldaft sä.

30

1Af sonumm hanz vija raufninn rann,
2ræfer hnignan siälfur fann,
3Eireke mest að unne hann,
4sem olldinn blodox kalla vann.

31

1Fylker son i föftre var,
2frægdar gíæen og menta fnar,
3i þann tíð hiä Þörer þar,
4er þegninn Biorn ä fund hanz bar.

32

1Böndinn fagnar Birne mest,
2bragnar ftyga af ränar heft,
3flaut fyrer ftaðnum ferian beft,
4þeir feingu hana i söknað left.

33

1Flædar karfinn ferðar fnar,
2framan og aptur fteðdur var,

3ofan i fiömäl allur þar,
4eckí störan voxt þö bar.

34

1Ytar tölff ä annad bord,
2arar mätta hreita af spord,
3vormumm sem af vandilz stord,
4af vænleik skipfinz giort var ord.

35

1Eirekur köngsson unge mann,
2ofann til skipzins dringumm rann,
3vid lægis vagninm liek sier hann,
4leift honom vel ä karfann þann.

36

1Biorn þegar Eirekz breitur sier,
2blidlega hann vid Þörölf tier,
3mä vera köngsson þigge af þier,
4þiliu karfann girneft hier.

37

1Biod þu honom borda nad,
2ef budlungsson vill þiggia i stad,
3vænte eg ockur verde þad,
4vegfermd stör hann biorn so quad.

38

1Haralldur köngur heifftar bann,
2hefur ä þier hinn valke mann,
3fodur þijnz vegna vijft med fann,
4enn vidurinn audz þad stilla kann.

39

1Þegnar geingu ad þorska lä,
2þä var köngsson skipinu hiä,

3Þörölfur spir með hijru hä,
4huornin lijft þier knørinn ä.

40

1Fagur er næsta feriu stafn,
2fljotur hann grunt ä diupre hafn,
3þä vil eg giefä þier grædis hrafn,
4Grijmsson talade hetium jafn.

41

1Giarnan þigg eg grædis briöt,
2garpurinn suarade hringa niöt,
3legg eg ydar i laun ä möt,
4lidfemd mijna og vinattu höt.

42

1Anfar Þorolf eijddur þijn,
2ollu betre er vinättann þijn,
3helldur enn gull og gudvefz lijn,
4þö giefer þu mier fyrer ränar fuijn.

43

1Þegnar þkilia j þetta finn,
2og þuerra lietü ei vinþkapinn,
3huor vid annann hotinn fuinn,
4hafa ried oft ä sannleik minn.

44

1Biørn ried Þörer blijdur j lund,
2bidia þegar umm eina ftund,
3Haralldz köngz ad fara ä fund,
4og frida þar Grijmz hinn væna kund.

45

1Þessu jätar þorna tijr,
2Þörer bratt til ferdar snijr,

3ä odlingz fund fig eirnin bijr,
4Eirekur kóngsson værn og hijr.

46

1A Hordalande firdar fä,
2filker brätt ad hitta þä,
3bädum fagnar bliytt sem mä,
4budlung priddur handar fmä.

47

1Eyrindin fíjn med einginn bid,
2ýt看 bera upp kónginn vid,
3Skallagrijmz fyrer fíkjran nid,
4fkatnar fogduft bidia umm grid.

48

1Minftu ei quad Þörer þíjdur,
2þess sem fader hanz giorde ftríjdur,
3ydur til mötz þui madurinn frijdur,
4morgumm þiker i linde blijdur.

49

1Skallagrijme vorkun var,
2vænt þö rende hann hilldar fkar,
3brödur fíjnz ä bylgju mar,
4baugz þö vidurinn hefnde fnar.

50

1Miuklega `flutte' mälz umm hlid,
2morg ord Þörer kónginn vid,
3ftuttlega anfar fäla rid,
4ftillerz brätt þad heirde lid.

51

1Aff hanz fedrum ökiør liöt,

2oss hafa *komed¹²² þuert ä möt,
3fyrer þeirra heyfftar höt,
4hef eg ei feinged neina böt.

52

1Aller voru þeir offa menn,
2onguan kunnu ad fruckta fenn,
3þeim mun lijkiaft þesse enn,
4þö ad hann prijde raufnin tuenn.

53

1Eirekur tök til orda þä,
2odling stöd hann lkamt i frä,
3vid mig hefur vingaft madurinn lä,
4mä eg hanz ecki öför lä.

54

1Agiætt gaf hann mier olldu dijr,
2af þui lofade eg hiälma tijr,
3lid femd minne lofdung hijr,
4laun mijn onnur verda rijr.

55

1Vilier þu ecki giefa honom grijd,
2gramsson talar med raufnar sid,
3þä schal eg onguumm leggja lid,
4liufumm hiedann af odda vid.

56

1Tökft þad lox fyrer tillog nij,
2ad tyggie lofade Eirek þui,
3ad Þörölf mætte fara med frij,
4ef filkerz kæme ecki i by.

¹²² koma > komed

57

1Ecke þar hann ä minn fund,
2eina hirde ad koma hier stund,
3þö þu elskar odda þund,
4ongvan tel eg þad heilla mund.

58

1Ættmenn marga hirtu ei hanz,
2ad hafa med þier i lijda kranz,
3þui meir eflift þrauta dannz,
4ef þeir eru hiä þier jnnann landz.

59

1Elfkan þijn þess orkar blijd,
2Eirekur son minn fyrr og fijd,
3þö eg lofe umm þessa tijd,
4ad Þörölffz eflift sæmdin frijd.

60

1Skilde tal med skotnumm þeim,
2skiolldung þagnar giæddur feim,
3kongsson þackar unnar eym,
4afttur för med Þörer heim.

61

1Biorn og Þörölf bratt sem mä,
2bragnar afttur fundu pä,
3eirindis lok fijn odling hiä,
4ytar giella herma og tiä.

62

1Reckar hielldu raufnar fid,
2þeir rendu fley ä karfa mid,
3hädu vijda hrotta klid,
4enn hardfeingt dräpu illku lid.

63

1[N]u fkal inna af *ýtrum* reck,
2Eirekz *vegur* ad *sæmdum* gieck,
3ä Hordalande *hetiann* þeck,
4hilmerz *tign og köngz* nafn fieck.

64

1Sumared eitt ut budlung biö,
2borda dijr ä kalldan fiö,
3til Biarmalandz vill þeingill þö,
4þydur hallda umm kiembingz tö.

65

1Þörölfur einn med vijfer var,
2vandilz jör hann styrde þar,
3hilmerz merke i hillde bar,
4hreifte *madurinn* vitur og fnar.

66

1A Biarmalande hrotta hrijd,
2hade *gramur* umm þessa tijd,
3fiell þar margt af landzins lijð,
4lauguduft fuerd i þagnar hlijð.

67

1Grijmsson fræge gieck þar best,
2gofugur framm i soknar lefð,
3odlings þiödinn orku mefð,
4oll þö gledde firpu hefð.

68

1Oruftan fo til enda gieck,
2Eirekur köngur *figurinn* fieck,
3ernur ftödu ä unda hleck,
4ad fier logudu fära beck.

69

1J herfor þeire hilmer nu,
2helldur væna skallaz bru,
3giorde ad fä enn giedleg fru,
4Gunnhilldur var kollud fu.

70

1Dröfinn nöga kingiu kann,
2kuklara leijke ftundumm vann,
3hennar fader aude ann,
4Ossur töke nefneft hann.

71

1Hilmer flutte heim med sier,
2hodda grund þad skijrt var mier,
3Þörölfr filgde þeingilz her,
4þeira hann beggia vingan ber.

72

1Þad bar til ad þuerrade kijf,
2og Þöra hladhond mifte lijf,
3Brynjölfsfon er bente hlijf,
4Biorn nam faftna annad vijf.

73

1Oløf nefndest audarbru,
2olldinn lofade þessa fru,
3dax var kollud dötter fu,
4dävæn var hun og lijka tru.

74

1Eina döttur audgrund þä,
2öl vid Byrne þad vil eg tiä,
3Gunnhilldur hiet gullaz nä,
4gorpumm þötte hun væn ad siä.

75

1Þorgeir einn hiet þornagrier,
2þrimu hnottur kiendur er,
3ä Hordalande vopna ver,
4vænan atte bustad sier.

76

1A Afke hiet hans bygdin breid,
2birder hafde af orma heid,
3finina þriä vid refla reid,
4reckurinn ätte horfinn neyd.

77

1Haddur oft i ftiriolld ftendur,
2sterkar ber hanz kallmanz hendur,
3Ønundur bar i oruftu rendur,
4enn Atli hinn skamme er þridie kiendur.

78

1Var fä ecki i vexte här,
2valklega skar hann eggjar blär,
3rammur ad afle enn galldra grär,
4gorpum þötte hann fíjd og ar.

79

1Ö vinfæler urdu þeir,
2aller fedgar spenter geir,
3enn birte eg seirna af brædrum meir,
4þä berft ut vijdar arnar leir.

80

1Umm Þörölf fírst eg þilia vil,
2þegn vill hallda Jflanz til,
3fette hann skeid ä sylldar hil,
4fu var frocktud hrannar yl.

81

1Fodur *finn* villde finna *og* *fiä*,
2fiärhlut *mikin* atte *hann* þä,
3dijrgrip *margan* dickta eg frä,
4dreingurinn færde kugginn ä.

82

1Adur enn *ftie* ä olldu hund,
2Eirekz köngz *hann* gieck ä fund,
3virdar þiggia vidris *mund*,
4verd eg gladur ad þagna umm *ftund*.

83

1Ad naufte trijte *nordra* skeid,
2nog fær lijte sneckiann breid,
3fuptungz vijte fönz *vid* heid,
4fudrar hnjittinn olldinn leid.

Prettända E. Rijma.

1

1Farkoft dverga *fram* eg hreita *skylde*,
2hefde ei fuptung hnjitbiorg fyr,
3hnept i läs og vardad dyr.

2

1Sä komft jnn er siä hana gunnlod villde,
2drack af miodnumm drycke þriä,
3dauflega hynum vid þad brä.

3

1Ut komft hræddur ei þö teffde leinge,
2gielmer bräft i gamlann ham,
3greitt fo burtu venda nam.

4

1Arnar belgduft ydurinn meft af fille,

2flaugina bente fliött *fem kann,*

3enn fiadra fletter efftir rann.

5

1Hramma gielmer hrærde lagt med grundu,

2Asgardz mödur hitte hlid,

3hier stöd kietillinn ödreijr vid.

6

1J kierinn nam renna Kväfirs virtin hreina,

2äfar horfdu ä atburd þann,

3ad arnar belgurinn siatna vann.

7

1Hitt vard saur *fem hennar* fidred bytte,

2skälld fjífl hentu skeinken þann,

3skeittu fæfter miked umm hann.

8

1Var eg fá eirn *fem* viellfins säder hitte,

2upp eg tijnde arnar leir,

3onguar hlaut þui bodnar seir.

9

1Eg gieck i burt og geymde i finne lunde,

2fidris leidan fiadra fand,

3ef friöfga kinne hann mærdar land.

10

1Af vokuan slijkre von er ad lijtil giæde,

2fprette liöda akre i,

3upp þö vaxe friöfgan nij.

11

1Tölffta beid þar tijrz hin liöta birde,

2er Þörölf gieck ä þeingilz fund,

3og þeinkte ad hallda ä laxa grund.

12

1 Enn þegar skildu ullar linna fada,
2 Odling tók upp oxu þá,
3 Sem oll var roðinn með handar fniä.

13

1 Mætann dijrgríp mätte vopnid kalla,
2 Skallagrijme skioldung bað,
3 skiöma tigr að færa það.

14

1 Þörölfr tók við þungre unda grijde,
2 fíjdan kuadde fiöla hann,
3 fitt ä skip sem öðast rann.

15

1 Ignis bröður ut af hofnumm keirde,
2 olldu dijr ä bilgiu brun,
3 bundenn voru þá segl við hün.

16

1 Ægis frurnar utann að sneckiu barde,
2 oflar þycktt umm allann geim,
3 unnar dijrinn spilla þeim.

17

1 Seglinn skialfa enn syngur j huorju bande,
2 bussan falttar bylgjur reif,
3 enn beliar logur umm ftionar fueiff.

18

1 Hart ür æðe haukurinn siös nam geijfa,
2 þar til olldinn Jfland fä,
3 alldann nockud seffaðeft þä.

19

1 A fiordinn Borgar flafade ränar karfe,

2Þörölfur bidur ad þiödin greid,

3þar ikule fella feglinn breijd.

20

1Halurinn stígur hart af þiliu orme,

2til Borgar heim og fodur finn fann,

3fleina tyr sem skiötaft rann.

21

1Böndinn Grikmur blijdlega sijnumm arfa,

2fagnar brätt og fedginn oll,

3frietta spurde öldinn sniöll.

22

1Köngfins Eirekz kuediu þegninn færde,

2sýnumm fodur og sending þä,

3er sikling beidde honom ad fä.

23

1Böndinn tók vid biortu hlifjar flagde,

2horfde ä leinge enn bijlann breijd,

3blömleg þötte hringa meid.

24

1Þagde Grikmur og þackar giofina valla,

2gieck til rumz sijnz garpurinn snar,

3og grijdur blödz upp feste þar.

25

1Enn umm haufted einn dag Grikmur beijdde,

2uxa sijna ad hneppa heim,

3þui halurinn villde slätra þeim.

26

1Nautinn tuo hann näde ä vijxl ad leida,

2under huf vegg einum þar,

3jffriz stein hann þangad bar.

27

1Under fújran ä þeim bádumm lagde,
2þetta stóra biarged blä,
3bijluna gödu fökte hann þä.

28

1Benia fkieriu böndinn fjðann reidde,
2ötæfft beit þä eggiu breid,
3aff uxunumm badumm hoffuded sneid.

29

1Ofann i steininn axar hirnan rende,
2munnurinn allur meft sem beit,
3moluade burt ur skögar þueit.

30

1J ellda skälann inn gieck þegninn gillde,
2brotna liet þar bijlu hann,
3bijda i reiknum veturinn þann.

31

1Umm vored efter vijft þad bar til frietta,
2ad skip eitt vænt af skeliungz jord,
3skundade jnnä Borgar fiord.

32

1Kietill blundur kölgu faknum stjirde,
2norænn var fä nadda grier,
3og nu vill reifa bustad hier.

33

1Atte hann fon sem olldinn Geir nam kalla,
2hann var lijka ä hrannar jör,
3hirdmanlegur og orku ftör.

34

1Kom til Borgar Kietill heim og meinge,

2Grijmur þeckte garpinn fkiött,

3og giorde honom ad fagna ött.

35

1Skallagrijmur fkiöma þund nam biöda,

2vift hiä sier umm veturinn þann,

3vel það lijka Katle vann.

36

1Geir umm veturinn giorde þess ad bidia,

2ad böndanz dötturin blijd og fijn,

3brudurinn mætte verda fijn.

3737

1Riedz það af med rade vitra manna,

2ad Þörunn giffteft þona tijr,

3þä var böndinn øllumm hijr.

38

1Grijmur umm vored giorer þeim bolftad leifa,

2ä þrändar holltte bigd og bu,

3Blundkietill nam reifa nu.

39

1J Geirzhlijd mägur Grijmz nam firft ad bua,

2ifrid fkiött hann efldeft þar,

3audugur madur halldinn var.

40

1Skallagrijmur fkiemtan framde tijdumm,

2leikara fkap umm landzins reit,

3lætur hann jafnan fremia sueit.

41

1Enn þegar dreinger ättu þrött ad reina,

2einginn haffde afl vid hann,

3ad alldre miog þö hnygna vann.

42

- 1Leijker voru lagðer á Huijtär vollumm,
- 2þangad fokte meinged margt,
- 3miog var fólked bued með skartt.

43

- 1Frä Borg með Griðme bragðar komu þá líka,
- 2Eigill fylgde þum þá,
- 3og einninn vill til leikfins gá.

44

- 1Ara fíó var Eigill þriðdur snílle,
- 2einn stallbroður átte hann,
- 3ollinn Þörð að nefna vann.

45

- 1Granaðon var garðurinn lagðr þesse,
- 2mannvænlegur var maðurinn gíegn,
- 3morgum þótte hann gylldur þegn.

46

- 1Þörður kíemur á þennann vollinn líka,
- 2optað sá hann til Eigilz þar,
- 3þui ofyrir leitinn Griðmsson var.

47

- 1Hnóttleik byrja holdar fírf á grundu,
- 2samann er víðfæð feggjum þá,
- 3fumer stöðu og horfðu á.

48

- 1Griðmur Heggsson gilldur fúein nam heita,
- 2ellefu vetrar að aldre var,
- 3yfríð störan hrauftleik bar.

49

- 1Eigill Griðmsson átte honum að mæta,

2leiknum j med ljited lid,

3leikaft þeir þä einer vid.

50

1Eigill hafde ei orku ad mæta þegne,

2Grijmur hlifde ei geira left,

3giorde þad fem kunne beft.

51

1Heifft ä Eigill helldur þung nam renna,

2halurinn greip vpp hnöttinn þö,

3j hofudid Grijms aff megne flö.

52

1Grijmur hondumm greip þä fueininn unga,

2keirde nidur kieftra fall,

3kefiu briöt þui reidinn suall.

53

1Jlla for hann med ungan hiälma fpenne,

2kuadft hann munde kremia i ftad,

3ef kinne sig ecke betur enn þad.

54

1Eigill þegar upp ä fætur vende,

2gieck ür leiknumm girtur möd,

3enn garpar hlöu ad vopna riöd.

55

1Þörd ftallbröder þegnin fjidän hitte,

2og fagde honom i fannleik greitt,

3ad fig hafde Grijmur jlla meyddt.

56

1Þier fkal ech filgia Þördur talar af möde,

2hefna fchulum eg hætte ä þad,

3hofumm oss fjidän leiknumm adt.

57

1J hendur Egle hann fíeck øxe ftöra,
2geingu fjðann Grijmz ä fund,
3og giordu ei duelia langa ftund.

58

1Eigill reidur unda flagðit biarta,
2hoggur Grijmss i heila ftad,
3fo hamarinn sockur fkapte ad.

59

1Dreingurinn fjðan datt þar nidur ä grundu,
2Eigill gieck og Þördur þä,
3þadan i burtu leiknum frä.

60

1Vill þä upphlaup verda liött med þegnum,
2huor greip fkiolld og hræfartein,
3Heggur kom med margan fuein.

61

1Sonar sijnz villde seggurinn valkur hefna,
2Olleifur og ýtar hanz,
3Egle filgdu i fpiöta dannz.

62

1Borgar menn voru bijfna hrader i kijffe,
2atta þegna odz med fkar,
3ætla eg Heggur mifte þar.

63

1Siälfur var hann þö færður mjog til dauda,
2endar þanninn odda feim,
3Eigill kom til Borgar heim.

64

1Bondinn Grijmur brätt þui lijted giegnde,

2mödur Eigilz mælltte þad,
3hann munde ödæll þegar i ftad.

65

1Frægd mun eflauft fyrer honom einhuor liggia,
2þegar ad vallda vopnum mä,
3vil eg herfchip mætte fä.

66

1Eigle lijkar allvel hennar ræda,
2meir hun unne meider brandz,
3enn madurinn Grijmur fader hanz.

67

1Arinn tölf þä Eigill feinged hafde,
2hann fo mikill i vexte var,
3vallanockur af honom bar.

68

1Jhuoriumm leiknumm hann vid þbragna| kalka lijde,
2hafde afl og hreifte grein,
3hard lega kunne ad rioda flein.

69

1Þördur Granason þä var ä tuijtugz alldre,
2mikill og fterkur miog var hann,
3marga lift og iþrött vann.

70

1Hnattleik eitt finn hofdu umm veturinn lijder,
2böndinn Grijmur og bragnar hanz,
3byrjudu þennann leik til sanz.

71

1J Sandvijk hiet þar segger leikinn fromdu,
2Eigill og Þördur jnne eg frä,
3ättu kalle ad mæta þä.

72

- 1 Mikill og sterkur miog þö Grijmur væri,
- 2 leiknumm <veitte> liettara þeim,
- 3 ludu þeir fyrer það suerda geim.

73

- 1 Enn þá deiginum ut tók feint ad halla,
- 2 kom það afl i Kuolldulfz nid,
- 3 ad kappar hofdu ei granded vid.

74

- 1 Greip til Þördar grimmlega fast ür æde,
- 2 kiffte ä lofft þeim keíu niöt,
- 3 og keirde nidur ä harda griot.

75

- 1 Mielinu smærra moluduft bein i þegne,
- 2 madurinn kom i meftu neid,
- 3 misti hann lijf enn hreffte deid.

76

- 1 Efftir það til Eigilz giorde ad þrijfa,
- 2 ambätt nockur ä það sier,
- 3 upp hliöp strax og þanninn tier.

77

- 1 Ær erttu qvad audar skordinn snialla,
- 2 ad son þinn villtu suifta aud,
- 3 og setia hann nidur i heliar naud.

78

- 1 Þorgierdur hiet þiljan varla miöa,
- 2 Bräk var kollud bauga ull,
- 3 byfna sterk og tofra full.

79

- 1 J barnæsku Eigil foftrad hafde,

2var henni kiært *vid* vopna meid,

3vard hun fyrer það nockud reid.

80

1Laufan Eigil liet þá geyra spiller,

2greip til Bräkar Grijsmur þá,

3enn grimmlega hun fier undann brä.

81

1Yfred hrædd hun undann tekur ad renna,

2Grijsmur elltter gullaz nä,

3grijsduglegur var kall ad siä.

82

1[S]vo var hyrrian hrædd i þessu linne,

2fram*m* i fiö hun för i kaf,

3firna stö*rum* biorgum af.

83

1Stein upp mikin stäla greip þá spenner,

2herdar Bräkar hann kom ä,

3hun säft alldri þaðan i frä.

84

1Bräkar funde bragnar fíjdan kalla,

2þar fem gientann grä ä kinn,

3gaf upp líjfsins andann sinn.

85

1Heim til Borgar hamdockur nam reika,

2Skallagrijsmur íkotnum med,

3íkiött til bordzins ganga ried.

86

1Eigle var þá ecki gott i sinne,

2af þui Bräk hlaut æffe bann,

3eitt hvort rad þvij huxa vann.

87

1 *Adur* enn näde hann under bord ad ganga,
2 ædsta mann þar fodur síjnz fann,
3 fieck þui lijtin greida hann.

88

1 Hogg med fuerde honom þä Eigill greijdde,
2 hreffte madurinn heliar dag,
3 enn hinn gieck burt fem veitte flag.

89

1 Vnder bord þä Eigill venda näde,
2 þö hreffte madurinn heliar kil,
3 hægt þar Grijmur lagdi til.

90

1 Huorge talade halurinn ord frä munne,
2 illtt nie gott þar annan vid,
3 alltt var þä med kird og frid.

91

1 Veturinn lijdur vorit tok blijt ad skijna,
2 Þörölfur Grijmsson þad vil eg tiä,
3 þä vill enn i hernad gö.

92

1 Fader hanz vill hann fare ei burt af lande,
2 þui feinged störra frægd og aud,
3 fyrr hafde hann i randa gnaud.

93

1 Grijmur tier þegar giengur hellft ad vilia,
2 huoriumm leik skal hætta þä,
3 þuij hamingiu länit bregdast mä.

94

1 Þörölfur feiger þad er mier hellft i finne,

2eina ferd i vtland gö,

3ef audurinn kinne að vaxa þá.

95

1Enn þegar kiem eg aptur vr langri reifu,

2ä modurlande mijnu hier,

3mun eg að sonnu vera hiä þier.

96

1Asgierdur skal eirnin með mier figla,

2Biörn þess sijðast beidde mig,

3að brudurinn mætte finna fig.

97

1Mællti Grijmur muntu rada verða,

2hef eg grun þar allan ä,

3að alldri mun eg þig hiedan af siä.

98

1A enda hrind eg arnar leirnum forna,

2þyndar grundar þornar kvörn,

3þundar blindast horna tiörn.

Fiörtanda Eigils Rijma.

1

1Fiörttande skal frosta lögur ur fræða vellde,

2renna faman við Røgnis gyllde,

3recca sueit ef hlijda villde.

2

1Mier vill banna mælfkan bæg um mærd að breita,

2ongua hvijld þui enn mun hliöta,

3aufrar fneckian ferða liöta.

3

1Einatt hef eg nu Eigilz þätt ä orða felle,

2Þä mier verdur verka ä mille,

3vandast af honom sönar fülle.

4

1Ørfa tyr þö ödæll þætte offt j leikumm,

2margt var länad recknumm <rikkumm>,

3riett mun leit ä odrum fljikkumm.

5

1Hier ä lande hellftar ætter hofdingz lijda,

2af eru komner ulle klæda,

3avoxst tel eg það bestra giæda.

6

1Vitlku menn og vegleg skälld eg vil það ræda,

2ætt kvijfl hanz stár yfred vijda,

3oss það bökinn *giorer¹²³ ad þijda.

7

1Enn i dag er agiætt fölk ä Jfalande,

2hanz af nidium hijrt med lynde,

3hefur nu vijda fædft med ynde.

8

1Bragur fogunnar beid þar fyrr i blijdu lunde,

2er garpurinn Þörölf girtur brande,

3giarnann villde figla af lande.

9

1Adur enn þegnar ijttu vr hoffnum olldu brande,

2Eigill tru eg fodur linn finde,

3fyrer hann gieck og talar med fkynde.

10

1Fader minn bid eg þu fæer mier koft af fongumm fijnumm,

¹²³ Ms reads: “oss það bökinn giorde giorer ad þijda”

2þui burt vil eg hallda af bolftad þijnumm,
3med brodur ætla eg sigla mijnumm.

11

1Hefur þu talad vid Þörölf þad quad þegninn elldri,
2Eigill fuarade ør i hillde,
3ord þijn fyrft eg heira villde.

12

1Eigill gieck til Þörölfs þä og þetta greiner,
2enn feiger hann einginn von þess være,
3ad vidurinn fkiallda med sier fære.

13

1Af þui fader minn ecki hirder umm þig tæta,
2meiga hier þä quad meider rijta,
3menn þui flefter vid þier hnihta.

14

1Utlandz mun þier ecke hent hiä ytum suinnumm,
2treyste eg mier ei til hiä gronnumm,
3temia þig fo lijke monnum.

15

1Eigill seiger ef fæ eg <ei> far med fleina lunde,
2þä mun huorge hiedann vr lande,
3hallda ad sinne sneckiu brande.

16

1Dax þegar geiflinn dröft i haf enn dijmma näde,
2giorde vedur geyft med æde,
3giet eg ä sunnann vindur ftæde.

17

1Enn þä orded mióg var myrktt umm mäna teiga,
2Eigill giorde ør til vijga,
3vtä Þörölffz sneckiu stjiga.

18

1 Þörölfur giengur þegar ä skip med þijdu þmeinge| lynde,
2 bussan flaut i Bräkarfunde,
3 buinn til ferdar all vel munde.

19

1 Allar festar halurinn hiö af hlunna brande,
2 gieck upp lkiöt af grædis lkunde,
3 gusturinn þä med akiefd ftunde.

20

1 Skiped rak nu framm ä flöd j feijkna garde,
2 grimmlega tru eg ganga yrde,
3 gillttan siös ä vijdumm firde.

21

1 Þörölfz vakna virdar fliöt og veiter hringa,
2 j bätinn hlaupa briötar fpanga,
3 burt af skipinu aller ganga.

22

1 So var vedred geyfe grimmt og giälfred lkiæda,
2 ad ecki mättu ullar lkijda,
3 eina ftund vid kugginn bijda.

23

1 Logurinn velltte lægis priäm og lamde umm *lïjdur,¹²⁴
2 hinum meiginn vid hættann vijder,
3 hrackteft upp til landz umm sijder.

24

1 Þörölfur komft lijka ä land þui luckann olle,
2 voter og möder virdar fnialler,
3 vomludu heim til Borgar aller.

¹²⁴ lïjder > lïjdur

25

1Enn þess vissu ytar bragd fem Eigill giorde,
2laftadur tru eg af lijdum yrde,
3laufa vidurinn sinnis styrde.

26

1Mælltte Eigill mun eg þö skada meire veita,
2ef mig vill freyju meider gräta,
3med sier ecki figla läta.

27

1Lijder marger logdu til med laufa balldre,
2tökt þad lox ad garpurinn gillde,
3ganga ä fley med Þörölf skyllde.

28

1Adur enn skyldu fedgar fund vid folldar bediu,
2böndinn Grijmur benia gydiu,
3burtu tök vr reykiar smidiu.

29

1Grijmur talar vid Þörölf þä menn þetta vissu,
2ödling kiænum odz i messu,
3afftur fä þu hamra skiessu.

30

1Garpar sijdan geingu ä fley enn gumnar leifa,
2hofnumm vr umm hrannar bäfa,
3hlunna dijred tekur ad räfa.

31

1Þegar kappar komu j haf ä kölgu brande,
2oxina tök þä orua bende,
3og uti fiö til skollanns sende.

32

1Ad sonnu geijfar giälfurz þfley fill umm giuka teiga,

2eckiert hamlar ullumm veiga,

3uns þä Noreig finna meiga.

33

1Garpar hittu goda hofn og giella rendu,

2falt i sandinn fleine hrundu,

3fong sijn bäru upp ä grundu.

34

1Þörölfur fann böndann Biorn ä breidu vellde,

2döttur hanz er digdin fillde,

3dreingurinn þangad leida villde.

35

1Bauga giefne blijdlega fagna böndinn näde,

2suanninn var þä sinnis þyde,

3sæmelega buinn med fide.

36

1Tafde ei leinge tijner audz hiä tiorgu meide,

2arfinn Grijmz hinn orku bräde,

3Eirek köng þui hitta näde.

37

1Fodur sijnz quedi fylker bar sã forse deijfde,

2odlingz gíof þö einginn krefde,

3allvel feiger þackad hefde.

38

1Gramur þä med gödre lundu giorde ad biöda,

2Þörölfe med þegna frijda,

3þar hiä sier umm veturinn bijda.

39

1Þetta mä eg ei þiggia bod quad þundur fleina,

2vel fie þier fyrer virding þijna,

3verd eg ad stunda hondlun mijna.

40

1Þörer herfer þeinke eg firft quad þegninn finna,
2fkullda erinde fkrafa eg hid fanna,
3fkierder ä eg vid rognis tanna.

41

1Kappinn fkilft |eg| vid könginn fliött og quadde ftiller,
2Þörer finnur halurinn holle,
3hann tök allvel bryniu þolle.

42

1Herfer baud honom hiä sier víft og hernumm gillda,
2þetta lijkar þunde fkiallda,
3þar vill duelia veturinn kallda.

43

1Minn er brödur med mier þö quad madurinn fræge,
2hefur ei fyrre hinn heimfku treige,
3halurinn fared af bygdar veige.

44

1Vil eg <ei> fkilia vid mig hann quad veifer fpiöta,
2þui ummfiön þarf eg ulle fkeita,
3efunarlauft i morgu ad veita.

45

1Velkominn lijka vera skal hann quad vopna ftjrrer,
2og þö þu vilier þegna fleire,
3þiggia läta virding meire.

46

1Ef lundur hringz er lykur þier i listumm vænum,
2sveitar böt hiä bauga lijnum,
3brognumm mætte þikia fijnum.

47

1Þetta af alüd þackar hann er þiggja uillde,

2og færde heim frá fíflka tiallde,

3fong líjn oll í göðu hallde.

48

1Arinbiørn hiet arfe Þör<er>z og yfrid frijdur,

2fä var af ollumm garpurinn gladur,

3gildur halldinn fæmdar madur.

49

1Eigle nockud elldre var fä unne giædumm,

2kiært var med þeim brognum blijdumm,

3bäder fylgduft oft og tijdumm.

50

1Þörölf byriar bonord nu med beftre prijde,

2vid dóttur Biornz sem dreingurinn fiæde,

3dyrftur flutte af Jfa läde.

51

1Þörer flutte þetta mäl fyrer þreiter þpanga,

2tökft það bratt ad tröðann hringa,

3trulofud var halnumm flinga.

52

1Umm haufted fchyllde heidurz dagurinn halldinn frömur,

2Byrne hiä það brognumm semur,

3bijr fig fölk þä tijminn kiemur.

53

1Þörer herfer þangad kiemur og þegna fiölde,

2Arinbiorn hanz arfinn gillde,

3eirninn lidinu fylgia villde.

54

1Eigill för ei ytumm med sem jnner ræda,

2kronk var nockud kiempann frijda,

3quadft þä munde heima bijda.

55

1Þörölffur kom þar veitfla var með valka þegna,
2blijdlega giorer þeim Biorn ad fagna,
3brädlega fara þeir quedi ad magna.

56

1Höfed stofnaft hefðar meft fyrer höpnumm lijda,
2þä var leidd a bekkinn breijda,
3blömleg liliann garganns heida.

57

1Lätumm brædur blijda drekka baugz hiä lundumm,
2eg vil fleijra af Egle feigia,
3ef olldinn villde frömleg þeigia.

58

1Øluer hiet einn ørua tijr i oruftu fkiædur,
2Þörer herfers garpurinn gladur,
3giet eg være räda madur.

59

1Föftre Þörerz frä eg være fleina fpenner,
2alldradur var enn allvel kunne,
3adftod hrings ad veita runne.

60

1Bar fo vid medan bragnar fätu i brullaupz halde,
2ad heiman för sä halurinn gillde,
3og heimta fkullder Þörerz villde.

61

1Reckurinn hafde rödrar fkip og raufnar dreinge,
2eina siä ä litlumm lunge,
3lægis var þä jbbinn drunge.

62

1Eigill reis þä upp af sæng og Øluer bidur,

2ad fara med honom og fremia rödur,

3frä eg þad þeckitft bauga riödur.

63

1Eigill tök þä oll fíjn vopn og yggjar liöma,

2geingu fíjdann gautar feima,

3greitt ä fäkinn unnar heima.

64

1Holdar feingu hardan fform ä hættumm víjde,

2reru af megne reckar möder,

3rauk umm foxinn hrannar flöder.

65

1Atley hiet su ödins mey fem ytar hittu,

2umm kuellded seint ad kappar ättu,

3kinftra völk af fforma þráttu.

66

1Eirekur köngur ä þad bu enn yta ftiöre,

2Bärdur hiet þö brellinn være,

3budlungz tru eg med síjflur fære.

67

1Hann var víjfer kynia kiær og köngfins brude,

2kniftar er fa kefiu meider,

3fyrer koppumm allvel ferder greider.

68

1Ølver fette upp sitt fkip med íjtum lunum,

2til bæiarinz för og bonda fíjnum,

3birta tekur af ferdumm síjnum.

69

1Vær erumm næsta voter af fiö kuad veifer fkijda,

2böndinn vil eg þig bidia umm greida,

3Bärdur feiger þad til reida.

70

1Kappinn lætur kinda upp elld af kläru skjide,
2bord eru sett og bored ä fæde,
3bragna voru so þurkud klæde.

71

1Bärdur kom og blijdlega tier vid briöta fleina,
2miog hafe þier ätt mæde langa,
3mäl er ydur til bordz ad ganga.

72

1Øluer fettift under bord og ytar þiäder,
2braud og smiør var bragna fæde,
3Bärdur tru eg framme stæde.

73

1Efter það kom askur fkyrz fyrer yta mæta,
2bol mä það feiger Bärdur heita,
3ad brognumm kunne fljækt ei veita.

74

1Suo voru þegnar mædder miog og meir enn þreitter,
2drucku fkyred dafader giefster,
3dreinger töku ad verda hrefter.

75

1Bärdur feiger ad brognumm mune það biarga hliöta,
2þui huorke er miodur nie biör ad bæta,
3bordun ydur og gieded kiæta.

76

1Garpar logdu ä greida þach med giætne flinga,
2Bärdur fkiilt vid briöta spanga,
3og bidur þä nu til sueffnz ad ganga.

77

1Köngurinn Eirekur kominn var þä umm kuellded þetta,

2Gunnhilldur ei giorn ä flötta,

3giorde ad filgia stjirer drötta.

78

1Bärdur hafde bued til veitflu best sem kunne,

2dogling þä med drottning sinne,

3drecka vil i stofunne jinne.

79

1Budlung spir hvar Bärdur sie suo burtu leinge,

2fialldan tru eg seggurinn strange,

3syklingz hier fyrer bordumm gange.

80

1Fyrer giestumm sijnum greida er hann seigia gumnar dijrer,

2hillding spurde holdumm kiæri,

3huorer menn þar komner væri.

81

1Þörrer herfer þeir eru frá tier þiödinn snialla,

2hreptu storm ä hrannar kuilla,

3hafa þeir feinged reifu illa.

82

1Köngurinn sagde kalled hingad kefiu meida,

2þeim vil eg ueita virding göða,

3vel skal hondla garpa fröða.

83

1Ferda menn þeir fylkerz bodskap fregna läta,

2ytar gå med vllum skeita,

3jnn fyrer köng og heilsun veita.

84

1Ølver fagnar odling bljtt sem jinner ræða,

2gagnvart sier i beckinn breida,

3bragna skipar gramur ad leida.

85

- 1Eigill sat hiä olvers hlid *med* allre hijru,
- 2eirninn þeir med ýtum föru,
- 3aller þegar fetter voru.

86

- 1Koppum*m* bored var kriddad ol af krufar olldu,
- 2holdar spenttu horninn gilldu,
- 3hafa þä fumer meir `enn' villdu.

87

- 1Þiädur fræda þungur streingur þundar flitne,
- 2liöda fkeijd j lending brotne,
- 3lodinns giæda hending þrottne.

Fimtända E. Rijma.

1

- 1Vake eg þrätt um*m* vintranätt,
- 2Vidris øl ad brugga,
- 3næsta fmätt þö göms ür gätt,
- 4gange liöda dugga.

2

- 1Sie eg ei þurd ä Sonar burd,
- 2sinnu landz vid ftyckte,
- 3gledinnar hurd vid göma urd,
- 4geingur enn þö hryckte.

3

- 1Ofmorg liöd um*m* yndis flöd,
- 2eflauft þykeft eg fmijda,
- 3ef eingin þiöd nie audgrund riöd,
- 4ä vill nijta hlijda.

4

- 1Giälfurz hind j glettu vind,

2greitt mä liöta kalla,
3þar fyrer mynd mun þorna lynd,
4þykia ä bogunum valla.

5

1Huor fä mann fem hugar i rann,
2härz vill blanda mæde,
3betur enn kann ei byriar hann,
4brag þö olldinn hæde.

6

1Mannvit ber umm minnis kier,
2margur i fogru gyllde,
3tekur það hier af själfum sier,
4seggurinn ei þö uillde.

7

1Helldur er mentt su lijdum lient,
2af laufnar veiginum suinna,
3þui er ei hent ad häd fie fent,
4hinumm fem veitt er minna.

8

1Margur vann ad minka þann,
2meft i sijnumm ordum,
3sem mäls i rann ei miuka kann,
4mærd ad ftila i lkordum.

9

1Mijn skal liöd ei fordaft fröd,
2firda fueit ad lafta,
3giedz af flöd i greindum öd,
4þö giore eg framm þessu kafta.

10

1Mälfins dor vid mærdar lkor,
2mannsongz endar smijde,

3aufrar knor ur Vindölfz vór,
4vil eg að helldur fkríjðe.

11

1Hleidolfs far nam hlaupa í mar,
2hladed af orða fiolda,
3Bárdur þar fém byrja var,
4biör og vijn fyrer holda.

12

1Horninn tuenn með akiefð enn,
2ott liet Bárdur ganga,
3Ølverz menn fó aller senn,
4illann kränkleik fanga.

13

1Dryckiu þar fó dauflégt var,
2dreinger koma j nauder,
3läu þeir þar með líjtíð suar,
4langt umm verre enn dauder.

14

1Horned eitt var biugt og breyddt,
2bored fyrer olver þecka,
3Eigill greitt <með andlit sveitt>,
4af þui hlaut að drecka.

15

1Bárdur tíer víð geyra gríer,
2grädukt er þitt finne,
3þu tæmer hie fém tygge sier,
4tíjdumm horn og minne.

16

1Hreckia flíör liet hringa þör,
2horned annað sækia,

3eckí miör var stíkilinn störr,
4sem stíjft hiełtt um mækia.

17

1Eigill brátt með orku mátt,
2öl um hálfinn sæmde,
3förr fö þrátt þui fram mæ nátt,
4flest öll horn hann tæmde.

18

1Burt úr rann fö bráða vann,
2Bárdur gongu að magna,
3Gunnhild fann og hermer hann,
4hvað honum bar til sagna.

19

1Maður er hie quadr málma grier,
2mikill og störr í hollu,
3horn og kier það hie dinn sier,
4heffur hann tæmt með öllu.

20

1Þö er enn hreft í síjnum sess,
2seima vídurinn befté,
3giorer sier vess og gietur nú þess,
4greitt hann meira þyfté.

21

1Gief eg þie ræð í giedinu brænd,
2grund quadr orma landa,
3eyturs sæð með hreckia hæð,
4í horned íkulu víð blanda.

22

1Hættum til quadr hringa bíl,
2huorninn giorer þá vegna,

3beint *med* skil i bragda hil,
4bored var eijtrid megna.

23

1Lietu þau fä þad horned hä,
2halnum orda greidum,
3Eigill þä ad þetta sä,
4þreif sinn hniyf vr lkeidumm.

24

1J löfa sier nam geira grier,
2greitt til blödz ad spretta,
3randa ver fo rifta fer,
4runer ä horned þetta.

25

1Dreingurinn brätt þar dreyffde umm þrätt,
2dreyra vr undu heitre,
3sprack i fimätt þä horned hätt,
4enn halmurinn tók vid eytre.

26

1Eigill sä ad Oluer þä,
2äkof dryckian neijdde,
3bordum frä þad bragnar flä,
4bauga tijr hann leijdde.

27

1Kiempann fijn nam käpu sijn,
2kafta ä vinstre sijdu,
3horfinn pijn þad hyggia er mijn,
4hielltt ä suerde frijdu.

28

1Ad dyrunumm snyr nu darra tijr,
2dreingurinn Oluer leidde,

3Bärdur flýr með horn kom hjr,

4og holda drecka beiðde.

29

1Eigill tók fem jnner bök,

2einka fkiött vid horne,

3dryckinn jök fä dæsing tók,

4og *ftack¹²⁵ af stykilz þorne.

30

1Belldur möd hiä brognumm ftöd,

2Bärdur gagnvart þegnum,

3Eigill öd ad rauda riöd,

4og reckur hann mitt j giegunmm.

31

1Beina fund vr breidre vnd,

2bogade strax hid rauda,

3j samre ftund med forgar lund,

4seggurinn hreffte dauda.

32

1Øluer datt nu einka hratt,

2ofann ä Bard j ranne,

3eige var glatt vier jnnumm fatt,

4af olinu þessumm manne.

33

1Fölked teitt þegar furdu greitt,

2falled lijtur beggia,

3med hatrid leitt þeir hugdu ad deydtt,

4huor hefde annann seggia.

34

1Köngurinn gå ried þangad þä,

¹²⁵ ftrack > ftack

2þegar með holda meinged,
3hilmer sä ad heliar þrä,
4hefur nu Bårdur feinged.

35

1Ølldinn fier sem jnt var mier,
2ad oluer lifer hinn fnialle,
3vitlaus er þä vopna grier,
4af vondu dryckju fualle.

36

1Hilmer vann fä heidurinn kann,
2holka ad spiria recka,
3huar er fä mann ad mælltte hann,
4meft ried ädann drecka.

37

1Dyrnumm ad fo dröttinn quad,
2dreingurinn Øluer filgde,
3hillding bad nu hratt i stad,
4hann þeir finna skillde.

38

1Lijdurinn ftör ad leita för,
2liöft ad hreifte manne,
3hiorua þör ei horku fliör,
4huerge fanft i ranne.

39

1J ellda holl gieck olldinn snioll,
2ött med hliöda megne,
3hirdinn oll med hliöda koll,
4hätt nam spiria ad þegne.

40

1Olldinn tier hann jnn kom hier,
2ädan spentur mæde,

3hiorfa grier þad vißum vier,
4hann vopn fign tök og klæde.

41

1Ølldinn fä ad ei mun tiä,
2effter honom ad leita,
3budlung frä þeir birta þä,
4ad bor fie horffin fkeita.

42

1Fared frä holl ad filka voll,
2filker talade beima,
3skipinn oll vid fkeria fioll,
4fkulu þier fyrer honom geima.

43

1A morgunn kann hinn mikle mann,
2mer ad diliaft eige,
3þä fkal hann i heliar rann,
4hrapa af lifzinnns veige.

44

1Eigle frä nu jnna mä,
2orda pijlann fnialla,
3dimt var þä ad dreingurinn sä,
4ur dryckiunne tök ad sualla.

45

1Dreingurinn fkiött þö dimm fie nött,
2drafnar gieck ad linde,
3fkip vill ött sier finna fliött,
4og fara fo burt med fkinde.

46

1Þegninn hvar fem fä vill far,
2filka tunz hiä fande,

3menn voru þar so *madurinn snar*,
4mätte ei komaft ur lande.

47

1Lijkninn fies umm landa fles,
2liöma tekur ad vanda,
3eitt vid nes eg umm þad les,
4ullur stöd þä randa.

48

1Eina bar vid æginn þar,
2eij fyrer hringa spenner,
3fund þö var umm sallttann mar,
4fannlega langt ad henne.

49

1Kiempan fnioll j hugarins holl,
2higg eg räd þad finne,
3vopn sijn oll og varnar troll,
4veffur j käpu sinne.

50

1Bauga grier so binda fer,
2bagga og lagde ä herdar,
3ä karfa ver so kaftar fier,
4kaskur spiller fuerda.

51

1Lifta mann umm laxa rann,
2linadeft ecki ä sunde,
3fyr enn ham lä kiænfsku kann,
4komast i eijna munde.

52

1Komft umm sijd af karfa hlijd,
2kuijttur af forgar tiödre,

3eyinn var frijd enn valla vijd,
4vafinn i fogrum grödre.

53

1Margan sier þar malmagrier,
2mætann fienad reika,
3kiöla ver fo klædaft fer,
4kiærn til flestra leika.

54

1Dagurinn mætur dreyfaft lætur,
2dijrstur geifla frijda,
3riett agiætur lofdung lætur,
4leita ad Egle vija.

55

1Einginn mann þö Eigil fann,
2olld var komen ad fpreinge,
3ä minn fann það undra kann,
4odling meft og dreinge.

56

1Hlunna far ä hættan mar,
2höpurinn líjdann leydde,
3eyna þar fem Eigill var,
4odling kann beidde.

57

1Tolf menn hier það tíäð var mier,
2talder ä fkipinu voru,
3Eigill sier huar feriann fer,
4framan ad eynne ftöru.

58

1Veit fier fätt mun vægia þrätt,
2vijft fyrer lidinu beima,

3nidur lext brätt og hrijfed hätt,
4hann fig lætur geima.

59

1Hiner med möd af hrannar flöd,
2hardlega räfad feingu,
3tjirz ä fliöd þegar ferian stöd,
4fliött þeir fjdann geingu.

60

1Flockurinn rijr ad tiorgu tjir,
2tök ad leita vijda,
3ýt看 þrijr vid unnar dijr,
4efftir skilldu bijda.

61

1Hiner þä voru horfner frä,
2hofkumm stäla lunde,
3Eigill gä ried upp ad stä,
4og ofann ad reykar sunde.

62

1Ei vard stannz ä vlle brandz,
2eirn hiö strax med fuerde,
3i folldar krannz þui hofuded hanz,
4hriöta af buknumm gierde.

63

1Annar fier þad odda grer,
2ad ei mun vægd ä kijfe,
3undann fer og odda ver,
4æt看 ad forda lijffe.

64

1Ecke höt þeim odda briöt,
2ætla eg þetta hljofde,

3Eigill fót *vid* miadmar möt,
4mitt af þessum íkjffde.

65

1Skiped vtä hinn þridie þä,
2þungu hliöp *med* grande,
3ýta þä fem ödaft mä,
4ætlade sier frä lande.

66

1J festar band ä fogrum fänd,
2fliött hann Eigill näde,
3enn reidde brand *med* rofkre hand,
4reckurinn linnis bräde.

67

1Mækin blär hid mefta sär,
2midla halnumm þorde,
3dreingurinn knär *vid* daudannz fär,
4datt af sneckiu borde.

68

1Eigill rær ä ärar tuær,
2undann íkiött frä lande,
3reckurinn kiær til rödrar fær,
4rudde upp falldar bande.

69

1Daginn og nött *med* dijran þrött,
2duelur ei hetiann sanna,
3af ýtumm fliött þä jnnum drött,
4fem eya föru ad kannä.

70

1Fä þeir sied ad flauftred *med*,
2farinn var kiempan fnialla,

3fargar gied var lijdumm lied,
4leitinn stodar þeim varla.

71

1Fäft ei batur nockrar natur,
2niötur hringz þar tofdu,
3fienadur mætur miſte fætur,
4til matarins þeir hann hofdu.

72

1Komu þä menn i eina enn,
2og yta i burtu fluttu,
3fögdu fenn þau tjdindinn tuenn,
4ſem tieduſt nu fyrer ſtuttu.

73

1Øluer lætur ødſling mætur,
2eirninn menn hanz ſnialla,
3fara agætur frönz umm rætur,
4j fride burtu alla.

74

1Hielldu ä geim enn hart vard ſueim,
2hlies ä faknum bragna,
3komu ſo heim hann Þörer þeim,
4þegnum giorde fagna.

75

1Bärdar deid og bragda ſeid,
2bragnar fogdu þegnum,
3Eigill ſneid þann ørua meid,
4allann nidur i giegunum.

76

1Seggurinn ſtrauk þegar ſefadeſt brauk,
2fiklingz burt ur vallde,

3fualle lauk enn fuerda hauk,
4fäu vær þadann af alldre.

77

1Þörölf nær þad fregnad fær,
2fiech hann harmenn raudann,
3hrigdar blær þui hiartad flær,
4hugde hann Eigil daudann.

78

1Ad morne kiemur fä menter fremur,
2madurinn Eigill fröde,
3Þörölfur nemur flestum fremur,
4ad fagna hiorfa riöde.

79

1Brödur hier þad birtu mier,
2bør quad fröda fäda,
3huad vard þier nu hiorfa grier,
4hellft til þarffa räda.

80

1Giorvalltt vann ad greina hann,
2greitt af ferdumm lijnumm,
3gofugan mann þad gledia kann,
4ad garpurinn komft ur pijnum.

81

1Arinbiørn gieck ad rijkumm reck,
2rauna fuiptur kijfe,
3hetian þeck þui fagna fieck,
4ad fleinz er vidur ä lijfe.

82

1Minft var tiön þö mellu þiön,
2meined daudannz gifte,

3mijn er von ä filkersz frön,
4fodur minn ganga lifte.

83

1Fylker brätt hann bijdur sätt,
2beint fyrer þijnar giorder,
3lofdungz þratt so linded grätt,
4linadift hringz vid skierder.

84

1Ørua þör til fodur sijnz för,
2fliött nam þetta jnna,
3herfer för i huganumm ftör,
4hann skule könginn finna.

85

1Þörer framur trigda tamur,
2talar vid Eigil þanninn,
3vid þig mun gramur reide ramur,
4riett med fullann fanninn.

86

1Leita vid ad få þier frid,
2fliötlega mun eg þö verda,
3ei vard bid ä brodda rid,
4bijr hann sig til ferda.

87

1Arinbiorn var få æru bar,
2efftir heima hinn gillde,
3vid Eigil snar og Þörölf þar,
4þegn ei skilia villde.

88

1Bauga grier vid brædur tier,
2buinn med vinattu langa,

3eitt fchal hier quad odda ver,
4jfer off jafnann ganga.

89

1Þörer rann og þeingil fann,
2þrauter hygg eg fkierte,
3budlung rann ad biöda hann,
4böt fyrer Eigilz ferder.

90

1Var fo reidur ræfer greidur,
2riett þui mätte valla,
3tiorgu meidur tala med heidur,
4tyggia vidur hinn fnialla.

91

1Þörer brätt nam bidia umm fätt,
2beint af fremfta megne,
3lofdung hätt medt linded grätt,
4loxinns fuarade þegne.

92

1Sannaft hier þad tyggie tier,
2fem talade fodurs mijnz hyggia,
3öhægt er fu fregn ut fer,
4frændur þessa ad tryggia.

93

1Frida eg þann hinn mikla mann,
2meft fyrer bæner þijnar,
3lät med sann ei leingur hann,
4leika ä drötter mijnar.

94

1Grijmz fyrer kund þeim geyra þund,
2gafft nu fridur ad finne,

3fkiött ä grund vid fkiølldungz fund,
4fkiðeft halurinn fuinne.

95

1Buinn med feim för herfer heim,
2honom ried fagna meinginn,
3hlyrumm tueim þui hægt var feim,
4hermer ad fætt er feinginn.

96

1Brædur hiä voru Þörer þä,
2þennann veturinn kallda,
3endann fä fo mærdinn mä,
4þui mijkar Sönar allða.

Sextanda E. Rijma.

1

1Talinn Fialars ferian ein,
2fliöta ur höfnumm fkyllde,
3þijð og blijð ef þorna rein,
4þulunne hlyda villde.

2

1Sueitumm breyte eg sijft umm lag,
2fama hef eg þui tydumm,
3mitt mun hitta mærdar ftag,
4mefta spott hiä lydumm.

3

1Adur ä läde Jflanz menn,
2allvel kunnu ad ftrijða,
3marger arger sijft voru senn,
4og syndu hreyfte frijða.

4

1Gretter riett var gilldur mann,

2Gijnars bälz j messu,
3illar villu vætter vann,
4vijft ä lande þessu.

5

1Käre sära kierted lkök,
2kijfz þar flagd nam hrijna,
3hæftar stæftar hefnder jök,
4hann fyrer ættmenn sijna.

6

1Finnboge ftinnann ftäla ver,
2felld tamur j kijffe,
3hijdBjorn ftrijdann hiørfagrier,
4hier med sviffte lijffe.

7

1Gunnar kunne geirz i þrä
2geijft ad veifa lkiöma,
3hlijdar frijdumm enda ä,
4ätte hann bigd med löma.

8

1Hrauftann trauftann Vijglund vann,
2virda fueit ad hallda,
3fälu gäla felld hann,
4fem föru med drambed kallda.

9

1Geira fleire gauta hier,
2giordu umm frægd ad velia,
3j liöda hrödre leideft mier,
4leingur upp þä telia.

10

1Af einumm greine eg ödarfkrä,
2Jflendinge sniollumm,

3dröttumm þötte dreingurinn sä,
4diarffur i leikum ollumm.

11

1Þö mä göinns þundur landz,
2þeira ei sijftur heita,
3af þui gofuger ættmenn hanz,
4offt voru herrar sueita.

12

1Danfinn mannfongz dvijna tekur,
2dreiginn af Sönar blande,
3grijdur ftrijdur gufturinn hrekur,
4griingz bät frä lande.

13

1Lödinns grödre linte þä,
2lijder fkiled þad götu,
3brædur fkæder herfer hiä,
4heima umm veturinn sätu.

14

1Enn þegar rennur storma ftrijd,
2ftrangt i burt af þiödumm,
3dijrer hlijrar drafnar fkijd,
4dröu ad karfa flödumm.

15

1Holdar villdu i hernad gö,
2hratt med fræked meinge,
3brædur fkæder brinia þä,
4byfna karka dreinge.

16

1Vegleg feglinn vinda hätt,
2vidirner dijrra branda,

3heiman fueimar bussann brätt,
4beint til australanda.

17

1Virdar styrda vopna hrijd,
2vøcktu og felldu dreinge,
3vid Kurland sturla kappar lijd,
4komu þeir þar med meinge.

18

1A landed branda lundar gö,
2og loodinz ellda flöku,
3ræna væner þegnar þä,
4og þorpinn vija töku.

19

1J flockum brockar fölk umm land,
2fara þeir tolf i höpe,
3næsta glæstum nodru fand,
4nada j geyra hröpe.

20

1Eitt finn greitt ad apne dax,
2olld til flöpz nam hallda,
3eige kom fueiger unda lax,
4Eigill þä til tiallda.

21

1Nöttinn flöött ried nälgaft dimm,
2naudumm tru eg þad giege,
3olldinn hólða oruflu grimm,
4eige nam leita ad þegne.

22

1Jndef lynded þörölffz þä,
2þrutnar forgar meine,

3Egilz feigia ferdum frä,
4firft mun bragurinnleine.

23

1Fylldu gilddum firdar tölf,
2fleina briötnum sanna,
3spiöta briöte spenter kölf,
4þara ei bygd ad kanna.

24

1Hittu mitt umm häfan lkög,
2holdar bygd ä grundu,
3þegnar giegner þackter plög,
4þangad stefnumundu.

25

1Inn þar fuinner striuka i stad,
2strax og hufinn kannu,
3Eigill feiger effter það,
4ongvan sie eg hier manna.

26

1Rænum vænum rijnar eijm,
2riett medann giefft til fære,
3feingu dreinger frijdann seim,
4fiär nogt tru eg það være.

27

1Bærinn æred breijdur var,
2bragnar giörvalltt sneijddu,
3dualdest lkiallda þundum þar,
4þui ad þeir hufinn eijddu.

28

1Enn þegar brennu gautar gö,
2gries frä hufum tömum,

3menn þeim renna i möte þä,
4marger og veijfa lkiömm.

29

1Heima beimar hart fem mä,
2hlaupa ad koppum sonnum,
3Eigill fueiger undan þä,
4ölmum ftadarinz monnum.

30

1Skjldgard vjdann lkiött i ftad,
2lkatna fiä nu ganga,
3frijdu hlijda faxe ad,
4fram med honom þeir spranga.

31

1Eigill feiger ytumm lijn,
2undann lkal eg nu venda,
3bardurinn vardad gietur oss pijn,
4gongumm hanz til enda.

32

1Hiner ei linaft hier vid neitt,
2hringz þeir fækia ad lundumm,
3spiötumm lkiöta ad gumnum greitt,
4enn gardurinn tök vid ftundumm.

33

1Enn þegar nenna æfder seim,
2undann leingra adt venda,
3gardar harder þreingdu ad þeim,
4þar vard leiked ä enda.

34

1Eigill þeige undann mä,
2afram leingra spranga,

3færu stæra þegnar þä,
4þeir sem effter ganga.

35

1Flycktust þyckt umm frægdar menn,
2firdar landz med bræde,
3fkiömar hliöma ä skotnumm enn,
4fkiemdaft handingz klæde.

36

1Ecke þeckur Eigill kann,
2yta grimd ad halla,
3lydurinn strjdur handtök hann,
4hier med menn hanz alla.

37

1Bundner runnar bäru eimz,
2brätt af þegnumm voru,
3rekner tekner riödar seimz,
4riett til bæiarinz föru.

38

1Stadarinz hradur böndinn bar,
2blomann veralldar plöga,
3arfann þarfann ätte þar,
4eyrninn peninga nöga.

39

1Hirdinn firda hialar med sier,
2huad schal giora vid þegna,
3biftur i fiftu böndinn tier,
4bödullinn mä þeim giegna.

40

1Böndannz kundur furdu fliött,
2fodur sinn þess nam letia,

3romm er kømin hin rauda nött,
4riett er ä morgun betra.

41

1Ongua fongum gledinnar grein,
2greitt af ýta pijnu,
3ef fliött i nött med fär og mein,
4þeir farga lijffe sijnu.

42

1Dreinger feingu daudanz frij,
2dijr þui olle granne,
3bundner undner bondum y,
4beint voru þeir i ranne.

43

1Eigill þeige ytumm gaf,
2orded neitt til þægðar,
3reijra þeir vid störan staf,
4fterkann runnenn frægðar.

44

1Hæstar læftu hussinz dyr,
2holdar luifter þyckiu,
3settuft riett med blijdu bir,
4böndannz med til dryckiu.

45

1Eigill þeige gioreft nu gladur,
2gyrtur fiotrum vondumm,
3hrauftur trauftur hreifte madur,
4hræraft tekur j bondumm.

46

1Reckurinn þeckur ramlega þä,
2ryckteft vidur j pijnumm,

3fo stafurinn vafinn streingjum fä,
4ftóck ur farveg líjnum.

47

1Dreingurinn fleinger digrum staf,
2dreignum upp til vallar,
3brixtur og flíxtur burt fíer af,
4bond og vídjur allar.

48

1Alla fníalla ýta híer,
2oflugur madurinn leifte,
3fem flgdu gilldumm fleina grier,
4framde hann jafnan hreifte.

49

1Líftugur nífter línna sandz,
2leítar umm stófunnar gíætte,
3huar líjkast þíker bender brandz,
4bríöta upp húfed mætte.

50

1Eígill feiger eg efna víl,
2ut að komaft umm haller,
3hart öfpart ä hússínz þíl,
4hlaupa skulu vær aller.

51

1Garpar fnarper gíora fem bídur,
2gautur stínnra spíöta,
3bragnar fagna enn brotna nídur,
4breídar þíliur hílöta.

52

1Stranger ganga stóllttar menn,
2strax ur brotnumm ranne,

3j hufed fufer annad enn,

4ytar komu med fanne.

53

1Þeir fo heira manna mäl,

2mitt i hussinz gölffe,

3leinge geingu enn linadift täl,

4ad leita ad þiliu huolffe.

54

1Jardhus vard fyrer ytumm enn,

2yfer nam hlemmur falla,

3j gröffina ofann giorer nu fenn,

4garpurinn Eigill kalla.

55

1Huor er hier grier i hættre pijn,

2hringz quad kiempan teita,

3hinn enn fuinne feiger til ljin,

4og fagdeft Ake heita.

56

1Villttu stillttur geira grier,

2vr grofinne komast ad bragde,

3feiginn þeiged hefda eg hier,

4hiälp hann Ake fagde.

57

1Reckar þecker renna þä,

2reipum ofann til þegna,

3draga upp fagra dreinge þriä,

4drupnis þundar regna.

58

1Jnner fuinnur Ake þä,

2ydur fie vel minn kære,

3þu hefur nu vr kwalanna krä,
4kappinn leift oss lkiære.

59

1Mijner syner mæri hann þä,
2menn eru þesser fnialler,
3vordur sverda vil eg þier tiä,
4vier erum danlker aller.

60

1J fyrra vorumm fangner vier,
2fliött med grimmu valde,
3vm veturinn sitia urdumm hier,
4valla i godu halde.

61

1Undu ftundumm arfar mijn,
2illa i naudumm strijdumm,
3þeir voru meir i þungre pijn,
4þiäder enn eg hiä lydumm.

62

1Eitt finn greitt vier jnnum þad,
2eyder sönar ftaupa,
3burt frá furtumm beint i ftað,
4bärum vier oss ad hlaupa.

63

1Kingiu flinger kroppar senn,
2kuølunumm villdu ei lietta,
3fundner bundner fliött vorum enn,
4og fleigder i jardhus þetta.

64

1Eigill feiger Aka uid,
2vt vil eg burtu hijda,

3þier mun hier umm hufa sid,
4halurinn kunnugt vija.

65

1Skialld þil balldur bryniu quad,
2ef broted er þetta hid langa,
3kornhlodu fornre komu vier ad,
4og kiorum fo ut ad ganga.

66

1Lijder sijdan leifter füt,
2langar þiliur briöta,
3käter ur gräte komuft fo ut,
4og kiærnrar hreifte niöta.

67

1Niölz ä hiölumm veralldar var,
2vofur ur fylfnum lkrijda,
3lioman fröma ljtinn bar,
4leiknar birdin frida.

68

1Eigilz feigia ytar þä,
2eijddan fäüm nu vanda,
3lkundum undann lkögienn ä,
4og lkulum ei hier vid ftanda.

69

1Ott umm nött vid Äka tier,
2afrekz kiempän ftinna,
3j hyggiu bygger hellft þad mier,
4hirdflur bönda ad finna.

70

1Liftugur firft fä lietters brun,
2lundur talade spanga,

3nögan lkög og nodru dun,
4nälega mä hier fanga.

71

1Filg þu ylgia fæder mier,
2fliött nam Eigill beida,
3þangad strangur þorna grier,
4sem þike þier lkäft til veida.

72

1Geingu dreinger greitt i stad,
2grimmer i hyggiu finne,
3liftuger firft þvij lopte ad,
4sem liggur böndinn jnne.

73

1Ytar lijta opnar dir,
2eirnin fuenia ä felle,
3liöfinn hrofa logande hir,
4þau lijfa af gudvefz pelle.

74

1Eigill feiger ýtum þä,
2ute skulu þier bijda,
3eg mun þegar med Aka gä,
4jnn i lopted frijda.

75

1Steiper hleipur ftäla fnar,
2strax i ranned fröma,
3greip hann sveipinn giuka þar,
4greitt og breijdann skiöma.

76

1Breidan reider bryniu nad,
2briötur hildar gialla,

3deider og meider dickta eg þad,
4dreinge þtadarinz i salnum alla.

77

1Øllum fniøllum ýtum fieck,
2Eigill vopn med fuerdumm,
3fkrijdaft pridaft skilningz hleck,
4fkatnar fpenter gierdum.

78

1A gölfe fiälfur geife stör,
2giet eg ad hlemmur være,
3Ake tök hann ekki miör,
4vpp med benia fære.

79

1Vid fkulum nidur hafa ockur hier,
2halur vid Eigil lagde,
3traufter hraufter taka med sier,
4tendrud liös ad bragde.

80

1Fullar af gulle og flædareym,
2fra eg þar hyrflur voru,
3voldu holdar vænstann feim,
4valla ut fnauder föru.

81

1Strijder fijdann ftadnum frä,
2friuka holdar fnialler,
3fkiött og ött ä fköginn Gä,
4fkridder vopnum aller.

82

1Eigill feiger æfdur feim,
2illa hefur nu til geingid,

3vær bär^{um} ut kläran bärueym,
4enn böndinn ränid feinged.

83

1Heim vil eg sueima ad hufum^m aptur,
2hulinn med ftäled bruna,
3vita quad litur^z røggvarafftur,
4riett huad tijtt er nuna.

84

1Mællttu stællt^{ter} menn hans þä,
2möte þessu *räde¹²⁶,
3ad fkeidum breidum skulu vier gä,
4fkrafade lydurinn bräde.

85

1Seggurinn leggur sijdan nidur,
2siellega birde frijda,
3hradur kuad fo hringa vidur,
4hier meige þier mijn bijda.

86

1Hreifer geijfu herianz fer,
2heim enn beimar feigia,
3lödinnz flöda leirinn hier,
4læt eg mætann þeigia.

Seytjända E. Rijma.

1

1Gijnars fley vr grijdar þey eg giöre ad leida,
2ut ä Litar^z æginn breijda,
3enn þui suanninn þess vill beida.

¹²⁶ radnumm > räde

2

1Helldur i taume gledinnar glaume giedz vid hollu,

2veralldar blijdann volltt med ollu,

3verdur brygdleg meinge sniollu.

3

1Ælku brogd fku burtu logd vr blijdu jnne,

2upp fkal taka annad sinne,

3elldre madur ef frædaft kinne.

4

1Þui er midur mier var sidur meir enn fkyllde,

2barndöms kær þo bernfkann villde,

3bua hiä mier i hæfta gillde.

5

1Hugda eg tijtt ad lofinu lijtt þö lijdurinn feinge,

2vel fidadur af virda meinge,

3virta eg þad fyrer hægdar geinge.

6

1Þykeft eg siä ad madur ei mä ef mest vill fkilia,

2alla nu hafa sinn ælku vilia,

3þui ungdöm vorn er bägt ad hilia.

7

1Suo er hier hætt eg hef þess giætt vid heimzins glettumm,

2huor hefur nög fyrer gabbe og grettumm,

3ad giæta sijn med vijsdöm riettumm.

8

1Af ymfumm ættumm von er ä vættumm vondra hneckia,

2huor vill annan brøgdumm bleckia,

3bägt mun fljku forfe ad dreckia.

9

1Mä eg hier umm mælfku kier ei mäla fleira,

2mäl er af fogunne mærd ad heira,
3enn mannföngz fkualldrid nidur ad keira.

10

1Röf far flöd af raddar flöd eg reckumm sende,
2þar fem Eigill orku vende,
3afftur heim til stadarins rende.

11

1Steijkarar þä ad starfe gä fyrer stadarins herra,
2fumer voru ä bord ad bera,
3böndannz köft umm maltijd þverra.

12

1J ellda sal fem jnna fkal giekk eijder fpanga,
2tök þar brand ur loganum langa,
3enn lætur kietilinn eftir hanga.

13

1Eigill fer og blossann ber ad bondanz vellde,
2timbur vidurinn trödz hiä fellde,
3tundrar upp med logande ellde.

14

1Eingin þar fä jnne var ad Eigle gäde,
2fir enn vedra barmurinn bräde,
3brenna stofunnar ræfftrid näde.

15

1Ytar siä huad umm var þä þui eyfan miuka,
2drijfur hart umm dylka og düka,
3fo dreinger mattu ei bordum liuka.

16

1Huor vid brä fem hardaft mä og hljöp ur sæte,
2ad dyrunum gä med daufleg læte,
3dreinger siä þar mann ä fæte.

17

1Gieck fä nær fem frægder fær med flein i hende,
2dyrnar varde darra bender,
3drepur nu huorn fem þangad vender.

18

1Böndinn tók fä brandinn íkøk med bræde ad spialla,
2huör er nu kominn, hann nam {spialla} kalla,
3fem hefur þä lift ad brenna oss alla.

19

1Eigill fuar gaf aptur þar hanz ordum tiädumm:
2reckurinn fä þier rændud nädumm,
3rædur nu fyrer elde brädumm.

20

1Þier dröud ei af, vid störrann staf mig stirt ad binda,
2j hættre pijn med hórdumm lynda,
3hätturinn er þad flagda kinda.

21

1Grimmlega læft var hurdinn hæft ä hörunumm fijnumm,
2nu er eg liöft med lydumm mijnumm,
3laus i burt ur fiøtrum þijnumm.

22

1Gyrnd mijn er ad giallda þier fyrer gifting flæma;
2þig skal hier til dauda dæma,
3dreingumm ber ei ydur ad sæma.

23

1Ber eg mig greitt ad baka þier heitt þegar brennur stuka,
2hagquæmt bad fyrer hvijlu miuka,
3hafa íkaltu ef stofan vill riuka.

24

1Böndann íkiött, fem birte eg ött, vid bölinu hriller,

2ut vill hlaupa audz hiä spiller,

3ödinnz sä þad vinda hiller.

25

1Eigill hiö, enn egginn miö hanz aptrar ferdum;

2fundur i midiu girtann gierdumm,

3garpinn tök, þad lkyra verdumm.

26

1Huorn einn mann, fem hyggia vann ur hollu ad spranga,

2Eigill flö med unda tanga,

3einginn fieck þar burt ad ganga.

27

1Elldurinn reidur gleipte greidur gard og meinge,

2glossin frä eg þar logade leinge,

3lundur hringz þö burtu geinge.

28

1Skiallda þör ä lköginum för og lkatna fijna,

2aptur fann fem eg vil tijna,

3eck neim þeim grandar pijna.

29

1Vid ýta fíjn þui eijdd var pijn nam Eigill lkrafa,

2meige þier läta mig än vafa,

3miöddryckinna flälfan hafa.

30

1Ad lkipunumm ganga lkyfar spanga lkierrtter pijnumm,

2Þörölfur brätt med firdumm fynumm,

3fagnar Egle brödur sijnumm.

31

1Lande frä fem flíötaft mä þeir flaustrum hallda,

2gufturinn blies enn greinar allda,

3gieck þä lkeid umm æginn kallda.

32

- 1Ake sä *med* olld ried gä *fem* Eigill leifte,
- 2bijfna fast þö bylgjann kreifte,
- 3blackurinn hlies ad Danmork þeijfte.

33

- 1Lande ad þeir stefna i stad þä stjörnar linna,
- 2Eigill bidur sier aka ad kinna,
- 3aud huar meige þar bestann finna.

34

- 1Eigli suar hann Ake þar so anfa munde,
- 2kued eg hier skamt frä karfa sunde,
- 3kaupstad einn fem heiter i Lunde.

35

- 1Sterkur bær þar sterkur nær quad styffer spanga,
- 2þar mä allzkinz audlegd fanga,
- 3ef uppä land þier vilied ganga.

36

- 1Hlijrar tiä *vid* hættumm ä *vid* holda frijda,
- 2förum skiött til bæarinnz blijda,
- 3bera skal olldinn hiälma frijda.

37

- 1Eigill þar ei þurffte þar til þess ad herda,
- 2fyrftur ä land kom fleiger sverda,
- 3fylgia mun honom lydurinn verda.

38

- 1Bæarins her i bryniur fer það best mun sagna,
- 2þegar þeir lijta lifta bragna,
- 3leggja ad þeim og fridroff magna.

39

- 1Trieborg sterk var stöf og merk umm stadarinz haller,

2þaðan vorduft virdar fnialler,

3voru þeir næfta kalker aller.

40

1Oruðann heftt enn ølldinn vefst fyrer odda fnidumm,

2Eigill fkiött þar eydde gridumm,

3ötæpt gieck ad borgar hlidumm.

41

1Halurinn týtst fier hlýff lýtt j hilldar fiuke,

2morgumm spiltte hann durnis duke,

3dreingia snýdur hofud af buke.

42

1Framm yfer þiöd hann Eigill öd med oruftu stranga,

2fírstur i borg nam fimur ad spranga,

3firdar honom þä effter ganga.

43

1Hræðdest stríjdur stadarinz líjdur stjfffer fkiállda,

2undan fludu ullar spíallda,

3ýtast þeir sem fiørenu hallda.

44

1Þörölf frá fkal þegnum tiä og þundinn spiöta,

2kaupstadinna rænde kiempan fliöta,

3kunne allvel fkapt ad briöta.

45

1Bæiarins frön þeir briöta i fpön og brenna upp líjdan,

2töku i burtu fiärhlut frijdan,

3fnua til fkips med ardinn þydann.

46

1Ake för þä orku stör med órfumm líjnum,

2heim til bygda horfinn píjnum,

3hiäftod þackar gorpumm líjnum.

47

- 1Hlyrar gä ur hrotta þrä af haudre vijdu,
- 2virdar mættu undre strjdu,
- 3vafade fley ad Hollandz sijdu.

48

- 1Gall i vodumm glumde ä sudumm glijann stranga,
- 2hofn med naudum firdar fanga,
- 3fliött ä landed fjdann ganga.

49

- 1Þöröfur bijdur ad þegna lydur þar skule tiallda,
- 2ræned hier ei runna skiallda,
- 3riödur talade oturz giallda.

50

- 1Rijkur jall sem ræder spiall þar ried fyrer lande,
- 2Arnfinnur hiet eyddur grande,
- 3offt hann bijter linna fande.

51

- 1Þegar hann veit ad vijkingz sveitin vörn i hende,
- 2komin er þar sem kölgann vende,
- 3kappinn menn til hafnar fende.

52

- 1A Þörölfs fund med þydre lund hanz þegnar ganga,
- 2briötur spyria biartra spanga,
- 3hvort byrie hann römu stranga.

53

- 1Andfuor þä þeir afftur fä ad ølld ei munde,
- 2byria þurfa ä bolvers sprunde,
- 3branda leik af þeira funde.

54

- 1Fölked heim med friettumm þeim nam fara frä æge,

2feigia þeir jalle að flokkurinn fræge,

3fríðfemd biöde enn styriølld læge.

55

1Hann þegar veit að hirdinn teit ei hior þarf riöda,

2rijdur ofann til ränar flöda,

3reckumm heim til veitflu að biöda.

56

1Brædur í stad að þecktuft það enn þá ried fnua,

2jallinn heim með garpa grua,

3giorde fkiött til veitflu bua.

57

130 menn með þegnum fenn að þyggia veitflu,

2föru heim að brædra beidflu,

3brognumm var þá sæmd til greidflu.

58

1Jallinn ött þeim fagnar flíött með fromre kiæte,

2j stofuna jnn för mägurinn mæte,

3monnum var þá skipað í sæte.

59

1Fargaft bøl enn þboredþ brognum øl var bored að drecka,

2giefter jallfins geyma ecka,

3gledur nú vijned þörölfz recka.

60

1Eigill hrædur gioræft nú glædur við gauta spanga,

2hiä döttur jallz við dryckiu langa,

3dreingurinn näde sess að fanga.

61

1Þau drecka glatt eg feige það fatt þá faman með fnille,

2vijfum þrátt fier varpa ä mille,

3var þá nægd ä Sönar fülle.

62

1Alla nött vard ýtum*m* kätt fyrer athofn fljka,
2daginn eftir drucku ljka,
3dreinger þar hiä halnum*m* rijka.

63

1Virta greid þegar veitfla*n* leid enn virdar flkildu,
2huorer odrum gifa*rn*a*r* gilldu,
3giefu þa huor fem kiöfa villdu.

64

1Skilur nu fueit hin væna eg veit med vinlkap blijd*ann*,
2barmar geingu ä byrding frijd*ann*,
3burt frä lande hallda sijd*ann*.

65

1Galeid hrindur hinn hua*fl*e vindur hlies um*m* grundu,
2Brenneyar þegar bragnar fundu,
3bijfna audlegd ræna mundu.

66

1J þann tijd hiä ýtrum*m* lij*d* voru onguer fljker,
2frægdar menn sem frændur rijker,
3firdum hrauftum eru þeir lijker.

67

1Haufted kalltt þegar hreller allt hardnar allda,
2nordur þeir fyrer Noreg hallda,
3nockuinn siös um*m* æginn kallda.

68

1Hafner ä þeir hittu þa vid haudrit langa,
2sefadi*ft* lä enn garpar ganga,
3glader ä land af bryggiu tanga.

69

1Prijdder feim til hersfers heim frä hrannar vollum*m*,

2brædur gä med brognum fñiollumm,

3baud þeim Þörer greidann ollumm.

70

1Arinbiorn meſt af ollum beſt nam Egle ad fagna,

2hiä fier bijdur honom ad magna,

3hvijld þar til ad ſtormar þagna.

71

1Eigill flöte anfar möte orma ſtrinda,

2hiä þier ſkal eg umm vetrar vinda,

3vera med ſpeckt og mæde hrinda.

72

1Þörer tier vid þorna grier med þankann tuiſta,

2öfor þeinkt hinn orda biſta,

3Eigil tekur þu hier til viſta.

73

1Af þui gramur Eirekur framur adur villde,

2i ſijnu lande garpurinn gillde,

3gifting alldre þiggia ſkillde.

74

1Arinnbiörn tier það ætlumm vier ef umm þu bidur,

2ad lofdung mun ei lijka midur,

3þö litla ſtund hier duellie hann vidur.

75

1Eigill naut enn Arinnbiorn hlaut þar umm ad vallda,

2dreijfer beid þui durnis fallda,

3dreingnum hiä umm veturinn kallda.

76

1Bagnar tveir ſem bentu geir med brædra meinge,

2voru þar þrijdder vænſtu geinge,

3virding höfdu af þui leinge.

77

- 1Brædur kalker voru þeir valker virdar bader,
- 2Þorvalldur offle þegninn bræde,
- 3þreklegur annar heita nade.

78

- 1Þorfinnur strange þess tru eg mange þrätt ad strijda,
- 2annar hiet það ullur skjida,
- 3afl og hreiftinn giorde hann prijda.

79

- 1Bäru þeir hug og hardann dug af holdumm fijnumm,
- 2þui adur voru i odda pijnumm,
- 3oft med Byrne frænda fijnumm.

80

- 1Enn þegar Biorn ei ulf nie orn i orosto fadde,
- 2þeirra filged Þörölf gladde,
- 3af þiödumm nä þeir syfiar hadde.

81

- 1Bestu kier i brædra her þeir bragnar hofdu,
- 2med ftigd fig ei i styriølld vofdu,
- 3vid stiörn ä fkipunum bader tofdu.

82

- 1Þegar Eigill tök og affrek jök vid unnar hindumm,
- 2Þorfinnur strange i þungum vindumm,
- 3þegnsinz styrde ranar grindumm.

83

- 1Verdur stannz ä vijfna krannz umm veriu niöta,
- 2mærdar dannz og mælgín liöta,
- 3mun til sannz hier standa hliöta.

Atianda E. Rijma.

1

1Atiände *fkal* Durnis dryckur duals af giallde,

2dreifaft Sönz vr dreggiar tiallde.

2

1Þundar dryckian þeige er sæt þö þydum *fuanna*,

2biode eg Litars birlan fanna.

3

1Ecke er nu nema arnar leirin eirn ä kröke,

2þö eg bragz vid þuluna möke.

4

1Leidaft taka mier lætinn þau vid liöd ad eiga,

2hygg eg þui mun hætta meiga.

5

1Af þui liggur nær þad nu sem er naudfyn meire,

2hallda menn og hyggia fleyre.

6

1Börnum ungum bue og fie þad biargar valla,

2þö eg giorre þetta ad spialla.

7

1Tuenum herrum tijtt i senn þö trygd med unne,

2þiödinn tru eg ei þiona kunne.

8

1Annan huorn mun øllden hliöta ad elka minna,

2bädum valla er bærtt ad linna.

9

1Gleymilt mærd eff geyfe margar giorder falla,

2lydum til sem liödinn spialla.

10

1Umm lætinn þesse lydum mun eg ei liödinn vanda,

2mannfongz mun hier <...> ftanda.

11

1Huarf eg frá þar veturinn var jfer virdum fniollum,
2veiter Þörer vernd þeim ollum.

12

1Herfer för og hilmer bad med hiartad teita,
2äfokum sier ecke ad veita.

13

1Eigill þö þar veturinn vijft med væri lydum,
2meinlaus er hann hier monnum blijdumm.

14

1Eirekur köngur anfar þä med ordfnilld bräda,
2þu munt hliöta þessu ad räda.

15

1Vinattan þijn ad velldur þui quad vopna fueige,
2ad eg faka þig umm eige.

16

1Enn ef tæke annar hann hier jnn til vifta,
2þungar schyllde þrauter gifta.

17

1Gunnhilldur heirde garpa tal og giorde fpialla,
2audgintan þig enn mä kalla.

18

1Ad þu köngur einn mann hier þui unner räda,
2ad þegninn giorer þennann näda.

19

1Hygg eg drepa hann mune senn med hrauftleik frijdan,
2einhuorn ydar frända fridan.

20

1Eflauft muntu ydraft þä qvad eijkinn fpanga,
2ad fær hann lijfz umm fröned ganga.

21

1Färlega hugar frijar þu mier quad filker landa,
2lunde hringz ad läta granda.

22

1Þörölfur man eg þier var kær qvad þundur spiöta,
2þö Eigil läter þu ei þess niöta.

23

1Aptur tek eg ei ord nie heit quad orfa stefne,
2fem Þörer gaf eg umm þetta efne.

24

1Þörölfur kom fier vijft hier vel quad vijfed illa,
2ef honom giorde ei Eigill spilla.

25

1Nu munu bader ordner einz so einginn trigger,
2þui ülfr er fä med illum bygger.

26

1Þörer herfer þä för heim af þeingilz funde,
2fagna brædur fleina lunde.

27

1Greiner hann köngfins giorvoll ord med gledinnar bragde,
2eirin hitt fem audgrund sagde.

28

1Eyvindur fkieria og älfr afkr ýtar heita,
2rofkuer tueir fem rondum beita.

29

1Gunnhilldar voru garpar brædur gräer i linde,
2enn hrader og fterker härz i vinde.

30

1Leid var drötning landzins fueit fem liödinn tijna,
2hun höf fo mäl vid hlyra fijna.

31

1Hier munu koma þeir hraufu brædur horfner fnille,

2Þörolfur og Eigill ille.

32

1Haged fo til þier höggued annan huorn til dauda,

2duijna mun þä drambid nauda.

33

1Þö það betur þætte mier ef þegnar bäder,

2miftu lijf og minkar näder.

34

1Hietu brædur hirda ad drepa hrumnis fagna,

2annan huorn eda bäda bragna.

35

1Þörer herfer bijr fíg brätt med bragna rijka,

2ad hilmers monnum hellfst vill vijka.

36

1Arinnbiörn kallar ä sinn fund hinn orku harde,

2ädur enn reid hann ut af garde.

37

1Eigill vil eg fie effter nu kuad ullur fueima,

2og þu lijka eflauft heima.

38

1Gunnhilldur mun grom vid hann það giet eg oss ugge,

2vijfaft er hun viel honom brugge.

39

1Enn ekki stillttan ætla eg hann ef olldinn teita,

2grimt honom higgur grand ad veita.

40

1Þörölfur ætla eg þiggia filgd quad þundur fkijda,

2þui med honom flefter menn hans rijda.

41

1Þu munt fader minn þessu ræða þegninn fagde,

2Eigil fann hann ött að bragde.

42

1Fader minn vill að foru við huorge freijr *quad* feima,

2vill hann bader *við lieum* heima.

43

1Þu þkalltt ræða þui við mig *quad* þegninn harde,

2Þörer *lijdan* þeifte úr garde.

44

1Grijmsson fylgde Þörer þrátt enn þegnar þkilia,

2dag og nött ei dyggver vilia.

45

1Eyvindur þkieria eina stund sem eg vil kinnu,

2Gunnhillde fann og giorer þo jnnu.

46

1Grijmsson Þörölf giet eg ei veitt *quad* garpurinn ære,

2þui á þui se eg mjer alldrei fære.

47

1Einhuorn dreptu þá af honum mann hun anfar kauda,

2helldur enn einginn hliöte dauda.

48

1Böfinn fagdeft bera sig munde beint að fljku,

2veik hann þo frá vjise rjku.

49

1Eitthuort kuölld sem olld var gienginn oll að sofna,

2brædur rædinn brogdug stoffna.

50

1Sueinar Þörölfz sætu eftir suipter þyckiu,

2under bordumm eftir dryckiu.

51

1Eyvindur kom og Alfr þar med ödigd rijka,

2til dryckiu settuð dreinger lijka.

52

1Sjðan fkeinkiaft ýtar ä af olinu käter,

2helldur þöttuð hæfeläter.

53

1Eyvindur tók við Þorvalld þä ad þreita dryckiu,

2vallda mun þad vondre þyckiu.

54

1Alffur giorer i annan stad med adgang strjðan,

2ad drecka faman við Þorfinn þyðan.

55

1Drucku i fyrstu dreinger fliett med danzleik fniollum,

2þä var kirt med þegnum øllum.

56

1Grijman þegar huma hiup umm hlijrner ekur,

2*gamaned¹²⁷ ýta gräna tekur.

57

1Komu i med þeim kollzug fuør so kuiknar deila,

2ordum störum ecki feila.

58

1Eyvindur fkieria upp stöd þä og unda flagde,

2þverran framan ä Þorvalld lagde.

59

1Mitt i fundur mækinn fkyfde manninn fridann,

2Þörers hlaupa upp þegnar sijdann.

¹²⁷ gamaded > gamaned

60

1Hogg og puftra og hardafríele hirdinn greydde,

2huor þar annan hrakte og meydde.

61

1Köngfórnir líka kóppum mót med konfrá vessum,

2hlupu burt ur sínum féllum.

62

1Hafa þeir einginn hiá sier vopn nie herians falda,

2godana hátíð gíorer þvíj vallda.

63

1Síðan stílttést seggia val þvíj fúeitenn fríjda,

2gíeck á millé grímmra lyða.

64

1Eyvínður flude vndann þá þuí ecki þorde,

2að halldaft víð hiá hílmerz borde.

65

1Bætur þegnum baú fyrer manninn buðlung gýllde,

2þörölfur ei þíggia víllde.

66

1Alldre hef eg götz nie gull hann gíører ío tíjna,

2þeíged enn fyrer þegna míjna.

67

1Þá fór aþr þórer heim af þeingílz funde,

2Gríjmsson fylgde geyra þunde.

68

1Eíjrekur kóngur Eyvínð lætur ekki leínge,

2samvíft hafa med síjnu meínge.

69

1Súður í Danmork fende hann þennan sírpu arfa,

2bað hann þö kóng um böfan díarfa.

70

1Haralldur Gormsson hiet fá gramur fem haudre styrde,
2med godvilld opt fá gumna hijrde.

71

1Eyvind tók hann ifrid vel og allt hanz meinge,
2dogling hiä hann dualdist leinge.

72

1Varde hann jafnan vijferz land fyrer vijkingz lijddum,
2þvij dugde hann best i darra hrijddum.

73

1Audz frá lunde aptur huerfur efnid kuæda,
2umm Eigil og Þörolf enn fkal ræda.

74

1Þegar ad vetur af virdum leid enn vored kom blijda,
2þeir hallda a mar og herja vijda.

75

1Huor umm fíg ad hafde fkeid sä halurinn bræde,
2enn fylgdust þö i fleina häde.

76

1Ad Frijslandz hofnumm firdar logdu flædar dyrum,
2duelft þar leinge darra tijrumm.

77

1Furdu morg þar frægðar verkin fridar unnu,
2best af sveit þeir beriaft kunnu.

78

1Hlödu þeir bæde hrannar dijr af handar liöma,
2hætta fíjdann hialldre öma.

79

1Enn þegar fölk var fared til fkipz umm feriu langa,
2ytar tueir fyrer Eigil ganga.

80

1Viderner fogdu veftra bälz *vid* vopna bende,

2Ake vin þin ockur fende.

81

1Attu *vid* ad jnna þier þau efninn nauda,

2ad Eivindur vill þier illann dauda.

82

1A kölgu dijrum kinstra her hefur kiempan stinna,

2ætla hann fier ydur ad finna.

83

1Fyrer Jötlandz sijdur herinn hraustur halzins liggur,

2mæta ä þier mugurinn stiggur.

84

1Hafe þid ekki herlid brædur honom ad giegna,

2þuij fiölða hefur hann frægra þegna.

85

1Med skipinn tuø hier skamt i frä og skatna fijna,

2helldur hann niöfn um heim for þijna.

86

1Strax fem Eigill fieck þä fregn af fleina niöte,

2leita fer hann ad laufa briöte.

87

1Seglinn lætur hann figa ä bord so sion ei leidde,

2enn fara fem hliödaft firda beijdde.

88

1Skiött var það hann skeriu fann ä skeliungz lindum,

2lagde þegar ad lægis hindum.

89

1Eigill æder upp ä skeid med odda meida,

2tekur hann menn ad drepa og deijda.

90

1Huorn af ødrum hiö hann i fundur härz med elld,
2enn kaftar fumum i karfa vellde.

91

1Eyvindur hliöp i filka frön af feriu borde,
2Eigle möt hann ecki þorde.

92

1Ur kalldre neid hann komft til landz og kafade leinge,
2og fätt eitt hanz af firda meinge.

93

1Eigill skeidur Eyvindz tök med ýta lide,
2og hiełłtt med þær ad hafnar mide.

94

1Þörölfur spir huar þegn hefur feinged þiliu vagna,
2og huort hann fared hafe med bragna.

95

1Eyvindur skieria ätt hefur fkipin Eigill fagde,
2beitta eg vid hann benia flagde.

96

1Aff honom fiellu atiän menn i odda fforme,
2en hliöp hann fiälfur hlies aff orme.

97

1A sunde komft hann fuo til landz quad fveiger geyra,
2af honom veit eg ecke meira.

98

1Þörölf feiger þä mun öräd þegnumm fkiprumm,
2i Noreg ad hallda naufta dijrumm.

99

1Eigill quad þad være vel þö virdar hiełłde,
2annarz ftadar ad odlingz vellde.

100

1 Holdar fíjdann huijtumm feglum hnerina tiallda,
2 fudur fyrer Saxland hallda.

101

1 Eigill friette Einglandz köngur eijdde geinge,
2 fáffna villde sijnu meinge.

102

1 Eirinn munde hann agiæt laun þeim ollumm veita,
2 fem villdu med honom vopnum beita.

103

1 Brædur glediaft beint vid flíjkt en báru hefta,
2 reina láta renfle mefta.

104

1 Ytar hitta Eingland brátt og odling finna,
2 kuedja fíjdann könginn svinna.

105

1 Adalfteinn var odling nefndur audz af þundumm,
2 tók hann fullvel tiorgu lundum.

106

1 Vijfer baud þeim víft hiä sier og verja ríjke,
2 lofade möte linna fíjke.

107

1 Jätudu þessu brædur brátt ad benda fíjfu,
2 og filgia konge i fleina drijfu.

108

1 Vel þru hundrud virdar hofdu vafkra líjda,
2 þeir skulu aller þeingil hlíjda.

109

1 Köngurinn hiełłtt vel christinn líd og kappu bídur,
2 firnřku alla ad fella nídur.

110

1Skrafade siöle íkulu þíð ykkur íkijra läta,
2hanz fyrer böñ þui hlyrar jäta.

111

1Primfignder voru prídðer líft með prestum fnióllum,
2síðan þar með fueitum ollumm.

112

1Löðins bíðe faurinn sür í sinnu ranne,
2blindar þundar brunnur granne.

3Nitianda E. Rijma.

1

1Nitiända íkal Bífurs bát,
2burt vr íkordum leida,
3af þui flíöðinn føgur og kät,
4fara mig þess að beida.

2

1Äður íkipta eg offt umm lag,
2öðz j ímidju kalldre,
3nu er það líöft að breite eg brag,
4ä bögunumm þessum alldre.

3

1Hättinn fama hef eg þui offt,
2híj það íkyniar meýia,
3fyrer það kímur sú fregn ä lopt,
4að fare mier beft að þeigia.

4

1Mætu íkälldinn mälz í kör,
2manvitz ríjk af gæðum,
3fara með dyrann Fíölnerz bíör,
4og fallega breita kuæðumm.

5

1Hinn fem alldri Vidris vijn,
2vandar giedz i jñne,
3halldinn er i higgiu mijn,
4helldur vitfku minne.

6

1Þegar vier herians horna skür,
2hreitum mälz af sijke,
3giet eg fie vant i gledinnar mür,
4ad giora fo öllumm lijke.

7

1Mannfongz lijnan lifta sliö,
2lijdur af mærdar penna,
3veftra hirdinn veik og miö,
4vill til fogunnar renna.

8

1Dreiginn til þrautar duerga hiu,
2dauflega hlutu ad falla,
3þar fem brædur töku tru,
4tyggia hiä hinum snialla.

9

1Olafur raude odling hiet,
2eirn fem giora eg nefna,
3Skotland hieilt enn fkiöma hret,
4fkiötlega kunne ad effna.

10

1Sykling þesse fökna tamur,
2saffnade ad sier meinge,
3ä Eingland villde fylli framur,
4fara med hraufta dreinge.

11

1Jallar tueir *med* gillttann geir,
2giordu honom fylgia,
3britlandz styrdu bygdumm þeir,
4brader ad sedia ylgia.

12

1Hofdu þesser mann folk margt,
2mä eg þä nefna bäda,
3Alfgeir kiende ýtum hart,
4j odda jelinu bräda.

13

1Annan Gudrok odda freijr,
2olldinn neffnde hinn frijda,
3*med* raufnumm kunnu reckar þeir,
4rognis hiup ad snijda.

14

1Adrer tueir *med* gilldann grein,
2gilfa ä Eingland filgdu,
3jallar þeir fem fränann flein,
4fullega reina villdu.

15

1Hringur þötte huorge ryr,
2hiet það kiemp*an* fnialla,
3enn hinn nam Arijs hrotta tijr,
4holda fueit ad kalla.

16

1Allann hafa þeir öl*man* her,
2undrumm tru eg það giegne,
3ä þodling su| Eingland fjðann odling fer,
4odda buinn i regne.

17

1 Vid Adalfstein villdu odda drijf,
2 ullar stoffna veiga,
3 þeinktu hann skilðe læta lijff,
4 enn landeð hugdu að eiga.

18

1 Hallded Eingland hafde fir,
2 holda sveitinn stinna,
3 fyrer það hugdu að fremja stír,
4 og frönd aftur vinna.

19

1 Strax fem kappar komu á land,
2 kuiknar orustann stríða,
3 reiddu af megne ríjtar grand,
4 og rændu hieudinn víða.

20

1 Sterkur þegar stíller landz,
2 styriolld fregna náðe,
3 að hie stefnde hann ýta krannz,
4 enn umde lüdurinn bræðe.

21

1 Köngurinn spurde kærn við sax,
2 kapp meinged grimma,
3 huort þeir villdu hefja strax,
4 heriannz vedred dimma.

22

1 Reckumm þötte ræðeð beft,
2 römu fyrft að hafna,
3 vopna drijfu varð á freft,
4 meðann virdumm að siera safna.

23

1 Adalsteinn beidde Eigil þar,
2 eininn Þörölfr hjra,
3 flokke þeim sem feinginn var,
4 fleinz i vedre ad stjra.

24

1 Ein var hæd og brecka breid,
2 budlungz skamt frá hollum,
3 þar skulu bragnar branda feid,
4 byria ä fliettumm vollumm.

25

1 Holda þangadt höpurinn fnar,
2 hiełtt og dualde ei leinge,
3 en hilmer eftir heima var,
4 hrauftu ad safna meinge.

26

1 Stødvar ferd ä störra heid,
2 stillerz þiödin kallda,
3 Eigill feiger olldinn greid,
4 oll skule þangad hallda.

27

1 Oðru meigin vid ýta tiöld,
2 ä nam strong ad renna,
3 en hinn ä veiginn hirdinn told,
4 häfann skög mä kienna.

28

1 Skotlandz konge skatnar þä,
2 skiæda fendu lyde,
3 budlungz vegna branda þrä,
4 biöda honom med prijde.

29

1Sende menn ä fylkerz fund,
2foru tamer i strijde,
3fogdu konge ad suerda lund,
4syckling hefir hinn frijde.

30

1Dagana fiø vill dogling hier,
2duelie strijded kallda,
3medan budlung biö sinn her,
4byftre stiörmin lkiallda.

31

1Hanz menn komner hier eru ad,
2hefur fu olldinn reida,
3rumann markad römu stad,
4riett vid lköginum breijda.

32

1Huor fem figur i söknum fær,
2siklingz lydurinn lkiæde,
3sä skal eignaft lkiolldung lkiær,
4lkatna og londinn bæde.

33

1Olafr lofade ytum þeim,
2Adalsteinz köngz ad bijda,
3sende menn til seggia heim,
4senn ad tiolldumm rijda.

34

1Olafr köngur eftir þad,
2ÿta sende kätä,
3ä vollinn hilldar vijft j stad,
4og vill þar tiallda läta.

35

1J tiolldumm beggia tyggia her,
2tekur nu hvíld hinn kirre,
3þar til steffnann endud er,
4fem ädur greint var fyrre.

36

1Vid odling fíotlkann jñner þä,
2Arijs jall med qvida,
3helldur leinge hrotta þrä,
4hofum vier läted bijda.

37

1Med brøgdumm fyrr hefur boded oss grid,
2budlungz lydurinn hætte,
3til þess einz fo odling lid,
4ad sier safna mætte.

38

1Ötal mergd af hraustumm her,
2heffur nu köngur feinged,
3þeinke eg giölldumm þessa vier,
4þad hefur fo til geingedt.

39

1Nu er mitt räd ad reift sie stríjd,
2riett vid enfska dreinge,
3fem hafa vid tiöllldinn trauft og blijd,
4tafed og hvílt sig leinge.

40

1Hringur jall minn hlijrinn godur,
2herfor þessa gierde,
3vid fskulum bader branda hrödur,
4byria hier med sverde.

41

1Eirninn fchal ochar allur her,
2efla geyra messu,
3mä vera *garpar* giæte ad sier,
4geife lijtt fyrer þessu.

42

1Strax i nött *qvad* ftala þör,
2steffna *fkulum* ad holldumm,
3ytumm *giorum* ahlaup ftör,
4adur en komaft vr tiolldumm.

43

1Millding *qvedur* þad raufnar rad,
2recka *fkal* utbua,
3ä morgunn þegar *med* liöma ä läd,
4loftz vill geiflinn snua.

44

1Heiter *fkulumm* þä hittaft vier,
2hilmer ræda gierde,
3mun þä allur heima her,
4hogguinn *nidur med* suerde.

45

1Strax þegar *endar* hilmer hial,
2og hüminu yfer nam vinda,
3bryniaft fölk *enn* benia al,
4batt sier trauft vid linda.

46

1Hirdinn *ftockur* hefta ä,
2enn herfor jallar vanda,
3uppä leited þeifa þä,
4þeingilz tiölld er ftanda.

47

1 Vardmenn Þörölffz vøktu umm nött,
2 och vijflega siä nu rijda,
3 bryniad fölk ad brognumm ött,
4 blikar ä hiälma frijda.

48

1 Holdar ganga j hlyra tiolld,
2 og höpinn vöchtu strijdann,
3 Offlugur brædur Odinn's falld,
4 yfer fig logdu sydann.

49

1 Þörölffur sette upp þungan hiälm,
2 þacktan orma setre,
3 olldinn hafde j yggjar pfälm,
4 onguan funded betre.

50

1 Fester fkiolld vid fagrann arm,
2 fagadann gulle þijdu,
3 batt þä langann benia karm,
4 briötur ftälz vid sijdu.

51

1 Halurinn kefiu j hende bar,
2 helldur breida og langa,
3 med fiörumm rondumm framan sä var,
4 fleirninn digur vid tanga.

52

1 Alna þriggia fiødurinn frijd,
2 frä eg spiötzins være,
3 þiöd bar valla i þundar hrijd,
4 þingra benia fære.

53

- 1Yggjar fkrudann alltt einz bar,
- 2Eigill Grijmsson fterke,
- 3furdu vijda fagadur var,
- 4frijdu meniu verke.

54

- 1Hanz var nefndur hrottinn Nadur,
- 2halurinn atte hann leinge,
- 3ä Kurlande garpurinn gladur,
- 4giet eg ad þennann feinge.

55

- 1Fann ei fljkkann fiðlnis elld,
- 2flockurinn hreijfte nögie,
- 3rognis fneid hann raudan felld,
- 4riett fem hrijs j fkögie.

56

- 1Med foddann ploggum feggurinn var,
- 2föknar buinn i pijnu,
- 3en alldre ad kijfe bragning bar,
- 4bryniu ä hollde sijnu.

57

- 1Megtuger brædur mitt fyrer lid,
- 2merkedt settu upp frijda,
- 3Þorfinnur ftrange härz vid *hlid¹²⁸,
- 4hlaut medt þetta ad rijda.

58

- 1Jallar fiä ad övart ei,
- 2vppä þiöd mä geifa,

¹²⁸ hrijd > hlid

3þui var ølld j branda þey,
4brædur ä möte þeijsa.

59

1J tuenna flocka tijtt fem mä,
2talinn var hirdinn bräda,
3Alfgeir jall fyrer odrumm þä,
4ätte firft ad räda.

60

1Hringur og Arijs hreifte menn,
2hrader ad vekia ymu,
3hinumm ftjirde höpnumm hann,
4härz j ellda ftijmu.

61

1J bädumm flockumm bragnar þä,
2brätt vpp merkinn reifa,
3hefia fjddann hrotta þrä,
4huorer ad odrum þeifa.

62

1Beggia lydurinn beriaft tök,
2beint med grimd og æde,
3huoru tueggiu fkiömann fkök,
4fkierdaft handingz klæde.

63

1Alfgeir jall med äne för,
2ytumm vill þar giegna,
3leift honom brædra laufinn ftör,
4leika ä marga þegna.

64

1Hoftugumm efter höggumm þeim,
2hirte hann ecki ad bijda,

3flude burt ur fleina seim,
4fullur af hrædflu og quida.

65

1Geift sem kunne garpurinn rann,
2gyrneft duolina ekki,
3alldre kom til Einglandz hann,
4odda flæmur hnecke.

66

1Arijs fier ad fylking frä,
2fluinn er jallinn [sterke] gillde,
3hleiper þangad hart sem mä,
4og höpnumm fylgia villde.

67

1Eykur hann harda odda hrijd,
2adgang mestann veitte,
3drepur og meider dreingja lijd,
4dæfing full vel beijtte.

68

1Þörölffur leit ad þungan geir,
2þegninn kunne ad væta,
3Eigil bidur þui odda freyr,
4Arijs jalle ad mæta.

69

1Vær fkulum þä ad vijdumm fkög,
2vijkia lidinu firda,
3fo oss umm kring i odda rög,
4ei þeir fäe ad girda.

70

1Skatnar þoka ad fkögnumm hä,
2fkiædu holda meinge,

3ramlega hardnar römann þä,
4rigner blöd umm dreinge.

71

1Eigill keirer ödan heft,
2ött að jallfins monnum,
3föckte framm sem mätte meft,
4meingedt fiell þui hronnum.

72

1Vid lídz mun störrann lífta mann,
2langa römu háde,
3ötal mógur utann umm hann,
4emiar lydurinn bráde.

73

1Rudde frá sier reckum þö,
2raufnar madurinn fníalle,
3munnz fyrer balldre margur dö,
4málma vídur af jalle.

74

1Dreingskap Þörölfz dyckta eg frá,
2drepur hann menn í hílde,
3ferlega reidde fleinin blá,
4en fleijgde á bak sier skílde.

75

1Stediar framm með grímdar grein,
2garpur að hrauftum þegnum,
3rekur hann oft hinn rauda fleyn,
4recca þuert í gegnum.

76

1Fellur hronnum fírdá þíöð,
2fleinaz í stróngu regne,

3aller hrædduþt orua rið,
4einginn stöð við þegne.

77

1Lykur þötte leöne að líä,
2laufa víðurinn íterke,
3rúma götuna rúðe hann þä,
4riett að jallzins merke.

78

1Einginn stöðft umm öðins víf,
2yta kind fyrer þessu,
3merkis manninn dörz í drijf,
4drap hann með unda líkiessu.

79

1Ecke sefæðft enn við það,
2öðða víðurinn flíöte,
3Hringe jalle hleijffte að,
4og harðlega lagðe spíöte.

80

1Bríöft og hlyfar brandurinn öð,
2bukurinn spíllaft náðe,
3vt umm herðar öððurinn [st]öð,
4ífred langt hinn bräðe.

81

1Höf hann upp ä hillðar kueik,
2hringa lundinn stríjða,
3en líkaptinu ofann í völlinn veik,
4várð þar jall að bíjða.

82

1Spíötzinns öððe sparkar ä,
2spéntur ðauðanz böðum,

3þiöðinn giorvoll þetta sä,
4þiokud i naudumm vondumm.

83

1Bregdur fíjdan Bolvers hir,
2briötur ftællttra randa,
3vackte gilldann vopna ftir,
4vo til beggia handa.

84

1Mannfall vard ei meira en þad,
2marger töku ad hrockua,
3vormumm bukumm vackar ad,
4varga kindinn dockua.

85

1Valurinn fíjgur varma und,
2virda holld þeir smacka,
3borgin möde benia sund,
4belgia en ernur hlacka.

86

1Jnn umm frä þä Arijs jall,
2ýta vo med geijre,
3brödur sijnz vid feigdar fall,
4frä eg hann hrygdinn reijre.

87

1Sied hann flvd er meinged margt,
2meftan ber þui ötta,
3ftockur ä burt ur ftyriolld hart,
4ftaddur i jllumm flötta.

88

1Utann ä fkög og oll hanz sueit,
2ifred hart nam fpranga,

3hilia liet sig hirdinn teit,
4hlijdar faxed langa.

89

1Dreifelt fólk umm driuga heid,
2dö þui jafnann meinge,
3frændur ráku firder neijd,
4flöttann harla leinge.

90

1Arijs jall og olldinn hliöd,
2eftir vard ad bijda,
3af þui munu fegger farann möd,
4seyrna j römu lijda.

91

1Nöttinn tekur ad nälgaft þä,
2nordrar folnar dijna,
3brædur fo til büda gä,
4brätt med ýta sijna.

92

1Lödinanz fpreingur lydur þrätt,
2lagar af hialldre fniollu,
3ödinanz feingur bijdur brätt,
4bragar j kalldre þhroidiu| hollu.

Tuttugafta E. Rijma.

1

1Röms af sande rennur hier,
2Røgnerz ferian veika,
3full af blande öma er,
4ödz frä lande flijter sier.

2

1Flagda vindur fialar ä rid
2fylger aufta nockua,

3dráffnar sindur dualz umm mid,
4dverga hrindur bätnumm vid.

3

1Mærdar streingur mitt vid gied,
2mun ei hliöda ad sinne,
3þui ýmift geingur möt eda med,
4margur dreingur fær það sied.

4

1Umm ftund þö deijfe harma hrijd,
2hamingiu länedt snialla,
3ødru vejfe audnann strijd,
4vpp þö hreife forgar tijd.

5

1Einginn treifte eg það les,
2olld ä veralldar geinge,
3þö bere menn hreifte og beftann prijs,
4bolfinns neijfte oft er vijs.

6

1Olld þö naude eg það veit,
2effter veralldar plögie,
3kann fkie daude fufte fueit,
4senn frä aude ä heliar reit.

7

1J fogunumm fornumm sueitin mä,
2soddann dæmen lijta,
3veriu þornumm vóllt var þä,
4veralldar hornum luckan ä.

8

1Ad kuellde dax þö kappa fueit,
2kiæte frægd og ynde,

3ad morne strax i raddar reit,
4rauna sax ä margann beit.

9

1Þanninn vijkur ølldinn enn,
2offt vr hæfta gienge,
3mannfongz fijkur lömynn senn,
4til fogunnar ftrijkur rædenn tuenn.

10

1Öma giolldinn adur fir,
2orda pijlan greidde,
3þar fem olldinn ftitte ftir,
4enn ftrauk i tiolldinn hirdinn kir.

11

1Skotlandz vijfer Ölafur ott,
2ýta kom med meinge,
3tiallda fijfer doglingz drött,
4dagur þui lijfer helldur fkiött.

12

1Kom það fpiall fyrer könginn fyrft,
2ad kappa pijnt fie meinge,
3en Hringur jall j heliar vift,
4hreffte fall og andar mißt.

13

1Jafnvel hiner jallar tueir,
2jarna tøllttu vr hialldre,
3Adalfsteinz viner ofra geir,
4eckí liner holdar þeir.

14

1Drött er fallinn daudann y,
2doglingz jnnér meinge,

3liggia *vm* hiallinn lijinn ny,
4lijft honom miallinn ecki ä þui.

15

1Einglanndz *gramur* eirnin þä,
2Adalsteinn þangad vende,
3odling framur vpp ried flä,
4oruftu tamur langtiolld hä.

16

1Hlijrar ganga horfner naud,
2hratt fyrer enlkann tyggia,
3vórdumm þpanga víjfer baud,
4vinättu langa *og* nögan aud.

17

1Mildingz fræge mvgurinn tier,
2margt af suerda þinge,
3föminn frægur brædrum ber,
4budlung hægur¹²⁹ anfa fer.

18

1Þessa nött hiä þeingil grid,
2þiggur ølldinn fnialla,
3ad morne fkiött i mälma klid,
4millding fkiött¹³⁰ sitt eggjar lid.

19

1Höfa dijijra hart i stad,
2hillding tuenna giorde,
3Eigil ftijra odrum bad,
4ólldinn fkijra gledzt vid þad.

20

1Eg mun fiälffur odling tier,

¹²⁹ Sauðárkrókur ms⁴ internal rhyme reads: “frægur” : “þægur” : “hægur”

¹³⁰ Sauðárkrókur ms⁴ internal rhyme reads: “nött” : “ött” : “fkiött”

2oruftu fiälfr heigia¹³¹,
3hiorz i giälfur ganga fer,
4gautz þar hiälffur skjiffdur er.

21

1Þörölfr gilldur þessa tijð,
2þundar girtur brijma,
3fiälfr villde eg fjunumm lyd,
4feggurinn fillde i rauna hrijð.

22

1Honom fkal reifa rond vid þä,
2recka Skotlands tiggia,
3sem tijðum geifa til og frä,
4tijtt þeir veifa hiornumm blä.

23

1Skottfkumm tijtt það ytumm er,
2offt i geijra regne,
3i flocka lijtt ad filkia sier,
4fara þö vijtt umm allann her.

24

1Skeinu hætter härz vid jel,
2holdumm tijtt þvij verða,
3enn ef giætt er ad þeim vel,
4offt þä fætter benia þiel.

25

1Eigill fkiædur ødling tier,
2eckie er minn vilie,
3ömz þar glædur ofra sier,
4ad vid brædur fkiliumm hier.

26

1Villda eg helldur ftrijded ftæft,

¹³¹ The second line in Sauðárkrókur ms reads: “vid Olaf ftrijded heygia”

2ftrangt vid mættum reina,
3gautz þar elldur geifar hæft,
4giorest eg hrelldur ef það ei fæft.

27

1Ræfer lätumm ræda enn,
2raufnar madurinn sagde,
3vórgum katumm veitumm menn,
4vidris plätumm spillumm senn.

28

1Eigill tier vid Þörölf þä,
2þier munid hliöta ad ræda,
3enn feinna hier i sinnu Krä,
4fuerda grier þess jdraft mä.

29

1J filkingarnar firdumm var,
2fliötlega fkipt ä grundu,
3oruftann hardnar eflauft þar,
4olldinn varnar felldinn bar.

30

1Huldur plögie hilmer öd,
2hart ä völlu flietta,
3enn framm med fkiegie Þörölfs þiöd,
4þrumz i rögie bryniud ftöd.

31

1Skotlandz dijr þä fkiolldung kann,
2fkatna meinge ad lijta,
3tuenna bijr ut höpa hann,
4harla fkiyr vt þiödin rann.

32

1Merked lijfer mildingz hätt,
2mitt fyrer hernumm ollumm,

3odling fíjfer ödz í þätt,
4Einglandz víjfer möte brätt.

33

1Bäder krefia bragna lid,
2beint í drífú suerða,
3ytar teffia ecki víð,
4vpp að vefia branda klíð.

34

1Flockum tekur að falla þíð,
2farlega under blæða,
3broddurinn frekur bryniur öð,
4bardaginn sekur leinge stóð.

35

1Þörölfz kræker fólked fríjtt,
2fram með lkögar riðre,
3en hann læker undann tíjtt,
4odda læker run<n>u víjtt.

36

1Vtann ä midian odlingz her,
2ætla hann sier að hleipa,
3branda ydiann biftuft er,
4benia gydiann margann lkier.

37

1Ongvum gílltte að ofra geir,
2auðz að sterku lunde,
3ytum bylltte ofann ä leir,
4olldinn stílltte ei hialma freijr.

38

1Oðda spíall þä hetíann hrauft,
2häde mest víð líjðe,

3Arijs jall vr fkögie fkaufi,
4fkiöma fpjall þui af honom hlautz.

39

1Þörölf kring umm þegnar flä,
2þeir þui marger voru,
3viðann hring fo hvorge mä,
4hetian fting i burtu gä.

40

1Bräfi við ödu bryniu tír,
2brandinn fkiekur af megne,
3hringa riödu huorge ríj,
4helíar födu morgum bíj.

41

1Hardnar tön hann hlaut j senn,
2hogginn morg að lyða,
3vmm vedra frön þeir vondu menn,
4voru fem leön að beriaft enn.

42

1Huor fem fírtur fyrer hann gieck,
2fä nam hogg við vanga,
3dreingurinn bíftur drap þann reck,
4dauðanns mífur jfer honum hiech.

43

1Meinge kätü vardeft vel,
2vídurinn fkiöma leinge,
3umm síjder gätü geirz við jell,
4|gíktan|/gíttan\ plätü fleiged j hel.

44

1Römu þíädu líet fitt líj,
2laufa vídurinn gýlde,

3*margann* ädur dors i drijf,
4*drap hann brädur* härz ä vijff.

45

1*Arijs* hart hinn ölme jall,
2*uppä filking* hleipte,
3*becki* vart *var* öp vmm hiall,
4*ýfdest margt* vid Þörölfz fall.

46

1*Þorfinnu*<r> sier ä Þörölffz deid,
2*þuiad hann* merked hafde,
3*undann fer* og öttaft neid,
4*orua grier* ei leinge beid.

47

1*Eigill* sä ad aptur rann,
2*ägiætt Þörölfz* merke,
3*veit hann þä* hinn valke mann,
4*virdum hiä* ei beriaz kann.

48

1*Hratt tru* eg lkunde hrotta ver,
2*hans* i filking midia,
3*fleina lunde* fölked tier,
4*ad fallinn* munde stäla grier.

49

1*Grimdinn fljgur* giedz i rann,
2*giorer fram menn* ad eggia,
3*einz og gijgur* oflar hann,
4*vndann vjgur* hernum rann.

50

1*Jlla* eyrde randa riöd,
2*raufnar mannfins* daude,

3hrottann keirde hart ad þiöd,

4holdumm dreirde benia flöd.

51

1Valla gladur i vopna klid,

2vegur til beggia handa,

3odda nadur eijdde lid,

4einginn madur hiellft þä vidt.

52

1Þegar af þrötte brandinn blä,

2bragning hriфта giorde,

3daudanz otte dimmur þä,

4dreinginumm þötte fallinn ä.

53

1Drap fo marga darra tijr,

2duöl mun upp ad telia,

3fille varge full vel bijr,

4frä honom arga drottinn snijr.

54

1Eigle fuall umm yndis rann,

2einatt Þörölfz daude,

3Arijs jall þä fyrer sier fann,

4fleinninn skall þä geift umm hann.

55

1Jallinn hætte¹³² hreifte grein,

2og hoggur ä möte þegne,

3hrottinn fkierte hiälma mein,

4hiernis fnerte plogginn hrein.

56

1Eigill reijdde unda sköd,

2jfred hart fem kunne,

¹³² Sauðárkrókur ms has the word corrected to: “hertte“

3hälzinn meydde heriannz glöd,
4hofuded fneijdde ftälz af riöd.

57

1Fiell hann daudur folldu ä,
2fossar blöd ür vndumm,
3fremdar fnaudur flüde þä,
4flockurinn traudur ött sem mä.

58

1Eigill elltter dreiingja drött,
2drepur hann huorn sem näde,
3bukumm velltter bragning ött,
4byrner svelltter fillaft fkiött.

59

1Þorfinnur strange þrunginn möd,
2Þörölfz harmar dauda,
3hann tru eg gange geift ad þiöd,
4geirinn lange i bryniu ftöd.

60

1Bar hann ä schyllde benia þiel,
2biftur i ftäla regne,
3drijgde i hillde darra jel,
4dreingurinn fyllde Egle vel.

61

1Eigill reidde unda fköd,
2jfred hart sem kunne,
3margann deijdde randa riöd,
4reckumm eijdde härz umm fliöd.

62

1Eigill fijdann wfur i lund,
2Ölafz fnijr ad meinge,

3*margann* stríjdann málma þund,
4*misjafnt* blíjdann fellde ä grund.

63

1Hiórz vid undur hlíjfe sier,
2*halurinn* líjtt hinn gillde,
3rudde i fundur ræferz her,
4rognis tundur hiälma íkier.

64

1Ongua gilltte ýta kind,
2Eigil umm vægd ad bidia,
3líjted stilltte laufa vind,
4líjdumm billtte härz ä strind.

65

1Adalfeinn sier vid undafuam,
2odlingz filking rofna,
3hann eggjar her med æde fram*m*,
4ífred þuer i randa glamm.

66

1Ødling fellde margt sem mij,
2meinge af íkotfkumm tyggia,
3hru<n>gnis vellde af heila by,
4hrottinn íkellde römu y.

67

1J hilldar íköla hordumm fann,
2*halurinn* Eigill ísterke,
3íkotlandz fiöla íkilinn vid bann,
4íkilmingz möla reidde hann.

68

1Ødling meidde egginn blä,
2üte er líjzins geinge,

3hilmer leidde heime frä,
4hofuded fneidde af bolnumm þä.

69

1Mögurinn dóckur siöla sier,
2sinn þar daudann falla,
3burtu hrockur bragna her,
4þjfná klockur margur er.

70

1Einglandz fuinna ött i stad,
2olldinn hröfár figre,
3köngurinn ffinna kappá bad,
4kijfe að linna eftter það.

71

1Heim til borgar hilmer snijr,
2hartt af stála þinge,
3einginn forgar orua tíjr,
4yndis torgar hrygdinn flyr.

72

1Eigill flottann eltte þö,
2eirinn menn hanz fleijre,
3hardann öttann holdum biö,
4til heliar fkiött hann margann drö.

73

1Einginn kemft wr odda feim,
2ytum þeim sem náde,
3þiödinn lemft af þundar eym,
4þä var fkiemft til daudanz heim.

74

1Ølldinn fuinn og afrexxmann,
2afftur að valnumm rende,

3forginn stinn hanz bröfsted brann,
4brödur sinn þar látinn fann.

75

1Þrauta vður þegninn flö,
2Þörölf tekur hann daðann,
3lyftar maður umm líked biö,
4lítt var gláður halurinn þö.

76

1Haug líet fríðan hreífte mann,
2hratt umm Þörölf reífa,
3þar jnn síðann sette hann,
4forðar quíðann burtu rann.

77

1Gullhring sinn ä huoria hönd,
2honom nam Eigill renna,
3til han<z> líet jnn fá hrifte rönð,
4herklæðinn og benia vonð.

78

1Hauginn langa höldar þä,
2huldu jarðar leire,
3vllur þpanga og þiöðinn þä,
4þaðan nam ganga ött fem mä.

79

1Þulde kuæde vmm Þörölfs deíð,
2þegninn fögur hinn teite,
3suipte mæde síðann reíð,
4feggurinn íkæde heim ä leíð.

80

1Kíemur í höll enn garpurinn gat,
2gíefíð síer lítt vmm kæte,

3dröttinn øll hiä dogling sat,
4dijgg og fñiøll |ad få sier mat| vid kræfñinn math.

81

1Ølz med kiæte ødling tier,
2Eigil fku|u þier leida,
3j giedlegt sæte gagnvart mier,
4garpurinn mæte þangad fer.

82

1Hiälmurinn lente høfde ä,
2hreifte manns i ranne,
3umm hñie sier bente hrottann blä,
4hardlega spente klöted þä.

83

1Riett vel f|kaptur randa al,
2rycker hann opt vr fkeijðumm,
3ftundumm aptur brä i bal,
4bauga raptur fñørpum |fñørpum| fal.

84

1Øruapör j oruftu fñar,
2vpp sat riett vid þiliu,
3mikill og ftör j vexte var,
4varla miör enn hrauftleik bar.

85

1Hreifte greidur hvoriumm f|kär¹³³,
2herda mikill var þesse,
3andlitz breidur enn ulfgrätt här,
4audz bar meidur huoriumm f|kär.

86

1Augnafnar enn brun og brä,
2bar þö døcknar være,

¹³³ This word was corrected in Sauðárkrókur ms to: “käär”

3reide par ef rennur ä,
4reckurinn var ei hijr ad siä.

87

1Seima yggur fat vid bord,
2sem ad eg fyrre jnte,
3reckurinn triggur rædde ei ord,
4reidur og hriggur giedz umm ftord.

88

1Offnis stjiga ullur skjir,
2øle og math nam hafna,
3eflir vijga ygldar brijr,
4ofann liet sijga varla hijr.

89

1J härnz röt aptur hulde þä,
2halurinn <brijrnar> ftundumm,
3hrigdar taptur myllding mä,
4miög vel lkaptur þetta siä.

90

1Siöle vitur fuerd umm hnie,
2fiälfur bender lijka,
3þanninn fitur þacktur fie,
4þö ad hanz litur riödur sie.

91

1Menta greidur meininn vønd,
2myllding leitft umm þetta,
3rende breidumm hring af hönd,
4og hnepte vr lkeidumm benia vønd.

92

1Biørtumm hleck ä benia al,
2budlung giorde ad renna,

3ur sæte gieck og gylldumm hal,
4glæftann fieck hann orma sal.

93

1Eigill fverde biørtu brä,
2beint j hringinn frijda,
3þanninn gierde gulle ad nä,
4geijra fkierder hijrdift þä.

94

1Hilmer sier ad hringa staf,
2hægiaft tekur j sinne,
3orma fkier þui annad gaf,
4Eigle fer nu stigdinn af.

95

1Bädumm vende beint i lag,
2bruna huørmumm fijnum,
3ä fingur vende fofnis flag,
4frä sier sende rauna hag.

96

1Eigill lagde ött sem mä,
2af sier herianz fkrüda,
3dreckur ad bragde dröttumm hiä,
4dreingurinn þagde sialldann þä.

97

1Þundar grödur þagna fkal,
2þigg eg huijld umm tijma,
3bijde hrödur bragz i sal,
4bind eg mödur foonar hial.

Tuttugafta og fyrfta E. Rijma

1

1Tuttugazta og fyrzta fley,
2fram fkal renna `giedz' ür þey,

3Syfiar blömb ef swardar ey,
4seiger ei mijnum ordum ney.

2

1Kallza eg fialldan kirtla bil,
2þö kveijke eg þundar röfar hil,
3lofa þær sijft mijn lioda spil,
4þui longum qvad eg þeim fätt i vil.

3

1Miukann dyckt og vidris vijn,
2virdar þilia umm hringa lijn,
3foddan ordfnilli olldinn fijn,
4oftazt tekur med þogn til sijn.

4

1Lifta fkallda läned ä,
2lijta eg ecki i þessu mä,
3miuka ad dyckta mannfongz fkrä,
4mier vill ecki gæfann lä.

5

1Þui er eg leidur þornagrund,
2þegar vier fmijdumm mærdar fund,
3þetta fänijtt fönar fund,
4sijft var eptir hennar lund.

6

1Ecke tek eg til ordz ä þui,
2audz þö lyndinn ferfk og nij,
3veikre hafe mig virding j,
4vitfku ftijgz umm hallar by.

7

1Læt eg sprundedt fara med frid,
2þö fefte vid mig fialldann grid,

3ollumm dröttinn legge oss lid,
4læt eg mannþongz falla klid.

8

1Wr vitfku tiallde veijk eg ut,
2varla fogrum quæda hnut,
3þar fem Eigill eydde sut,
4en ad sier lagade horna lüt.

9

1Kiftur tuær liet koma jnn þar,
2köngurinn þkijr þä drucked var,
3fiörer kalker fleinz vid þkar,
4firdar báru hirdflurnar.

10

1Med fröda malltt og Fofnis mö,
2fullar voru bádar þö,
3geyflumm vijda umm golfed flö,
4giedugann sierhuór ardinn drö.

11

1Vid Eigil talade odling þä,
2ad þier taktu drupnerz sniä,
3en þegar þu kiemur Jlland ä,
4eignazt þessar fader minn mä.

12

1Þær skal hann fyrer Þöroolfz deyd,
2þiggja aff mier þui lund mun reid,
3þu schalltt fiälfr suifftur neyd,
4sæmder kiöfa þkiof og orma heid.

13

1Bijð eg þier fyrer brödur þinn,
2brenda gull og saffala þkinn,

3hirdmadur þkallttu heita minn,
4hiedann af næsta kiempann stinn.

14

1Eigill þackar eijddur pijn,
2odling giafer og virding syn,
3gieck j burtu grymdar lijn,
4gladdest köngur og hirdinn fijn.

15

1Døgling hiä eg dyckta kann,
2dualdest Eigill veturinn þann,
3agiæt quæde ortte hann,
4offt fo köngurinn glediaft vann.

16

1Eigle best gaf laun fyrer liöd,
2lofdung kiærftur Einglandz þiöd,
3hringa tuo af giälferz glöd,
4greijdde hann dijrum mälma riod.

17

1Veturinn hvarf en vorar ä,
2veralldar þkiepnur hressing fä,
3Eigill gieck fyrer odling þä,
4og ætlar burt af lande ad Gä.

18

1Eigill talar vid odling fyrft,
2eg hefe burtu ad sigla lift,
3vita huad lijdur umm veiga rift,
4væna er Þörölff hefur nu mift.

19

1Fliödz mun longumm folna litur,
2forftodu laus j Noreig situr,

3grijmnis beste göma þitur,
4geimeft þar quad þegninn vitur.

20

1Allur dæmest audur mier,
2epter fterkan vopna grier,
3ef brödur minn heffur barnlaus hier,
4burtu fared i heliar kier.

21

1Enn þö nidie einhuor fie,
2efter hanns fem vel mä fkie,
3ber mier eflauft barne og fie,
4besta umfion lata i tie.

22

1Anfar köngur ött fem mä,
2eg mun lofa þier burt ad Gä,
3ef fkullda erinde þegninn þä,
4þikeft eiga Noreig ä.

23

1Hitt þö betur hugnaft mier,
2halurinn buinn med linna fkier,
3ftadfesteft ä haudre hier,
4enn haf þau volld fem lijkar þier.

24

1Hilmers bod og heitinn göd,
2halurinn þackar horfinn möd,
3quedzt þö fyrst ä karfa flöd,
4keyra verda olldu giöd.

25

1Ut þegar giord eru erindinn mijn,
2afftur kiem eg ä |vt| frön til þijn,

3biö fo Eigill bäru fuijn,
4braft þar huorke koft nie wijn.

26

1Eigill fieck þann ölka vind,
2sem äfram*m* keirde ränar hind,
3gaus um*m* stafna bylgian*n* blind,
4biftit vid það ränar grind.

27

1Ølldu fijll med æde rann,
2alldre ganginn sefade hann,
3fyr en Noreg ferian fann,
4fefta lkeid þui lydurinn kann.

28

1Eigill ftie þä andlitz raudur,
2upp ä land og gieck ä haudur,
3þegninn spurde þeige traudur,
4Þörer herfer væri daudur.

29

1Arinnbiørn hafde orku hnär,
2arf hanz teked og sijflurnar,
3Eirekz köngs hann ordinn var,
4under madur i lande þar.

30

1Eigill nu sem fliötaft fer,
2Fofnis stjigz ad hitta ver,
3Arinnbiørn fagnar oddagrier,
4og ollumm baud þeim vift hiä sier.

31

1Bönda hiä um*m* veturinn var,
2vopnatijr sä frægder bar,

3hus fru Þörölfz hitte þar,
4hringa vidurinn lifa fnar.

32

1Döttur atte dregla nä,
2dröfinn væn fu kallaft mä,
3Þordijs heiter lauka lä,
4lijtt mun |væ| vaxinn brudurinn þä.

33

1Eigill fagde audareijd,
2alltt af stælltumm vopna seid,
3þar med lijka Þörölf's deijd,
4þä fieck sprunded harm og neyd.

34

1Asgierdur bar ærna pijn,
2Eigill gledur þä hringa lijn,
3audgrund baud hann adftod fijn,
4allvel tök þui brudurinn fijn.

35

1Enn þegar haufteð ä leid þar,
2Eigill ftundumm hliödur var,
3garpurinn litla gledina bar,
4gat hann þui varla drucked par.

36

1Arinnbiörn spurde þorna þund,
2þui ad hann bæri hrygdar lund,
3brödur þinn þö blijfe i grund,
4ber þig vel ä hvorre ftund.

37

1Eigill fuarade alma hlin,
2oss vil þuinga forginn hin,

3oll er *fjnumm* virta vin,
4vel feigiande *harma* kin.

38

1Asgierdur fu audgrund *fuinn*,
2sem atte Þörölf brödur minn,
3hreller lynded huort eitt sinn,
4hennar äft eg med mier finn.

39

1Adftod þijna þigg eg nu,
2þorna vidur og holla tru,
3fo fäe eg ad eiga fallda bru,
4fogur og riöd mun virdaft su.

40

1Arinnbiörn liet ä ordumm *fkil*,
2eck eg þetta meina vil,
3ad þijda fäer þu þorna bil,
4þar *fkal* eg leggja hid befta til.

41

1Byriudu þegnar bönordz fór,
2blijd fat heima fallda vor,
3Biörn nam veita blijdleg *fuór*,
4brognum gieck þä fleft i kiör.

42

1Ullur hringz *vid* ýta kuad,
2Arinnbiörn rædur miklu umm þad,
3þui hann fylgde faft þar ad,
4feinged er nu sem Eigill bad.

43

1Eigill faftnar audar nä,
2aller frændur giefa til jä,

3Byrne fiälfumm heima hiä,
4herleg veitflann byriaft þä.

44

1Döttur Biørnz fem birte eg frä,
2beded var hennar lijka þä,
3Berg Onundur giorer þess gä,
4Gunnhildar er vinur sä.

45

1Ønundur fefte audar bru,
2af onguumm lofud er giffing fu,
3ä Afke reifte reckurinn bu,
4rambar hann þar hiä Byrne nu.

46

1Af Egle greina odar fpil,
2ytumm mun vera hellft i vil,
3ytte hann fkeid ä unnar hil,
4Jflanz vill nu hallda til.

47

1Klaufft umm stafna kolgan hord,
2kiolurinn reif i bylgjur fkord,
3ytar fåu Jflanz jord,
4jnn ftrauk fkeid ä Borgar fiord.

48

1Valkur hefur þä vopna ver,
2vered i burt af lande hier,
3fimmtän är fem fræded tier,
4frä eg þad birter letred mier.

49

1Eigill geingur efldur þrött,
2upp til Borgar þessa nött,

3Skallagrijmi fagnar fliött,
4fodur síjnum og allre drött.

50

1Fodur sinn Eigill fregna lætur,
2falled Þörölfz riett ä gætur,
3Skallagrijmur íkrafar og grætur,
4ä íkadanum þessum fäft ei bætur.

51

1Eigill hafde fleinz i fund,
2fiärhlut mikinn dreiged ä grund,
3onguann liet hann audar lund,
4af þui hliöta mork edur pund.

52

1Silfred þad fem þbondeþ budlung bad,
2bonda ad færa riett i stad,
3greint er ecki greide hann þad,
4Grijme helldur en neitt annad.

53

1Vetur nockra vil eg þad tiä,
2var hier Eigill lande ä,
3buftiörn allvel giorde ad gö,
4Grijmur tekur ad elldaft þä.

54

1Syftur Eigill fuin og tru,
2Sæun hiet hun giffteft nu,
3Þorfinn ítranga bauga bru,
4birt var mier ad ætte su.

55

1Grijmur umm vored gaf honom bigd,
2gieduga vijft þad finnst ei ligd,

3vid Langär foss fä drygde digd,
4dreingurinn biö med ongre stygd.

56

1Eitt kom skip til Jfalandz,
2utann ur Noreig var til fannz,
3Eigle feigia þeir ullar brandz,
4ad andadur sie mägur hanz.

57

1Bragnar feigia ad böndanz fie,
2Bergonundur giarn ä fpie,
3eignar madur ordinn fie,
4einginn þetta liet i tie.

58

1Seiger hann aud og ägiætt bu,
2eige hanz vijf ad fonnu nu,
3en Asgierdur þijn eckta fru,
4ei fær þar þad lkyniar þu.

59

1Eigill fpir huort jnnan landz,
2einginn fie þar fylgiare hanz,
3fem metord hefr og megt til sannz,
4fo meige þad styrkia hirder brandz.

60

1Ytar feigia ad Onundur fä,
2af Eirijke konge og hringa nä,
3virding hafe og vinskäp hä,
4vænte eg hann miog þar treiste ä.

61

1Eigill liet fig furda fätt,
2firft umm veturinn giorer fier kätt,

3umm vored þá suiðar vandilz drätt,
4vill hann hallda i Noreig brätt.

62

1Asgierdr hanz eckta fru,
2eirinn med honom ferdaft nu,
3fkeika ur hofnumm fkögar hiu,
4fkall umm freinge hrannar bru.

63

1Barne ftorma ä brymlaheid,
2brauft umm faft vid kölgü seid,
3unda ftunde reckiann reid,
4roftinn hrifte brædda fkeid.

64

1Noreg fkauf ur bylgü blä,
2bragna lijdurinn þetta sä,
3hitter fneckiann hafner ä,
4hleipur hun upp i fandinn þä.

65

1Eigill fkundar upp frä geim,
2Asgierdur nam filgia þeim,
3til Arinnbiornz geingu hiönin heim,
4huorge säft ä reckumm feim.

66

1Eigill bönda birte frä,
2ad Berg Onund hann villde siä,
3og af honom nu þeim eignum nä,
4fem eiga þikeft lande ä.

67

1Arinnbiorn fjdann anfa fer,
2illa lijft ä þetta mier,

3þui hard feingur og ödæll er,
4Önundur longu fagdur hier.

68

1Gunnhilldur sem greiner spíl,
2giet eg hann einninn styrke til,
3hefur hun ä þier heifftar kil,
4og hyggur giora þier fæft i vil.

69

1Eigill fuarade afftur þä,
2oss mun köngur läta nä,
3þö liliann gullz fie lyndis grä,
4logunumm þessu mäle ä.

70

1Eigill fælefst ei vid flíkt,
2þö Önunde filge hrundin ríkt,
3fara íkal brátt med fölked vígt,
4og finna þann sem flærd hefur drygt.

71

1Þijna adftod þigg eg med,
2þegninn talade giarn ä fied,
3af varð það sem Eigill ried,
4Arinnbiornz var þö lítt til gied.

72

1Wid Hordaland þeir hofnumm nä,
2hratt gieck Eigill íkipinu frä,
3til bæiarinz so bragnar gä,
4Berg Önundur er heima þä.

73

1Eigill hefur upp sitt tal,
2arffins krefur traustan hal,

3heimfkann kiefur hyggiu fal,
4hrodrar vefur falla skal.

Tuttugafta og önnur E. Rijma.

1

1Jggiar fundur tærift tijtt,
2ür trygdar hlijdum,
3bodnar lundur brygdu lijtt,
4þö blömgizt tijdum.

2

1Oss vill ganga ifred fmätt,
2ä Egilz quæde,
3næsta langa þuluna þrätt,
4þö þilja næde.

3

1Veffft eg tijtt sem villtur mann,
2ij vijfna grua,
3furdu vijtt sem ferdast hann,
4og fangar lua.

4

1Enn reijkar fialldan riettan veg,
2ä rumum fondum,
3fær þui kalldann flotta miog,
4af fyrdumm vondumm.

5

1Hann vill feiginn hitta þann,
2i hættum þrautum,
3sem riett ä vijfa veiginn kann,
4i vollttumm brautum.

6

1Bera til mä ei biarge neinn,
2ur bragda rockre,

3verdur hann þá ad vafrast enn,
4i veifu dockre.

7

1Einz eg temft i arnar hamm,
2þui eflist mæda,
3eckki kiemft eg ut nie framm,
4ur urdumm quæda.

8

1Sieg eg hrijtur fógunnar töninn,
2feint til þagna,
3mannfongz þrijtur mærdar söninn,
4mun þui fagna.

9

1Rognis bar eg rijrda skäl,
2til röma quarnar,
3þar sem Eigill upp tók mäl,
4umm arfinn Biarnar.

10

1Skatna láttu skijfer fleinz,
2hier skiffa garde,
3þui bádar áttu bruder einz,
4af böndanz arde.

11

1Önundur geiftur anfar bert,
2med ödu mäle,
3heimfku reiftur en þu ert,
4hinn ille gäle.

12

1Ad þu krefur arflins hier,
2og eignar fkipta,

3öríett hefr þu fyrer þier,
4en þríjtur gyffta.

13

1Vid dyrrer hier eg deilltt hef menn,
2quad dreingurinn stinne,
3fæte eg þier i onguu enn,
4nie erting þinne.

14

1Mödur þinnar sætu síft,
2bar foman teita,
3þræl borinn quinna þar fyrer víst,
4mä þorngrund heita.

15

1Alldre mun hun erfa neirn,
2þad ugger mig,
3hef eg þui grun ad huor og einn,
4mun heimfka þig.

16

1Ödamäla Önundur var
2hinn jllfku bräde,
3fo ullumm stäla anfa þar,
4til ongum tiäde.

17

1Eigill sier ad unna gödz,
2ei Onundr villde,
3stefner fer hann styriar mödz,
4ad stoffna hillde.

18

1A Gula þing þu ganga íkalltt,
2og giora þig sæma,

3Þiödinn fling mun þeingilz alltt,
4umm þetta dæma.

19

1Þangad koma eg fchal ött,
2hann Ønundur tijner,
3en þu munt blöma flierda fkiött,
4og fkatnar þijner.

20

1Enn mig leinger ecki veill,
2i odda lunde,
3ad þu geinger ecki heill,
4af odda funde.

21

1Eigill quedur eg mun sijft,
2vid ollu qvijda,
3þegnum medur þore eg vijft,
4ä þingit rijda.

22

1Eigill fuinnur ä burt rann,
2og ýta meinge,
3Arinnbiorn finnur heima hann,
4med holla dreinge.

23

1Eigill sagde ýtumm frä,
2huad Ønundur hyggur,
3ött ad bragde Arinnbiorn þä,
4vard æred ftyggur.

24

1Ørua þör þui audar grund,
2nam ambätt kalla,

3hier næft för ä hilmerz fund,
4med holda snialla.

25

1Arinnbjorn ber upp Eigilz mäl,
2med einørd rietta,
3hilmer tier ad honom fie briäl,
4ad huxa þetta.

26

1Þu hefur leinge togad hans taum,
2quad tiørgu leiter,
3enn þrätt hier meinge atvik aum,
4hann Eigill veiter.

27

1Arinnbiörn nijtur jñner þä,
2sem ýtar fkilia,
3logunum hlijtur hann ad nä,
4med hilmerz vilia.

28

1Geijra balldre Gunnhilldur tier,
2þijn gremft mier faga,
3þö skal hann alldre arfinn hier,
4af Ønunde klaga.

29

1Man eg þä lijtt vid mälmahlin,
2hanz margt ofbelldde,
3ef fær önijtt minn frægsta vin,
4i fylkers vellde.

30

1Arinnbiörn fkilde audgrund vid,
2og odling fuinna,

3heima uillde hann holda lid,
4med hægðum finna.

31

1Kom su tíð ad þegna þið,
2þal þínged fækia,
3ollinn frið med onguann möð,
4það oll nam rækia.

32

1Arinnbiörn hafde marga menn,
2ä möted þegna,
3j ferd hann lafde hann Eigill enn,
4med ýta giegna.

33

1Hilmer kiemur med hardfeingt lid,
2og hofmenn frijda,
3Ønundur nemur eiðdur frid,
4þar enn ad ríða.

34

1Þegnar geifa þíngad ä,
2eg þil hid rietta,
3wiebond reifa virdar þä,
4umm vollinn flietta.

35

1Eigill krefur dreingja drött,
2ad dæma sier,
3arf þann hefur Ønundur ött,
4eg eigna mier.

36

1Hälfann gröda grædis bälz,
2og götzed befta,

3erffde trödan unnar bälz,
4sem eg nam felta.

37

1Upp nam tijna alltt fyrer þeim,
2vmm efnid rietta,
3döms menn fijna dregur ä feim,
4ad dæma umm þetta.

38

1Hinum ei þötte rekurinn rijr,
2ef raufad feinge,
3ftöd þui ötte af stäla tijr,
4hiä stillerz meinge.

39

1Jdur eg banna Ønundur ter,
2þann arf ad dæma,
3Eigilz suanna af þi mier,
4þad allt mun læma.

40

1J frillu döme fædd var mey,
2þui fólk mä gegna,
3tru eg þui löme audgrund ei,
4ad erfa þegna.

41

1Hin var gietin hiufkap i,
2af hringa lunde,
3meira metinn þorngrund þui,
4eg þeinkia munde.

42

1Enn þö þeiger alldre nu,
2umm arfinn forna,

3tru eg eiger audgrund þu,
4af ambätt borna.

43

1Af þui stodar þeige þier,
2ad þreita hid ranga,
3loffdung bodar lidfemd mier,
4og lyndinn spanga.

44

1Umm þig vefur sok og seckt,
2j syklingz lande,
3af þui hefur þu öngua megt,
4ad ofra grande.

45

1Mitt er vitnad mäl umm land,
2hiä myllding fijnumm,
3enn veikt mun flitna varnar band,
4hiä virdumm þijnumm.

46

1Dyrflkann þijn miog daufleg er,
2hun deilu velldur,
3vorninn mijn ei veifar sier,
4þad vijfer helldur.

47

1Ræfer mun þier rijda umm koll,
2og rögie þijnumn,
3dreg eg i grun ad drottning holl,
4fie drætte mijnumn.

48

1Ockar fellur öjafnt figur,
2ef odling rædur,

3þö ä velle þikiftu digur,
4þegninn skiaedur.

49

1Dömrz menn fyne dijra trygd,
2og dæme eige,
3effter þinne liötre ligd,
4fo logunumm hneige.

50

1Arinnbjörn greidur upp nam stä,
2þö einginn neidde,
3vid Onund reidur er ordinn þä,
4og audfuór greijdde.

51

1J dul þig keirer dyrflku kiffed,
2drussinn ære,
3af þui feiger ägiætt vijfed,
4ambätt være.

52

1Verd eg ad leida vitne framm,
2umm vefiu spanga,
3fo fæer þu greida fúla lkamm,
4fyrer flimtred langa.

53

1Þegar sættift fader minn fir,
2og fliöðfínnz herra,
3þeirra kættest beflu bir,
4enn boled nam þuerra.

54

1Enn Asgierdur audgrund liös,
2j ætt nam huerfa,

3fyrir þad verdur frijduft drös,
4finn fódur ad erfa.

55

1Hladhond þöra og böndinn Biorn,
2þä bolnenn vende,
3feingu ftöra fylgdar vorn,
4af fodur mijnz hende.

56

1Kunnugt vijfer þetta er þier,
2umm þorngrund væna,
3Onund þö fjifer audgrund hier,
4þeim arfe ad ræna.

57

1Virdar bäru vitned tölff,
2med vorde geijra,
3j linde kläru giedz umm gölff,
4þad garpar heira.

58

1Sveria skilldu suiffter neijd,
2þä soguna fpaka,
3dömz menn uilldu aller ejd,
4af Egle taka.

59

1Lijder spyryja lofdung rädz,
2umm licktan mäla,
3j honom var tyria heiffat sädz,
4hiä hirdumm ftäla.

60

1Eg legg hier huorke ä lof nie bann,
2hann læft þä anfa,

3ætla eg storke einginn mann,
4vid Eigils vanfa.

61

1Höf Gunnhilldur hoftugt mäl,
2vid hirder randa,
3þu ert of mylldur þui er þier briäl,
4i þessu ad standa.

62

1Veitstu giætur valla þä,
2ä valldfiörn þinne,
3ef þu latur Eigil nä,
4hier uppreijfn sinne.

63

1Hirder lijtt þö hafe hann rangt,
2vid holda meinge,
3vijkur tijtt hid vefsta langt,
4og viller dreinge.

64

1Vilier þu leifa ad vinunumm þijnumm,
2veite hann hnecke,
3þä skal veifa voldumm mijnumm,
4hann varaft þad ecki.

65

1Onundur er vor ædfste vin,
2ä öllu lande,
3þar fyrer ber oss hiorfa hlin,
4ad hiälpa af grande.

66

1Huar eru blijder brædur mijner,
2brudurinn sagde,

3til hennar stríðder kappar fjnir,
4komu að bragde.

67

1Láttu ei Alfur liótann dóm,
2um þu líð hefi,
3en Eivindur siálffur reka róm,
4skal rangann kiefia.

68

1Ei þarf leinge að eggja þá,
2með illum röme,
3hlaupa dreinger hart sem má,
4að halda döme.

69

1Vebond fundur virdar brjóta,
2vil eg það jónna,
3við þu lík undur þegnar hlióta,
4þinge að linna.

70

1Öll hlið þu meinginn öll með þis,
2og orða röte,
3enn vopn þu einginn við þann ys,
4að virda möte.

71

1Eigill mæltte orða þu er,
2við örua riða,
3Öndur stæltte eg vil þu er,
4nu ein við þu biða.

72

1Rauðnum með við riðum brand,
2quáð rekurinn niður,

3eige fá fíed og fofnis fand,

4er *figurinn* hlíjtur.

73

1Ef *vogar* að skiera ei varge tafa,

2*med* víðris elldi,

3þá skaltt bera níðingz nafn,

4i níflungz vellði.

74

1Önundar vegna ansar siðle,

2or af plögie,

3þær skulum gíegna þrífstinn dölle,

4i þundar rögie.

75

1Vilja þú smæcka verndar tömur,

2virda mínna,

3þá skal læcka dauðans dömur,

4dyrfstu þína.

76

1Ullur skeita anfa gíegn,

2hinn orða stríðe,

3ei mun eg þreita mér umm megn,

4við myllðingz líðe.

77

1Þö gíorer þú líja gólnerz kúeik,

2j göma hófnumm,

3mun eg ei flíja líða leik,

4fyrer líðinu jófnu.

78

1Vænte eg onguum væge eg þá,

2i vopna stælum,

3huorke konge haudre ä,
4nie heimskum þrælumm.

79

1Arinbiörn tier þad oss mun gagn,
2ei ord ad leingia,
3j burt skulum vier ä byriar vagn,
4frä budlung dreingia.

80

1Arinbjörn fniyr til ferdar fliött,
2med firda lüna,
3Eigill hijr vid yta drött,
4var ecki nuna.

81

1Heirde umm grunder hirder brandz,
2nam hätt ad fpialla,
3vitna eg under löginn landz,
4og lijde fnialla.

82

1Ad eg banna Ønundur þier,
2hinn æru fnaude,
3arfinn fanna ad yrkia hier,
4sem atte hinn daude.

83

1Dyrfilt einginn darra grier,
2nie dröttinn fuinna,
3af þeim feing ad afla sier,
4nie j ad vinna.

84

1Þad er vid of ä þundar drös,
2ef þeir mig pretta,

3grida rof *og* lógbrot liös,
4eg legg við þetta.

85

1Burt fo geingur bragning ött,
2af breidu þinge,
3til fkipanna dreingur fkundar fliött,
4ad fkilmins þingje.

86

1Eigilz brann þá heifftar heit,
2j hyggiu grunne,
3Arinnbiörn fann við Ränar reit,
4fä raufnir kunne.

87

1Ytumm hogumm Arinnbiörn tier,
2hiä unnar tiallde,
3näd ei logumm nu hofum vier,
4fyrer niflungz vallde.

88

1Þar með reidur þeingill varð,
2með þegna teita,
3hann mun greidur hamingju fkarð,
4oss hyggið að veita.

89

1Hrannar brande hrundu fliött,
2ä haller fkielia,
3burt frá lande fkundumm fkiött,
4en fkulumm ei duelia.

90

1Fölked snialla fumar ä fkip,
2með frægðar manni,

3læt eg falla liöda fuip,
4ur lindis ranne.

Tuttugazta og þridia E. Rijma.

1

1Gedz ür vør skal Grillingz knør,
2geijfa j liöda storme,
3næsta seint þö bifurs beint,
4byrie hrannar orme.

2

1Mier er ei tamt umm mærdar skamt,
2mä þad kalla vanfa,
3veit þad fru eg næsta nu,
4naudugur verd ad danza.

3

1Sitia eg verd vidt sönar merd,
2fogunnar lijnumm under,
3gior voll hier þö olldinn er,
4ute ad reika umm stunder.

4

1Soddann storf eru þeige þorf,
2þau mun dröttinn vijta,
3þö þad mest ad þyke mier vest,
4ad þiöd vill einginn nijta.

5

1Þö skilie eg brätt ad skatnar þrätt,
2skimpe ad minne jdiu,
3gior eg i stad ad þrimia umm þad,
4þagnar steinz i smidiu.

6

1Lijdurinn tier þad lijklegt er,

2ad liggia i kofanumm jñne,
3og fara med kuer enn hafna hier,
4huorn dagz jdiu sinne.

7

1Onguann aud nie barna braud,
2bragarinns veiter smijde,
3heimz umm stord þö brifte ä bord,
4biörg fyrer suanga lijde.

8

1Soddann tal vid seggia val,
2fueitinn hefur j munne,
3þui lijft þeim gagn ei liöda magn,
4leingia j vitzku brunne.

9

1Þui vill mödur mannføngz ödur,
2monnum huerfa ad linne,
3bragz umm sal en biöda fkal,
4brognumm äfa minne.

10

1Geymda eg fley vid grijdar þey,
2gautz fyrer sterkumm vinde,
3olldinn greijd þar gieck ä fkeijd,
4geijfe bift i lynde.

11

1Arinnbiørn fer og Eigle tier,
2unnar bälz vid nødru,
3fljittu þier ä filka ver,
4fardu ä fkipinu odru.

12

1Hef eg grun ad hilmer mun,
2herfölk effter senda,

3ockur senn *med* ýta enn,
4undann mätt þui venda.

13

1Ef þu kiemst þá kijfed fremst,
2klaklauft þeirra af funde,
3heim til mið med holda þijn,
4hallttu ad reidar sunde.

14

1Eigill för ä unnar jör,
2ullar fylgia sverda,
3skutann snør nam skunda ur vor,
4enn skatnar rödurinn herda.

15

130. menn so ræðann renn,
2reru ä olldu skunde,
3skiöt var räs umm skieria bäs,
4skiped var fliött ä funde.

16

1Önnur skip *med* æde suip,
2all morg rendu vr hofnumm,
3Arinbiörnir menn voru aller fenn,
4af þeim borda hrøfnumm.

17

1Langfchip það umm vandilz vad,
2vænt sem Arinbiorn stjörde,
3seinfært varð við sjilldar garð,
4sögurinn hlies þar yrde.

18

1Þesse skeid ä þorðka heid,
2þung var röðre under,

3gieck þui hægt med fölkít frægt,
4fyfcha ftijgz um grunder.

19

1Eigilz knør var jfríd snor,
2akafft frä eg hun geinge,
3ferlegt fkeid umm laxa leid,
4lodrade undann meinge.

20

1Hilmer frä nu herma mä,
2heifftin tru eg hann þuijnge,
3af ordabir þeim adur fir,
4Eigill hafde ä þinge.

21

1Ott i ftad hann yta bad,
2epter för þeim veita,
3og draga framm fkeid ä drafnar heid,
4dreingfinz fkulu vær leita.

22

1Ferdinn fnioll ad fíka holl,
2flafade girt med fuerde,
3lydum þeim ad laxa heim,
4lofdung filgia gierde.

23

1Nu fkulu vær quad niflung kíær,
2neita vorrar hreifte,
3og hittumm þann hinn heimfka mann,
4fem hofug ordinn leifte.

24

1Lätumm deyd j langre neyd,
2loddarann þennann kíöfa,

3þui fkiött ä grund þä fkilium fund,
4fkal hann ei sigre hröfa.

25

1Fölked bift til ferdar lift,
2flafade wdz ä hrafna,
3rödurinn tekft enn hrönnumm hreckft,
4hratt umm feriu ftafna.

26

1Nordur ä sund umm nockra ftund,
2nøckuinn tekur ad renna,
3Arinbiornz fä þeir yta þä,
4ødling giorer hann kienna.

27

1Vijfer tier vid vafkann her,
2vær fkulumm heitt þeim flöa,
3fkierped ad ä naufta nad,
4og näum þeim undann röa.

28

1Köngurinn þä ad kalla mä,
2kafta tekur ad ordum,
3reckar fkiött ad reindu þrött,
4rodrar fkipz ä bordumm.

29

1Seiged mier huar Eigill er,
2ætla eg þegn ad finna,
3Arinnbiorn tier hann ei mun hier,
4ølldu siäft ä linna.

30

1Flesta nu munt þeckia þu,
2þegna ä olldu dijre,

3þui under hurd ä austrar burd,
4alldre tru eg hann hijre.

31

1Huad hefur þu quad hilmer nu,
2hanz þä sied til ferda,
3Arinbiörn tier þad odling þier,
4jnna mun eg nu verda.

32

1Med 30. menn ad säu vær senn,
2fítia ä fkutu eirne,
3fleiger fleinz ad funde steinz,
4sueimade huoriumm beinne.

33

1Ræfer tier nu reine þier,
2rödur ä dælu fkunde,
3og rennum möt þeim mälma briöt,
4mitt ä hafnar sunde.

34

1Kapteinn þar ä kölgu mar,
2Kietill näde ad heita,
3filkerz fnar hann frænde var,
4fijnlega kunne ad breita.

35

1Eigle frä nu jnna mä,
2olld ef vill ad hyggia,
3hann komft ä hofn af kalldre drofn,
4sem kaupskip hans nam liggia.

36

1Bussann var vid briggiu þar,
2buinn til hafz med meinge,

3Eigill stie þö ibbinn stie,
4uppä skeid med dreinge.

37

1Streingur lä til landzins þä,
2lucktur i filka mijre,
3fkipinu frä enn skutann hä,
4skeidar flaut vid stjire.

38

1Eigill sier ad ölmur her,
2utann ad skeidumm lagde,
3bidur hann drött ad skunda skiött,
4j skutuna ofann ad bragde.

39

1Mälma Þör af mæfilz jör,
2mest alltt götzed færde,
3ofann i bät enn olldinn kät,
4ärar sijdann hrærde.

40

1Framm ä leid med fylkerz skeid,
2feriann grynnra rende,
3Eigill tök sem jnner bök,
4upp sitt spiöt med hende.

41

1Kappinn skaut sä kænku naut,
2köngz ad stiörnar manne,
3gaddurinn rann i giegnum hann,
4giet eg þui daudann kanne.

42

1Wlfs vard tafn sä stöd vid stafn,
2stillerz frændinn bräde,

3Kietill dö en konge þö,

4kuarta umm ecki tiäde.

43

1Ødling bad þö ött i stad,

2effter honom ad stefna,

3og duga nu vel ef darra jel,

4dreinger þyrftu ad efna.

44

1Sum skal drött med dijrann þrött,

2dugguna ræna og meida,

3enn drepa þar menn sem duelia enn,

4ä dælu fäknnum breida.

45

1Olldinn strauk ä olldu hauk,

2upp med harke störu,

3hneptu j neijd og hardan deid,

4hina sem möte föru.

46

1Sumer a land af bylgju brand,

2burtu komufl med lijfe,

3enn köngfins menn þä kunnu fenn,

4og kostudu benia hnijfe.

47

1Fie mætt alltt sem folked fnialtt,

2fann ä hlunna dijre,

3rændu ä burt med rijra kurt,

4riett sem ödurinn skjirer.

48

1Bäru leön þeir briöta i spön,

2og brendu upp giorvalltt fijdan,

3effter þad þeir æddu ä stad,
4og ellttu kappan strjdan.

49

1Hilmer reidur heiffar greidur,
2holda skipade meinge,
3ad reina þrött enn recka drött,
4riett er komin ad spreinge.

50

1För nu skär þui eina är,
2ytar tueir þar spenna,
3skorte ei lid ad skiptast vid,
4skiemdar rödurinn þenna.

51

1Eigill naut j þungre þraut,
2þess ad sneckiann frijda,
3grinnra flaut umm giuka braut,
4gramur þö vard ad bijda.

52

1Ødling dijr so aptur snjir,
2Eigle näde ei stiller,
3heim til lñjn med heipt og pijn,
4härz för ellda spiller.

53

1Eigill rann og Arinbiörn fann,
2ött hinn hringa flegne,
3skadanum frá hann skjirde þä,
4er skiolldung veitte þegne.

54

1Jlla mest hefur fared nu fleft,
2freiyr kuad göinns reita,

3místa eg fkeid en mylliding neijd,
4mátte eg ecki veita.

55

1Arinbiorn tier þig ei skal hier,
2angrid fyrer það þijna,
3adra fkeid med ongri neijd,
4eg fchal gief þier fjna.

56

130. liet eg þessa giet,
2þegninn briöta fverda,
3Eigle med ä brimla bed,
4bua fig nu til ferda.

57

1Alüd med fem oss var tied,
2Eigill giorde ad þacka,
3giøfina hä er greijdde þä,
4giæter hrannar blacka.

58

1Med vinskáp digd og værne trigd,
2virdar fíjdann fklia,
3lande af fo lagde i haf,
4lundur hrugnis þilia.

59

1Bragarins lift fchal bijda firft,
2baugz af fterkum lunde,
3könge frä þui jnna ä,
4afftur härz i funde.

60

1Enn þegar heim fä eydde feim,
2Eigilz kiemur af funde,

3ungan fuein med gifftu grein,
4Gunnhildur fæda munde.

61

1Synenum þeim med söma feim,
2syckling fagnar lijda,
3Haralldur gaf þar herme eg af,
4honom sitt nafnid frijda.

62

1Affe hanz til fem jnner spil,
2offt það skilde lijka,
3ad erfde hann hafn og odlingz nafn,
4effter fodur sinn rijka.

63

1Hier næft gramur Haralldur framur,
2hlaut vid ond ad skilia,
3fyner hanz þä fem fagt er frä,
4sitia i Noreig vilia.

64

1Effter deijd þann odling leid,
2upp hofft deilann strjda,
3brædrumm med fyrer budlungz fied,
4barft su fregninn vijda.

65

1Ad fier biö hann Eirekur þö,
2æred lijtt i kijfe,
3hljra tuo fá holda vo,
4og hardlega suifte lijfe.

66

1Medann ad gramur meylla samur,
2mætte brædrum sijnumm,

3Eigill lä vid æginn blä,
4utä kugge fijnum.

67

1Ønundur gilldur jllsku filldur,
2eckí filgia þorde,
3odlingz lijd í odda hrijd,
4þui Eigill nær var storde.

68

1Brödur hans Haddur blöma saddur,
2bæarinns giætte lijka,
3og Fröde hradur frægðar maður,
4frænde köngfinz ríjka.

69

1Arfa sinn ä urfkurð minn,
2efftir skilde lijka,
3Fröða hiä *medan* fleina þrä,
4filker reinde sljka.

70

1Rogualldz nafn við rečka safn,
2ræferz bar fá arfe,
3enn tuenna sex þui virðing vex,
4veturnar hefur hinn diarfe.

71

1Menta pillttur mikill og gilldur,
2meider var fá skijða,
3ofra fal hann eirninn skal,
4ef Ønundur þarf að stríjða.

72

1Aður en hradur hilmer gladdur,
2hielltt í randa píjnu,

3utlægán giorde Eigil hann,
4af ollu lande sijnu.

73

1Atte ei gylldur garpurinn milldur,
2greitt fyrer fverde ad falla,
3frigdar rann fo framde hann,
4fliött umm Noreg alla.

74

1Mögurinn tier vid mälma grier,
2mun þui aukast vande,
3þui utlægán hefur odling hann,
4af ollu giordann lande.

75

1Eg skal fliött hann anfar drött,
2odlingz forðast þjnu,
3og fíjdann heim ad foltumm geim,
4fígla ad lande mijnu.

76

1Hægt var vedur hann það gledur,
2hellft ä einu kuelde,
3þeir logdu i haf þä leided gaf,
4lofdungz burt af vellde.

77

1Fífche menn það fogdu senn,
2fueitumm landzins vijda,
3Yflanz til ä unnar hil,
4eijder kominn fie skjda.

78

1Onundur nær það fregnad fær,
2fognudur ad honom vende,

3varnar menn þui alla enn,
4aulinn burtu fende.

79

1Veitzlu baud fä varaft ei naud,
2vænumm hilmerz arfa,
3og Fröda med þui gladvært gied,
4greitt heffur kiempän diarfa.

80

1Onundar villd ad værne fnilld,
2veita bäder hyggia,
3fara þeir senn med frægfta menn,
4fagra veitzlu ad þiggia.

81

1Seigiumm af þeim sigldu ä haf,
2feint ä einu kuelldé,
3þä dimma tök hann dirflku jök,
4doglingz kom ad vellde.

82

1Seggurinn fkiött umm fuarta nött,
2sigler upp ad lande,
3lagde greitt j leine eitt,
4longumm sneckiu brande.

83

1Eigill ftie fä eijdde fie,
2utä bätinn fterka,
3firdar þrijr ä flædar dijr,
4filgdu halnum merka.

84

1Upp til landz för ullur brandz,
2og einn nam mann ad fenda,

3Onunde frä þui fregn mun fä,
4fleiger gullzins brenda.

85

1Madurinn rann sem mest ad kann,
2og meinged frietta krafde,
3Eigil fann fo afftur hann,
4og allmargt fregnad hafde.

86

1Friette eg hier quad fleina grer,
2ad Fröde og Ønundur sæte,
3dryckiu vid enn dreingja lid,
4danfade hätt med kæte.

87

1Halurinn fnialtt þä hafde alltt,
2hermt af spurnumm fijnumm,
3Eigill rær þad jnnumm vær,
4afftur ad kugge fijnumm.

88

1Bidur hann menn ad brynjaft fenn,
2og bua fig hratt til vijga,
3þrettän hier fkulu þegnar mier,
4þolka filgia ä stijga.

89

1Ytar tölf med unda kölf,
2efftir fkulu hier geima,
3bäru leön vid birtingz frön,
4medann burtu giore eg sueima.

90

1J leine und vid lödinnz sprund,
2liet hann bätinn fliöta,

3feinan mund af mödre lund,
4mætann lätum þriöta.

Tuttugazta og fiörda E. Rijma.

1

1Hljt eg ad fljta hrödre enn, þui hringa tröda,
2beider og neider bender fkijda,
3bragarins lag sier nijtt ad fmijda.

2

1Lödinns grödur lofa mun ecki liufur suanne,
2holltt og volltt þö heiman rinne,
3hleidölffz fkeijð wr lending sinne.

3

1Klökann jöku kappar hätt ä quædumm fordum,
2fendu quende af frömumm firdumm,
3frodann öd af mælfku birgumm.

4

1Gifkudu vitfku garpar ä og giedlegt næme,
2lærde og nærde lijdurinn fröme,
3lift af tuiftumm meistara döme.

5

1Rädin nādu ad rækia klök ef reckar þurftu,
2ad flä fier frä med flægðar riettu,
3flöttuga drott med lynde hertu.

6

1Breittra neittu bragða þä med blijðu leite,
2rijrðu og sijrðu recka kiæte,
3enn ruku og fuku hiner vr sæte.

7

1Hier fyr mier er huimleitt oft i huganum þjāda,
2dreiss og vijssed diggra lijða,
3danfinn manfongz fkal fo bijða.

8

1Gladda eg raddar gamlann fal þar garpurinn suinne,
2ä hreinu einu hafnar grunne,
3hilia og dilia bätum kunne.

9

1Eigill feiger eg vil nu sem ödaft skeijda,
2<ött>¹³⁴ og fliött ä eina vijda,
3en þier nenned mijn ad bijda.

10

1Seggurinn leggur sijdann hatt yfer swardar vellde,
2hiälm og mälminn halurinn gillde ,
3hilia og dilia þanninn villde.

11

1A eina hreina garpurinn gieck frá grædis rittu,
2sueinar einer seggnum mættu,
3sauda ä haudre Ønundar giættu.

12

1Hundar skunda hrader ä räs med hiardar monnum,
2sueiger Eigill seimz ad runnumm,
3sefringz vefiumm giæddur þunnumm.

13

1Urdar spurde orma tijr þui ullar branda,
2öra ftöra hiardar hunda,
3sem hofdu og tofdu sijft ad skunda.

14

1Hyrder og gyrder heimskann þig i halde freku,
2þu giefed ei hefur gaum ad fljku,
3sem giert er bert fyrer meinge rijku.

15

1Hier geingur leinge gylldur biorn med grimmleik hordum,

¹³⁴ The rhyming word is missing in AM 610 a 4to and was supplied from the Sauðárkrókur ms.

2Jllur spiller fie og firdum,
3flijr þad dijred undann virdum.

16

1J vætu umm nætur vokumm þrätt og vedrumm þungum,
2hofum ei tof ä hættum strongum,
3vid hiord ä jordu blifffum longum.

17

1Ef einhuor fueina jllku dijred under legde,
2af sueitum teitum fæmd ad bragde,
3fä mun fä þar olld til lagde.

18

1Hvar fyrer bar þig hingad nu ad hiardar monnum,
2vafinn og kafinn vopnum ftinum,
3ä velle ei giella flykann finnum.

19

1Eigill feiger eg öttaft dijred jllku lkæda,
2þuij hier ei fer fä hirder lkijda,
3sem herianz ber ei tundred frijda.

20

1Mig ellt og hrelltt i alla nött hann einatt hefur,
2sijft mier lijft vid segge giæffur,
3fueimar hann heim i lkögar næfr.

21

1Nu mä buazt ad nä honom vijft i nefinu lkögar,
2þui feffur än efa dyred digra,
3dölginn bolginn meige þier sigra.

22

1Einhuor fueina hafe lig heim fä hlaup mä drygia,
2Onunde vonumm or ad fleigia,
3eiged og meiged nu til feigia.

23

1Briötur spiöta burt fo veik frá bendumm hringa,
2kunne i runne spiller spanga,
3spakur og vakr hart ad ganga.

24

1Sueirninn eirn nam hlaupa heim i huganumm strangur,
2ad bænum vænum böndannz geingur,
3brädur ä läde þesse dreingur.

25

1Hradur i stadinn halurinn gieck og hatt nam kalla,
2meiged nu feiger hann mäلتijd stilla,
3meida og veida dijred illa.

26

1Dijred örijra dormar fast i dimmumm runne,
2þegnar giegna þessum manne,
3þä voru fäer i dryckiu ranne.

27

1Fröde öd og Önundur siälfur undann bordumm,
2hart og fnart þeir girdaft gierdumm,
3garpar fnarper buaft vid ferdumm.

28

1Haddur faddur var þä vel af vijne og koste,
2hann vr ranne lijka lifte,
3langan strangur fkiömann hrifte.

29

1Wr garde harder geifa pridder grænum fkillde,
2hirder virda hellft ä talde,
3hann þui fannar leider valde.

30

1Skiött umm nött ad fkögnum hä þeir fkunda nenna,

2fueirninn hreinn mun seggnumm kinna,

3hvar fuæfe j næfre dijred stinna.

31

1Med brädum rädum byried flag vid biørninn fkiæda,

2dyred öhijra dræged til nauda,

3dratta eg hratt til minna sauda.

32

1Ad runne þunnum recker gå med rambæd mefsta,

2fiä þeir þä ad hrijfed hæfta,

3hrærde og bærd limina ftæfta.

33

1Þöttuft fkiött þeir vita þad vijft hann vera þar munde,

2firft ad hriftuft lægt med lande,

3liftuger quifter upp vaxande.

34

1Ýta nijta Önundur bidur þeir ad honom þæge,

2þui hanx vid banxa hentar eige,

3ef hann fkal kanna daudanz veige.

35

1Skögar plöginn fkuu vier veria fkiædu dijre,

2eg fkal þegar enn ecki fleire,

3ad honom vada spentur geijre.

36

1Biftur fyftur böndinn hliop ad breidum runne,

2senn nam renna siönar minne,

3sier hann þar er ei biorninn jnne.

37

1Eigill þeige i orosto seirn namm upp ad fpretta,

2hleipur og fteyper hardra drötta,

3hinn tru eg rinne sijft ä flötta.

38

1 Klöted spiöta rjödur rak ad reknum skiæda,

2 Ænunde von er odda drijfa,

3 Ött og fliött nam skiolldinn þrijfa.

39

1 J giegnumm þegnfinz gilldann `skiølld' nam gejrinn renna,

2 fefte beftan fingra fpanna,

3 frömur blominn þundar ranna.

40

1 Ur hende ä bender hringa vaft þui hrugnis ftræte,

2 enn lagde ad bragde longu fpiöte,

3 liftugur biftur Egle ä möte.

41

1 Fiödurinn hrød i vollinn veik og vard ad bijda,

2 ur fkeidum greidur fkiöman breida,

3 fkiött og fliött nam Eigill leida.

42

1 Med æde og bræde Ænundur villde eirninn keira,

2 ur balinu kialarz bäled dijra,

3 brennu ham fpenner veftra hlijra.

43

1 Audur näde ellde tijrz ür umm giord finne,

2 Eigill fueiger audz ad runne,

3 ödinnz glöd fem faftaft kunne.

44

1 J giegnumm þegninn geirinn rann hann grunar þad eige,

2 hart og snart þö halurinn fræge,

3 hrindur og vindur af sier læge.

45

1 Eigill þeige enn var seinn og afftur reidde,

2hogg ä plogg suo hällinn blædde,
3og hofud af ofugumm bolnumm þrædde.

46

1Riödadur blöde reckurinn dö i rögie fleina,
2enn hiner hanz viner hrader adt stjima,
3hreifa og veifa þundar brijma.

47

1Jlla hrillaft ýtar þeir vid Ønundar dauda,
2ad Egle beigla lund med leida,
3liftuger firft hann hyggia ad deijda.

48

1Þriötumm möte þegninn snijr med þungu linde,
2ad Fröda öd og fijfu fende,
3faft fo paltid hilldar kende.

49

1Trygdar digdinn tapadeft oll enn tundred öma,
2hart og snart vid þhilldar} heliar suijma,
3umm herdar verdur ut ad suijma.

50

1Daudur fnaudur drengurinn fiell vid dreyra polla,
2hadd það gladde heimskann valla,
3hann hleiper ad steipur dräconz palla.

51

1Hardur vard nu hilldar fundur härz ä brude,
2unda tundred Eigill reider,
3öd þui blöd umm hringa meijder.

52

1Garpurinn fnarpur gieck frä daudumm geira niordum,
2mæter ä stræte hiardar hirdum,
3halurinn talade fo fyrer virdumm.

53

1Hef eg än efa husbonda yðar handa reckiu,
2veitt hier greitt fyrer vonda þyckiu,
3var hann farinn i heliar skyckju.

54

1Hier næft snere halrinn ofann ad humra teigum,
2menn hanz renna möte frægum,
3mundar lunde hreifste þægum.

55

1Þeir frietta riett huort finde hann ongva fleina runna,
2Eigill seiger alltt hid fanna,
3ýtrum bijter fofnis ranna.

56

1Nu þkulum snua þi burtu ad bænum brätt og burtu ræna,
2alltt gior valltt nema fólked fijna,
3enn fleft og mest þkal daudinn þijna.

57

1A þtadinn hrader þtriuka fliött med þtyriølld illa,
2kuifta tuiþta kallmenn alla,
3enn kvinnum svinnum hegndu valla.

58

1Freker reka fie og naut ad flædar uda,
2hlödu möder bätinn breida,
3ä banded landa sijdann þkeida.

59

1Giälfrz fiälfr gillttu þtjrde garpurinn higne,
2reckar þecker reina af magne,
3rödur ä mödum hrannar vagne.

60

1Ýtar lijta ægis dijr med akiefd renna,

2arfa þarfann odlingz þenna,
3orugger Rogualldz þegnar kenna.

61

1Rietta þreitta recka hann sem rödurinn þkierfa,
2Ønunde vonumm üdz ä karfa,
3ugdu og hugdu að koma til þarfa.

62

1Hirdinn virða hafde sagt það hringa lunde,
2að Eigill feiginn orma sande,
3Ønunde munde verða að grande.

63

1Eigill fueiger að þeim þkiött ä unnar leite,
2ött hiä drott vill ofra þpiöte,
3enn þeir nenna honum ä möte.

64

1Senn þegar renna hnererner hiä þeir hægdu gange,
2bidur þä nidur budlungz dreinge,
3að biöða ei þiöðum sætter leinge.

65

1Eigill feiger stofnum strjð ä ftiriar unne,
2yðar i fride üdz ä minne,
3einginn dreingja villða eg rinne.

66

1Þegnar giegner vorduft vel með vidris ellde,
2af drafnar hrafn þö dreingurinn villde,
3daðanz nauð þeir fanga þkillde.

67

1Felldur og hrelldur filkerz arfinn fieck þar dauða,
2og aller fnialler ullar skjða,
3enn auð og fnaud var büssann frijða.

68

1Hier næft fer fá firda vann fem fljötaft kunne,

2ad dyrre og lkjirre duggu linne,

3drijfann fífú tru eg fo linne.

69

1Buaft þeir nu að halda í haf þui hranner fyngia,

2Eigill feiger ullum fpanga,

3enn vil eg fenn ä land upp ganga.

70

1Reckurinn giekk ä bergit breitt frá birtingz slödum,

2laufan haus af hrosse daudu,

3hann fier fann í síjke raudu.

71

1Hofudid ófugt hätt ä ftong nam halurinn vinda,

2vid biarged gargans briötur fanda,

3best liet festann haufin ftanda.

72

1Rifter biftur randa ullur runer jllar,

2ä ftong þö longum störa valla,

3stafina grafa nam hetian fnialla.

73

1Mælltte umm stælltur törgu tíjr að tofra mugga,

2killde gillda lkielfing byggia,

3kiolldungz olld og fialfum tyggia.

74

1Stiller ville nauda níjd og níflungs |kingjan| quende,

2kingjan fling þau keire ur lande,

3kolld þeim olldinn jafnann grande.

75

1Hættar vættar hellra troll og hamra díjfer,

2af haudre fnaudan hneppe ræfer,
3hrijd þá ftrijduft umm hann væfer.

76

1Elligar fella eg ä þad vil med yndis banne,
2fitt fkulu hitta alldre jinne,
3angur og ftranga hrelling finne.

77

1Eirike heira ordinn til og audar giefne,
2beggia af dreggiumm bragda rofne,
3bljðann frijd fo hiedann af doffne.

78

1Stafad og grafed ftöd fo lag ä ftangar vende,
2enn haufinn lauf ad hilmers lande,
3hreyfde og veifde þungu grande.

79

1Stonginn long nam ftanda faft i ftræte fkiessu,
2glitra og titra graner ä hrifsu,
3glogt og snogt þad onguer vifsu.

80

1Hier næft snere halurinn burt frä hollu sindra,
2gieck ad fneckiu beiter branda,
3bragnar fagna meider randa.

81

1Sverda fkierder figlde i haf þui fuiþurinn fstrange,
2blies umm flefed brimla leinge,
3bussann russar hart med meinge.

82

1Drijffur og fvyfur drafnar skür umm dreinge mæta,
2þar til fnarer runnar rijta,
3riöder möder Jlland lijta.

83

1Banded landa biftaft tók ad Borgar firde,
2stafna hrafn þö striuka yrde,
3ftille eg illa þundar birde.

Tuttugazta og fimta E. Rijma.

1

1Rymia læt eg Raddar streing,
2i ranne liöda,
3næsta lijtt þö fiölners feing,
4mier fare ad biöda.

2

1Breiteft ekki bragurinn enn,
2vid blijdu runna,
3vrkaft þeckia aller menn,
4sem yrkia kunna.

3

1Mä ei leidaft mier til fullz,
2i minnis lande,
3fram ad keira flauftred ullz,
4med fræda blande.

4

1Hef eg þä bunded byrde mier,
2þad bragnar frietta,
3sem vellttaft under verd eg hier,
4hun vill ei lietta.

5

1Brofer ad mier bragna lid,
2og blijdur fuanne,
3þegar eg boglaft baggan vid,
4j blijdu ranne.

6

1Kätar feigia konurnar lägt,
2med kollfug yrde,
3þessum ganga þike mier bägt,
4vid þundar byrde.

7

1Þegar skimped heira þikeft eg þad,
2sem þær mier sijna,
3ber eg mig vid ad brolltta ä stad,
4med byrde mijna.

8

1Verde fyrer mier staur eda steirn,
2ä fræte longu,
3umm koll eg velltt fem kälfur eirn,
4sä kann ei gongu.

9

1Kome þä ad mier quinnan lkær,
2med kollfugt sinne,
3upp hun skieller hätt og hlær,
4og hinum þad kinne.

10

1Sumar giefu mier samann kann,
2sem sitia umm pallinn,
3liffte ä þann liufa mann,
4sem liggur fallinn.

11

1Hinar fuara med hlatre þä,
2og hoftu mäle,
3vid baggann siälfur billttaft mä,
4hinn bernske gäle.

12

1Annad fie eg mier ecki räd,
2fo eflest bätur,
3enn ad herda dug *og* däd,
4og dragaft ä fätur.

13

1Med erfidis munum upp eg stöd,
2ur orda polle,
3fyrer þad mannlongz fellde eg öd,
4af fræda þolle.

14

1Folna näde fræda jord,
2og fellde blöma,
3þar Eigill figlde inn ä fiord,
4vid Jfland fröma.

15

1Dreinger feltu dælu jör,
2vid duerga hallir,
3Eigill heim til fodurs sijnz för,
4og firdar aller.

16

1Grijmur fagnar gorpumm fnar,
2og gæter randa,
3af elli hrumur ordinn var,
4fä ullur branda.

17

1Eigill tök sem ödaft kann,
2vid ollumm rädumm,
3ä Borg ried ftijra buinu hann,
4med bestu dädumm.

18

1Þörd skal nefna þornagrier,

2i þessu fræde,

3ná skyldur fá Egle er,

4sem jnner kuæde.

19

1Jnn til Borgar reckurinn reid,

2med rofkua dreinge,

3umm haufteð ædur enn hardnar neid,

4ä hiord og meinge.

20

1Egle byður vopna vidur,

2veitflu göða,

3það nam þiggia randa ridur,

4og refla tröða.

21

1Til veitflu bua vænleg hiön,

2og virdar fleire,

3reckar þriðr skulu ríða umm frön,

4med refla eijre.

22

1Enn þegar Eigill buinn var beft,

2med bauga lijnu,

3Grijmur fylgde honum ä heft,

4ur hufe fíjnu.

23

1Hann höf fö tal við hringa grier,

2med hæðtum ordum,

3seint þú greiðir silfríð mierz,

4sem sent var forðum.

24

1Adalsteirn fieck þier gargannz gil,
2med götze rijku,
3huad hefur dreingurinn dreigid þig til,
4ad dilia fljku.

25

1Mijn var fader meining full,
2quad mijer frietta,
3þig munde ei fkortta götz nie gull,
4þö geimda eg þetta.

26

1Þegar eg veit þig vantar fie,
2og vænstann föma,
3ött skal lata aud j tie,
4og unnar þfömaþ liöma.

27

1Man eg þu hirdflur hafder tuær,
2i hufe þijnu,
3fullar báðar funduzt þær,
4af offfnis dijnu.

28

1Anfar Grijmur elsku er fúipt,
2af athofn þinne,
3med ockur hefur þu aude fkipt,
4ad øtlun minne.

29

1Läta muntu lijka þier,
2þö litlu eg räde,
3þui fem giore ad geima hier,
4aff gretterz läde.

30

1Eigill fuarade effldur seim,
2þeim eldra manne,
3þu munt ræða rijnar eyrn,
4þö ríett eg banne.

31

1Eigill fjðdann hliöp á heft,
2hinn heffdar gillde,
3liet nu ei á ferdum freft,
4við fodur sinn skilde.

32

1Til Lambastada reckurinn reid,
2med raufnumm fniollumm,
3vel var fagnadt vopna meid,
4med virdumm ollumm.

33

1J stoffuna filgde Þórdur þeim,
2og þorna nonnumm,
3rijkur giæddur rijnar eijm,
4og raufnum fonnum.

34

1Dreinger villdu dægur við,
2þar dryckiu hallda,
3danfa greitt þui virding vex,
4medt vördumm fkiallda.

35

1Kuelld það Eigill kunne mest,
2frá kalle að fkeida,
3Skallagrijmur heim liet heft,
4að hladinu leida.

36

1Enn þegar sól var fett í haf,
2og soffnad meinge,
3steffnde hann heiman stáðnum af,
4þui stiltter geinge.

37

1Mikla kiftu mier var fagt,
2hann með sier reide,
3fulla af dijrre fiärins magt,
4og fofnis leide.

38

1Kietil störrann kallinn lijka,
2kunne að reida,
3með sier burt enn mun ei sljka,
4margur greida.

39

1Eina kielldu fyrer fier fann,
2í fornre mjrre,
3nidur þá ollu hleiffte hann,
4af höfa dijrre.

40

1Huarf í sjkæð kiftann klock,
2enn kall að bragde,
3yfrix stein fem orkann hrock,
4þar ofann á lagde.

41

1Þeinkte hann einginn þiggja gagn,
2af þessu skillde,
3heim reid aftur höfa vagn,
4sá halurinn gillde.

42

1Umm midia nött þá heim kom hann,
2þad heffter giædumm,
3j fæng upp leggiaft seggurinn vann,
4j sijnumm klædumm.

43

1Dagz þegar geiflenn dreifift hä,
2yfer dreingia flocke,
3säft hann daudur sitja þä,
4ä fængur stocke.

44

1Firdar töku ä folldar aur,
2og fallda hrundinn,
3var hann þä einz og ftirdur ftaur,
4edur stockur bundinn.

45

1Reckar villdu rum hafa fært,
2ür rüme sijnu,
3enn götu hann huorge garpar hrært,
4af gödre dijnu.

46

1Þegnumm leiddift þad vil eg tiä,
2vid þetta ad eiga,
3til Eigilz sendu ýtar þä,
4fem ödaft meiga.

47

1Sende madurinn fegginn fann,
2med forgar giede,
3allann greinde atburd þann,
4fem ädur fkiede.

48

1Eigill gaf sier ad þui fätt,
2nema upp ried standa,
3reid til Borgar reckurinn brätt,
4og runnar branda.

49

1Stie af heste stollttar mann,
2i stadinn nam renna,
3fodur finn daudan hitte hann,
4og höpinn kuenna.

50

1Upp i rumed reckurinn stie,
2hinn ræda snjalle,
3hardlega tók þö hrelldur sie,
4j herdar kalle.

51

1Af hreifste drö ei halurinn sniall,
2hinn hörku fære,
3aftur ä bak hann keirde kall,
4þö kalldur være.

52

1Lijkinu þiönar laufa vidur,
2og lætur bua,
3effter þui sem þä var fidur,
4þorna brua.

53

1Hann liet briöta hussinz vegg,
2til hofda kalle,
3liet þar ut hinn lidna fegg,
4ur lijfsins fualle.

54

1Annad sä hann ecki räd,
2enn opna stükur,
3þui dyrnar komst ei dreiginn frá näd,
4hinn digre bükur.

55

1Firdar fíjdann fluttu ad fiö,
2hid folua lijke,
3yfer þui voku þegnar þö,
4vid þofka sijke.

56

1Enn þä dagurinn afftur rann,
2umm öma byrde,
3j Dygranes var haffdur hann,
4ä hlunna girde.

57

1Giora liet Egill gilldann haug,
2hiä grædis pollumm,
3koma þar liet hinn kallda draug,
4i klædum ollumm.

58

1Dreinger færdu draugz i rann,
2þad dijrkaft mätte,
3heft og allann herfkrudann,
4fem halurinn ätte.

59

1Hier med lätinn hans voru töl,
2i hauginn störa,
3ramlega biuggu umm rumann höl,
4vid reidar köra.

60

1Drijfa þegnar draugz frá holl,
2med darra bende,
3heim til Borgar olldinn oll,
4fem ödaft vende.

61

1Eigill tók við arfe þar,
2og ollum rädum,
3buinu stjörde böndinn snar,
4med bestum dädum.

62

1Huxe umm buftiörn hetian nigt,
2og hringa eyja,
3af Eireke konge afftur hljít,
4eg enn að feigia.

63

1Hjelltt í Noreg hilmerz nafn,
2sá hirder geira,
3ärinn fimm með ýta safn,
4enn ecke meira.

64

1Hakon brödur hanz kom þá,
2það hamlar kiæte,
3á Einglande var alinn upp sä,
4med efftirlæte.

65

1Adalsteinz föftra holdar hann,
2um haudred kalla,
3á Þrandheim fetft {med holda hann} hinn mæte mann,
4med meingid fnialla.

66

1Til köngz var tekinn köppum jafn,
2ä kuintu läde,
3hofdu umm veturinn hilmers nafn,
4þar hlijrar bader.

67

1Enn þegar veturinn langur leid,
2frä lundumm fíjfu,
3siölar buaft suifter neid,
4vid fverda drijfu.

68

1Huor möt odrum hugde sier,
2ad hallda kífje,
3fieck þö meire Hakon her,
4ä heriannz vijffe.

69

1Logunum hordumm linade hann,
2ä lijda meinge,
3fiech þui margann frægdar mann,
4og fröma dreinge.

70

1Eirekr fá fier onguan koft,
2fo eijddift vande,
3vtann ad ftodua ftäla froft,
4og striuka ur lande.

71

1Bæde flutte hann börn og fru,
2af breidu läde,
3Arinnbiörn filgde odling nu,
4hinn orda bräde.

72

1Hann var kærstur hilmer nu,
2af holdumm ollumm,
3valldfiörn hiełt og vænlegt bu,
4med virdumm fniollumm.

73

1Ad Orkneyumm kom odling firft,
2sä aurum skiffte,
3döttur fįjna dreiginn frä lift,
4þar dogling gyffte.

74

1Arnfinnur hiet audugur jall,
2fä eyumm ftjrde,
3fä fiech vijfid seggurinn fniall,
4fem sueit eg skjirde.

75

1Þadan figlde þeingill þä,
2med þungum pijnumm,
3hann lieft Skotland heria ä,
4med holdumm fįjnumm.

76

1Lijtinn fiech þar loffdung figur,
2luctur fkyllde,
3j Eingland kom þä dogling digur,
4og drijgde hillde.

77

1Adalsteinn friette atferd hans,
2hinn oruftu hætte,
3safna ried hann seggia kranz,
4og fiöla mætte.

78

1Enn þegar funduþ tyggjar tueir,
2med traufþann föma,
3fæþter voru af sueitumm þeir,
4enn feffaðeþt röma.

79

1Aðalfþeinn liet hans endaþt grand,
2það olld nam þiggja,
3Nöidia litla land,
4hann liente tyggja.

80

1Veria fkillde hann vijferz frön,
2fyrer vopna fköla,
3Eirekur gladdiþt var þess von,
4af veiting siöla.

81

1Gunnhilldur bruggar grimmlegt seid,
2af galldra säde,
3fo Egle fkyllde eflaþt neid,
4ä Jfalande.

82

1Villde hun huorge være honom röþt,
2fyrer vondu ollu,
3fyr enn hun sæe hann drepinn frá dröþt,
4i doglingz hollu.

83

1Neitt ei friette naddagrer,
2af naudumm vondum,
3af þui fkip komu einginn hier,
4af auþtur londumm.

84

1Þar kom enn hann þrautinn flær,
2sem þorgrund krafde,
3buid þá vintur böndinn tuær,
4med blöma hafde.

85

1Lijfte hann þui fyrer lauka nä,
2og lidinu fijnu,
3ad hlite hann burt af haudri gä,
4med hardre pijnu.

86

1Til Einglandz sigla ætla eg fkiött,
2hann jnner meinge,
3Ada<l>stein köng ad finna fliött,
4og fresta ei leinge.

87

1Þegninn biöft med 30 menn,
2hinn þeige rijre,
3ur hofnumm lætur hlaupa enn,
4a hlunna dijre.

88

1Rauk þá undann hræfueigz hramm,
2hin huassa mugga,
3ftygdeft fkeid hun flafade fram,
4i fiska fkugga.

89

1Rokurnar elltu ränar jör,
2þær rymia og hrijna,
3af þui storma offlinn stör,
4vill ecki duijna.

90

1Jlla byriar ýtum*m* þö,
2þui efflift vande,
3hrakte bylgiann hefringz jö,
4af hniildingz lande.

91

1Fyrer Orkneyar feriann bift,
2nam fram*m* ad spranga,
3Eigill haffde ekki lift,
4þar upp ad ganga.

92

1Veit hann Eirekz vera þar räd,
2med vondu forme,
3til Skotlandz sneckiann skundar bräd,
4j skiædum*m* storme.

93

1Nam þä hregg og hrijdinn dim*m*,
2ad hrynia ä þegna,
3skeria fiollinn glumdu grim*m*,
4vid giälffrid megna.

94

1Vissu af skerium*m* skatnar fätt,
2i skiædum*m* vanda,
3fyr enn bodarner belia hätt,
4til beggia handa.

95

1Einginn räd fann olldinn greid,
2nie Eigill nijtur,
3utann ad hleipa ä fram*m* skeid,
4medan uppe fljitur.

96

1Stediar sneckiann geift ä grunn,
2þui giälfred rende,
3enn bylgjann opnar bölginn munn,
4vid boluerz kuende.

97

1Bussann fundur braft i spön,
2fyrer bifurz ronnumm,
3einginn fieck þö audar tiön,
4af Eigelz monnum.

98

1Aller komuþt þeir üdz af mar,
2med ängre tuijftu,
3lijtíð af ole lyder þar,
4vid landed miþtu.

99

1Hier næft frä eg þeir hitte menn,
2ä haudre frijdu,
3frietta spurdu fölked fenn,
4af fröne vijdu.

100

1Ýtar feigia ad Eirek lkiæde,
2odling ræde,
3þeirre borg fem þar næft stæde,
4þorþka läde.

101

1Adalsteinn liente eijddur forð,
2það odling fñiollumm,
3enn fiälfr er hann i sinne borg,
4med söma ollumm.

102

1Adalsteinz velferd orua frejrr,
2mä allvel heira,
3enn hitt *honom* virteft hættann meir,
4fem hermt var fleira.

103

1Eirekz magt þui hræddeft hann,
2og heifftar fköla,
3eckert räd *med fremdumm* fann,
4ad fordaft siöla.

104

1Eigill heirer ýtumm hiä,
2þad efflir söma,
3ad Arinbiorn fie *med odling* þä,
4j ædstumm blöma.

105

1Fregn fu gladde fleina hlin,
2hiä firdumm blijdumm,
3af þui Arinbiörn var *hans* vin,
4hinn vænfte tijdumm.

106

1Huxar hann nu ad hitta greitt,
2þann hnecker fkeida,
3vafrast dult þui var *honom* leidtt,
4umm vellded breida.

107

1Veit ad þecktur verður hann,
2af vijferz *þmonnum* gronnum,
3þui aud kiendur var afrex mann,
4hiä ýtumm sonnum.

108

1Bragning fær sier brädann heft,
2og bitilinn frijda,
3köngz ad holl fem kunne meft,
4nam kappinn rijda.

109

1Alvopnadur reckurinn reid,
2hinn raufnar fanne,
3umm kuelded feint hann kannar leid,
4ad köngfins ranne.

110

1Honom var fagt hvar Arinbiorn ætte,
2umm fiön kæna,
3þetta hitte þegninn hætte,
4þorped væna.

111

1Hitte hann mann þar hladinu ä,
2þeir hreifa ordumm,
3jnte hann það Arinbiörn þä,
4fie under bordum.

112

1Gödur dreingur gacktu jnn,
2fyrer garpinn fijna,
3bodfkap honom ber þu minn,
4fyrer beidne mijna.

113

1Seigdu eg fpyrie feggurinn ftinne,
2sveiger rijta,
3huort hann vilde ute eda jnne,
4Eigil lijta.

114

1Hinn nam feigia hægðar bönn,
2má halda þetta,
3minn skal þeigia mærdar fönn,
4og malltted lietta.

Tuttugafta og siötta E. Rijma.

1

1Enn skal fundinn yggjar hier,
2audar grundinn þiggja af mier,
3mijn þui lundinn lifta hrer,
4vid liöda bundinn fanfönn er.

2

1Ecke fæ eg enn að gä,
2ord þö læe sögunne frä,
3rauna bæge reiknaft mä,
4rijmna ftæge fitia hiä.

3

1Mun það dära meinged fleft,
2mälz þui bára fellur velt,
3það fem klära bruggar beft,
4Beölu Kära jdne mest.

4

1Umm landmann vorn eg liödinn fann,
2lauka norn það heira kann,
3enn íkalldinn forn fyrer almugan,
4eckí korn hafa rædt umm hann.

5

1Menn ef hniöda mærdar feim,
2manns umm riöda sudur í heim,

3upphefd göða giedz vid feim,
4gieffa med liöda starfe þeim.

6

1Ølldinn kringa ætte þä,
2ordnött flinga lijka ad tiä,
3umm Jflendinga ödar lkrä,
4ormz fem bingz kunnu ad nä.

7

1Oft voru gillder ýtar þeir,
2unnu snillder heimz umm leir,
3hamingiann fyllde holdumm meir,
4harla myllder bentu geir.

8

1Þesse eirn fem þil eg umm brag,
2þeige feirn vid spiöta lag,
3fljukur fueirn med hreifste hag,
4huorge neirn mun fäft i dag.

9

1Ølld þö þætte öhijll hann,
2oft sier hætte þesse mann,
3hiorz i flætte holda vann,
4hanz af mætte fregninn rann.

10

1J hæfta gillde hringa lund,
2hamingiann fillde alla ftund,
3geima lkillde eg mannfongz mund,
4mennz ef villde þagna hrund.

11

1Stefia fleinn þä ftilling fiech,
2ftirdur og seinn vid liöda beck,

3unge sueirn frä Eikle gieck,
4ecki neirn med forgar hleck.

12

1Ecke stadur odda tijr,
2Arinnbiørns hradur ad bordumm fnijr,
3ute er madur orda fkijr,
4offa gladur enn þeige rijr.

13

1Jnn ad ganga ött fyrer þig,
2ullur spanga beidde mig,
3kiempann stranga er kallmannlig,
4kijfz hefr tanga girt umm fig.

14

1Ydur fig finna strax i stad,
2ftordar linna þundur bad,
3þu skalltt jnna Arinnbiorn quad,
4eg vilie finna honom umm þad.

15

1Ullur skjda afftur gieck,
2ut og fjddann talar vid reck,
3bondinn lijda bod þijn fieck,
4berft hanz vijda frægdinn þeck.

16

1Arinnbiørn myllde ut gieck þä,
2or i hillde bordumm frä,
3honom fyllde hvor sem mä,
4höpurinn villde kappan siä.

17

1Arinnbiørn kenner odda freyr,
2ad honom renner heilfast þeir,

3fjffu fpenner frönz ä leir,
4fagna nenner ollu meir.

18

1Huad er ad hondumm þegninn þier,
2þacktur røndumm böndinn tier,
3naudumm vondumm nälgaft hier,
4af nordur londumm hingad fer.

19

1Eijddur pijnumm Eigill þä,
2j öde mijnumm giore eg tiä,
3ferdumm fijnumm lagde frä,
4feggnum fijnumm ftadnumm hiä.

20

1Þijn vil eg þiggia raufnar räd,
2ef rauna bryggia yrde mäd,
3þui mier mun *<higgia>¹³⁵ minnfta näd,
4mactinn tyggia och hringa läd.

21

1Fanstu ei neina nu fyrer þier,
2niöta fleina böndinn tier,
3fo þu alleina þecheft hier,
4þad mätt greina Eigill mier.

22

1Fann mig einginn fylkerz mann,
2fyr en eg dreinginn hitta vann,
3sem ut var geinginn ydar af rann,
4oll þad meingin veit med fann.

23

1Ullumm spanga Arinbiorn tier,
2ølld mä fanga hlifjar sier,

¹³⁵ Supplied from Sauðárkrókur ms.

3þá þkulumm ganga þorna grier,
4og þeingil stranga finna hier.

24

1Vopnumm sonnumm vijft i stad,
2vafed er monnum böndanz ad,
3geingu ad rónnumm grams med þad,
4gyrter hrønnumm benia þnad| nád.

25

1Arinbiorn þpanga ullumm tier,
2jnn þkulud ganga þbädar| tolf med mier,
3þui Eigil fanga villdumm vier,
4vinättu langa ef tekft þadt hier.

26

1Hiälma klöt j köngzinns hniä,
2kiempann fliöt þä leggja mä,
3vægðar höt ef villtu fä,
4umm vijfers föt mätt hallda þä.

27

1Arinbiorn strijkur effter þad,
2jnn og vijkur bordumm ad,
3köngfins lijkur kuediu i stad,
4kappinn rijkur einhuorz bad.

28

1Huad villtt lefter linna rannz,
2loffdung mefte þpyr til sannz,
3garpurinn befte gaf þui annz,
4gramur þö huefte fiön til hanz.

29

1Hingad fylgde eg hrotta grier,
2halurinn millde könge tier,

3sät *hamn* villde þiggia af þier,
4þegninn gyllde kominn er hier.

30

1Þungar leider það er *med sann*,
2þorna meider forðaft vann,
3þijna reide þola ei kann,
4þar fyrer neijder audmijkt hann.

31

1Kolldu läde jfa ä,
2onguum tiäde *honom* ad nä,
3garpurinn bräde gieck þar frä,
4garganns säde og hringa nä.

32

1Fremd mun *ydur* vaxa vid,
2verdur midur ef fält ei grid,
3ad þig bidur umm frelfe og frid,
4fleina vidur og alltt hanz lid.

33

1Veglega lätt það verda þier,
2valla mättu synia mier,
3ad veita sätt þeim geira gier,
4giet það brätt fem ölkumm vier.

34

1Þig mun þrijfa þegna drött,
2þu eff lijfa giorer þui ött,
3ad upp skule rijfa frægd hanz fliött,
4enn falla j yfa hatred liött.

35

1Skiædur i vanda skignaft vann,
2skiolldung landa vijda umm rann,

3fä þar standa stöðrann mann,
4stíjffer branda þeckte hann.

36

1Þeige stilltur þeingill tier,
2þu ert villttur Eigill hier,
3ad illku trillttur þeinker þier,
4ad þiggia pilttur sætt af mier.

37

1Enn þu deidder arfa minn,
2i anaud leidder margan hinn,
3onguan meidder eg þad finn,
4oss umm neidder koftinn þinn.

38

1Eigill geingur ad bordumm brätt,
2beid ei leingur salz vid gätt,
3upphöf dreingur kuæde kätt,
4klinger streingur mærdar hätt.

39

1Eigill tók umm odlingz fót,
2upphefd jök þad kiefiu briöt,
3driugum klök voru dreingfins höt,
4ad dogling ök hann swardar röt.

40

1Anfár fiöle og yglde fig,
2ei fkalltt döle bleckia mig,
3i kualanna boli kreifte eg þig,
4kring þö röle frægdar stig.

41

1Þijn er sekt so morg sem mij,
2meinged drekt fær slægdum i,

3veiter tregt ad fä þier frij,
4fölked þeckit mä higgia ad þui.

42

1Heimskann þrätt vill hæda þig,
2higgur umm fätt ad bidia mig,
3ä daudannz þrätt þö dette ftig,
4dælfkann smätt þui verndar fig.

43

1Gunnhilldur leida gall vid þä,
2giorred hann deida ött sem mä,
3helfor greida hratt skal fä,
4umm hiukun beida syft mun tiä.

44

1Oss til meinz hefur orded hann,
2ullum fleinz gaf sæmdar rann,
3dogling einz þä drepur med fann,
4*deifer¹³⁶ teinz ef orka kann.

45

1Eigill mælltt hefur illku röt,
2Arinnbiörn ftælltt þä fuarar ä möt,
3þui mun hælt fyrer þorna möt,
4ef þar ä dælt hann vinnur böt.

46

1Hann skal hefia liöd med lift,
2lofinu vefia hiönin tvift,
3fljækt mä tefia brogdin bift,
4en bragurinn stefia ei uppe firft.

47

1Ei vil eg heira audz quad lkord,
2af ulle geira lofleg ord,

¹³⁶ Corrected from “teifer”

3hann fkal keira i heliar mord,
4og hart vid reira feigdar bord.

48

1Lättu vijfer hoggua hann,
2huorn fem fijfer borgar mann,
3ädur en lijfer landa rann,
4þui lydurin hnijfer sijft umm hann.

49

1Arinnbiorn tamur i odda klid,
2anfar framur og snereft vid,
3j nött mun gramur giefu honom frid,
4grymdar ramur og þegna lid.

50

1Mord vigg hallda munu vær hier,
2ef meider fkiiallda deyddur er,
3medan ei vallda birtu ber,
4bifurz fallda liknar gler.

51

1Eigill bert þö ydur i möt,
2oftt hafe giert med ftirdleg höt,
3mun ei vert vid mälma briöt,
4meir fie hert þö ölke snöt.

52

1Rodna kinn þö fordumm fann,
2frænda finn þä mifte hann,
3arfe þinn j helö hann,
4heffndinn ftinn þar eftir rann.

53

1Þar med briöta loginn landz,
2lieftu ä fpiöta bor til sannz,

3mätte ei niöta runnur rannz,
4riettar böta almugans.

54

1Ønunde filgder of miog þä,
2Eigil villder daudann siä,
3þegnar gillder þetta lä,
4þu so skyllder einn mann þä.

55

1Hier næft brender hálfinns fkeid,
2hanz menn fendud daudannz neijd,
3ad ydur vendud orma heid,
4illtt fo kiendud hringa meyd.

56

1Effldann grande ä minn fann,
2yður ur lande räkud þann,
3af yndis bande utlægann,
4en þö fstande lifande hann.

57

1Vorkun er fyrer randa riöd,
2þö rende hann þier i hardann möd,
3gæted hier ad giedz umm flöd,
4garpurinn tier og ftiller hliöd.

58

1Syckling hneiger fínned brätt,
2fítie og þeige meinged kätt,
3þui næft feiger hilmer hätt,
4hann skal eige drepa i nätt.

59

1Arinnbiorn velldur þessu þu,
2ad þegn ei felldur verdur nu,

3ä morgun fkiell*dur* mun vid bru,
4margt þui velldur i styckinn þriu.
60

1Þundur feima þacker tier,
2þeingil beima og jnna fer,
3Eigil geima eg mun hier,
4eflauft heima i nött hiä mier.

61
1Ordlof fanga afrexmenn,
2ur odlingz ganga hollu fenn,
3heim fo fþranga allir enn,
4Eigil ftangar heifftinn tvenn.

62
1Arinnbiorn fleffte ifrid greitt,
2aud þeim hreffte i loffted breitt,
3tal þä efftir töku eitt,
4tru eg ei glepte fyrer þeim neitt.

63
1Miøg var reidur þeingill þier,
2þorna meidur enn fo tier,
3enn heiffter seidur seffadeft hier,
4seinaft leidur heirdeft mier.

64
1Hamingian bräda heimz ä bru,
2hier mun räda fyrer þier nu,
3drottning tiäda tijner tru,
4trygdum däda spiller su.

65
1Þu skalltt `vaka' dult fyrer þdreingia| drött,
2diyr skulum taka rädinn fkiött,

3ei mun faka ydvarnn þrött,
4þö yrkis staka fiuke j nött.

66

1Loflegt quæde kueijktu nu,
2umm könginn bæde og þorna bru,
3ef velfemd næde ad |væ| vaxa tru,
4villda eg stæde tuijtug su.

67

1Þike mier betur ef dräpan dijr,
2drægeft i letur fnioll og skijr,
3ein huor gietur hird þess hijr,
4ef heifft burt etur bauga tijr.

68

1Fordumm bræge frænde þinn,
2fræda flæge vm könginn hinn,
3ortte i læe eitthuort sinn,
4fo odlingz þæge vinkapinn.

69

1Mä vera lijka kuæded kätt,
2kunne ad mijkia hilmer brätt,
3og boda þier rijka budlungz fatt,
4ef brogunum flijka giorer þu hätt.

70

1Vijfumm breita vel sem ber,
2vid mun eg leita Eigill tier,
3en þad mä heita möte mier,
4mærd ad veita könge hier.

71

1Odz med klofa ä minn sann,
2alldre lofa meinta eg þann,

3j feygdar dofa ef ditte hann,
4driugumm sofa betur kann.

72

1Arinbiörn bidur ørfa riöd ,
2allann nidur ad fella möd,
3och bera fig vidur ad byria öd,
4brätt fchal yður giefu til hliöd.

73

1Burt gieck mætur böndinn firft,
2bolz fyrer rætur lund var kift,
3til Eigilz lætur vijn og vißt,
4vel umm nætur bera med lift.

74

1Arinbiörn lætur borda brätt,
2böndinn mætur giorer sier kätt,
3til midrar nætur drecka dätt,
4draga þeir gætur ad Eigne fätt.

75

1Myrkrid ftranga magnaft þä,
2menn þui ganga fueffn ad fä,
3enn Arinbjörn langar Eigil fä,
4upp nam fpranga loffted ä.

76

1|Hepnis| Hepniss feingur hialar og tier,
2huornin geingur ad yrkia þier,
3anfar dreingur odda hier,
4illa geingur þetta mier.

77

1Hier hefur svala setid i nätt,
2su vill gala jafnann hätt,

3mä eg þui tala umm mærdar fött,
4munni och hala fkiekur hann þrätt.

78

1Att hef eg mijna alldri rö,
2einginn þijna kuelur mig þö,
3giorer eg að tijnar fiö,
4ef samt giorer kljina vængia klö.

79

1Arinnþiörn vijkur Eigli frä,
2upp fo ftrijkur lopted ä,
3j burtu fykur fuglinn þä,
4fliött þel rijkur böndinn fä.

80

1Sat við glugga fæmdar mann,
2senn það hugga Eigil vann,
3härz nam brugga byrde hann,
4bragz af fkgugga mærdinn rann.

81

1Dräpuna orte darra tjr,
2dreing ei f korte orða vjr,
3minnft þö gorte halurinn hjr,
4hugar i porte vitfkann bjrr.

82

1Þegar að liöma umm lopt og siä,
2lijkninn fröma bregða mä,
3fleigar fkiöma funduft þä,
4um farminn öma giora að tiä.

83

1Sjðann glader fæmdar menn,
2siöla hrader fundu enn,

3alvopnader aller fenn,
4jnn i ftadinn köngflins renn.

84

1Ute bijda liet fig lid,
2lundur fkijda gardz vid hlid,
3medan þeir lijda millding vid,
4mijkia hinn ftrijda orda klid.

85

1Odling fadde fíjna menn,
2fueiter gladde veitflann þrenn,
3Arinnbiorn quadde siöla `senn´,
4sifiar hadde priyddur enn.

86

1Odling tekur odda grer,
2orda frekur böndinn tier,
3komin er sekur kappinn hier,
4sem kærleikz vekur hötinn þier.

87

1Odz fyrer hialldre |odz ä| yggz ä fru,
2ei fig falde kiempann tru,
3þad er i valde þijnu nu,
4þorns huad balldre giora villtu.

88

1Lättu niöta luctann pijn,
2lefter fpiöta orda mijn,
3verdur ad þriöta vinättann fijn,
4ef vægdar nöta fæft ei þijn.

89

1Þier hef eg þient |af| med elku il,
2af allre ment þar lagt mig til,

3adftod fent i oddahil,
4ollumm vent af flægðar kil.

90

1Noreig fkilde naud þig frä,
2nadda hilde fcall þier ä,
3yður fillde ei annar þä,
4einginn villde hille liä.

91

1Giorred þui mijna blijða böñ,
2beide eg þijna trigðar von,
3lättu ei þijna lijffflins tiön,
4löðinns vijna traufðan þiön.

92

1Liöða vanfin falla fer,
2fliöða kranfin þacke mier,
3öðar danfinn huerfur hier,
4hröðrar fanfinn liötur er.

Tuttugazta og siauunda E. Rijma.

1

1Skälldinn forðum giedz umm grund,
2giordu að breita ræðum,
3miukum ordumm marga ftund,
4midludu sönz af giædumm.

2

1Þeim nam rijfa þar fyrer ött,
2þiöða vinättan tuenna,
3olldinn vijfa liet ä lofft,
4lofftijr þeirra renna.

3

1Virdumm sniollumm vafder tru,

2vondudu herleg fræde,
3fæer af ollum finnaft nu,
4sem fara med foddann kuæde.

4

1Vitlkann greid *og* verkenn fijn,
2vijfna tunz ä läde,
3ftilla neid og ftöra pijn,
4ftundum fyrer þad näde.

5

1Mikilz virtu *marger* þä,
2mærdar streinginn frijda,
3en fæfter hirtu forfe ad flä,
4ä fræda smidina blijda.

6

1Mijn er von ad meinlaus liöd,
2mäle saminn af hreinu,
3huorke kon nie *hringa* riöd,
4hrella mune j neijnu.

7

1Lafta ei fuinnj lauka bru,
2liöda smidina bære,
3þui fkiemtun minne fkrifadift nu,
4ef fkalldinn einginn væri.

8

1Langa þiäning leggja ä fig,
2liöd þä vanda tijdumm,
3foddann rädning mæder mig,
4mest hiä frömumm lijduumm.

9

1Hamingiann prijde holda þä,
2sem hrödurinn lefa *og* þiggja,

3mannfongz lijda mun fo fkrä,
4en mærd af fogunne biggia.

10

1Grillingz far vid göma vad,
2gange näde ad tijna,
3Arinbiorn þar sem ødling bad,
4Eigle vægd ad fyna.

11

1Drottning fagde deig i tru,
2dorz vid lundinn greida,
3fliött ad bragde fylger þu,
4fijfu niötnumm leida.

12

1Upp þö raunar farer þu fleft,
2frammm fyrer oss ad tijna,
3þä hefur launad lofdung vefst,
4lid semd alla þijna.

13

1Umm þetta tal kuad þeingilz taus,
2þagnadu hollur granne,
3þui Eigill skal frá lijfe laus,
4lucktur heliar banne.

14

1Arinnbiørn feiger ef einginn grid,
2ulle veitaft fleina,
3gefa þä meiged garpnumm frid,
4glógt umm vikuna eina.

15

1Lätad niöta reindann reck,
2runnur mælte fkiöma,

3af þuiad spiöta gautur gieck,
4gramz ä fund med söma.

16

1Hann fier hugde sæmd og sätt,
2fenn af ydur ad þiggia,
3en þad dugde dreingnumm fätt,
4ef daudur skal hann nu liggia.

17

1Menia bru þu mæler freckt,
2margt þig bidia fijfer,
3heire eg nu þu hollare ert,
4honom en siälfum vijfer.

18

1Vargz i lijke ef vomurinn fær,
2|laufe| vikuna laus ad spranga,
3Adalsteinz rijke eflauft nær,
4fo alldre meigum hann fanga.

19

1Enn ef stinnur Adalsteijnn kann,
2adftod honom ad veita,
3Eirekur vinnur ecki ä hann,
4ef eiga þeir strijd ad þreita.

20

1Fyrer søgn hefde þegnum þött,
2þeim sem Eirek kenna,
3ef ad hann tefde ad skilia fkiött,
4skälk vid dauda þenna.

21

1Dreg eg i grun quad darra riödur,
2diarfur fuarade vijfe,

3einginn mun *ydur* aukast hrödur,
4þö Eigill tijne lijffe.

22

1Vid munum bader veitast ad,
2og vidris tundred fueigja,
3ef fast ei nader fliött i stad,
4fus skal eg med honom deyia.

23

1Djrt munu þid það kaupa kjf,
2kiænt það meinged fregnar,
3umm það vid hofumm endad lijf,
4og aller mijner þegnar.

24

1Hiä *ydur* hreifer heifftinn sier,
2helldur freckt hin bräda,
3ad þid leifed ekki mier,
4einz manns lijfe ad räda.

25

1Mälz vid blikinn mælltte þä,
2mödur stjirer sueita,
3þu leggur mikinn loftann ä,
4lidfemd honom ad veita.

26

1Giet eg ei fylgt þui giort sie kjf,
2gofugur fleina spiller,
3firft þu villtt þitt leggja lijff,
4lafta framm vid hiller.

27

1Þö tuó fallda þesse mann,
2þuingann giore mier stinna,

3verdur ad hallda vegfemd hann,
4vegna bæna þinna.

28

1Þegar vid reckinn þesse ord,
2þeingill giorde ad spialla,
3Eigill gieck fyrer odlingz bord,
4og upphöf quæded snialla.

29

1Strax fem fyngur stefia spil,
2ftollttar fueirnin göde,
3hliöd gaf fljngur hilmer til,
4þui hrödurinn fufte hann möde.

30

1Sat upp riettur syckling landz,
2og fiön ä kappan huefte,
3medan ad þiettur mærdar dannz,
4madurinn quedur hin befte.

31

1Enn þegar fræded endar fnar,
2audar lundurinn fterke,
3fijnlega quæded framm flutt var,
4filker talar hinn merke.

32

1Ecki tiäer Eigilz brag,
2upp i rijmu ad þilia,
3þeinke eg fäer þetta lag,
4þegnar kunne ad fkilia.

33

1Jnner siöle Arinnbiorn vid,
2þä endast heifftinn bräda,

3Þesse döle þigge grid,
4þu munt verda ad rāda.

34

1Eigill ftinne ad giæt þig,
2er það liöft eg feige,
3ad þu finner alldri mig,
4upp frá þessum deige.

35

1Fyrer það gieckftu ä fundinn minn,
2og forda hugder kijfe,
3þegninn fieckftu i þetta sinn,
4þijnu ad hallda lijfe.

36

1Vegfemd merk ei veiteft mier,
2vijfer talar hinn fuinne,
3nijdingz verk ad vinna ä þier,
4vijft i þessu sinne.

37

1Enn huar ä grund sem mæter mier,
2eda mijnumm frændumm fniøllumm,
3dauda ftund mun dragaft ad þier,
4og dreingiunum þijnumm øllumm.

38

1Arinbiorn þakkar odling landz,
2Eigilz lijf giøf hreina,
3þar næft vackar bijter brandz,
4burt med lkijffer fleina.

39

1Heim ä sinn hinn göda gard,
2garpurinn Egle filgde,

3en hetian stinn sem huggud vard,
4hitta Adalstein villde.

40

1Arinbiorn lætur fá til fleft,
2fong sem Eigle næge,
3sodla mætur margan heft,
4madurinn liet hinn fræge.

41

1Siälfr villde feggurinn enn,
2feimz med balldre rijda,
3honom fylgdu hundrad menn,
4hellft sem kunnu ad strijda.

42

1Heiman þeifa hartt med drött,
2hirdar biartra fleina,
3föxumm veifa fákar fkiött,
4og ferleg hlaupin reina.

43

1Komu þeir síjdann Eingland ä,
2og Adalsteinz haller finna,
3fagnar lydumm þegnumm þä,
4þacktur bäle linna.

44

1Adalsteinn blijdur Eigle þä,
2allvel tök med söma,
3metord bijdur mikil og hä,
4meider hilldar liöma.

45

1Huornin fkilder þegninn þu,
2vid þeingil fniallann fordumm,

3feggurinn gillde fikling nu,
4feiger það liöft med ordumm.

46

1Arinbiorn villde aptur heim,
2audz frá lunde rijda,
3Eigill gillde grædis eijm,
4gaff þá lunde skjida.

47

1Hringa tuo af linna läd,
2liet hann böndann þiggia,
3mork vo huor sem mier var tiäd,
4midluduft þeir af tyggia.

48

1Arinbiorn gaf þá afftur ä möt,
2ulle linna stietta,
3benia raf med bestu höt,
4beint var vopnid þetta.

49

1Dofra liöminn dreiginn med vijr,
2Dragvendill nam heita,
3hilldar blöminn huorge rijr,
4holda kunne ad þueita.

50

1Virdar skildu vafner feim,
2med vinättu helldur frijda,
3i Jörvijk gilldur garpurinn heim,
4giorer nu enn ad rijda.

51

1Med Arinnbiornz meinge einn var madur,
2sem olld nam Þorstein kalla,

3sä bar leinge garpurinn gladur,
4giæfu og hreifte alla.

52

1Arinbiornz var sä systur son,
2fuerda vidurinn teite,
3en fader hans bar ä fiölnirz kon,
4fagurt Eirijkz heite.

53

1A Noreg ätte auftur i Vijk,
2Eirekur bygd fo frijda,
3ekki mätte audlegd slijk,
4hiä ytum finnaft vijda.

54

1Heljar möku af hættre naud,
2hlaut sä ulfa filler,
3köngz menn töku allann aud,
4og eignudu götzed ftiller.

55

1Þetta fær sä fleiger rønd,
2ad frietta Þorsteinn diarfe,
3ad fader hans være firtur ønnd,
4enn filker teked vid ftarfe.

56

1Arinbiorn lagde raufnar räd,
2runne nødru fitia,
3hann skillde ad bragde drijgia däd,
4og diarflega arfzins vitja.

57

1Jotna mälz ei bender beid,
2böndannz villd ad finna,

3ullur stälz ä Eingland reid,
4Eigil brätt ad finna.

58

1Arinbiørn greidde ord til sannz,
2ullur dräcons fueita,
3ad hann beidde odling landz,
4adftod honom ad veita.

59

1Ytar brätt fyrer Adalstein gä,
2og jnna honom hid fanna,
3ä flijkann hätt hann fuara nam þä,
4figur mun Þorsteinn kannä.

60

1Eg skal mijnu fólke flíött,
2fagran bodskap fenda,
3fo nær þu þijnumm arfe ött,
4eijder gullfinnz brenda.

61

1Eigill lijka odling tier,
2orma pryddur stordum,
3ad audlegd rijka ætle hann fier,
4sem Onundur rænde hann fordum.

62

1Atle hinn skamme yfer þui fie,
2Onundar litur nu broder,
3þegninn ramme þeinke eg fie,
4þundar tamur vid gloder.

63

1Jdar med villd eg afet mier,
2Atla hinn skamma ad finna,

3þui ord þijn gilld fyrer odda grier,
4ei munu lijted vinna.

64

1Hef eg ä grun ad Häkon mä,
2hljda beidne þinne,
3hann logunumm mun þig läta nä,
4og liöfre eigu minne.

65

1Þu munt räda þeingill tier,
2þinne ferd med fnillder,
3enn hitt til näda horfeft mier,
4ef hiä oss duelia villder.

66

1Stýra fkillder fterkumm lijd,
2og fforleg metord þiggia,
3ef þu villder härz fyrer hrijd,
4haudred veria tyggia.

67

1Bod þitt suinna lofalt med lift,
2lundur orms kuad fitia,
3en eigna minna ä Jsland firft,
4afftur mun eg vitia.

68

1Adalfsteinn gaf med allre fnilld,
2Eigle sneckiu breida,
3buinn til haffz var büssann gilld,
4blankar ä segl og reida.

69

1Vid Adalfstein fkilde vopna ver,
2med vinättu prijs og föma,

3Þorsteinn fylgde ä þundar ver,

4þolle rijnar liöma.

70

1Käre tekur ad queda upp hätt,

2keirer hann fley ur hofnum,

3en flöded hrekur flaufrid brätt,

4fram ä þyckuumm drofnum.

71

1Glumde i reida glyann fong,

2gladur er blossa hlijre,

3enn birtingz heida brudurinn suong,

4beliar upp vid ftijre.

72

1Karfa reckiann kölgu hrafn,

2kafinn i udumm hrellde,

3þar til sneckiann hliöp ä hafn,

4hratt fyrer Noregz vellde.

73

1Austur i Vijk vid ödinns fru,

2ullar fendu branda,

3Þorsteinn rijk ä þesse bu,

4þau fem upp frá ftanda.

74

1Kappinn gillde klagar fig þä,

2og krefur fijnz fiär af lide,

3gramz ad villd hann giorer ad fä,

4götz fitt allt med fride.

75

1Setteft kappinn fitt i bu,

2og sæmder morgumm veiter,

3vegur og happinn veitteft nu,
4volkum ftála beiter.

76

1Orms umm trega Eigill beid,
2audz hiä vidnum suinna,
3veturinn þegar virdumm leid,
4vill hann könginn finna.

77

1J Þrändheim situr þeingill dijr,
2þennann vetrar tijma,
3ä fund hanz vitur fliött fig bijr,
4fleiger hafnar brijma.

78

1Þorfeirn enn þui þroted er tiön,
2þornz vill briöte filgia,
330 menn umm filkers frön,
4fara med giæter ylgia.

79

1Jnn fyrer tyggja ýtar gä,
2ött fem koma ad höllu,
3gramur hyggur ad gorpum þä,
4greitt med lidinu ollu.

80

1Eigill bar fijn erindinn framm,
2ött fyrer könginn fijna,
3Adalfteinn snar vid odda glamm,
4ydur bad fylgd mier syna.

81

1Eg vil klaga aud og seim,
2Eirekz magt mig firder,

3eg bið til laga bönda þeim,
4fem bued og gössedt hirder.

82

1J ongvann mäta mätta jeg fä,
2mitt af Ønunde fordum,
3þier munud läta nu mig nä,
4nigtumm løgmälz ordumm.

83

1Häkon laftad heffur ei þegn,
2hialade hann lox eg greine,
3j þessu kaftad þier umm magn,
4þu hefur miklum steine.

84

1Þætte mier þu þurfa vid,
2þacker oss ad greina,
3ad læt eg hier þig fara med frid,
4fo fæer ei erting neina.

85

1Eirekur þeige illku magt,
2oss hefur sijnt ä läde,
3get eg ei þeim lidfemd lagt,
4fem lofdung hatar hinn bräde.

86

1Eigill mæla afftur fer,
2oss vert lidfinnande,
3þui aller hæla þeingill þier,
4og þinne stiörn i lande.

87

1Þu munt läta oss logunumm nä,
2lijda þingz i glamme,

3þö meige sig ftäla meinge hiä,

4madurinn Atle hinn lkamme.

88

1Umm ockar mäl eg Eirekz kann,

2yður ad kinna af sanne,

3vafinn med ftäl eg hitta hann,

4heim j borgar ranne.

89

1Talade eg framur tyggia vid,

2tapadeft heifftar minne,

3liet mig gramur fara med frid,

4af funde og hende finne.

90

1Nu vil eg filgia niflung yður,

2nordan vafinn i duke,

3og follttna ylgia ef syckling bidur,

4fedia i randa fiuke.

91

1Þad er mijn higgia og hugarinz bod,

2härz i ellda pijnu,

3ad einum tyggia yrde ftod,

4ött ad fylge mijnu.

92

1Ecke er ad bijda langt fyrer lijð,

2þö lidfemd giorer þu neita,

3äður en ftrijda eggia hrijð,

4Eirekz fyner þier veita.

93

1Gyllður i huga gilfe tier,

2og giorer fo ordumm fnua,

3eimun duga þegninn þier,
4ä þessu lande bua.

94

1Þier hafed frændur *margan mann*,
2mijnu dreped af sleckte,
3vitfku er rændur enn vikinn bann,
4ef virding þijn mig bleckte.

95

1Til Jflanz far þu aftur brätt,
2eignum sit ad þijnum,
3þar munt vardur verda þrätt,
4vijft fyrer lkotnumm mijnum.

96

1Adalfteins vegna Eigill hier,
2ongua giore eg þier priette,
3og lijka gieгна vmm logfökn þier,
4fo landzins näer þu riette.

97

1Veit eg hann umm vitfku kier,
2þu verdur þess ad niöta,
3ä minn fann hefur elfku ä mier,
4fo alldre näer ad þriöta.

98

1Eigill þackar odling þä,
2umm ord og lidfemd tuenna,
3fjldann blackar budlung frä,
4burt med þegna renna.

99

1Rijkt ur mäta reidar giöll,
2rauk yfer fäka stranga,

3dreinger läta umm dofra fioll,
4dubbud eflinn ganga.

100

1Talar vid rammann Þorstein þä,
2þundur hilldar duka,
3Atla hinn skamma eg vil fiä,
4og erindumm vid hann liuka.

101

1Af þui i fumar eg ætla mier,
2Jflanz bigd ad finna,
3Þorsteinn fumar heim med her,
4hert til bygda sinna.

102

1Rijdur fijna rietta leid,
2reckurinn Eigill fære,
3fuiffte pijnu en seggurinn reid,
4sudur ä landa mære.

103

1Tölff menn filgdu tiorgu freyr,
2tamur j jele fleina,
3aller villdu þegnar þeir,
4þöfa dijrinn reina.

104

1Af ferda blöma fialarz ä mey,
2fleira mä eg ei fpialla,
3fyr en þeir koma i þä ey,
4er olldinn hord nam kalla.

105

1Til bæiarinnz ganga bragnar þä,
2buner fryggjar harme,

3þrätted langa þagna mä,
4þuled af yggjar farne.

Tuttugazta og attunda E. Rijma.

1

1Framm yfer teiginn feriann ätta fyrft skal renna,
2dvalz ä mar ef dreinger nenna,
3vid dverginn einhuorn hana ad kenna.

2

1Rognis fillinn rienar þoll meft fyrir raddar tanga,
2verdur þui ä leid fo langa,
3leiknar duggan framm ad ganga.

3

1Eftir vanda ecki er mind ä ödar smijde,
2framm þö däinnz feriann skrijde,
3furdu liöt ä fönar vijde.

4

1Til befta virde bulldred þeir fem bogurnar heira,
2läte falla liöd i eyra,
3enn lofa mun einginn kväferz dreyra.

5

1Avirdingar ætte þiöd fyrer ýta meinge,
2til betra vegar færa ef feinge,
3frä eg fu kunft sie uppe leinge.

6

1Eyrn ef fer med orda lift þog eda onnur gæde,
2haga fo sijnu ætte hann æde,
3ad odrum vegur af fljku ftæde.

7

1Skylldann bijdur skotnum fljkt þad skrifast i letur,
2einn ef mä sier odrum betur,
3aumke þann fem minna gietur.

8

1Finnast dæmin forn og ný þad firdar kann,
2hvorfu oft að öldinn sanna,
3annara nýtur gödra manna.

9

1Fundast marger fræger menn á fyrre týdum,
2sem aðstod veittu liufumm lydum,
3og leiddu fólk ur naudum stríðum.

10

1Elfkann miuk og atvik hóll ef eijder vanda,
2hugnast morgum hirder branda,
3hrödurinn mannfongz skal fo standa.

11

1Fræða glöðinn fyrre nam til fólka að brenna,
2á breidre ey þar bragnar kienna,
3bygdar lag og þangad renna.

12

1A Blindheime su bygdinn hiet sem bragnar fundu,
2biö þar maður á breidre grundu,
3byfna værn og hýr j lundu.

13

1Furdu ungur fodur leifdínne frá eg hann stýrde,
2býrter gullsz sem bökin skýrde,
3bragna offt með göd villd hýrde.

14

1Gida hiet möder geijmer audz sem gíore eg inna,
2Arinnbiornz var síster suinna,
3seliann rofkinn folldar linna.

15

1Bar hun í æfku blöma og fínild af brudum fýnum,

2ummfion hefur med arfa fíjnum,

3audar fíordinn horfínn píjnum.

16

1Fridgeir Eígle fagnar vel och fríjdur svanne,

2bönda næft í borda ranne,

3bodínn var sessínn afrex manni.

17

1Fylgiarar Eígílz feingu líjka frömleg sæte,

2aller faman enn efnaft kíæte,

3ytumm borínn var dryckurínn mæte.

18

1Þetta kuelld var þegnum glatt enn þíliann spanga,

2blíjduft nam fyrer bordum ganga,

3befta veitflu þegnar fanga.

19

1Gíða spurde gíæter audz med gledfkap fónnum,

2ad brödur fíjnumm og blíjdum gronnumm,

3sem bygdu nu med Eínglandz mönnum.

20

1Eígíll fagde híllde hringz enn hafnar ftígduumm,

2alltt ed fanna eí med lígdum,

3af Arínnbíornz magt og hollumm trígduumm.

21

1Margann heíður míog ä þessum manni ad þacka,

2fíller talade fálu blacka,

3fregnínn su mun gledía spracka.

22

1Garpar Eígílz gíora síer kátt med gledínnar læte,

2hálfu mínnna hafa víd kæte,

3heíma menn og böndínn mæte.

23

1Eigill leit þar unga mey fo allvel buna,
2fogur var eijkinn fofnis duna,
3enn furdu hliöd og grätinn nuna.

24

1Sifter Fridgeirz suinn var eikinn soffnis spanga,
2meft það undraft meinged stranga,
3og meyian bar fu harminn langa.

25

1Þar var Eigill þessa nött og þegnar fnialler,
2umm daginn eftir drifu sem mialler,
3drafnar frur umm þofka haller.

26

1Ecke fært var þegnumm þä ä þiliu orme,
2ür eijnne burt fyrer ödumm storme,
3þeir urdu fignu ad heffta forme.

27

1Garpar sätu grijmur þriär j gofugu vellde,
2gufturinn medan ei grimmleik fellde,
3greidan bondinn fram þeim fellde.

28

1Þar kom lox ad linadeft vedur en linadeft allda,
2greidann þackar gautur skiallda,
3og girneft þaðan i burt ad hallda.

29

1Wt af stadnumm Eigill fliött med ytumm vende,
2fylgde ur garde fleina bende,
3Fridgeir ött og stollttar quende.

30

1A eintal Gida arfa fignum ött nam vijkja,

2meider dualde möinnz fijkja,
3medan hun talar vid þegninn rikia.

31

1Hia Egle stendur angurz suanninn æsku läte,
2þorngrund spurde þegninn käte,
3þui hun være hliöd af gräte.

32

1Onguu snötinn anfad gat fyrer eymdar gära,
2af hvørmum dundu hvererner tära,
3hiartad pynde nejdinn sära.

33

1Gida vijkur Fridgeri frá þess fliödinn krofdu,
2ad þegnum brätt sem þar hiä tofdu,
3þegar þau tal fitt endad hofdu.

34

1Wid Eigil talade hlöckinn hringz med hrelldumm anda,
2tiä vil eg fyrir þier tijner randa,
3tjindinde þau oss ber til handa.

35

1Berferkur einn fo bijfna digur bodar oss nauder,
2af lijðum ræner lande og aude,
3Liötur hinn bleike heiter kaude.

36

1Döttur minnar böfinn bad hinn bijfna gillde,
2vier fuorudum möt ad seima hyllde,
3samurinn alldre hreppa skillde.

37

1Skorte hamn Fridgeir fkiött ä hölme fkiöman spenna,
2off þui pijner angrid tuenna,
3undann honom er bägt ad renna.

38

1A morgunn *kiemur* mellu ver og *mügurinn* teiter,
2ä *vijda* ey fem Vandrix heiter,
3veit eg *hamn þar* stäle beiter.

39

1Nu vil eg *bidia þegninn* þig i *þrautum* nauda,
2Fridgeir *medur* ad finna kauda,
3og *fiolnis* spennu elldinn rauda.

40

1Ef Arinnbiorn visse ölkop vor og angrid lietta,
2lefter munde linna stietta,
3launa þier fyrer starffed þetta.

41

1Skyltt er þad kuad skialda freijr þö skriffte eg Liöte,
2og ungumm fare *med* odda briote,
3Arinbiornz vil eg Fridgeir niöte.

42

1Gida seiger *hamn* gioru þad vel og giorde ad þacka,
2ord *fijn fæder* yrpu blacka,
3af sier lagde hun forgar klacka.

43

1Heim skulud aptur hverfa nu til hufa minna,
2gautur þä þad grundar linna,
3og geingur i sal *med* linde tuinna.

44

1Fridgeir veiter *fyrdu* vijn og fallda tröda,
2virdar þiggia veitflu göda,
3var þä gladvær olldinn þiöda.

45

1Umm kuellded *marger* komu þar menn af kærleikz skilldu,

2Fridgeir þesser filgia villdu,
3frændur hans og vinerner gilldu.

46

1Garpar drecka glatt hiä þunde grottu kiarna,
2þar til dagz hin dijra ftiarna,
3dregur af skuggan ymerz hiarna.

47

1Blijtt var lofft en vedrid vænt þad virdar lijta,
2Fridgeir biöft med runnumm rijta,
3ridugann skälk i eijnne ad lijta.

48

1Eigill filger hyrumm hal med huatleik ftrijdann,
2j eýna koma þeir aller sijdann,
3upp fo ganga ä vollinn frijdann.

49

1Fagurt er markad firdumm plätz umm fiolnis suanna,
2þar fem ullar ymis tanna,
3ättu ad reina hreifte fanna.

50

1Steinar marger stödu kring umm ftræted vijga,
2ef audnann rædur ætte ad sijga,
3ut fyrer þä fem fallner hnijga.

51

1Þä kom Liötur og þegnar hanz ad þiödumm sniollumm,
2buinn er sä med branda gollumm,
3ber hann nu fkiolld ä hauka ftollum.

52

1Seggurinn fpenner suerded breitt med finne hende,
2mikill og ftör var mälma bende,
3mödugur framm ä vollinn rende.

53

1Hrottann skok og hamadest vid þá holda lijtur,
2i skialldar rendur böfinn bijtur,
3burt ur þeim fo glossinn hrijtur.

54

1Eirninn greinar upp sem leon med afiän dockua,
2ad Fridgeir tekur hann framm ad stockua,
3fyrer honom rijr var hetian klockua.

55

1War ei Fridgeir vanur i kiff vid vopna meida,
2hent er varla honom ad veida,
3hior vid þennan fantinn leida.

56

1Eigill varpar ordumm lkiött ä eyder randa,
2Fridgeir villda eg frelfa wr vanda,
3forum tueir ad riöda branda.

57

1Heirde gella Eigilz ord hinn illfku glappe,
2kallar þussinn horfinn happe,
3hingad komdu hinn mikle kappe.

58

1Ef þig fyfer fal vid mig fo freckt ad beita,
2þui meire madur mä eg heita,
3þö mætte eg Fridgeir daudann veita.

59

1Eigill fagdest öttann huorge a sier finna,
2leikumm brätt med laufan finna,
3lätum fiä huor orkar minna.

60

1Huorge rijrer holdar gö ä holminn vijdann,

2fök þä Eigill fkiöman frijda,
3en fkiolldurinn giorde hans arm ad prijda.

61

1Talar *med* liödum tiørgu freijr vid tundred öma,
2þu fkaltt rifta reiner fkiöma,
3og reira hann faft i heliar dröma.

62

1Hugga *fkulu* vid hrafna og menn vid hilldar gongu,
2klofinn fo ligge flæmer flongu,
3flöttugur nidur ad ende longu.

63

1Hleipur Liötur halinn ä og hätt nam kalla,
2bere få nijdingz nafned fnialla,
3fem nær ut ifer hringa falla.

64

1Eirninn vil eg sä audlegd beggia eflauft hliöte,
2fem sigurinn fær j sverda röte,
3feige þar einginn log ä möte.

65

1Garpurinn Eikle ganade ad og giorer fier flijta,
2ögnar legur var eyder rijta,
3ut þä dregur hann fkiömann huijta.

66

1Ecke hopade Eigill höt fyrer illfku manni,
2reijdde upp fuerded reckurinn fanne,
3rammlega brä vid haftur glanne.

67

1Liötur fyrer fig fkyllde fkaut enn fkiöminn raudur,
2urnis fnijdur ylia haudur,
3undraft nam þad frægdar snaudur.

68

1Giorer fo Eigill harda hrijd ad heimskumm þriöte,
2ad hann gat alldre hogguid möte,
3hrauftum nærre randa briöte.

69

1Kepfer vard ad hopa ä hæl fyrer hirder rijta,
2ut yfer hölminn horku grijta,
3hopade langt þad aller lijta.

70

1Eigill fæker ad honom hart med ogna kappe,
2vardest follumm vondur glappe,
3völlinn tru eg hann fötumm stappe.

71

1Hrædeleg fieck hann hogg ä skrock af hilldar vende,
2augna læged audz fyrer bende,
3ei var frijtt þä siön hann rende.

72

1Bued ad springa vomnum var i vopna hyllde,
2huijldar beijddift halurinn tryllde,
3hinn þad ecki meina villde.

73

1Settest nidur söcknar mödur syrpu arfe,
2Eigill hreifer ödar starfe,
3adt honom kijmar madurinn diarfe.

74

1Alldre meinta eg yrpu ver hann Eigill sagde,
2ad þig mnnde bila ad bragde,
3biortu ad vejifa hylldar flagde.

75

1Þegar þu setter hölmlog hier af hreijtingz korne,

2nu hef eg elldz af þundar þorne,

3þokad þier ut af felldar horne.

76

1Enn þä ytar hafa sig huijlt af hæftumm vanda,

2Eigill feiger ad ullur randa,

3enn mune senn ä fætur standa.

77

1Vertu buinn til vijgz vid mig ef vogar ad reina,

2geift i strongu fiuke fleina,

3fiolnis glöd og afled hreina.

78

1Hliöp ä fætur hrottinn stör og hreifer suerde,

2stefner þegar ad stäla skierde,

3standa tru eg bäder verde.

79

1Gaf honom Eigill grimmlegt flag med geimum frijda,

2undan hrock þä ejder skijda,

3ytar baruft harla vijda.

80

1Eigill tók ad ybbaft þä og ött nam reida,

2hondumm tueimur hrottann breida,

3hogged kiemur ä skälkinn leida.

81

1Fötinn snijdur falurinn undann fälu hiller,

2datt til jardar dölinn jlle,

3dynkurinn heirdest landa ä mille.

82

1Liötur misfe lijf og fie fyrer lifa manni,

2gieck frä kauda garpurinn fanne,

3geijfe modur j hyggiu ranne.

83

1Fridgeir þackar fleina tír og fólked þarfa| diarfa,
2hreifte verked harla þarfa,
3hefur hann dreped skrijmers arfa.

84

1Harmadur lítt var hyriar ver af hollu meinge,
2þui kúgad hafde hann kaska dreinge,
3kinia oft og harla leinge.

85

1Skottfukur var hann ad allre ætt þad olldinn tiäde,
2erfingia þui ätte ä läde,
3onguann þesse halurinn bräde.

86

1Eigle ber þui audurinn hannz þad ytar feigia,
2af þui hann liet dolginn deyia,
3drött mun yfer þui valla þeigia.

87

1Eigill för med Fridgeir heim og fólked fnialla,
2lundur dualdeft linna palla,
3litla ftund hiä bijter gialla.

88

1Fliött ur eijnne frä eg lä rann sem firdumm eijdde,
2en gotzed Liötz sem garpurinn veidde,
3giet eg hann Fridgeir heimta beidde.

89

1Eigill kiemur ä Aurland nu þar ätte ad räda,
2Þördur vinur þegnfinz tiäda,
3þar sat veturinn kiempann bräda.

90

1Þörde birte þundur brandz hann þeinke ad finna,

2Atla hinn íkamma orku fínna,

3og aftur síjnar jarder vinna.

91

1Eigle sagdest eflaust íkillde umm þad veita,

2líðfemd bíjter linna reita,

3líjkade þetta stýrer þreita hneita.

92

1Þegninn för með 30 menn sem þil eg í kuæde,

2ä Hordaland kom halurinn íkiæde,

3höfa díj fo fella mæde.

93

1Kom til bæiarinnz kefiu tíj með kappa fníalla,

2Atla fyrir fig ut nam kalla,

3jnne fat þä kiempan halla.

94

1Atle grijpur oll líjn vopn og ut nam spranga,

2hofker filgdu hírdar spanga,

3hardann bera þeir flíjdra tanga.

95

1Eigill gieck fyrer kingiu kall og kallfar ordumm,

2heirða eg sagt af holdumm fordum,

3þu hallder fyrir míer orma stordumm.

96

1Allz þess fiär sem yfer þu helldur eignar räde,

2og Onundur þöttíft eiga ä läde,

3af þier kref eg nu halurinn bräde.

97

1Asgierdur þann audinn fyr hann Eigill tíäde,

2efftir fodur línn erfa näde,

3af þui veitstu þegninn bräde.

98

1Nu vil eg heira huoríu þú villt hie til fuara,
2ef greida villtt ei götzed hara,
3gott mun eg þie verda að fpara.

99

1Atle fuarade yfrid hätt og jñner þanninn,
2heyrte hef eg fagt þú heimfukur glanninn,
3hefder rangt við sie huorn manninn.

100

1Nu mun eg komast að riettre raun *quæd* raufnar vende,
2firft þú dirfest darra bende,
3að draga það fie af minne hende.

101

1Eirekur köngur Onunde fieck þann auð með fanne,
2þegar hann ried hie bode og banne,
3budlungz tign og huoriumm manni.

102

1Hugða eg kominn hie þú munder hirder fkallda,
2bætur mier að biöða og giallda,
3fyrer brödurz deid og angrid kallda.

103

1Eff þú bæter oll þijn verk með orma diju,
2munda eg gieгна mäle þijnu,
3mier ef litift suiptur pijnu.

104

1Eigill fagdifft onguar bætur ætla að biöða,
2fyrer þann garpinn grimdar öða,
3fem giorde oss stundum firna hliöða.

105

1Fiell ogilldur fyrer það hann með fär og priette,

2logunum mig og landzinns riette,

3longum rænde halurinn þiette.

106

1Fie mitt Aijka\ frä eg hann tök med freku vallde,

2grand þui veitta eg geira balldre,

3gödu mun eg fuara til alldre.

107

1Nu hef eg leife af lofdung hier quad lundur veiga,

2log vid þig umm þetta ad eiga,

3þessu mun hann ræda meiga.

108

1Til Gulapíngz hann giorde ad stefnum geira lunde,

2einz fem baud eg Berg Onunde,

3böndinn lagdeft koma þar munde.

109

1Wt mä talaft þar ockar mäl hann Atle lagde,

2Eigill meir til ecki lagde,

3afttur fneri hann heim ad bragde.

110

1Til Þördar bönda þollur snijr nu þundar brijma,

2darra tijr fem dyctar rijma,

3dualdiþ þar til steffnu tijma.

111

1Þikia mun olld ad þagna mäl eg þetta heire,

2vid toluna verda ad tijnast fleire,

3take þier nu vid arnar leijre.

Tuttugafta og nyunda E. Rijma.

1

1Verdur enn af værdar lind,

2vindölfz renna drafnar hind,

3bord eru *hennar* veik og vind,

4valla er nein á farinu mynd.

2

1Ríjs upp stafn fem reingla mið,

2riettur er valla kíðlurinn þö,

3saumurinn illa suder drö,

4síst hier ferðkeytt einginn rö.

3

1A kynnungum er kätlegt snid,

2komaft þeir valla steffninn vid,

3tölinn oll eru raud með rid,

4recka eg offt þau huetia bid.

4

1Þöttur falla i þiliumm vest,

2þflaka þar lauft umm ränar heft|

3þeinkta eg mier ad vanda best,

4hef eg ei neina fyrer þad fest,

5flaka þær lauft vid ranar heft.

5

1Þegar ad olldinn þetta sier,

2þanninn talar hun lägt með sier,

3hlær ad þessum hrotta grer,

4hleidölffz bät ad smijda hier.

6

1Þegnar ræda þegar i stad,

2þui mun hann hafa bored sig ad,

3ömz ad smijda olldu glad,

4ur þui hann ecki kunne þad.

7

1Eirn i höpunum anfa vann,

2alltt einz fer nu þesse mann,

3og fä boga ädur fann,
4en onguann mäta draga upp kann.

8

1Ei skulum þetta virða vier,
2til vonda honom það annar tier,
3af þui hann hefur ætlað sier,
4oss með fljku að þocknaft hier.

9

1Verknad huor sem vandar mann,
2og vill so odrumm giediaft hann,
3að þui gætumm ä minn sann,
4einginn giorer það betur enn kann.

10

1Fyrer huoriumm manni viliann vel,
2virða skulum það best eg tel,
3þö ljteft morgum liöda jel,
4loftumm bunded hugar umm þel.

11

1Falle mannfongz fræða fpil,
2fæstum þö eg yrke i vil,
3vijkia fogunnar verdumm til,
4þö vijfum feint eg giorer ä skil.

12

1Hliöp i kaf með hardfeingt fkeid,
2hnikarz sneckiann volltt og breid,
3þar sem Eigill þingsinnz beid,
4hiä Þörde bönda horfinn neid.

13

1Sä kom dagur að sueitinn hä,
2sodla dijrinn reina mä,

3Þegnar ridu þinged ä,
4þä var vedred glatt ad siä.

14

1Atle rijdur ödumm glad,
2yta lijna ei duelia bad,
3garpurinn keirer giarda nad,
4Gula þinge kiemur hann ad.

15

1Komin var ädur kiempan fling,
2kafinn var Eigill fofnis bing,
3dömz menn skipudu dijrann hring,
4driugum verdur fiolment þing.

16

1Eigill upp fyrer bændumm ber,
2brätt litt mäl og þanninn tier,
3aud minn klaga enn eg fer,
4af þeim manni er stendur hier.

17

1Atla lund var yfrid reid,
2ä þad baud hann tylfftar ejd,
3ad ecki hallde hann audz fyrer meid,
4eignum neinum þetta lkeid.

18

1Garpur ad domnum geingur senn,
2greitt med lijna eida menn,
3Eigill möte recknum renn,
4ræder hann fo vid böndann enn.

19

1Ei vil eg taka fyrer mitt fie,
2flimtrar ejd þö bodinn off fie,

3onnur log eg læt i tie,
4landz þui ríettur dregft i hlie.

20

1Hier af þinge hart i stad,
2ä hölm *vid gongum Eigill quad*,
3og *beitumm stælltumm* benia nad,
4bragna lijdurinn horfe ä þad.

21

1Huor fem sigurinn hreppa kann,
2hafa sä fied *og* audinn þann,
3sem efftir klaga eg jnte hann,
4ut fo mäled talaft *med sann*.

22

1Atle fuarar *og jnna* fer,
2ei mun eg þessa /neita\ hier,
3þu villtt brätt þess beida af mier,
4sem biöda ætta eg kappinn þier.

23

1Suo eru *margar* sakernar til,
2sveima fkalttu i heliar gil,
3þegar vid bregdumm bolverz yl,
4þui brædra minna eg hefna vil.

24

1Hand fól ytar hofdu umm þad,
2ä hölminn fkilldu ganga i stad,
3ädur enn fkiliaft ytar ad,
4Atli ei leinge frefta bad.

25

1Buaft þeir nu vid branda neid,
2beggia er þä lundinn reid,

3Eigill girdeft unda seid,
4Atle ei leinge halfinns beid.

26

1Sijðan hiälm ä swardar mid,
2sette hann upp og dualde ei vid,
3breidan skioldinn bar ä hlid,
4buinn er þegn i randa klid.

27

1Dragvendil hinn dijra brand,
2dreingfinns spenner hauka land,
3spiallda vidurinn sparar ei grand,
4spiöted ber i vinstre hand.

28

1Alldre kappinn bryniu bar,
2biart þö reinde hillðar fkar,
3hölminn ä gieck halurinn fnar,
4hardlega buinn i styriöld var.

29

1Atle stefner Egle ä möt,
2alldri bilade kefiu briöt,
3buinn var einz i branda röt,
4bar hann þä suerd og herlegt spiöt.

30

1Framm var leiddur gridungur grär,
2geife digur og þar með här,
3bole var þesse byfna hnär,
4blöt naut kallad sijð og är.

31

1Huor fem sigurinn hliöta kann,
2hoggua skillde tarfinn þann,

3geijfe ftör og gamall var hann,
4grimmur einz og leoninnann.

32

1Sjðdann hlaupaft ýtar ä,
2ymia j skiólldumm spiötinn hä,
3huorugur spilla hlifumm mä,
4hlupu þau ofann j vollinn þä.

33

1Sjðdann grijpa suerdinn þeir,
2fokn nu auka báðer tueir,
3huor ä annann hringa freijr,
4hardlega lætur rijða geijr.

34

1Ecke hölme undann þar,
2Atle hinn *fkamme¹³⁷ hopaðe þar,
3hrugnis þilju hrottinn fkar,
4ä hoggum alldre stanzinn var.

35

1Allann fkiolldinn Atla i sundur,
2Eigilz kuiltar herianns tundur,
3kaftar honom kefiu þundur,
4kuikna tök þä fleina undur.

36

1Hondumm tueimur hrottan blä,
2hardlega spenner garpurinn þä,
3til Eigilz hoggur ött fem mä,
4einatt hann við fkillde brä.

37

1Eigill tekur að eflað möð,
2upp nam reida fiolnis glöð,

¹³⁷ Corrected from “fkammade”.

3grimnlega hart vid galldra biöd,
4geirinn beint ä Atla ftöd.

38

1Egginn kom ä axlar bein,
2eckí beit þá fíodurinn hrein,
3glamrar einz og geinge umm stein,
4grimmlega fong í stælltum flein.

39

1Ecke bilade Eigill þö,
2annad til og hid þridia flo,
3hogg ä kaudannz herda tö,
4hann þä sijft af magne drö.

40

1Upp ä möte hrottinn hraut,
2huorge bilade mälma gaut,
3kingiu madurinn klækia naut,
4þö koppumm þætte bued vid þraut.

41

1Eigil stanfar allann þä,
2upp þö reider fkiöman blä,
3j fiörda sinn sem faftaft mä,
4färlega styggur var hann ad siä.

42

1Kinstra hoggid kom ä hinn,
2kaudinn brofte i huganum jnn,
3enn sem firre egginn stinn,
4ecke sakade holld nie skinn.

43

1Heifft ä Eigil ramlega rann,
2reckurinn kafta suerde vann,

3kappinn hliöp á kingiu mann,
4og keirde offann til jardar hann.

44

1Umm brot mikil illsku friälz,
2ullur hafde þundar bälz,
3beit þui Eigill hann á hälz,
4j hættu kominn var meider stälz.

45

1Liet sitt Atle lijf og fied,
2lydurinn sijft það harma ried,
3olld þö hafe til Eigilz sied,
4einginn gaf honom laft nie spied.

46

1Hann þö bite hyriar nid,
2hielltt ei neinn fyrer racka sid,
3þui lijf og hamingian lä þar vid,
4lifta mannz i randa klid.

47

1Huor mann veit sem hrödurinn tier,
2ef hálke og daudenn sijndur er,
3med ollumm flogum ýtum ber,
4efunar lauft ad hiälpa sier.

48

1Afftur fíjdann efldur möd,
2Eigill brätt á fætur stöd,
3ad blot nautinu bragning öd,
4bole þui rak upp ferlegt hliöd.

49

1J graner og horn tók geijra þundur,
2greniar bole fö það var undur,

3hálz bein fnarade hann i fundur,

4hlaut þá daudann baulu kundur.

50

1Eigill hefur nu unnid þraut,

2aftur veik af holme i braut,

3audurinn dæmdeft geira gaut,

4garpurinn finnar orku naut.

51

1Þinged endaft það vil eg tíä,

2þiödinn giorer so heim ad gö,

3Eigill ferdaft ött sem mä,

4eigner lijnar ad byggia þä.

52

1Öfurleg var audlegd lijk,

2sem eignast kiempann fæstumm lijk,

3hier næft snere heim i Vijk,

4og hitte Þorstein filgdinn rijk.

53

1Skamma ftund hiä randa riöd,

2raufnar madurinn duelft med þiöd,

3helldur sijdann hafz ä slöd,

4hans þä buinn er ränar giöd.

54

1Vindurinn hrindur vandilz jör,

2vill til Jflanz sneckiann ftör,

3hlaupa geift af grædis kör,

4giet eg það lijke hiälma þör.

55

1A Borgar firde bragnar þä,

2hiä böndanz ftadnumm hofnumm nä,

3upp til bæarinnz ott fem mä,

4Eigill geingur fkipinu frä.

56

1Asgierdur og oll hanz hiu,

2afrex manni fagna nu,

3fæmdar þegninn seft i bu,

4seig eg það lijke stoltar fru.

57

1Fie lítt lætur flitia heim,

2frægdar madur frä laxa geim,

3audugur miog af arnumm seim,

4ordinn var af ferdum þeim.

58

1Borninn fimm vid bauga tijr,

2brudurinn atte snioll og skjir,

3voru þau bæde væn og hijr,

4vitfku giædd en ecki rijr.

59

1Ellste fonurinn eg þess giet,

2eflauft þeirra Boduar hiet,

3en ullur hringz sä ecki griet,

4annann Gunnar kalla liet.

60

1Þorsteinn nefndist þorna vidur,

2þridie var sä Eigilz nidur,

3yngstur taldest odda vidur,

4audnann best þann kappann ftidur.

61

1Þorgierdur hiä brognum blijd,

2Bera hiet onnur sætann frijd,

3öluft þær fo upp umm hrijd,
4önguum manni veittu strjíd.

62

1Utann ur londumm Eigill spir,
2ad Eirekur köngur härz i bir,
3falled hafe med fiolnis hir,
4og fared ad kanna heliar dir.

63

1Eirninn heirde ymínn af þui,
2afttur kominn íe Noreg i,
3Arinbiorn frá anaud frij,
4enn aukeft hafe sæmdinn ny.

64

1Fijfer Eigil fá sier menn,
2og framm i Noreg ígla enn,
3af eignum vill hann íjnumm senn,
4sækia herleg giolldinn þrenn.

65

1Önundur siöne einn hiet madur,
2Änafon var þegninn hradur,
3Jflenfkur en garpurinn gladur,
4geijfe stör enn fullhugadur.

66

1Hann var Eikle harla kær,
2hermannlegur og riett fräbær,
3þennan hann til ferdar fær,
4fleina vidur ä ränar mær.

67

1Þegar buinn er þeirra skeid,
2þegnar hallda ä byrdingz leid,

3umde ä sūdumm alldann breid,
4yfer umm giälfrid sneckian reid.

68

1Bæde fkielfur reide og rä,
2reingur negldar fvigna þä,
3Yfland fuelgde bylgian blä,
4brunade fley umm hefringz lä.

69

1Gilfrätt äframmm geifar fley,
2garpar fiä þö Noreg ei,
3hafner töku härz vid mey,
4huerfr räs af gödumm þey.

70

1Arinbiorn finnur odda tijr,
2upp liet setia hrannar dijr,
3baud honom greidan böndinn skjir,
4burt þar til ad veturinn fljir.

71

1Þetta Eigli þocknaft vann,
2þangad för med tölffta mann,
3skullder sijnar heimte hann,
4umm haufted ädur en þwftna vann.

72

1Alltt þä hafde famed og sett,
2og sijnum eignum fkyckad riett,
3til Arinbiorns heim med onguan prett,
4aftur kom þad hófu vær friett.

73

1Arinbiorn veitte ýtre þiöd,
2ägiætt bod enn veitflann stöd,

3jölinn ut fo geife göd,
4gladde hann margann vopna riöd.

74

1Eigle jöla giofena gaf,
2gofuga skyckiu sylke af,
3dreiginn var hun med drupnerz draf,
4dyrumm vel för hringa staf.

75

1Gullhnöttum og garganz bing,
2giet eg hun þockt sie allt i kring,
3olldinn þöttet æru fling,
4alldre sied hafa værna þing.

76

1Alklædnad med Einglendz skrud,
2eirinn gaf honum kiempan prud,
3þau voru mæt og þyck sem säd,
4þeirra minnst er fegurdenn räd.

77

1Endaft sijdann veitflann vard,
2þö være ecki ä giofunumm lkard,
3böndinn lkeinkte offnis ard,
4ollumm þeim sem ridu ur gard.

78

1Efftir það var Eigill hlíodur,
2Arinbiorn spir þui kefiu riödur,
3sæte þanninn forgar mödur,
4feig mier þetta vinur minn gödur.

79

1Eg vil giarnann unna þier,
2ä þui batur þegninn tier,

3ef það væri mögulegt mæ,
4mæ þitt vitad gæ eg ei hær.

80

1Eigill talade orða flötur,
2eg umm það huxa kefiu brötur,
3huornin fæ eg nadda mötur,
4ad næ þui fæ fem ätte hann Liötur.

81

1Eg hefe spurt ad allt það fæ,
2under könginn falled fæ,
3loginn dragaft lijka i hlie,
4läte hann ecki þetta j tie.

82

1Arinnbiorn fuarade odda vid,
2ver það næri lagana klid,
3þö þu epter yrpu nid,
4eignaft hliter dracons mid.

83

1Ovænt lijft þö Eigill mæ,
2aftur þessu nær þu hær, þþui gardur kongf
3gætur þui nærræ geira gær,
4þui gardur köngfins valded ber.

84

1Eigill talar i annad sinn,
2ä þui leikur hugur minn,
3ad hitta köng ef heidurinn þinn,
4hier til leggur styrkinn sinn.

85

1Mæ er fagt ad myllding sä,
2munde ei vijkja logunumm frä,

3fara vil eg sem fliötaft mä,
4og freijfta til huad fugarar hann þä.

86

1Arinnbiorn fugarar efdur däd,
2eckli lifft mior þetta räd,
3ad farer þu köngs ad finna näd,
4ferlega er þijn lundinn bräd.

87

1Helldur vil eg hann hitta siälfur,
2hollur talade randa älfur,
3þä mun blydgaft budlung siälfur,
4ef ber eg upp þetta orda giälfur.

88

1Eigill sagdest þiggia þad,
2þegninn biir sig ött i stad,
3hollu kom suo odlingz ad,
4jnn fyrer köng sier filgia bad.

89

1En þegar kiemur eijder brandz,
2jnn fyrer rijkann bragna krannz,
3þegninn kuadde lofdung landz,
4liuflega tök hann kvediu hanz.

90

1Sijdann ber upp erindinn oll,
2ørfa vidur köngs i holl,
3þagde gramur og þiödinn sniöll,
4þeinker leint umm sinnu voll.

91

1Blijdlega ydur beidumm vier,
2brodda freijr vid könginn tier,

3ad þu läter Eigil hier,
4audnumm nä sem halde þier.

92

1Ur þui hann hefur dölgin deidtt,
2doglingz veit það fólked teitt,
3bar honom alltt hanz götzed greitt,
4giet eg fie ella logunum eitt.

93

1Häkon fuarade harla stiggur,
2huxadu umm `það' randa yggur,
3hiedann af alldri Eigill þiggur,
4af þui sponn þö þikeft hann dyggur.

94

1Eitt finn kom hann ä minn fund,
2affagde eg þä kefiu lund,
3nijtre hier ä Noregz grund,
4neina duelia þaðann af stund.

95

1Eirninn skalltu ä minn sann,
2ut verda drifinn mælltte hann,
3fyrir það metur folann þann,
4fram yfer oss það heirast kann.

96

1Otrur verda muntu mier,
2meina eg helldur gied felld þier,
3Eirekz fyne ad hillaft hier,
4härz ef drijfu stoffnumm vier.

97

1Arinnbiörn sier ad ei mun tiä,
2offtar þetta ad minnaft ä,

3ur þui hann reidann ødling sä,

4effter það biöft heim ad gö.

98

1Enda heffr hann ei til gied,

2olldinn fær það giorla sied,

3ad audmijkia fig ordum med,

4ur þui gramur styggiaft ried.

99

1Arinnbiorn fkilft vid odling þann,

2ei var blijdur hinn valke mann,

3Eigill fyrer það hitte hann,

4heim kom bönde ad fynum rann.

100

1Skeydinn möda grinner grunn,

2greidinn hliöda sinner munn,

3veider liöda linner þunn,

4leid vid ödar minnis brunn.

Þrytugazta E. Rijma.

1

1Læt eg enn af greina grund,

2gryllingz flautred renna,

3geijfe ftutt þö giefift mier ftund,

4gøfuga huijld ad finna.

2

1Gieta þess offt til garpar hier,

2þui gefst veit huor fem reiner,

3ad fir munu leidaft liödinn mier,

4enn lyda fogunnar greiner.

3

1Gott þö væri ad þreita þrött,

2og þundar veitflu byggia,

3villde nockur dreingia drott,
4durins farminn þiggia.

4

1Onguumm mun það augliöft sieft,
2yggjar giediaft minne,
3þö þeim sijft sem þike mier best,
4ad þöcknaft bragurinn kinne.

5

1Umm þann fröma meina eg mann,
2mærd fem beidde ad reira,
3illa fer ef ei vill hann,
4erindinn nijta heira.

6

1Alltt er verked önijtt þä,
2ytar vita það meiga,
3ef þeim ei giediaft þegnum mä,
4fem þiggia starfed eiga.

7

1Med alud bid eg og audmyct hier,
2erligan meider spiöta,
3virda af manndigd vel fyrer mier,
4vijfna fmijded liöta.

8

1J önguan mäta ödar spil,
2eg var fær ad þilia,
3bragz þui smijda ber eg mig til,
4böndanz heirda eg vilia.

9

1Veit hann þegar verked sier,
2ä veftrar bätnum þanna granna,

3huor fyrer fíkop framm fíkrafa eg hier,
4um fíkilningz leifed fanna.

10

1Ei mun gillda athöfn su,
2um ordnött fíer ad barma,
3þad betraft ei fém birte eg nu,
4af bógunum þundar farma.

11

1Meir ad finne mun eg ei víð,
2mannfongz hnijta fræde,
3utann eg gíef þeim eingla fímid,
4fém aff míer þíggur kuæde.

12

1Þríjtugasta þundar bann,
2þegnum víl eg bíða,
3þar fém Arinnbíorn aftur fann,
4efler ríjnar glöða.

13

1Arinnbíorn fagde Eígle frá,
2erindum ferda sínna,
3og þad líjka hann ætte ei þä,
4offtar köng ad finna.

14

1Af þessum fognum þegninn hnär,
2þeíge vard híjr ad líjta,
3af þuí míkíls míssa fíär,
4meídir þöttest ríjta.

15

1Leíð þar eckí langt ä freft,
2af líöfum orma munde,

330 *marka* birde beft,
4*bjtte* hann geira þunde.

16

1Fyrer þad hafdu foffnis runn,
2*fleiger* offnis palla,
3ad þu lieft af lijfzinnz brunn,
4Liöt i daudann falla.

17

1Lä þar Fridgeirz lijfed vid,
2lucka og fæmdinn fliöta,
3ætter þu med einginn bid,
4af mier flijkz ad niöta.

18

1Eigill tök vid fienu fliött,
2og fleina þackar lunde,
3gioreft þä kätur garpurinn fkiött,
4enn gleimer ftygdar munde.

19

1Arinbiørn ferdumm allann þann,
2eck*i* veturinn mætte,
3sijdan hallda j vijking vann,
4vored þä holda kætte.

20

1Liftarmadur ä langskip þriu,
2lidinu giorer ad safna,
3oll voru sett med ofnis bru,
4aptur og framm umm stafna.

21

1A huor*iu* fkipinu hundrad eitt,
2hafde briötur fuerda,

3Eigill ræðft *med* gorpumm greitt,
4gilldmannlegur til ferda.

22

1Einumm styrde olldu heft,
2ullur gilltra randa,
3hans var listinn lǫngum mest,
4liöft ad reina branda.

23

1Holdar síjdann hofnumm ur,
2hleipa sneckiu stofnumm,
3drijfur hlies hin dimma skür,
4driugt ad feriu stofnumm.

24

1Sudur þeir nu fyrer Saxland gä,
2fumarid skein hid blijda,
3töku ad vekia vopna þrä,
4var þeim kostur ad strijda.

25

1Huor sem vid þä hefia ried,
2heriannz vedred stranga,
3liet þä margur lijff og fied,
4enn liduger fäer ganga.

26

1Haufted þegar ad lydum leid,
2linadeft hilldar spennna,
3ægis lietu eflinn breid,
4offt i heimfor renna.

27

1Fyrdar komu vid Frijsland þä,
2furdu seint ad kuellde,

3mödu eirne mikille hiä,
4mugurinn feglinn fellde.

28

160 tuenner fatt eg tel,
2fegger hlaupa af fkeidum,
3enn adrer tuenner vijfu vel,
4voru hiä flaustrum breidumm.

29

1Þegnar fundu þorped eitt,
2þeir sem landed kanna,
3þad var langt og bijfna breitt,
4biö þar fiolde manna.

30

1Ølldinn flude ömz vid gard,
2oll ur stadarinnz rónnumm,
3annad þorp og þridia vard,
4þä fyrer hreifte monnum.

31

1Veitur dike og vøtninn breid,
2voru umm landed frijda,
3enn þar fölked för og reid,
4funduft brunnar vijda.

32

1Huor ä fkög sem hardaft kann,
2hliöp med fjna dreinge,
3Eigill fiälfr og olldinn rann,
4efftir landzinz meinge.

33

1Safnaft olldinn söma veil,
2faman vid fköginn granna,

3þar til þriu voru hundrud heil,
4höpurinn landzinns manna.

34

1Mugurinn fnereft i möte þä,
2mälma fiukfins krafde,
3færri leift þeim flockurinn fä,
4sem fumad af fkeidum hafde.

35

1Hrotta biriaft hrijdinn dimm,
2huoruger adra fporðu,
3Eigilz lift var lundinn grimm,
4ad leggja ffolk ad jordu.

36

1Fölked landfins fellur margt,
2fagrar hiarner fprungu,
3ytar miftu fkiialldar fkart,
4fkilmingz elldar fungu.

37

1Alldre linadeft Eigilz her,
2ad ofra randa fkiessu,
3þar til frijfer forda sier,
4og fludu ur geira messu.

38

1Flöttann räku firdar þä,
2fölked dreifeft vijda,
3fäer i höpumm folldu ä,
4fara lundar fkijda.

39

1Eigill fette afbragdз fkeid,
2eftir lidinu ftrijdu,

3fäer filgdu málma meid,
4marger undann fljdu.

40

1Dijke var þá diupt og breijtt,
2fyrer dreingium þeim fem renna,
3yfer þeir þar geifa greitt,
4enn grýpa bryniur menna.

41

1Hliöp yfer sijked Eigill einn,
2effter landfínnz gronnum,
3ecke gat það annar neinn,
4af hanz filgdar monnum.

42

1Þegar landzmenn þetta siä,
2þar vera einn ä ferdum,
3ad honom leggja ýtar þä,
4ellefu girter suerdumm.

43

1Eigill reider yggjar bäl,
2ötæfft gieck ad þegnum,
3lætur hann oft hid stinna stäl,
4ftika þä mitt i giegunnum.

44

1Þegar þeir hugdu ad reida rond,
2og raufnar þegn ad meida,
3brä hann vid sterkumm benia vond,
4enn brandinn liet þä deida.

45

1Lictaft þanninn laufa jel,
2liötur under blæda,

3aller feingu holdar hel,
4hrafnar giora þä snæda.

46

1Eigill afftur bryggju brä,
2beint yfer sijked leida,
3gieck þar sijdann garpurinn ä,
4og geijfade ofann til fkeida.

47

1Arinnbiorn hafde og ýtar hanz,
2ofann til fkeida finna,
3strandhogg reked ftört til sannz,
4ftundumm ecki minna.

48

1Sumer broddum breidumm med,
2ä bätinn peninginn hiuggu,
3annar lijdurinn flutte fied,
4fram ä breida duggu.

49

1Flockurinn þridie hrotta hrijd,
2häde landz vid bragna,
3þui ofann var kom olldinn strijd,
4orua fiuk ad magna.

50

1Eigill sier huad umm var þä,
2ad kom halurinn gillde,
3ur fkeidumm dregur hann fkiöman blä,
4þui fkacka leikinn villde.

51

1Stediar hann fram en ftæler fuerd,
2ftinnt med bädum fponumm,

3rauk þá frijka recca merd,
4riett til jardar hronnumm.

52

1Ferlega giegunnum fylking öd,
2en fleiger ä bak sier skillde,
3hrædaft aller hringa riöd,
4og hitta einginn villde.

53

1Hendur og fætur hrutu i lofft,
2hofudinn ftundumm fliuga,
3blöduger detta bukar offt,
4enn birner under siuga.

54

1Undann hrock þá olldinn fleft,
2einginn þorde ad riöda,
3grillingz elld þui garpurinn meft,
4giorer þá ögn ad biöda.

55

1Eigill komft frá ytumm frij,
2ofann til finna manna,
3fognudu aller þegnar þui,
4þunde heimdallz tanna.

56

1Holdar sijdan hlaupa ä fkeidur,
2hala upp feql og streinge,
3vargur ftorma vængium reidur,
4veifade effter meinge.

57

1Hrannar düfann reid umm rä,
2og rauk umm bäda stafna,

3dælu ess *vid* Danmork þä,
4dikudu upp til hafna.

58

1Arinnbiorn fo *vid* Eigil tier,
2og ýta meinged *í*tranga,
3íkiliaft vil eg *vid* íkatna hier,
4íkiött ä landed ganga.

59

1Eirekz fona fer eg ä fund,
2*med* fólk þad mier vill *finna*,
3þeir *dueliaft* hier ä daníkre grund,
4og driugumm hreifste vinna.

60

1Heim þeir *afttur* halle íer,
2hart ä Norex vellde,
3sem *fíjfn* ei hafa ad *filgia* mier,
4*fram* þau ord hann fellde.

61

1Þad eru räd *mijn* Eigill ött,
2efler *mæri* trigda,
3effter íkilnad ockar *fliött*,
4þu Íslandz farer til bygda.

62

1Ølldinn dreif ä Eigilz íkeid,
2oll *fu* heim nam ínua,
3miklu fleira meinged beid,
4manns hiä *vidnum trua*.

63

1Kærleik íkildu kappar *med*,
2en kunnu ei *vinískap* ítitta,

3Arinnbiörn þá sem öðft ríð,
4Eiríkr fýr ad hitta.

64

1Haralldur fagna halnum vann,
2hiet þad garpurinn fuinne,
3Arinnbiörn fostrad hafde hann,
4holr í æfku sinne.

65

1Haudre dualdeft hilldar älz,
2hanz og fueit med däder,
3skildu ei þundar meniu mälz,
4medan þeir lifdu bäder.

66

1Eigill helldur eg þess giet,
2aftur í Noreg fíjdan,
3auftur í Vík hann lenda liet,
4læis orminn fríjdann.

67

1Kaupskip Eigilz veglegt var,
2virdumm medur ä sande,
3büssann hafde beded hans þar,
4burt med fíglde ur lande.

68

1Þorfeinn kom ä þegnfins fund,
2þacktur olldu bríjma,
3bídur hann híä brodda þund,
4bíjda umm vetrar tíjma.

69

1Þecktíft Eigill þetta bod,
2og þackade lunde feima,

3biuggu umm lkeid vid sijlldar sod,
4enn finn liet varning geima.

70

1Gieck i viſt med gørpum tölf,
2gautur ofnis lkijda,
3þar til ut fä ipter kölf,
4allann fofnis kuijda.

71

1Bijdur umm Eigil bogunnar ſpiall,
2bragarins firſt lande,
3rædumm nockud umm rijkann jall,
4ſem ried fyrer Verma lande.

72

1Arnfinnur hiet ecki triggur,
2ödinns vinda hiller,
3ſkatt gilldur var orva yggur,
4under Noregz ſtiller.

73

1Häkon eitt finn hafde ſent,
2enn holdar `bod` hanz rækia,
3ſkatna tölf fä lkrijddeſt ment,
4ſkatt til jallz ad ſækia.

74

1Ecke kom fä afftur neinn,
2audzinns götze rijku,
3drepner voru en dogling hreinn,
4dädift varla ad flijku.

75

1Audling ſende adra tölf,
2ecki tru eg þad hlijfe,

3einz voru þeir med unda kölf,
4aller fuiffter lijfe.

76

1Gramur og olldinn gat þess til,
2gioreft þui flæmt til veida,
3ad munde jall med midiungz hil,
4menn hafa läted deijda.

77

1Enn eignaft fiälfr aud og feim,
2sem ätte hann könge ad greida,
3honom þötte hrannar eim,
4harla mikid ad eida.

78

1Þeingill fende þridiu xii,
2þunda jardar linna,
3auftur i Vijk med unda kolf,
4og ättu Þorstein finna.

79

1Þeir ättu ad fkila vid eyder brandz,
2ött hann ferdast fkillde,
3med virdumm þeim til Verma landz,
4sem vijfer fende hinn millde.

80

1Enn ef villde ecki þad,
2orua vidurinn bräde,
3burtu fkillde beint i ftad,
4böndinn rekinn af läde.

81

1Galltt af könge garpurinn `þess',
2giorer þar olld ad higgia,

3þui Arinnbiorn hafde sæmd og sess,
4hiä fonunumm Eireks tiggia.

82

1Alla liet hann ættmenn hanz,
2illum mæta pijnumm,
3fuma ur lande ræfer ranns,
4rekur af eignumm fijnumm.

83

1Þeingill lijka þeinkja vann,
2Þorstein einz ad pretta,
3þui fending þessa hugde hann,
4helfor kappanz rietta.

84

1Þegnar koma sem Þorsteinn biö,
2þackter hilldar blöma,
3bodfkap köngzinns birta þö,
4bijter unnar liöma.

85

1Kolur hiet fä kurteis madur,
2sem komu ftjrde lijðum,
3umm londinn morg fa halurinn hradur,
4hafde ferdaft tijðumm.

86

1Sende menn þä erindinn ent,
2orua hafa vid stefne,
3Þorsteinn Egle þacktur ment,
4þessu feiger af efne.

87

1Eigill fuarade offä greidur,
2odlingz bod fä fkillde,

3Þig vill feigan þeingill reidur,
4þorna vidurinn millde.

88

1Forfending su ferdinn er,
2fölke hefdar störu,
3þui onguer komu þeir aptur hier,
4sem ádur þangad föru.

89

1Er mitt räd hann Eigill quad,
2ad þu läter kalla,
3fyrir þig afftur fliött i stad,
4filkers þegna alla.

90

1Vil eg þä y<d>ar vera vid tal,
2og vita huad þegnar spialla,
3Þorsteinn lætur þacktur fal,
4þegar ä yta kalla.

91

1Sende menn hid fanna frä,
2sem fyrr tiä af lijku,
3Eigill fuarade ytumm hiä,
4eck i er laged ä lijku.

92

1Þier munud siälfer þeingilz skatt,
2þanninn sækia eiga,
3ef Þorsteinn nu þad þiker mier fatt,
4þeinker ei ferdaft meiga.

93

1Honom ei skade þiker sier þad,
2þraut þö meige þier finna,

3fende menn þá fogdu i ftad,
4satt giorer þu ad jnna.

94

1Þad mun veita Þorsteinn fenn,
2ef þurfa ýtar fleire,
3fä ydur nockra filgdar menn,
4fo flockurinn yrde meire.

95

1Sende monnum femia ried,
2sier huor eirn þad villde,
3ef Eigill fære ýtumm med,
4ad þeim lijka fkillde.

96

1Sogdu med sier segger leint,
2ad siöla gedialft munde,
3ef dreingurinn feinge daudan reint,
4dapur af jallzinns funde.

97

1Þar med lijka Þorstein mä,
2þeingill reka ür lande,
3verdur bädumm budlung þä,
4briötum hringz ad grande.

98

1Eigle giora med augliöft tal,
2ýtar þetta ad kinna,
3Þorsteinn ordlof þiggia fkal,
4ef þu villtt forinne finna.

99

1Þad mä vera þegninn tier,
2þundur gilltra fkeida,

3Þorsteinn lítir heima hær,
4hann vil eg launa greida.

100

1Þíkest þíer marga þurfa menn,
2þegninn talar hinn bráde,
3fióra fuorudu fírdar senn,
4foru vær burt af láde.

101

1Allt skal þetta verða veitt,
2vopna freyr nam tjóna,
3þíjir sig Eigill brygdu greitt,
4og bragna fióra síjóna.

102

1Enn þegar Eigill buinn var best,
2burgeiflegur á velle,
3ftíjgur hann upp á stóran heft,
4ftýrjar klæddur pelle.

103

1Fylgjarar líjka frægdar manns,
2flíött á hefta spranga,
3hleiptu á stóð með þíjter brandz,
4bríötur dyrra spanga.

104

1Lágur ödur líjða fer,
2lestur hliöða mæde,
3bágur hrödur þíjða fer,
4brestur líöða fæde.

Þríjtugafta og fírfta E. Ríjma.

1Eyinn skiallda feríann fríj,
2fram skal hallda gíedz af þíj,

3mä hun ei halla mærdar röm,
4mier þö valla giefest til töm.

2

1Huoria lending hitter ä,
2hamingiu vending ræda mä,
3annad starf eg efna fer,
4orda svarf þui gleimeft mier.

3

1Þeim er ei hent sem huxar margt,
2hröðrar ment að stofna snart,
3þui hafa vill sefinn heimsku taum,
4ef honum er gífinn vitlka naum.

4

1Mig þess eggjar margur hinn,
2mærdar leggja niður umm sinn,
3j annann tíma ef endest tíð,
4út að ríma liða smíð.

5

1A þjaldann treifte ég þjóða smíð,
2þö hær freifte að dælia við,
3hann mun leifa laufa rið,
4til lycta að veifa sögunnar öð.

6

1Allt hefur gífed áður hann,
2öðz ef stefed þjaldar kann,
3nóckurt orð fyrir nitre sveit,
4námz ur stord það hvar mann veit.

7

1Mier hefr einginn annar líent,
2orda feing edur vitlku ment,

3lǫdum ríjr þö lǫtst hier,
4launa díjr hun flestumm er.

8

1Mijna liöda litla gióf,
2laufnara þiöda ei með tof,
3fus vil eg þacka fir og síjd,
4framm medan vackar líjfsinnz tíjd.

9

1Lof síe þeim sem líjdum gieffur,
2lucku og seim en mannþongz vefur,
3falla hlíjtur í feniú þey,
4framm þui hríjtur dverga fley.

10

1Grillingz bidu giolldinn tuenn,
2geíft huar ridu hreíste menn,
3auftur að víjdumm eide skög,
4oftt og tíjdumm hleiptu nög.

11

1Hríjm nam falla haudred ä,
2fo holdar valla brauter siä,
3eina nätt sem ølldinn reid,
4yfríð smätt að deiginum leid.

12

1Komu þeir hálfe einumm að,
2ýtar friälfer hratt í stad,
3fíjnumm heftumm födur fä,
4fäkum bestumm þorf var ä.

13

1Leider skíliast líöfar hier,
2líjtt þær díliast Kolur so tier,

3hálfinn vid einn bonde bijr,
4blijdur j sid en huorge rijr.

14

1Kunnugur mier er kappinn sä,
2köngs menn vier lkulum gifting fä,
3þessumm blijda þegne hiä,
4en þier meige rijda hálfin ä.

15

1Eigill sier þu störrann stad,
2strax fem ber þig halurinn quad,
3burt af hæftri heid med sann,
4holdumm næst þar stendur hann.

16

1Audugur madur einn þar bijr,
2orda hradur en stundumm hijr,
3Armödur heiter ä minn sann,
4ýtumm veiter greidlkap hann.

17

1A morgunn finnaft meigu vær brätt,
2mun ydur kinnast veigerner þrätt,
3ei med duol þui adra nött,
4ollum fol mum gifting lkiött.

18

1Eigill rijdur uppä heid,
2eckj blijdur sette ä lkeid,
3hanz menn filgia honom þrir,
4honom þö dylgia i þanka bijr.

19

1Eigill þegar ür augfijn var,
2ött til vegar hafa fig þar,

3Kölur og gillder kappar hanz,
4koma þeir villdu heim til landz.

20

1Aptur snua aller heim,
2ei má trúa fálkum þeim,
3á skjöldum runnu fantar fljótt,
4fimt sem kunnu dag sem nótt.

21

1Alldre stíttu firdar ferd,
2fyr en hittu spenter gerd,
3Hákon sinna heima í rann,
4honom so jónna pretinn þann.

22

1Nu skal greina af Egle enn,
2ullur fleina og þeir hanz menn,
3um hálfinn breida hleipa greitt,
4hafa þeir reidar dyrin þreitt.

23

1Ofærd mættu ytar þö,
2oft þad hættu fákum biö,
3läu þeir bæde í leir og sniö,
4landz þö stæde brautinn miö.

24

1Bæde umm kleifar hollt og hraun,
2hiorfa meidar komu í raun,
3giär voru diupar urdum y,
4äfram kriupa heftar þui.

25

1Darra meidar dafader pijn,
2draga og leida hefta sijn,

3komuþt þö möder kappar frij,
4kynia hliöder bygder y.

26

1Holdar lijta störan stad,
2stefna ytar þangad ad,
3hardlega þeifa bleik og brun,
4blackar geifa heim i tun.

27

1Eigill kienna Armöd mä,
2ut nam renna böndinn þä,
3stöd fyrer porte stäla frey,
4stät hans lkorte þegna ei.

28

1Bagnar kuoddu bondann þann,
2bljdre roddu enn spurde hann,
3ad friettum fniollumm firta naud,
4og framm þeim ollum greidann baud.

29

1Eigill villde þeckiaft þad,
2þegninn gillde fölked bad,
3holda geima hefta umm nätt,
4fo huorge feima meige þeir brätt.

30

1Eigill giengur jnn i stad,
2Armödur leingur þess ei bad,
3j stofunne fætinn firdar fä,
4fyrir þeim kätinn byriaft þä.

31

1Heima monnum höldar tiä,
2huorzu i fonnum gieck þeim þä,

3erfidiz samt umm allann dag,
4oss þui ramt var ferdalag.

32

1Hiner það skinia vesta veg,
2vera mun kynia furdanleg,
3að þier kunnud klaklaust það,
4komaft og runnud hingad adt.

33

1Armödur ried vid Eigil tiä,
2ydar mun gied til bordz ad gö,
3og huijld ad finna harla brätt,
4hafa þier stinna mädu ätt.

34

1Jtumm medur Eigill tier,
2oss það gledur ef lijkar þier,
3þegninn vidur þesse ord,
4þiöder bidur ad reifa bord.

35

1Aska fiöra ä boded bar,
2bijsna störa lijdurinn þar,
3einskiz neitt er annad fir,
4upp þeir steyjter voru med skir.

36

1Armödur læft vid yta tiä,
2yður nu fæft ei virding hä,
3i hufumm mijn sem hermer spil,
4þui huorke er vijn nie miodurinn til.

37

1Yfrid þirftur Eigill var,
2alkinn firftur tekur hann þar,

3fkyred sippur vopna vidur,
4valla drippur huijtann nidur.

38

1Eirninn lijka ytar hanz,
2ad sier vijkia grautar fannz,
3töku ad drecka tijdumm þar,
4trautt þö ecka sualade par.

39

1Morg voru hiu i hufe þar,
2huftru nu ä palle var,
3böndannz mæ er blijd og riöd,
4brögnumm kær ä gölfe ftöd.

40

1Linna palla lyndinn fijn,
2lägt nam kalla ä döttur fijn,
3hliött vid meyna huftru tier,
4hiegiliu eina seigia eg þier.

41

1Seigdu giestumm feima bru,
2fuinn i flestumm giordumm nu,
3þeir hætte ad drecka huijtann log,
4þui holda bleckia giore þad miög.

42

1Menia fkord fem mödur bad,
2mitt fyrer bord hun reijkar þad,
3fem Eigill situr i ytrum sess,
4upp hof vitur liöda vess.

43

1Giorde i liodumm gullas bil,
2gorpumm frödumm ä þui fkil,

3ad virðar mættu vara líg við,
4þú von þeir ættu á öðrum síð.
44

1Böndinn heyrde brúðar orð,
2bræðinn reyrde hyggiu stóð,
3riett ömætur refla brú,
4hann ríða lætur snoppung nú.
45

1Þuolar þú fleit að þegninn tír,
2það sem vest að gíegner mír,
3brúðurinn geingur burtu þá,
4og beid ei leingur kalle hía.
46

1Eigill sette askinn níður,
2ýta riett hann síjna bíður,
3að skíerfa ei leingur skýred við bórð,
4skíle dreingur meýjar orð.
47

1A bóðinn fíjn var bóðinn þá aftur,
2beita víjn og matarínz kraftur,
3heima menn við hörna gíälfur,
4hressaft enn og böðinn síälfur.
48

1Díjrz á hörne dígru þar,
2darra þörne víjned bar,
3einn fá madur sem olgang jök,
4Eigill gláður við hörne tök.
49

1Eigill dreckur af þú hradur,
2ýta bekkur var þá gláður,

3horne og konumm hellft þá var,
4hallded ad monnum kappannz þar.

50

1Ytar hreyfdu horna haf,
2huorge leijfdu staupumm aff,
3röfar drucku miog vel mid,
4medann þeir hrucku þessu vid.

51

1Gioreft nu flæmt fyrer gorpum fleft,
2gieta þeir tæmt ei horninn meft,
3Eigill drack fyrer yta sijn,
4alla þack hafe kiempann fijn.

52

1Armödur dreckur Egle til,
2aldre reckur liet ä bil,
3enn hanz monnum uti frä,
4ollumm hronnumm staupinn fä.

53

1Eigill þö med orku par,
2ecke drö af megne far,
3drack med munne ólz vid öd,
4ött sem kunne horna flöd.

54

1Sijna dreinge seggurinn bad,
2sitia ei leinge bordumm ad,
3eg skal drecka fyrer ydur firft,
4fo fäe þier ecki heliar vift.

55

1Horninn oll med hreifte grein,
2hetiannt fnioll nam drecka ein,

3hanz fem monnum hugar ftöru,
4hepnis sonnum feinginn voru.

56

1Eigill fann fá effnde ftir,
2ei mä hann vid dryckiu kir,
3sitia leingur leggium hiä,
4fjdan geingur bordumm frä.

57

1Armödz framann ad oxlumm geingur,
2aumlegt gaman heffur nu dreingur,
3afftur ä bak fem birter spil,
4böndann rak hann upp vid pil.

58

1Framan i þeitte fleima grier,
2fär það veitte mellu ver,
3illre skuelttu olz af möd,
4ei var flettu veitzlann göd.

59

1J augu og nafer rubbed rann,
2ramt þui vafed skieggged fann,
3mestu þuingan munnurinn fieck,
4mäladeft bringan einz ä reck.

60

1Upp nam þrutna allur vid,
2ut þui tutna siönar mid,
3eckir nær hann andar dratt,
4annkof fær og geifpar hätt.

61

1Enn þegar hætte eymdar gräd,
2og andar drætte gietur hann näd,

3vard honom dätt j vormumm quid,
4valla mätte hafa sinn frid.

62

1Ecke betur en Eigill þar,
2ølz vid fetur halldinn var,
3þui upp og nidur af honom geingur,
4illur klidur og rauna streingur.

63

1Ølldinn lafta Eigil vann,
2af þui kafta giorde hann,
3framan i bönda fliött i stad,
4fordilld vonda kalla það.

64

1Jllur dreingur jnnast mä,
2ei þui geingur bordumm frä,
3medan hann fremur foddan sid,
4föminn kiemur ei honom vid.

65

1Eigill gillde ytumm tier,
2einginn fkillde lafta hier,
3eg þö kinne ydarn hätt,
4og ut fo rinne umm hurdar gätt.

66

1Nidur þä setteft Eigill ött,
2ad honom rietteft hornid miött,
3fulltt af vijne ad firra sid,
4fleina tijner tök þä vid.

67

1Alltt af horne i einum ryck,
2orua þorne lä vid þyck,

3drack med lkinde orua älfur,
4üfinn i linde giorest hann fiälfur.

68

1Framm fo leid ä folua nätt,
2fleina meid vard onguum kätt,
3ött þö geinge horna haf,
4hrollurinn meinge stöd þar af.

69

1Eigill hneifde horne stor,
2hann ei leifde miod nie biör,
3þä fo dreingur dyrflku gillde,
4drecka ei leingur hiä þeim villde.

70

1Ullur spanga upp ried stä,
2ut nam ganga halurinn þä,
3menn hanz filgdu veriu ver,
4vopninn gilldu bera med sier.

71

1Ad hufe andra þegnar þui,
2sem þeirra standa heftar y,
3fodla jorum sijnum hiä,
4fegger föru ad hvijlaft þä.

72

1Ytar leggja ött fig nidur,
2einginn seggia dualde vidur,
3alltt þad grimu effter var,
4olz med hijmu sofa þar.

73

1Eigill stendur ött ä fætur,
2um fig rendur halurinn mætur,

3girde fliött og garpar hans,
4giordift ei ött ä ferdumm stannz.

74

1Armöd villde hitta hann,
2halurinn gillde reika vann,
3i hus þad brätt fem böndinn sefur,
4biþna fått um þetta hefur.

75

1Ei var fuinna olld þar nein,
2utan quinna og dötter ein,
3ad reckiu geingur randa freyr,
4rycker dreingur þungum geir.

76

1Eigill spente umm Armödz fkiegg,
2ad fier bente hofud ä fegg,
3reckurinn villde rum stock vid,
4hann reyna fkillde daudannz mid.

77

1Döttur hanz og hijrleg fru,
2hlupu til sannz ad Egle nu,
3med audmijkt beida bauga frey,
4ad böndann deyda skule hann ei.

78

1Eigill nijtur anfar þä,
2Armödur hljitur lijfe ad nä,
3firft þid bädar bolz vid kijf,
4bidjed þiädar hans umm lijf.

79

1Enn makara væri honom þad hier,
2ad huorge fære lijfz frä mier,

3därleg sijn fyrer dryckiu kier,
4dreiginn j pijn oss veitte hier.

80

1Eigill fneider af honom fkiegg,
2ei þö meider hoku ä fegg,
3övirt kreijfte augna bein,
4ut fo leifte huarma stein.

81

1Under fkyllu ä minn fann,
2afftur i huijlu kafta vann,
3ulle fpanga odda tijr,
4enn ut nam ganga halurinn fkiyr.

82

1Hier næft ftriuka hefta ä,
2haudred miuka fpillteft þä,
3fäkar geifa ferlegt fkeid,
4fram fo þeifa riett ä leid.

83

1Alltt ad kuelde afrex menn,
2ei tru eg duelde ferder enn,
3ä eyde fkogie einumm þä,
4eflder plögie gifting nä.

84

1Hiet þorfinnur böndinn blijdur,
2bragning fuinnur holdum bijdur,
3greid fkap veita gofugum vijft,
4god villd neita þegnar sijft.

85

1Ytumm filgde jnn i ftad,
2Eigle villde hugnaft þad,

3feingu i ranne frijdann sess,
4frægdar manni er boded til þess.

86

1Eigill spir huort onguer menn,
2ädann fyrr hafe komed þar enn,
3tuenner fiorer talder vijft,
4trygdar ftörer munu þö sijft.

87

1J gær vier fkildum kappinn quad,
2i kuølld þö villdumm hittaaft ad,
3feigia þad þorum þorna staf,
4þeir eru vorum félkap af.

88

1Böndinn jnner þyður þä,
2þegninn fuinnur vil eg þier tiä,
3sex hier ridu i morgunn menn,
4minnft þeir bidu ad hleipa fenn.

89

1Alvopnader aller nög,
2ut þeir glader hleiptu ä fkög,
3huskall einn hiä holdumm þar,
4huorge feinn nam greida luar.

90

1Þessa fann eg þegninn tier,
2þegar eg vann ad hoggua mier,
3ellde vid fem olldinn fa,
4ei med bid eg kiende þä.

91

1Þeir voru monnum Armödz af,
2unda sonnum girter raf,

3*vid* lkögienn breida þeir,
4*buner* ad reida huassan geir.

92

1*Hier* næft liet fá brögnum baud,
2*ä* bordinn fetia vijn og braud,
3*mäl* tíjd göd er mönnum veitt,
4*mälma* riöd þui braft ei neitt.

93

1*Eigill* higgur ad þui nu,
2*ein* hvar liggur þorna bru,
3*yfer* i beck enn æred fiuk,
4*ecki* fieck hun hrært finn buk.

94

1*Eigill* friette Þorfinn þä,
2*þíjd* huor riett fie hringa nä,
3*fem* þar læ fiukleik med,
4*feggurinn* fræge anfa ried.

95

1*Mijn* er dötter bauga bil,
2*böndinn* ött þui fuarade til,
3*hana* vefur hrigdar plag,
4*hun* hvorke fefur nött nie dag.

96

1*Helga* nefnift hringa nä,
2*hana* þö stefneft neidinn ä,
3*galldra* sidur geingur lijtt,
4*gieffft* þui fridur meynne lijtt.

97

1*Eigill* spyr huort onguer menn,
2*ädur* fyr hafe bored fig enn,

3*hennar* mein ad bæta brätt,
4bauga rein fo yrde kätt.

98

1Drättur liettur þundar þuer,
2þättur fettur bundinn er,
3hättur glettu hrundinn fer,
4hätt þui dettur fundingz kier.

Þrijtugafta og önnur E. Rijma.

1

1Liöda klíjd fyrer lauka hlíjd,
2eg leingia fkyld,de,
3liliann frijd ef lyndisblíjd,
4mier launa villde.

2

1Mærdar vefur minn þui hefur,
2minftann föma,
3líjtt þö tefur ef leiddid gefur,
4lungur öma.

3

1Verd eg þrätt med veikann mätt,
2ad vanda quæde,
3þö gange fmätt ä fuptungz fätt,
4og fogunnar fræde.

4

1Ølldinn hier ei mödgest mier,
2nie meyann hvijta,
3þö mættum vier þad misjafnt er,
4vid mærd ad hnihta.

5

1Þiöd eg bid ad vara líg vid,

2þeim vonda galla,
3fem viller lid med vestann fid,
4umm verolld alla.

6

1Konftra nôt er kunft fo liôt,
2fyrer chrifted meinge,
3valla er bôt ad hafa þau hôt,
4vid holla dreinge.

7

1Margan lijd i lafta hrijd,
2fä lærdömz galle,
3fyr og fijd hefur felldt med strijd,
4af fridarinnz palle.

8

1Laufnarans räd og lucku fäd,
2þeir lijted rækia,
3fem elfka häd og galldra gräd,
4med giordumm klækia.

9

1Audnu bann er ad elfka þann,
2og ad fier hilla,
3fem girneft mann i glæpa rann,
4frä gude ad villa.

10

1Ætte huør ad /fiä ad\ fier,
2fo fæmd ei þrottne,
3og bruka ei hier þad bannad er,
4af blijdum drottne.

11

1Heimfka er gilld ad hafna snilld,
2og heidre fonnumm,

3og girnaft villd þá glæpa filld,
4fyrer gude og monnum.

12

1Mærdar vindur mannsong hrindur,
2mä hann þui riuka,
3ödar syndur umm orða grindur,
4ut vill fiuka.

13

1Vindölfz far að vellde þar,
2og varð að falla,
3Eigill þar sem veiklegt var,
4umm víjfed spíalla.

14

1Frietta vann fá frægdumm ann,
2og fljóðzinns gætte,
3einginn mann huort brúðar bann,
4að bæta mætte.

15

1Böndinn tier fá einginn er,
2ä ætlun manna,
3sem líft þá ber úr lafta huer,
4að leifa svanna.

16

1Hefur þú tok úr heliar vok,
2að hjálpa víjfe,
3galldra fok so giæða lok,
4af gullfokd drijfe.

17

1Eigill quæð eg ætla það,
2mun onguu spílla,

3leinge bad þö bere eg mig ad,
4ä brude ad ftilla.

18

1Gieck af ftord þar bued var bord,
2ad bryggiu klæda,
3fä ein ord *vid* fallda fkord,
4hann firft nam ræda.

19

1Reirda pijn ur rume fijn,
2ad reckurinn lætur,
3bera *med* dijnu fäst þui fijnu,
4fliöde bætur.

20

1Orda smidur upp rume ridur,
2*med* raufnar efle,
3för ei midur fleinz þui vidur,
4fann þar kiefle.

21

1Runer ä þar reckurinn sä,
2og riftar illa,
3veit hann þä huad heilfu hä,
4nam hennar fpilla.

22

1Allt af skieffur og glossa giefur,
2galldra efle,
3Eigill grefur og ecki tefur,
4annad kiefle.

23

1Randa tijr upp rumed bijr,
2*med* raufnar æde,

3aftur skjir lá ei var hjr,

4med onnur klæde.

24

1Konstra net j koddann liet,

2med kiænku bragde,

3aftur i flet enn eg þess giet,

4hann audgrund lagde.

25

1Strax sem fuanne rumz i ranne,

2reiner hyru,

3veik hinn fanne villu spanne,

4af vijfte dijru.

26

1Miog ljitt fær var meyiann skær,

2af meina efne,

3er þui nær það vitumm vær,

4sem vakne af fæfne.

27

1Eckert mein quadft audar rein,

2þä ä sier finna,

3heilfu grein þui huorge fein,

4gieffft hilde tuinna.

28

1Hennar fedur og mödur medur,

2miog vard feiginn,

3þau það gledur ad bolz var bedur,

4burtu dreiginn.

29

1Eigle glofa ummbun liöfa,

2æðftann greida,

3hann mä kiöfa elldinn öfa,

4ef umm vill beida.

30

1Eigill tier ei viliumm vier,

2hier vifter þiggia,

3þui eyrindinn tier ad enda mier,

4fyrer ýtrum tyggia.

31

1Ei mun eg bijda lofdung lijda,

2leingur kunna,

3þui þeir hijda heim med quijda,

4og hveckiumm unna.

32

1Böndinn ä fem birta mä,

2fo blijdann nidia,

3Helge frä eg heitir fä,

4fem heill nam ftidia.

33

1Fedgar biöda fylged göda,

2fleina lunde,

3yfer umm nöga eyde lköga,

4odz ä sprunde.

34

1Armödur grefr og ecki tefr,

2illlku nöga,

3sex menn hefur hinn fuarte refur,

4fett vid lköga.

35

1Þeir munu vijft þä varer þig sijft,

2og virda þijna,

3j odda nijft þá undinn hlíft,
4þig eiga að þjóna.

36

1Böndinn tier með fiöra eg fer,
2hier firda að veita,
38 hier fo verdumm vier,
4quad vordur fkeita.

37

1Eigill quad eg þeckitft þad,
2en þegnar ganga,
3fkiött i stad með fkygdan glád,
4ä fkögienn langa.

38

1Umm fröned breitt þeir fá sig þreitt,
2og ferdast leinge,
3varer við neitt ei verda greitt,
4þö vjda geinge.

39

1Armödz her mun einginn hier,
2hann Eigill fagde,
3aftur þier meigit huerfa hier,
4þui heim að bragde.

40

1Böndinn quad eg bjð þier þad,
2umm braut að ganga,
3leingra i stad ef lifsemd að,
4er lunde fpanga.

41

1Ecke fkiyr quadzt halrinn hijr,
2hanz ömak vilia,

3afftur fniyr þä ørua tijr,
4enn ytar fkilia.

42

1Eigill reid og ecki beid,
2med ýta fanna,
3framm ä leid enn ferdinn greid,
4mun flijter banna.

43

1Sex menn vijft þä varer sijft,
2ur vallar faxe,
3brunudu geift þeir bal hafa leift,
4af byriar laxe.

44

1Ad Eikle fkiött þeir onudu fliött,
2þui ølld mä trua,
3ä möte ött med meftan þrött,
4hann mä þui fnua.

45

1Laufa freyr nam liffta geir,
2og lagde ad ýtum,
3drapuft tueir þui duttu þeir,
4fyrer doruum huijtumm.

46

1Hardnar fundur hörfa lundur,
2hrottan fkakte,
3hiorz vid undur holld i fundur,
4hinna flackte.

47

1Eflder quijdu 4er flijdu,
2fleinz ur galdri,

3færder strjúdu säre víjdu,
4seimz af hialdri.

48

1Aptur í skeidur skiöminn greidur,
2fkiött nam víjkia,
3fleinz var meidur í mätä reidur,
4og menn hanz líjka.

49

1Hleipa ömilddumm heftumm gilldumm,
2hulder plögje,
3hiä æred gilldumm aud so fylldum,
4eide fkögie.

50

1Efftir þad líä störanntad,
2þar standa ä jordu,
3honom þeir ad ä höfa nad,
4fo hallda giordu.

51

1Fä ein hiu og hringa bru,
2hiä halnum undu,
3enn ägætt bu ä yggjar fru,
4þö eiga mundu.

52

1Alf þar líjda böndann blíjda,
2bragnar finna,
3ei líet bíjda ullur fíkjda,
4Eigle ad finna.

53

1Þesse madur víd gíefte gládur,
2og gödur í fpíalle,

3jnte hradur af Eikle öftadur,
4af Arnvid jalle.

54

1A ordum hanz þess ytra mannz,
2nam Eigill heira,
3vinþkapz dannz ei var til sannz,
4med vordumm geira.

55

1Nætur grid hiä nadda vid,
2þeir nädu ad fanga,
3Alfur vid hefur æru fnid,
4og eijkinn þpanga.

56

1Eigill biöft þä lijtt var liöft,
2med lunda þkijda,
3fuiptur þiöft og forgar gioft,
4frä segnumm blijda.

57

1Alfr tier þä afftur fer,
2eg ydur vil beida,
3kom þu hier þui viliumm vier,
4þä veita greida.

58

1Hier næft ganga hratt og spranga,
2heftar verda,
3hvijld ei fanga enn leidinn langa,
4liöft nam þkierda.

59

1Leifftran fnioll þä fyrteft fioll,
2og folldar blöma,

3jallzinns holl þeir hittu ä voll,

4med hæftumm föma.

60

1Virdumm fniall þeim vel tök jall,

2enn veilltt mun higgja,

3giengu i hall fem greiner spiall,

4og greidann þiggia.

61

1Nättar duol vard dreingium fol,

2ä dimmu kuollde,

3|fo| bored var ol enn burt huarf kuøl,

4ur blijdu vellde.

62

1Hlyrins gler yfer giuka ver,

2þä geifla leidde,

3Eigill fer og erindinn tier,

4fem odling beidde.

63

1Häkon bidur ad heilfa ydur,

2herrann fnialle,

3þennan ftidur föma fidur,

4feiger hann jalle.

64

1Allann fkatt eg jnne fatt,

2fo eidift vande,

3vill hann hratt þu greider glatt,

4af gofugu lande.

65

1Allmargt är hefur hilmer hnär,

2ei hiedan feinged,

3giolldinn klär þier fäst mun fär,
4ef fer so leinge.

66

1Jallinn *quad* mig *kiniar* þad,
2fä köngur gillde,
3fkipar i *ftad* mier glama glad,
4þier greida fkillde.

67

1Giallded alltt hann greiner fniallt,
2med geiftu färe,
3honom eg galltt þad heira fkaltt,
4ä huoriu äre.

68

1Ytumm hanz med ongvann stannz,
2eg allt þad greidde,
3fkattinn landz og dofra danns,
4fem dogling beidde.

69

1Ecke er bært so eg vite þad vært,
2hann vill þad fpialla,
3hvort gylfa fært hafe göttzed fkiært,
4eda giort ad fualla.

70

1Ef þu bidur odda vidur,
2umm elldinn hranna,
3greide eg ydur þö geinge midur,
4giallded fanna.

71

1Enn abirgd hier fie oll af mier,
2þad jnna verdum,

3durnis huer þö duellie þier,
4i driugumm ferdumm.

72

1Eftir það sem Eigill bad,
2hann alltt nam greida,
3jall i ftad enn ytar ad,
4þui augfijn leida.

73

1Þä flest var veitt sem fieck nu beitt,
2hinn fræge dreingur,
3þeir bua sig greitt þui brognum leitt,
4var ad bijda þar leingur.

74

1Adur enn fniall frä ýtre hall,
2nam Eigill hallda,
3gieck fyrer jall sem greiner spiall,
4med gautumm fkiallda.

75

1Vid Arnvid hier hann jallinn tier,
2hinn jofrumm fkiære,
3fkattinn þier sem fkiludud mier,
4eg fkiólldung fære.

76

1Þad vil eg ftatt þier feigia fatt,
2ad feggurinn tier,
3ad meira fkatt vill millding hratt,
4þu midler sier.

77

1Meinar gramur i morgu framur,
2eg mä það jnna,

3ad þinn fie tamur higgiu hamur,
4ä huecke ftinna.

78

1Fleira enn eitt fær mieg þig meitt,
2ef mein vill halla,
3þeinker hann greitt að þier hafed deitt,
4hanz þegna fnialla.

79

1Þui alldri einn kom afftur neinn,
2sem odling fende,
3þeingilz fueinn i þanka hreinn,
4af þinne hende.

80

1Hafed ä giætur hier fyrer bætur
2heimter\ tygge,
3þetta lætr að millding mætur,
4mieg fig ftygge.

81

1Jallinn tier það öfatt er,
2sem yður eg greine,
3að deydt hofumm vier hanz dreinge hier,
4þö dogling meine.

82

1Ä minn fann hann Eigill vann,
2ei ä það meira,
3burt þui rann sem brädaft kann,
4og briötar geira.

83

1Þöfa glad þeir geingu að,
2med giallded frijda,

3efftir þad fo æda ä ftad,

4enn ecki bijda.

84

1Garpurinn fnar þä geinginn var,

2frä gomlumm jalle,

3ä fegge þar med forgar par,

4er fagtt hann kalle.

85

1Ä Eigil þann hinn mikla mann,

2ad mier lijft valla,

3hiedann sem rann vid holda vann,

4fo halurinn fpialla.

86

1Oss mun trur i yndis mur,

2fä ecki verda,

3heim eff sür kiemft heliu ur,

4fä hirder fuerda.

87

1Sagde hann mier umm þetta þier,

2ef þeinkia kunned,

3ad mundu vier ä hilmerz her,

4hafa holdumm unned.

88

1Af þui mä nu merking fiä,

2i minnis lunde,

3dirflkann hiä huad drottum hiä,

4þeim darra þunde.

89

1Köngz ä fund ef kiemft umm ftund,

2fä kappinn diarfr,

3oss ä grund med ýfda lund,
4mun ecke þarfur.

90

1Eg vil beida odda meida,
2effter þegnumm,
3fenda reida dreinge deida,
4dors i regnumm.

91

1Ulfar tueir af ollumm meir,
2þar ýta meinge,
3fleigdu geir enn frændur þeir,
4voru fræger leinge.

92

1Jallinn ött þeim fkipade fkiött,
2med fkiöman flegna,
3reyna fliött enn filkirz þrött,
4enn fanga þegna.

93

1Effter fkeided ullar meided,
2og orma palla,
3vopnum fneided dreped og deided,
4dreinge alla.

94

1Helíar þrä ef holdar fä,
2i hregge randa,
3odling hiä oss ecki þä,
4þeir auka vanda.

95

1Hafe þid menn fo marga enn,
2ad mæta þegnumm,

3fem þurfed fenn med tyrfingz tenn,
4j tiorgu regnumm.

96

1Onguan fkeida eg vil beida,
2undan lätēd,
3munu þā greida lijder leida,
4lijka stätēd.

97

1Hlijrar bāder þeige þiāder,
2þessu jāta,
330 tiāder bragna brāder,
4brynja lāta.

98

1Heiman brätt og hrædaft fätt,
2þeir hleipa sijdan,
3skignaft þrätt ad fkotnum hätt,
4umm fkögienn vydann.

99

1Leider tuær þar läu þær,
2fem lijder renna,
3onnur nær er ecki fær,
4fyrer orua spenna.

100

1Dofra fundur dregur i fundur,
2durnis minne,
3eckī er undur orda tundur,
4ut þö brinne.

Þridia og þrijtugazta E. Rijma.

1

1Hefur nu leinge hvijlft umm stund,

2härs hin forna fkeid,
3þui fkal Røgnis römz af grund,
4renna sneckian breid.

2

1Ecke er mindinn enn fem fyrr,
2ödä sneckiu nu,
3þö leinge hafe af bægum byr,
4beded i fkordumm fu.

3

1Mun eg þö läta liöda knør,
2liöta næfta ad fiä,
3geiða framm ur greina vor,
4gullz ef þiggur nä.

4

1Onguumm þiker ydiann þorf,
2afrex giornumm lijd,
3af Eigils bök þö ödar ftorf,
4effne eg fyrr og sijð.

5

1Lä mier fumer lijder freckt,
2liöda gædder feim,
3ad brugga fkillde eg bodnar megt,
4baugz af lunde þeim.

6

1Verd eg þeygia vijft umm þad,
2þö vijttur fie eg af þiöd,
3mig þui edla madurinn bad,
4ad mijkia af fogunne öd.

7

1Giefa mun þad fä giorde heim,
2og gladde fröman lijd,

3ad meinlauft bæde mier og þeim,

4mærdar reinfest smíð.

8

1Eft líjdum helldur lóng enn stutt,

2líöda virdest grein,

3skal hun þá með skamte flutt,

4so skilíest hringa rein.

9

1Mannfongz læt eg mæddan hag,

2mærdar renna umm gíl,

3þui hefia verd eg hröðrar flag,

4sem heira fogunne til.

10

1Fellda eg áðan fiolnis plög,

2fenu vinds í krä,

3þar ýtar jallz við eijde skög,

4Eigle þessum ná.

11

1Umm báðar ridu brauter landz,

2bragnar geift sem mä,

3so Eigill skilðe og ýtar hanz,

4eckí fleppa hiä.

12

1Nýta jallz umm niöfnar menn,

2nu eg þagna vil,

3um ferder hlíjt eg Eigilz enn,

4ödz að vanda spil.

13

1Holdar ridu og hetíann síalf,

2hart sem orka kann,

3þar til bragning bönda hiä,
4bygd umm kuellded fann.

14

1Alffur bönde ýtum baud,
2enn med fromumm sid,
3ad hafa umm nött þar huijld frä naud,
4hægd og gödann frid.

15

1Þiggur Eigill þetta bod,
2þackar blijdt med gied,
3feggurinn strax fyrer solar rod,
4fjldann klædazt ried.

16

1Alffur talar vid orua meid,
2ä þui fræde eg þig,
3betur fære umm bigd og heid,
4ad byrtann eflde fig.

17

1Vode stor mun verda ä braut,
2vijft fyrer ýtumm þijn,
3ydur er bruggud bijfna þraut,
4beint ad otlun mijn.

18

1Arnvidz brioft er jllfku brent,
2eykft þui rauna mergd,
3þeinke eg hann hafe þegna fendt,
4þinne ad hindra ferd.

19

1Ytar hanz vid eijde fkög,
2ætla eg bijde hier,

3Þeirra er afled næsta nög,
4neijd munu stoffna þier.

20

1Ydur til fylgdar ongua menn,
2eg hefe þessa stund,
3hiä mier bid eg þu huijlefst enn,
4þui huorge er biart umm grund.

21

1Þar til giella glogt eg veit,
2geira talade ver,
3ad fært er ydur umm folldar reit,
4ad fara umm lkögienn hier.

22

1Ei mun það nema ætlan þijn,
2Eigill fuarade þä,
3ad jall hafe ýta fenda sijn,
4ad lítia lkögnumm ä.

23

1Bugast eg huorge baugz quad grer,
2beint vid prettinn þann,
3ä ferdumm næsta fíjfn oss er,
4forinn ef greidaft kann.

24

1Huorzu marga þeinker þu,
2þessa niofnar menn,
3ef so er þeir eiga nu,
4oss ad granda fenn.

25

1Böndinn fuarar eg gieck i gær,
2greitt med minne fueit,

3for nijgeinginn fundu vær,
4fram ä skögar reyð.

26

1Umm tuennar brauter tala eg ei meir,
2troðning þann eg sä,
3einz var mikill fleina freijr,
4ferillinn bädumm ä.

27

1Meina eg fær munu þeir ei,
2mälma talade ver,
3þui onguer hafa um ödinnz mey,
4adrer ferdaft hier.

28

1Ef foguna þessa leggurinn nu,
2setur ei trunad ä,
3fardu þar til finnur þu,
4feril i skögnumm hä.

29

1Ef reinit so sem ræde eg þrätt,
2reckurinn nu vid þig,
3Eigill snudu ifrid brätt,
4afftur og findu mig.

30

1Eigill ríjdur eftir það,
2Älfie bönda fra,
3folldar breidu faxe ad,
4fäkar renna þä.

31

1Hesta og manna fundu for,
2firdar skögz vid dijr,

3vijft fem bönde vinattu or,
4virdumm lagde fir.

32

1Fylgiarar Eigilz fem þad siä,
2fogdu buner prijs,
3snuumm vær afftur fnøgt fem mä,
4fneipa er ella vijs.

33

1Sterkur anfar ftala grier,
2ftodua eg ferder sijft,
3margt þui rijda mätt heffur hier,
4meinlauft fölked vijft.

34

1Þui allþijdu þetta þeige er leid,
2þyckuumm fkögie ä,
3fyrir oss verdur ferdinn greid,
4fätt þui hamla mä.

35

1Fijnlega ridu firdar ott,
2fröns umm brauternar,
3til þess leider fkiilaft fkiött,
4fkijrt fem ädur var.

36

1Bädar framm umm brauter þær,
2bragnar ferilinn siä,
3virdumm jafn þö virtest nær,
4umm veiginn flödenn |þeirra| sä.

37

1Ullur hringz fä efflde ftir,
2yta talar vid sijn,

3*fatt¹³⁸ hefur böndinn fagt oss fyr,
4fiä þad augu mijn.

38

1Övijft þike mier ecke nu,
2utann ad þegna lid,
3vilie oss finna ä vidris fru,
4og vekia randa klid.

39

1Buunft nu vid ef branda häd,
2byria þurfumm hier,
3yfferhafner er mitt räd,
4af oss leggiumm vier.

40

1Efftir þad i darra dogg,
2dubba þegnar fig,
3hafa þeir gioruoll hilldar plogg,
4hiälm og þussa stig.

41

1Hellu stein fä hrellde lid,
2hratt fier ftöran fann,
3fitt fyrer briöft og breidann kvid,
4bragning setia vann.

42

1Vefur umm bondumm vopna grier,
2vijft sem traufast mä,
3hanz fyrer fange hellann er,
4hleiper hann undann þä.

43

1Umm midiann lkögienn mælltt er þad,
2manna vegurinn lä,

¹³⁸ fagt > fatt

3bäðar hendur bigdumm ad,

4breid var morkinn hä.

44

1Skiemre veiginn lkunda vann,

2lkiött med ytumm fijn,

3Eigill nu þui ecki kann,

4ad öttaft neina pijn.

45

1Hätt var klif ä holda leid,

2harla mikid og breitt,

3upp ä hälfinn Eigill reid,

4ei vard var vid neitt.

46

1J klifed mitt var kiöla freyr,

2komenn sem eg vil tiä,

3bragna siä med brijndann geir,

4bruna umm lkögienn hä.

47

1Eigle ä bak og ytumm hanz,

2æddu girter fal,

3tijner leit þad traustur brandz,

4tamur ad fæda val.

48

1Snereft ä möte snerru tijr,

2snogt og ytar hanz,

3vardest hoggumm valla rijr,

4vex þui odda dannz.

49

1J þeim suifumm viij menn,

2ofann af homrumm gä,

3alvopnader aller fenn,

4eru þeir xv. þä.

50

1Grimmlega fleigdu griöte þeir,

2gilldann hiorz ä þund,

3fu var hættann miklu meir,

4enn mæta geira fund.

51

1Eigill fjunnum ytumm tier,

2eykft þui vanda fpil,

3veried ydur fem luckann lier,

4län og orku til.

52

1Þier skulud mæta monnum þeim,

2megnt vid geira röt,

3<sem uppi klifed svifter seim,

4sækja ydur ä möt>. ¹³⁹

53

1Enn fiälfur villda eg fuerded beitt,

2sijna skälkumm þeim,

3fem ofann af homrum griöted greitt,

4grijta hondumm tueim.

54

1Ytar giora fem Eigill bad,

2orer vid geira röt,

3enn hann snereft effter þad,

48 hinumm ä möt.

55

1Aller fækia ad mälma meid,

¹³⁹ Reading emended based on the Sauðárkrókur ms., 610 a 4to shows dittography of the two lines from stanza 54: *enn hann snereft efftir þad/ 8 hinum ä möt.*

2magnaft randa flöd,
3hardlega margt þui hoggedt reid,
4hringz ä fterkann riöd.

56

1Huor fem firftr framm gieck þar,
2fieck fä daudannz pijn,
3onguumm hlifde Eigill þar,
4enn oruftann valla dvijn.

57

1Ecke gillder ödz i fkrä,
2ad auka umm þetta fkräf,
3drepur hann alla dreinge þä,
4fem dunudu fskognumm aff.

58

1Sumer voru med sära þiel,
2sundur hoggnar þar,
3enn adrer lagder eijmd eg tel,
4ut umm herdarnar.

59

1Hier næft geingur hetian bleik,
2hamarinn riett framm ä,
3med fkotnumm hinum fkiöma leik,
4fkacka vill hann þä.

60

1Fleigde griöte fleina ver,
2fliött ä jallfins menn,
3födft þä einginn ftäla grier,
4fteiffuft þrijr þä enn.

61

1Wlfur hrepte illann deijd,
2og ellefu þegnar med,

3hrada fyrr j hrotta neijd,
4fem höpnumm ftýra ried.

62

1Fiörer särer firdar þö,
2flijdu fkögienn i,
3aller brædder unda siö,
4einginn þeirra frij.

63

1Eigill fljdrar unda tein,
2endaft geira þrä,
3fijna leid enn fefadeft mein,
4fegger hielldu þä.

64

1Ferdast nu þegar færed gaf,
2fridir runnar brandz,
3þar til hæftumm hälfe af,
4holdar koma til sannz.

65

1Af monnum jallfinnz mun eg nu tiä,
2fem mälma komaft ur neijd,
3fielaga hina fundu þä,
4fem föru fijna leid.

66

1Birta Wlfe brödurz fallz,
2brätt og öfor sijn,
3ramlega med honom reidinn fuall,
4og rædde settur pijn.

67

1Eigill þesse er afrex mann,
2efne er sijft ä þui,

3oss ei þarfann hygg eg hann,
4ef heim kiemft Noreig y.

68

1Stefnumm efftir stála briöt,
2stofnumm hrotta jel,
3fo garpar meige þar giella spiöt,
4gifta hid kallda hel.

69

1Ytar giora fem Ulfur bad,
2aller fettu ä lkeid,
3bera þeir nactann benia nad,
4Enn byfna er lundinn reid.

70

1Þä voru nijtiänn þegnar allz,
2þeim nijkomnu med,
3Ulfur talar vid ulla falz,
4ord fo hefia ried.

71

1Med rädumm skulum þö reifa strijd,
2ramt vid holda nu,
3fo undann komeft odda hrijd,
4einginn härz ä fru.

72

1Þier skulud niju þeim ä bak,
2þeifa geira röt,
3enn vær meigumm tiju vopna skak,
4vekia þegnumm möt.

73

1Med þeim rädumm mefta lkeid,
2marerner geifa enn,

3efftir hinum fem undann reid,
4og eirninn þriðr hanz menn.

74

1Aff þessu vilfe ei þegninn þar,
2þundar girtur eym,
3firr enn ur lkögie lkiötast þar,
4katnar niju ad þeim.

75

1Ä bak til koma þeir ýtum enn,
2og yggjar reida bäl,
3aller faman med æde fenn,
4eykft þui vanda mäl.

76

1Glimur ä þegnum geira dannz,
2grimmlega emia spiöt,
3Eigill fnereft og ytar hannz,
4oflugur þeim ä möt.

77

1Geift ä ytumm geirinn lkall,
2fem grimma komu med lund,
3jallfinns menn fo feigdar fall,
4fiörer hrefftu ä grund.

78

1Lijted duijnar laufa feim,
2þui leingest geira jel,
3hiner þä x. hleipa ad þeim,
4og hreifa benia þiel.

79

1Þegar Eigill þetta sä,
2þungan fiech hann möd,

3fníjft i möt sem fnogguaft mä,
4enn fnerper randa flöd.

80

1Hogginn liet hann hratt og tijtt,
2holdumm rijda þar,
3rognis báled reidde frijtt,
4þui reidur Grijmsson var.

81

1Huor umm annann fiell þar fliött,
2framan i gatna kleif,
3steiffte þegnum stáled miött,
4enn straumurinn benia dreif.

82

1Sumer undann settu hart,
2segger flötta ä,
3Eigill ried þä elltta snart,
4ögnarlegur ad fiä.

83

1Þö reckar liete rognis skar,
2rijda ä kefiu biöd,
3hellann tók vid hoggum þar,
4sem hanz fyrer briöfte stöd.

84

1Wlfur mætte orfa þund,
2ædste jallzinns mann,
3fiell fá daudur fliött ä grund,
4enn fossumm blöded rann.

85

1Wlfur dö og ytar þeir,
2aller tiju þar,

3*fem ríjkum* filgdu randa freyr,
4*og* ríða hildar íkar.

86

1Fylgiara sína fíjste að síä,
2fleina lundur enn,
3borduft þeir sem birte eg frá,
4beint við átta menn.

87

1Huorutueggiu hættleg fār,
2hofdu feinged þar,
3kom í leikinn kappinn hnār,
4*og* quijder ei hoggum þar.

88

1Þegar að jallzmenn þegninn síä,
2þangad geifa fliött,
3baud þeim við og burtu þä,
4bíjfa renna íkiött.

89

1Eigill var þä ecki feirn,
2yggjar reida glöd,
3tök í fundur tuo *og* eirn,
4tyrfingz egginn göd.

90

1Hræðflu fillder holdar fimm,
2hlupu í íkögienn þar,
3särinn morg *og* geife grimm,
4garpurinn ä sier þar.

91

1Umm finna Eigill särinn batt,
2feggja enn römu lauk,

3belldur af fille burtu hratt,
4blackurinn fälu ftrauk.

92

1Eigill hafde eirninn fär,
2æred fmä og morg,
3sinte ei umm það feggurinn hnär,
4þui sijft var lundinn org.

93

1Liöta bijýt eg liöda fkeid,
2lüda af hröðrar klid,
3mest þui ftæfta mädu leid,
4möd vid fræda hlid.

Þrijtugazta og fiorda E. Rijma.

1

1Geijfe füs i glettu bil,
2gaulz hin veika feria,
3firtä veftra flædar hil,
4hun flafar ä millumm fkieria.

2

1Giälfrid fkielfer grillingz far,
2geijft ä sudrar vijde,
3ftiornar vörninn ftodar ei par,
4ftraumz fyrer dverga fkijde.

3

1Ädur enn bijd eg brögnum öd,
2burt af fogunnar þætte,
3bid eg hljide burdug þiöd,
4bägumm mannfongz hætte.

4

1Aulldinn fkyllde athuga beft,

2æru og digd *med löma*,
3enn hafna ad stofna hatred meft,
4häd *og* lafta dröma.

5

1Huor *fem* gerer af heifftar röt,
2holdum flærd ad brugga,
3offt fær gyfftu gleimt ä möt,
4greitt j veralldar *lkugga*.

6

1Dijrer lære dreinger þui,
2digd *med* gödre lundu,
3hættan riett er heime j,
4huorre buinn ä ftundu.

7

1J dag þö figurin dijr *med fann*,
2dreinge ftidie fnialla,
3ä morgunn fargaft mentinn kann,
4mæt ef fö vill falla.

8

1Hille alla hofumm vid þä,
2fem hlýdne figna eigum,
3veralldar pór *og* hneiþlinn hä,
4fo helldur fordaft meigumm.

9

1Mun hier riena mannþongz *lkraf*,
2mälz þui folnar fnæra,
3af fogunne fagurt fönar raf,
4fegginum hlyt eg færa.

10

1J naufte veftra bätur beid,
2braggiur voru ad flegnar,

3þar fem störa stäla neid,
4ftoduðu Eigilz þegnar.

11

1Fírst umm dæsta flötta menn,
2firdumm vil eg nu spialla,
3hefta stæsta sijná senn,
4fegger fundu alla.

12

1Hrellder villdu hitta jall,
2hættleg fār þö bæri,
3honom so greina geira spiall,
4gieft þeim til þess fære.

13

1Austur af hæstum Eijðskög,
2ytar heftum renna,
3birder hordumm Bolverz plög,
4bigd þö jallfinnz kienna.

14

1Jnn þeir renna ött fyrir jall,
2unda brædder hregge,
3hliödnar rodnar herran sniall,
4hann þegar ljitur segge.

15

1Ýtar läta öfor sijn,
2öspart jarlinn heira,
3flester mistu firdar þijn,
4fiored i regne geira.

16

1Wlfar siälfer feigdar fall,
2feingu i stäla regnum,

3enn färrer vier vid fuerda spiall,
4fettumm undan þegnumm.

17

1Spurde virða spentur neid,
2spiller feniur verka,
3odlingz huad um yta leid,
4og Eigil þennan sterka.

18

1Ullar miallar öma þä,
2önfudu gæter lijda,
3mätte riett þad merkia ä,
4þeir mundu ei færer vijda.

19

1Þeir rijtar lietu raudann plög,
2renna um lauter göma,
3geingu longum geift ad þiöd,
4og grimlega reiddu skiöma.

20

1Riett þä viii vordumft vier,
2vel fyrer þundum pella,
3þijna vine þriä i hel,
4þegninn giorde ad fella.

21

1Vendum undan vopna meid,
2vijft i skögienn þrongua,
3fegge gloggua fetta neid,
4fied höfum fljka öngua.

22

1Tuttugu riett og firdar fim,
2fiellu i randa messu,

3oruftann var fo yfred grimm,
4einginn stod vid þessu.

23

1Eigill sä ur orofu flíjr,
2alldre naud þö kanne,
3líjkare þyker oss tíorgu tíjr,
4trólle enn nockrumm manne.

24

1Var hann i fneru líjkt fem leön,
2lambde og barde fegge,
3ä brognum giegnum braut i spön,
4bæde rift og legge.

25

1Fímtíju ramt við fleina regn,
2fríjýr þö fæke að spíöta,
3reindar munde hinn rofkur þegn,
4ríjkann figúrin hliöta.

26

1Særdur verdur fagde jall,
2settur i hardann dauda,
3þur fneijpa og feijgdar fall,
4fær oss aflað nauda.

28

1Sinta eg grant þö fegger mijn,
2sæte ä feijgdar esse,
3hefde vafdur heliar pijn,
4halurinn ordedt þesse.

29

1Híelltt eg gílltt fyrer lífta län,
2að líjta hans hófuded ftinna,

3hitt er riett hin hæfta fmän,
4ad hilmer giorer hann finna.

30

1Tijdindinn frodumm tyggia ber,
2tijtt frä mijnum brognum,
3voda reidur vijfer mier,
4verdur af þeim fognum.

31

1Mæta liötumm munum vier þä,
2mylldingz hefndar galla,
3kiemur hier framur köngur sä,
4og kuelur oss næfta alla.

32

1Þanninn enn nam þagna jall,
2þungumm fpentur quijsa,
3umm Eigil nu skal orða fpiall,
4jnna ef þegnar hlijða.

33

1Ferdaft giorde frönz umm läð,
2fleinz fä drijfu ftitte,
3þar fo ftijrer þornz með däð,
4Þorfinn bönda hitte.

34

1Fagnar þegnum böndinn brätt,
2beft með önguan leida,
3veiter ýtum vel umm nätt,
4vænfta læmd og greida.

35

1Fru var þä ä felle hrein,
2fullvel unde räðe,

3fu ädur beid af angre mein,

4og Eigill lækna näde.

36

1Hlœckinn þackar hrannar bälz,

2hiäftod garpnumm ríjka,

3fader og möder meyar friälz,

4mæt það virða líjka.

37

1Nockrar þeckum nætur þar,

2niötur dualdeft ríjta,

3umm beniar fýnar bindur snar,

4briötur stälzinns huijta.

38

1Enn þegar runnar orma landz,

2afftur j burtu hallda,

3böndinn greindur bauft til fannz,

4briotnad fylgia skiallda.

39

1Tiädur reid við tölffta mann,

2tijner með þeim randa,

3Armöd gíorer að öttaft hann,

4þui Egle vill fá granda.

40

1Gintur meintur garpurinn fíer,

2gautum hringz að löga,

3afftur fúiffinn auðz þá fer,

4yffer umm dimma fíköga.

41

1Frietta ött nam fleina tíjr,

2fyrer það situr hann heima,

3ad *Eigill* fä fem ei var rijr,
4yta jallz nam kleima.

42

1Armödur tier vid yta fijn,
2ei mun hefnd oss ftoda,
3firft hann vesta feigdar pijn,
4firdum jallz nam boda.

43

1Alldre helldur af honom meir,
2jnner bökinnn fnialla,
3fo bued hefur fuerda freijr,
4sijdann sneipuna alla.

44

1Vid þijdann ræder Þorfinn nu,
2þegnin *Eigill* strijde,
3heim mätt frömur hallda nu,
4halur med þýna lijde.

45

1Skildu valder fkatnar þä,
2fkrijdder unda nodrum,
3giafer liufar greiddu ad fiä,
4garpar huorer odrumm.

46

1Eigill nu og ytar hanz,
2aframmm heftumm venda,
3heim fo komu hratt til landz,
4hefur fu ferdin enda.

47

1Firft þeir Þorstein fundu i Vijk,
2og fä þar grædflu þijda,

3hetíann lætur holda ríkj,
4hiä fíer veturinn bíjda.

48

1Síjdann odlingz senda ä fund,
2og síöla íkattinn greida,
3sem megtugur fökte marga fund,
4madur til jallfinns leijda.

49

1Brätt nam frietta budlung framur,
2breitne jallfinnz alla,
3Eigill þö i orosto ramur,
4jnne hans þegna fnialla.

50

1Veit nu snotur víjfer þkunþ kir,
2víjft med greinþinþumm fonnumm,
3ad jall hefur ollumm fargad fir,
4fylkerz fende monnum.

51

1Odling giediaft allvel brätt,
2ýta ferdinn ftranga,
3Þorfeinn beft fíe þeiginn j sätt,
4þundum feiger hann fþanga.

52

1Síjnum vænum eignumm enn,
2ä vel meige hann lítia,
3fidanna pruder sende menn,
4fo heim afftur vitia.

53

1Þorfeine víjft þeir þetta tíä,
2ad þíjdumm líjke tyggia,

3og hann meige suinnum siöla hiä,
4fæmd og virding þiggia.

54

1Vored þä giorer ad veifa hätt,
2veralldar blöma fonnum,
3Häkon vijkur heiman brätt,
4horz med koskum monnum.

55

1Vijft nu auftur ä Vermaland,
2villde hann hallda lijddumm,
3jalle sniollumm grimmlegt grand,
4giallda i vopna hrijdum.

56

1Ørdugur spurde odlingz til,
2Arnvidur jall hinn ftrijde,
3ottaft þetta odda spil,
4og undan jallinn fljide.

57

1Hildding giølldinn heimte þö,
2hans af breidu läde,
3ä folked þrælkan fyrer það flö,
4ad foringia landz ei näde.

58

1Annann fuinnann fette jall,
2sikling yfer það vellde,
3sijdann häde suerda spiall,
4og sueiter vijda fellde.

59

1J Danmork ffinna darra hrijd,
2dogling häde leinge,

3augna regninn freýu frijd,
4frægu náde af meinge.

60

1Nordur giorde i Noreg afftur,
2niflung þegar ad hallda,
3firft mun lkaftur fræda kraptur,
4fräfogn hanz ei vallda.

61

1Eigill biö med allre fnill,
2ut fitt kaupkip bräda,
3hann ad sonnu hallda vill,
4heim til Jfa läda.

62

1|Þorst| Þegninn higne Þorstein vid,
2þä med vinättu skilde,
3giafer liufer gott med fnid,
4gieffa huor odrum villde.

63

1Enn þegar runnur orma fnar,
2ut var buinn ad figla,
3ur hofnum steffner hlunna far,
4enn hlies fig snöter ygla.

64

1Stunde ad vanda storma hlíod,
2sterkt i huoríu bande,
3grædis síjdann gilltan öd,
4geift i haf frá lande.

65

1Beste guftur buna fley,
2bar yfer hættu langa,

3duggan feggia duelur vid ei,
4dreif þä giälfred stranga.

66

1Ytar gätu Jfland fied,
2upp ur bylgiumm köta,
3ftreingind þangad ftriuka ried,
4ftiornar dufann þk fliöta.

67

1Brunade væn ä Borgar fiörd,
2byriar orninn þarfa,
3Eigilz þä nam olldinn fnioll,
4uds ad felsta karfa.

68

1Geingu þpanga gautar heim,
2greitt ad bustad fijnumm,
3flitia lietu fagran feim,
4filka burt frä dijnumm.

69

1Fagnar þegne fölked fniallt,
2fliöded hijrt med virdumm,
3fijdann gladur situr ä valltt,
4feima vidur j kirdumm.

70

1Hieraded vijda holdar þä,
2hofdu albygt fnialler,
3andader bændur firftu fra,
4fallner voru þä aller.

71

1*Biugga¹⁴⁰ feggia nidiar nu,
2næfta umm allar fueiter,

¹⁴⁰ biuggur > biugga

3göd voru lijda giorvoll bu,
4garpar eru þui teiter.

72

1Grijm einn fröman gifftu mann,
2garpar nefna hinn fnialla,
3bæ ried nijann byggia hann,
4sem bragnar |Mos| Mosfell kalla.

73

1Aff aude fiädann þennann þegn,
2þiödinn hiełłtt hin rijka,
3ætt stör riett var garpurinn giegn,
4gilldur og sterkur lijka.

74

1Liftugur vijft bar logmanz nafn,
2lundur gullz hinn frijde,
3skinfemd væna hugar umm hafn,
4hann bar fnogt yfer lijde.

75

1Giffteft rafftur geira sä,
2gofugre linde tuinna,
3þörölfz dijr var dregla nä,
4dötter told hin fuinna.

76

1Frä eg hann Eigill föftrad fprund,
2firtur hafde pijnumm,
3þui unne hann fuinnre audargrund,
4einz og dætrum lijnumm.

77

1Greidde hann hadda grund til sannz,
2götz med orma stordumm,

3alltt sem stælltur hlíjre hannz,
4hafde grætt sier fordumm.

78

1Þörðis var fo þíjdleg fru,
2þeck og hugliuf meinge,
3heim med foma helldur fru,
4og hafde bukap leinge.

79

1Annar fpenner orua þar,
2enn kom flíodz ad leita,
3Ölafur sä i orufu snar,
4audz nam lundur heita.

80

1Hiardar stírdur holltte ä,
2halurinn buftad ätte,
3geira tíjr var gilldur fä,
4enn gofugur kallaft mätte.

81

1Frijdleik gödann frä eg hann bar,
2flesta þar yfer líjde,
3fkorungur stör hiä virdum var,
4enn virtur af ættar þrijde.

82

1Su var Eigils döttur díjr,
2dröf sem gíorer hann leita,
3þíjduft klæda þollinn híjr,
4Þorgierdur nam heita.

83

1Eigill sä ad audar nífft,
2allvel fömer þesse,

3dijruft var þui drösinn gífft,
4durnis bríjma huesser.

84

1Eigill nu i mætann mund,
2mey gaf þeinga fríjda,
3líjdann ríed með fuerda þund,
4fætann heim að ríjda.

85

1Híelldu i fnílldum herlegt bu,
2híöninn kíeskelätu,
3orua tíjr og bauga bru,
4borninn allmorg götu.

86

1Grillingz ollum göma stráum,
2gleimer roma jdia,
3ä enda hrundinn öma glaum,
4orda hírder fímdia.

Þríjtugafta og fimta E. Ríjma.

1

1Ödz i naufte ei má leingur jñne dvelia,
2Sudrar fkeid ef feima þília,
3feigefst þetta heira vília.

2

1Flestu ollu fólke er leitt mitt fræða fíjide,
2einginn feigia það ýtar gæde,
3af Eigilz bok að vanda quæde.

3

1Mun eg þö fäein manfongz <ord> fyrer monnum líöda,
2feigiumm nu huad verolldinn víjda,
3virdumm eijkur sárann kújda.

4

1Heimfinz oft er hioled valltt fyrer hringa niötumm,

2hamingiu län þö huerfe ad ytumm,

3hälke og daude buinn er ytumm.

5

1Stygd og forginn ftundumm tru eg fturle lijde,

2misser fiär og frænda daude,

3firder margan gledenнар aude.

6

1Hætt vid follumm er þeim eins fem unger heita,

2oftt fyrer það þeir gomlu gräta,

3gälauflega sier borninn läta.

7

1Finnast dæminn furdu morg fem fæ eg ad greina,

2huorfu oft ad fölked fjna,

3fangar forg fyrer arfa sijna.

8

1Forelldra hlijdninn frä eg fie barna frömleg prijde,

2veralldar af þeim vellttift gæde,

3sem vinna fodurnumm stygd og mæde.

9

1Gamla og unga giæfann styrke garpa frijda,

2manføng leingur mun eg ei liöda,

3magnaft rijmann valla göda.

10

1Ginarz feriu geiftann liet eg ganginn reina,

2þar fem eider ellda rijna,

3Eigill giffte dotter sijna.

11

1Eigill frijdann ätte fon fem jnt var firre,

2Boduar tru eg fá brognumm kære,

3bondanz kundur nefndur være.

12

1Manna vænftur mens var tigr og miog vel gilldur,

2fterkur og mikill ftála balldur,

3ftuttann fieck þö heimsinnz alldur.

13

1Elfkadur var hann af Eigli þratt enn ungur næfta,

2filler unne fálu hefta,

3fyrer það jafnan synenum befta.

14

1J Huijtä kaupfkip herlegt lä og hladed af aude,

2felia varning finn þar näde,

3föckte þangad mägurinn bräde.

15

1Eigill keiffte miked og margt fem mælltt eg heyre,

2heim liet flitia hlies ä dijre,

3herlegt götz og fofnis mijre.

16

1Ytar höfdu ättærtt fkip fem jinner quæde,

2Boduar fon hanz beiddift frijde,

3brognumm med ad filgia ä vijde.

17

1Sier til gamanz feggurinn unge fiä það villde,

2huorninn ytar hlies ä tiallde,

3häfum spilla ränar fallde.

18

1Komu þeir þennann kaupftad i hinn kiætebräda,

2vi. voru runnar sofnis fkijda,

3fem fækia ättu gotzed frijda.

19

1Seint ä deiginum fiör fiell ad fyrer sverda meida,
2urdu flædar ullar lkijda,
3efunarlauft til kuølldz ad bijda.

20

1A aptne fjld þeir ut fier giordu ad efna rödur,
2hliöp ä nordann stormur strjldur,
3fturlaft fiör fem fyr var blijdur.

21

1Lagarinnz þunginn lydumm tök frä lande ad bægia,
2beliade hann umm borded miöa,
3enn bragnar straumumm möte röa.

22

1Kölgann þreinger kropp og hord ad knørnum væna,
2drijfur siör ä dreinge luna,
3daudanns siä þeir hættu buna.

23

1Þegnar giordu ad þreita megn og þungan |rödur| reina,
2þar til hrannar hindinn fijna,
3hvarf i siö med birde fijna.

24

1Aller miftu ýtar lijf j unnar flöde,
2lijkumm kaftar logurinn brade,
3ä landed upp fem bökinnn tiäde.

25

1Syrger Eigill sonar fjnz tiön og feggia dauda,
2heft finn tekur hender lkijda,
3og heiman giorer ad fionumm rijda.

26

1Ad lijke Bøduarz leitar þegn med lægis fande,

2fann hann daudann fleina bende,
3fyrer það forg umm briðfted vende.

27

1Hestinn upp ä hefur hann daudann hrotta sueiger,
2reid fo girtur rauna bauge,
3reckurinn ut ad fodurz sijnz haug.

28

1Opnaft giorde jnned draugz þö Eigill þegde,
2Boduarz jnn þar lijked lagde,
3lestir spiötz med hliödu bragde.

29

1Haugurinn afftur huldest brätt en hetiann stinna,
2heim til Borgar hart nam renna,
3hooffa snäkinn lætur þenna.

30

1Einginn dirffdest ord ad tala vid eyder fleina,
2j lokreckiuna liöfa og fijna,
3legft hann nu þui forger pijna.

31

1Lokade ad fier læftumm sal og lä þar jnne,
2j kirtle raudumm kappinn fanne,
3kafkare huoriumm Jllandz manni.

32

1Þegninn giorde ad þrutna miog af þungumm möde,
2ut nam rifna af honom klæde,
3eckki kiende hann dryck nie fæde.

33

1Dreingurinn lä fo dægur þriu med dopru sinne,
2einginn dirfdest olld med fanne,
3orde ad vijkia ad þessum manni.

34

1Asgierdur hanz ecta fru j illum vanda,
2til Hiardarholltz ried suinn ad fenda,
3og seliuna finna gullzinns brenda.

35

1Þorgierde þä þessa fóguna þegninn talde,
2forelldra fíjna fívaninn myllde,
3fagdeft giarnann finna fkillde.

36

1Trödann hringz liet taka finn heft og taum vid leggja,
2biöft med fkynde bauga fryggja,
3bragna tueggja filgd vill þiggja.

37

1Seint ä deiginumm sætann reid frä fíjnumm garde,
2umm nöttina epter naud þö girde,
3nifftin tru eg rijda yrde.

38

1Brudurinn kom til Borgar sudur og bragnar teiter,
2fíjna modur fetta gräte,
3suanninn finnur hæfeläte.

39

1Dröfínn spurde döttur fíjn huort dregla tröda,
2hefde nättvord hafft hinn frijda,
3heiman fíjdann giorde ad rijda.

40

1Mun eg ei þiggja víft nie vijn quad veiga þilia,
2ef fodur minn fkal fröman kuelia,
3ferleg pijn og forgar helia.

41

1A líjfinu einginn líft `er' mier quad lauka tröda,

2efftir fedga fallna báda,
3flestu mun þö hamingian ræða.

42

1Geingur fjdann fallda fit ad fodurz sijnz huijlu,
2bidur hun kall med bragde heilu,
3burtu ad kafta forgar deilu.

43

1Lættu fader minn lokunnar fræ quad liliann mæta,
2jnn uil eg ganga eyder rijta,
3og einum tymba med þier slijta.

44

1Lokunumm spyrnde hann lidugumm fræ enn liliann unga,
2i fodur sijnz hvijlu giorde ad ganga,
3grätinn var þä lindin spanga.

45

1Hurdina afftur hnikte i gætt hinn holle fuanne,
2fkamt i burt fræ skiallda runne,
3fkordann gullz þä leggiaft kunne.

46

1Eigill gieffur þä af sier hliöd og ei mä duelia,
2vel þu giorder veiga þilia,
3ad villtu ei vid fodur þinn skilia.

47

1Wid mig hefur þu audsijnt æft fo ifrid störa,
2ad sampijnaft villt <fatann> hijra,
3fannlega mier med digd örijra.

48

1Til þess von ei taldeft nein quad tuinna brua,
2ad efftir þig og alldur teigia,
3upp fræ þessu mætta eg þreyia.

49

1Þau so bæde þeigia umm stund enn þjldur fuanne,
2lieft þá tyggia lægt med munne,
3laufa vidur þaðt heira kunne.

50

1Tiggur nockud þorngrund þu quad þegninn hliöde,
2sol et eg quad fuanninn þijde,
3forginn beijkl so af mier lijde.

51

1Vænte eg þau fie valla göd quad veifer fleina,
2fædann fu giorer flelta pijna,
3frömleg fuarade hringa lijna.

52

1Villttu fader minn freifta þess so friöfgeft pijna,
2vardar ei quad veifer fleina,
3vijft þö giorer eg þetta ad reina.

53

1Kallar sijdann klienuft drös til quenna dockra,
2þjld so rædde bauga brecka,
3bered mier vatn þui eg vil drecka.

54

1Druckinn færdu dröfir fnöt enn dofnað pijna,
2Eigill talar vid unga fruna,
3efunar lauft þig þyrfter nuna.

55

1Fær það slijckt sã furdu opt uill freifta solua,
2druck þö meige umm dijrann velia,
3driugum kann ei þorfta ad selia.

56

1Kierann drecka kalle baud med klokke finnu,

2tök hann vid og tæmde konnu,

3tru eg þad lijke bauga nonnu.

57

1Nu erumm vid med brogum bleckt quad brudurinn klockua,

2miölk heffur foffnis miallar brecka,

3mier og ydur bored ad drecka.

58

1Kaftar Eigill kierinu þä och kinlegt þötte,

2þrijfaft bad ei þeirra prette,

3þrautinn af honom nockud liette.

59

1Huad skulum vid hellft til rädz kuad hring þoll snua,

2ut mun eg ockar ætlan feigia,

3ecku muntu aff hungre deya.

60

1Nu vil eg vid leinginm lijf fo lietteft mædan,

2enn þu kuæde yrker sijdann,

3efftir lätinn fon þinn þijdann.

61

1Uppä kiefle ech uil rifta orda grua,

2ef ockur lijft med angri ad þreya,

3och efftir þetta schulu vær deya.

62

1Þui fon þinn þorsteirn sijdann dryckinn suidris barda,

2umm hann Boduar blanda hirda,

3bragfmijd heffur hann næsta stirda.

63

1Enn þad fömer ecki þö quad eijkinn spanga,

2ad einginn kuædinn yrke tunga,

3efftir lätinn fueininn unga.

64

1Eigill quad þess ongua von hann yrkia munde,
2förg þui bijr i finnu lande,
3sönar uil eg ei hreifa blande.

65

1Annann nijýmilt arfann hafde ullur skijda,
2upp hof quæded efler dāda,
3efftir lidna fynena bāda.

66

1Dyctinn þennann dreijffa uil eg ei durnis blande,
2þung skilinn þui laufa lunde,
3logurinn härz þui verda munde.

67

1Eigill hresteft efftir þui sem ä leid kuæde,
2hrigdar þiturinn huarf hinn brāde,
3hann þui afftur glediaft näde.

68

1Husfru finne sönar færde hann songinn holla,
2heima lijde hier med alla,
3heira liet hann fræded fnialla.

69

1Erfid drecka Eigill lætur or i linde,
2effter Boduar ejddur grande,
3offt sem nu er fidur i lande.

70

1Þorgierdur hans döttur dijr þar dualde ei leinge,
2hrigdar þegar hreptift þunge,
3heim reid aptur suanninn unge.

71

1Giofunumm einatt giædde fru og gargannz läde,

2þar komuna med þijdu æde,
3þóckudu henne fedginn bæde.

72

1Eigill þadann af biö ä Borg so brygdu leinge,
2fæfta tru eg hann firda þuinge,
3frægare huoriumm Jflendinge.

73

1Gieted er ecke hann geinge i kyf med gorpumm vænumm,
2þar til fterkur stälz i pijnumm,
3stadfestest ä bölstad sijnumm.

74

1Uti londinn alldre siglde or i mäta,
2kalkur fyrer þad runnur rijta,
3raufnar giarn vid marga ýta.

75

1Alldre braft hann aud nie fie ä æfe finne,
2rijklundadur var randa sþenne,
3reijknaft villde stollttar menne.

76

1Einar nefne eg mætan mann j mijnu quæde,
2Helgafon var halurinn þijde,
3herlegt skälld enn kær vid ijýde.

77

1Med Eikle og honom vingott var þeir voru þui tijdum,
2ad skrafa umm mærd enn skotnumm frödum,,
3skiemtun þötte ad hreifa liödumm.

78

1Huor ried odrumm herma af sijnum hreifte giordumm,
2bäder kunnu blijdumm firdumm,
3bragnar feigia af hötumm stirdumm.

79

1Utann őr Norie Einar stundumm Egle lagde,
2af vinum hanz enn hier ad hugde,
3halurinn fä sem frægdumm dugde.

80

1Einar gödann ätte skiölld i eigu finne,
2Häkon jall sem heidurinn kunne,
3hafde giefed hann vopna runne.

81

1Dyctad hafde hann dijrans öd umm dreingia stjirer,
2boluerz hallar blöminn skiære,
3bragar laun þui hygg eg væri.

82

1Gyllttur var hann med gulled raudtt og gøfugumm steinum,
2allur fkrädur yfrid vænumm,
3æfintjrumm lifta kiænumm.

83

1Wt til Borgar Einar reid ä einu haufte,
2finna Eigil frä eg hann lifte,
3frek þui med þeim vinättann gifte.

84

1Ei var heima Eigill nu þad olld mä skilia,
2komenn er nordur ad kaupa og selia,
3kappinn hinn þui vard ad |dylia| duelia.

85

1Virdar hanz þö vænta heim og veiga tröda,
2grijmur þriär quadst geimer skjida,
3garpfins munde verda ad bijda.

86

1Sidur var ecki seggia þä eg satt vil tijna,

2leingur ad gifta hird med hreina,
3helldur enn nætur tuær og eina.

87

1Biö sig Einar burt ad lidenne biarga fælu,
2ädur enn reid fä eijdde pijlu,
3Eigilz gieck ad buinne huijlu.

88

1Feste upp þar fagra skiolldinn fleiger mækia,
2hiä hofda læge halfinnz rijka,
3hier næft giorde þadan ad vijkia.

89

1Heima fölked heira liet þad hetiannd skiæda,
2ad giæffe hann Egle giofina frijda,
3og giorde þadann i burt ad rijda.

90

1Vorkun er þö vitru leideft virda meinge,
2liötu ad hlijda lijda bange,
3lictast fyrer þad bragurinn strange.

Þrixtugasta og siötta E. Rijma.

1

1Syglu hindinn sudra skal,
2fveima geift umm raddar bij;
3mier þö leijtt sie mærdar tal,
4mä eg ei þreitaft enn ä þui.

2

1Huorke mun eg lof nie laun,
2liöda nu fyrer starfed fä,
3af þui mest i riettre raun,
4reind er ömynd bogunum ä.

3

1Audnann styrke orua hlin,
2edla borinn landz ä flöd,
3sem mig sterkan stefia din,
4ftilla bad vid fogunnar hliöd.

4

1Vona eg hann mun virða beft,
2vifna starfed heimfku filltt,
3þui högværd ber af holdumm meft,
4heidur og linded allvel stilltt.

5

1Bannar möd enn frömanm frid,
2folke biður að hallda þrätt,
3hamingiann mun þui leggja lid,
4lunde hringz umm dag sem nätt.

6

1Af þui einu merkia mä,
2manndigd hanz sem odru hier,
3af efna liet hann odar fkrä,
4umm ættmann sinn það heire þier.

7

1Af honum hefur þö þeinginn mann| ä minn fann,
2einginn læted þilia liöd,
3utann þesse edla mann,
4sem eijkur fæstum stigd og möd.

8

1Þö nu nijter nidiar hanz,
2næfta marger lande ä,
3sem vafner teliaft vitfku kranns,
4veralldar fæmd og audlegd nä.

9

1Ecke lafta eg af þeim neinn,
2aller munu þeir þrijdder däd,
3þö eg þrijfe þennann einn,
4fem þilia liet mig bodnar fäd.

10

1Hamingiu län og heillinn göd,
2hallift ad honom fir og sijd,
3ftiornin hanz yfer stollttre þiöd,
4ftande leinge og verde blijd.

11

1Mannfongz huerffur fogninn sein,
2fogunnar dyctinn reifa fkal,
3dualz þui rennur duggann ein,
4dopur og veik af hliöda sal.

12

1Göma landz vid gledinnar torg,
2geimda eg öd i leindumm ftad,
3þar fem Einar burt frá Borg,
4brädumm þeifte höfa nad.

13

1Eigill heim kom eptir þad,
2ýtumm giarn ad veita fie,
3rume fignu reikar ad,
4reckurinn þegar af hefte ftie.

14

1Heriannz liet hann hallar blöm,
2hauga upp hiä fignum bed,
3holda fpir med häfann röm,
4huor þad ætte gierfemedt.

15

1Gíefe hann argur gíofina þrátt,
2greitt þui Eigill fúarade til,
3vill hann nu eg vake umm nátt,
4og vanke umm fkiolldinn liöda spil.

16

1Beijsled minn hinn bräda heft,
2bauga möt eg elltta vil,
3og láta hann fanga lijfzinns breft,
4ef luckann gíorer að hiälpa til.

17

1Ömögulegt er þetta þier,
2þiödinn lagde honom að ná,
3reid i morgumm ranndagrier,
4reckurinn firft þegar birte fá.

18

1Eigill sefadeft ött við það,
2ä epterførinne varð þui tóf,
3orte hann dräpu og erindinn quad,
4umm Einar bæde och fkialldar gíof.

19

1Bäder hielldu bragnar þä,
2bljðumm vínskap lijfz umm fkeid,
3ött fyrer fkiolldinn Einar fá,
4agiæt laun fieck hringz af meid.

20

1Eigill gilldann atte fon,
2olld sem Þorstein nefna vann,
3værne madur ä vidris kon,
4valla fæddeft ä minn sann.

21

1J mäle blijdur mikill og stór,
2mætur var i linde fá,
3hægur i sinne huijtt sem fniör,
4häred skartar kolle ä.

22

1Mætre prijddur menta grein,
2manna best þö styllttur var,
3Eigill þessumm unga fuein,
4unne lijted giedz umm far.

23

1Enda lagde hinn unge mann,
2elku litla hanz vid gied,
3af mödur sinne hafde hann,
4hille göda og adftod med.

24

1A einu sumre alþingz til,
2Eigill huorge ferdast vann,
3Þorsteinn reid sem þijder spil,
4þä var heima hinn elldre mann.

25

1Sylke flædur Eigill ä,
2Arinbiorn sem gaf med sann,
3til þingfinnz lætur þorna nä,
4Þorstein bera felldinn þann.

26

1Helldur sijd var hringa staf,
2herleg næsta skyckiann fu,
3folnad hafde saure aff,
4seggurinn þegar heim kom nu.

27

1Ofann i kiftu audar bil,
2afftur lagde fliött sem kann,
3Eigle sagde ei þar til,
4af þui veit þö seinna hann.

28

1Efftir það ä eirne tíjd,
2Eigill lauk upp kiftu síjn,
3kämud fier hann er käpann frijd,
4og quad það spiollinn þeige fíjn.

29

1Huffru spurde hetíann fling,
2huornin kæme þetta til,
3sonur þinn bar þær fudur ä þing,
4fíjdann anfar hringa bil.

30

1Helldur fnemma síjnde hann fig,
2sagde Eigill bauga nä,
3efunarlaust ad erfa mig,
4er eg þö ecki fallinn frä.

31

1Mätte bíjda hid mæta þing,
2mitt öspíallad hírflu y,
3þar til hardann helíar fting,
4heffda eg reint og vered med frij.

32

1Asgierdur sem jñner spíl,
2efftir þetta míste líjf,
3Eigill harmar bauga bil,
4bar þä hiartad forgar kíjff.

33

1Eigill sijnumm bukap brä,
2baugz þá trödann ondud var,
3til Mosfellz fudur mun eg það tíä,
4mälma fettift vidurinn fnar.

34

1Grijmur fagnar geira hlin,
2giet eg lijke Þördijs nu,
3Eigill haffde onguann vin,
4annann kiærre enn þessa fru.

35

1Eftir þessa giorda grein,
2giffift Þorstein Eigilsson,
3Jöfrijdur hiet refla rein,
4reckfinnz var það eiginn kon.

36

1Fodur sinn effter biö ä Borg,
2brygdu leinge stäla grier,
3tiju börn enn topudu sorg,
4tygnar hiöninn ättu fier.

37

1Oll voru þesse ägiætleg,
2ifrid væn og lifta fnióll,
3nenner mijn ei tungann treg,
4telia upp þeirra noffninn øll.

38

1Kinflöd mikill komen er af,
2kurteislegu fölke þui,
3mun það huorke skrum nie skraf,
4skrifad stár það fogunne y.

39

1A Änabrecku Ønundur biö,
2sem ädur fiöne kiendur er,
3skamt frä Borg var bigdur þö,
4bærinn riett það olldinn fier.

40

1Þiädur af elle var þess von,
2valkur giordeft stäla freyr,
3Steinar hiet hanz sterke fon,
4ftör rijker eru bäder þeir.

41

1Ønundur hafde alltt sitt bu,
2af fier lagt og giefed i hond,
3fijnumm arfa ad sonnu nu,
4fä var fær ad veifa rønd.

42

1Ramur ad afle og reide snar,
2riett var Steinar ä minn fann,
3yferlit dockuann offtaft bar,
4ödæll þo vid fierhuorn mann.

43

1Mørgum sijnde kindugt kapp,
2kom fier lijtt og finte ei frid,
3fæftumm þötte hentugt happ,
4ad hafa þann leinge sambüd vid.

44

1Þorsteinn biö umm þetta bil,
2þijdur ä Borg og veitte seim,
3giordeft nu sem greiner spil,
4geife fätt med bændumm þeim.

45

1Liggur mijre long og breid,
2landa merkiumm þeirra hiä,
3enn þegar veturinn uppä leid,
4ytar nautumm beit þar fä.

46

1Enn ä vor þä vollur grær,
2var þar beit fo harla fíjn,
3tödu gióf jafnt það taled er nær,
4ef töku nautinn fille líjn.

47

1Lækur einn sem lefed er frä,
2landa merkinn íkilía þar,
3Borg þö alla bestu ä,
4beit umm þessar mijrarnar.

48

1Steinar liet sijn friuka naut,
2ftundumm sudur ä þennann reit,
3mijrinn beitaft mjog þui hlaut,
4mötvilld kom af þessu heit.

49

1Agang þennann omunuft vid,
2ýtrér böndannz hiardar menn,
3Steinar helldur samt þeim fid,
4línte ei þeirra ordumm enn.

50

1Fyrsta sumared framm fo leid,
2fätt þar lagde Þorsteinn til,
3þui umm það síjft er orua meid,
4ad auka rög og vanda spil.

51

1Aptur umm vored enn fem firr,
2effter rak fíjn Steinar naut,
3j Borgarland þui böndinn kir,
4brátt ad þessu finna hlaut.

52

1Fírst med gödu frá eg hann bad,
2farga ei finne hiardar beit,
3lækurinn íkilur liöft er það,
4langann ockar folldar reit.

53

1Steinar anfar stírt ä möt,
2ftanda læt eg ei fyrer þui,
3þö fie mitt renne umm folld og griot,
4furdu víjda landz umm bíj.

54

1Skatnar þeir fem íkijre eg þiöd,
2íkíftaft nockrum ordum víd,
3Steinar vill ei stitta möd,
4ftundade lyted hann ä fríd.

55

1Þegna fíjdann Þorsteinn bad,
2þrauta líjtt þui efnid duijn,
3bægja hanz fienad beint í stad,
4burt ur allre landeign fíjn.

56

1Steinar þessa verdur víjs,
2ad vírdar Þorsteinz reka hanz híord,
3ur Borgar lande buner pris,
4bríjft það samt med hringa níord.

57

1Grane hiet fä gilldur þræll,
2fem geima fienad fchipar hann nu,
3var hann ecki i verkumm dæll,
4vijda rennur fregninn su.

58

1Sudur ä Mijrumm fittu hiä,
2fijd og ärla nautumm mijn,
3Borgarmenn munu bligdaft þä,
4ad bægia þeim ur landeign fijn.

59

1Hinn liet ecki hier ä ftannz,
2hnepper hann naut i Þorsteinz land,
3upp fo beittuft eingiar hanz,
4af þeim valla nijtt vard grand.

60

1Ein huorn dag fem offtar þä,
2ärla fumarins þetta var,
3Þorsteirn naut og þrælinn fä,
4þuerrar ganga umm Mijrarnar.

61

1Heiman geingur hreifte mann,
2hitta villde þijar nid,
3Grane þä lijta giorde hann,
4gatft honom ecki ad bijda vid.

62

1Heim ä stödulinn hnepper naut,
2hnefunumm kyrnar lamde med,
3Þorfeinn näde þorna gaut,
4þegar hann ftodua hlaupinn ried.

63

1Rettar gards vid raudann vegg,
2ricker böndinn hiørnum blä,
3drap fo þennann digra segg,
4disia giorer hann lyked þä.

64

1Þorsteinn geingur þegar umm hæl,
2þadann ä burt og heim til lijn,
3konurnar fundu hinn kalda þræl,
4sem komu ä stodulinn horfnar pijn.

65

1Heim þær renna hart sem mä,
2og herma Steinar atburd þann,
3vid þetta lijtt sier þegninn brä,
4þö liet graffa hinn dauda mann.

66

1Fieck til annann feniü þiön,
2fied ad reka umm holltt og sand,
3giorer fä alla böndanz böñ,
4beiter hann eirnin Þorsteinz land.

67

1Gieck med hiordu garpurinn sä,
2greint er ei hanz nafned snialtt,
3Þorsteinn lietft ei þetta siä,
4þanninn lijdur fumared alltt.

68

1Efftir umm veturinn ut ä nes,
2eitt finn Steinar ferdast kann,
3nockra stund eg nu þad les,
4niötur gullz þar duelia vann.

69

1Steinar leit þar sterkann þræl,
2ftörmannlegur tru eg hann lie,
3þanann kallade skieggia fkiæl,
4fkiöma <vidur> og baud wid fie.

70

1Falann liet ecke feniú kund,
2fleina tijr fem ätte hanz räd,
3utann hann feinge j mæta mund,
4merkur iii. med orma läd.

71

1Þränd fkal greina þegnlíns nafn,
2þötte hann ollumm mikill ad siä,
3heim med Steinar hetiumm jafn,
4higg eg ad fære þegninn sä.

72

1Enn þä komed kefffer heim,
2kelkelätur Steinar er,
3talar hann þä vid geira geim,
4giet eg fkilldft þu þiöner mier.

73

1Fienadar geimflu fæ eg þier nu,
2fullvel mä þier lijka þad,
3erfidis laus er jdiann su,
4ef med digd er seted ad.

74

1Til hagannz vil eg þu halder vel,
2hiord og ollumm nautumm mijn,
3annad verk eg ei þier sel,
4ef ödygd heffur buinn er pijn.

75

1A Mijrumm þar sem best er beit,
2baulumm mijnumm sittu hiä,
3þier mun ecki þræla fueit,
4þoka burt mier lijft suo ä.

76

1Minne berdu mätt och hug,
2enn morgumm lijft sem þig fier ä,
3hafer þu ei til hiartannz dug,
4huoriumm einum möte gö.

77

1Þrändur fiech j þyckua hond,
2þunga og breida øxe þar,
3ifrid huoss er eggjar rond,
4alnar long fyrer munnan var.

78

1Seinna eg vijft það sanna mä,
2so lijft mier med ollu ä þig,
3ad Þorstein muntu þora ad fiä,
4þö hann kome og ibbe fig.

79

1Anfar þrællinn ei med bid,
2onguann hygg eg vanda mier,
3þö eg ætte Þorstein vid,
4þundar leik ad effna hier.

80

1Þykeft eg skilia umm þankannz leid,
2þu hefur verk það feinged mier,
3sem lagt er under lijf og deijd,
4lijted tiön þö virdeft þier.

81

1Meir það hiálpar mælti hann,
2mier vel lijka koster þeir,
3öttaft mun eg ei þorstein þann,
4ef þetta fkulu vid orka tueir.

82

1Vid gætflu hiardar garpurinn tók,
2gagn mun honom ei ad þui,
3enn fkal bragur af Eigilz bök,
4ýtum huerfa ur þagnar bij.

83

1Ei mun freyu fundar bland,
2friggiar styggia forgar torg,
3þeige teige eg þundar fand,
4þygged yggjar Borgar dorg.

Þrixtugafta og siauunda E. Rijma.

1

1Dverga fley fær duølina ei i drauma lande;
2hyriar þey það verdur vande,
3vidris mey þö dryckinn blande.

2

1Birte eg fucit huad hyggiann heit nu heffur j finne,
2hiallz umm reit eff hondlaft kinne,
3hafda eg leit ad äfa minne.

3

1Kom eg i sal þar vijffa val ä vænumm palle,
2hofdu tal og heilfa kalle,
3hröðrar fkal það greint i spialle.

4

1Budu þær mier i sess hiä sier og sogdu meira,

2fkilningz hier aff skälar dreijra,

3fkiemtun er oss gott ad heira.

5

1Heirt hofum þrätt ad mærdar mätt þu munder herda,

2yfrid brätt umm ulla fuerda,

3ei mun fätt til kuæda verda.

6

1Launinn frijd och <lija> blijd med lätumm gödumm,

2þessa tijd munt þiggia af fliödumm,

3eff þiker oss fmijd ad raddar hliödumm.

7

1Hugar umm mid eg hreifdeft vid og hugde ad bijta,

2orda klid fyrer audgrund huijta,

3allar vid þä konurnar lijta.

8

1Höpnumm fliöta heirdeft liöda hreinfañ fnialla,

2räman biöda raddar gialla,

3rumurinn hliöda gledur þar valla.

9

1J briöfte sier þær brofa ad mier og bægum hliödumm,

2lägt huor tier af lauka trödumm,

3lijtt honom fer ad fkiemta fliödumm.

10

1Annann bidiumm og til ftidiumm ordnött miuka,

2ödar fmidiumm upp ad liuka,

3ut med hridiumm kall ma ftriuka.

11

1Huornin fer ä herdar mier þær hier næft ftidia,

2ut frä sier mig beigla bidia,

3boguleg er þijn raddar ydia.

12

1Wifinn klär mier veittu där fyrer vifna grua,

2odrumm fkar ad brognum bua,

3biart med här og ad þeim snua.

13

1Gieck eg hliödur og geife mödur gullz frä reinum,

2fallda trödur firtar meinum,

3þö fæe eg ei hrödur af þeim neinum.

14

1Ä er ei hindinn mannfongz myndinn mijn fo þeige,

2syrpu vindinn syfiar eige,

3sogunnar lindinn enn fig teige.

15

1Heriannz biör wr hyggiu kör þar huarf med þrautum,

2þyckiu ftör hiä þorna gautum,

3þrællinn för ad ftiörna nautum.

16

1A Borgar jordu baulur mordu blömann nijta,

2þrællinn hiordu þar liet bijta,

3þorfteinz giordu menn þad lijta.

17

1Böndinn senn quedft fijna menn nu enda vilia,

2umm merkinn tuenn þau Þrände ad þilia,

3þegna enn huar landnam skilia.

18

1Stadnumm hä þeir striuka frä og steffna ad kauda,

2beiddu þä hinn birtu fnauda,

3burt ad gö med flockinn sauda.

19

1Þrändur tier eg þoka ei mier fyrer þrätted feggia,

2landed hier þö beiteft beggia,
3briäl honom er til þess ad leggja.

20

1Onguann mann eg öttaft kann quad ullur skiallda,
2nautinn þann skulu haga hier hallda,
3hiord sem fann vid lækinn kallda.

21

1Hlunkir þä þeir hafa sig frä og heim ad bragde,
2oll þeir tiä sem aulinn sagde,
3ordinn hä enn böndinn þagde.

22

1Þanninn lætur þe|gninn|tta mætur Þorsteinn lijda,
2daga og nætur dreijffdiðt vjda,
3umm dale og vætur hiordinn frijda.

23

1Dag einn näde böndinn bräde beint ad vanda,
2ärla ä läde upp ad standa,
3offt þess gäde skjiffer randa.

24

1Heimann fer og bijlu ber það bragnar lijta,
2Steinarz sier huar baulur bijta,
3bauga grier nam þangad trijta.

25

1Hamra klettur här og fliettur eg higg þar stæde,
2föma liettur sijft med mæde,
3suaf þä grettur þrællinn skiæde.

26

1Þorsteinn sä huar þ|orsteinn|rællinn lä og þangad vende,
2vekur hann þä fo hartt med hende,
3hinn vid brä og augumm rende.

27

1Þorsteinn ljútur þræll önjútur þar hið standa,
2á fætur hrijtur reiner randa,
3reidinn bjútur hyriar anda.

28

1Reidde upp gillde rumurinn trillde randa griðe,
2þeir huad villde þegninn þijðe,
3þore eg i hillde að reina liðe.

29

1Böndinn tier eg brátt vil þier það birta renna,
2land mitt er fem liðer kienna,
3er lætur þu hier um nautinn renna.

30

1Onungur það eg acta ei það huor á hier haga,
2i þessum stöð fíku nautinn naga,
3nokkur að þú reikne baga.

31

1Aptur reidur anfar eidur orma láða,
2mínkar heidur og magtinn bráða,
3ef mínu greidur skal eg ei ráða.

32

1Óþ hafað þreitt þú eg hafa neitt hier eing að spilla,
2land mitt beitt mjer líkar illa,
3líftíð fkeitt til göðs að stílla.

33

1Vítíkan fliða þig vill þríða þrællinn jónn,
2eff þu villtt hliða halurinn fúinne,
3huijlu liða af øxe minne.

34

1Fælir ei mig að fást við þig þu fær það líta,

2fkö ä fig batt fkijffer rijta,
3fkiöma rig nu bijft ad flijta.

35

1Böndinn reidde enn barkann meijdde bijlu huaffa,
2hofuded fneijdde hun af flassa,
3til heliar leidde vondann traffa.

36

1Difiar þriöt og drö ad griöt hinn dreijra bleijka,
2hetian fliöt nam heim fo reika,
3heilzu böt fieck þrællinn veika.

37

1Undraft Steinar umm það meinar eider skjida,
2mialltter feinar meft þui bijda,
3morgunz hreinar ftunder lijda.

38

1Þegar hann sier það ute er ad ei kom fmalinn,
2ä heft finn fer af heifftumm kualinn,
3hiälminn ber og glæftan falinn.

39

1Til Borgar rijdur benia grijdur bar þui ftinna,
2bondann ftrijdur bad fig finna,
3j bæinn nam lijdur þetta ad jnna.

40

1Benia hir tök böndinn kir og biöft vid hillde,
2uti dir fo gieck hinn gillde,
3gladlega fpir huad Steinar villde.

41

1Hann þä tier huad erinded er það oss munt feigia,
2laufa grier huort lieftu deya,
3longumm mier þann giorde ad hneygia.

42

1Böndinn hreſſ nam þræta ei þess ſem þegninn þrafde| kiæfde,
2i daðannz ſess eg dreinginn færde,
3ðarra vess þui upp hann stærde.

43

1Øðrumm þarfft þö virðumm vart umm viðged að kienna,
2ftigðar art nam Steinar ſpenna,
3ftuttlega fnart mun anfa nenna.

1Hardlega ver þu miog fyrer mier þitt mýrar einge,
2tuo heffur hier þá deijðð dreinge,
3ſem digðar kier ofſ ſijndu leinge.

44

1Ei mun eg breijta eff þu villtt þreita þrauta lijnu,
2ſiälfur beita ſauð fie mijnu,
3sender lkeita i lande þijnu.

45

1Dag og nætt ſkulu baulur brætt þinn biyta haga,
2ſinne eg fætt umm ſoððann бага,
3feig eg ei drætt hvar kýrnar naga.

46

1Upptekt þijn meðan ecki ðuijn ſo anſar Steine,
2øxinn mýjn ſkal lauda ſueine,
3ſenda þijn aff ðauða meine.

47

1Huor ſä er ſem hingað fer með höþinn lauda,
2hann af mier ſkal hliöta ðauða,
3hlýfe eg ei þier nie oðrumm kauda.

48

1Sierhuort är quað ſeggurinn hnär ef ſo vill hegða,

2ef giorer þu fiär ei beit ad bregda,
3brijnd þui star mijn unda flegda.

49

1Hringa reinar heifftar greina hialinu lietta,
2hleiffte Steinar heim med þetta,
3huorge feinar konurnar metta.

50

1Efftir það hann ædde ä stad sem jnner saga,
2lijde bad finn leifa бага,
3leggjaft ad og Þorstein klaga.

51

1J Reikiardal sem ræda schal hann reid þeim bräda,
2fann þar hal þann fyrer nam räda,
3frä eg ä tal so ganga bäda.

52

1Oddur hiet sä alldre griet j ørfua regne,
2falt hann liet ad filgia þegne,
3firdumm giet þö lijtt ad vegne.

53

1Steinar baud honom störrann aud og steffningz hlijde,
2horfinn naud þui þä hinn þijde,
3þinginn raud og hallar þrijde.

54

1Þadann rijdur Steinar strijdur i Stafholltt nuna,
2hyggur ad sijdur hallift kruna,
3huijld þar bijdur fäknumm luna.

55

1Umm filged beidde aud fä eijdde Einar sijdann,
2faft þess neijdde böndann blijdann,
3baud og greidde seiminn frijdann.

56

1Einar tier þad jntu mier med ordum*monnum*,
2filgia þier af frömum*monnum*,
3fleire hier þö mäl*inn konnum*.

57

1Oddur er læ fem annar mä þar adftod veita,
2þinged ä þö ftör fie streita,
3striuka þä um*folldar reita*.

58

1Hiet þä Einar huor fem meinar hrotta fueiger,
2ad filgia Steinar meft fem meige,
3mälz til greina þingz ä veige.

59

1Steinarz segger striuka skiegg þeyr stefnum*hljida*,
2steita legg og stollttfa vijda,
3ftöd vid vegg læ ei mun kuijda.

60

1Þinged ä eg þore ad gö hann þorsteinn lagde,
2annad þä til ecke lagde,
3olldinn sä hann þingiaft bragde.

61

1Heim fo rijda hirdar skjda hiörz frä bende,
2til Mossfellz þijda þegna fende,
3þorsteinn blijda ödz ä kuende.

62

1Ridu ä ftad fem böndinn bad ä bitla linna,
2fudur med þad og fodur hannz finna,
3friettu hann ad um*atferd hinna*.

63

1Eigle brätt um*þegna þrätt þeir þilia hid rietta*,

2geife fätt sier gieffur umm þetta,
3gieded var kätt hann þö nam frietta.

64

1Huorrier menn eru ædster enn það eg vil skilia,
2sem Steinar þennann styrkia uilia,
3ftodar mig fenn þess ecke ad dilia.

65

1Alltt af lietta Eikle þetta ytar spialla,
2þeirra rietta athofn alla,
3ött nam frietta hetian fñialla.

66

1Mägar heita mäl ad þreita mennz vid lunde,
2og adftod neita ödz ä sprunde,
3Eigilz veita fñiøllum kunde.

67

1Ytar þä heim afftur gö og önguui kuijda,
2vid Þorstein tiä med þankann blijda,
3þinged ä mun fader hannz rijda.

68

1Gladdest frijdur böndinn blijdur bægdest pijna,
2veturinn bijdur vored nam þskijna duijna,
3vandar lijdur heim for sijna.

69

1Þorfeirn reid og þeige beýd ä þinged fanna,
2firttur neijd med fiølda manna,
3fäkar fkeid þui driugumm kannu.

70

1Eigilz nidur bragna bidur bwd ad smijda,
2þetta er sidur þegna lijda,
3þingstad vidur fölkz ad bijda.

71

1Lijntialld eitt fo langtt og breijdt hann lætur bua,
2folked teijtt þui firdar trua,
3fær ei neitt þar jnn ad snua.

72

1Büdinn fnaud fo bijdur aud ä breijdumm velle,
2grijmann raud þö garpa hrelle,
3geijflin baud ad vera ä felle.

73

1Steinar kiemur strax og semur med sterkumm lýdumm,
2Oddur temur og Einar tijdum,
3ollu fremur heft ä sijdumm.

74

1Lijder hanz hafa stuttann stannz ad stjiga af heftumm,
2tiallda landz ä torgumm beftumm,
3talinn er fannz þar vijda af lestumm.

75

1Þing var sett og meinged mett þar mälin teijgde,
2þad hef eg friett sa þiöd ei leigde,
3Þorsteinn riett þar fæftumm hneiigde.

76

1Onguar bætur böndinn lætur biöda hinn gillde,
2dömz ägiætur drött þad fkillde,
3dreingurinn mætur bijda villde.

77

1Sok var nög j sinnu fkög þö stjnda eg þrælumm,
2daudannz plög þeir dreijffdu vælumm,
3deilu rög þui eche hælumm.

78

1Steinar öd og stilltte ei hliöd i stacke heilumm,

2virteft þiöd hann vallda deilumm,
3vafinn i möd og heifftar seilumm.

79

1Þorsteinn fleft hanz vidvik velt oss verda näde,
2garp var best ad gieгна ä läde,
3giet eg hann meft fyrer þingfokn räde.

80

1Framm ä nätt stöd ferlegt þrätt med fífju lundumm,
2fæft ei sätt aff fleina þundumm,
3furdu hätt þeim geingur stundumm.

81

1Aull heffur sueit þui unda þueit og yggjar klæde,
2þiöd ei veit af þegna bræde,
3þinne sueit mun vaxa mæde.

82

1Hier næft lijta hirdar rijta höp aff monnum,
2þangad flijta þegnumm sonnumm,
3þessar trijta ä fkeided hronnumm.

83

1Bued var lid fem byggeft vid ad byria hyllede,
2fröns ä mid bar flockurinn gillde,
3flein ä hlid og þunga fkillde.

84

1Vopninn hrein þä volduft ein med vænfsta blöma,
2fölinn fkein ä eijfur oma,
3unda tein og hafnar liooma.

85

1Fyrftur þar i flocke var fä fleijger rijta,
2mikill og snar var miog ad lijta,
3madurinn bar þä fkiöman huijta.

86

1J käpu blá heffur klædt þig þá til kærna leika,
2honom þö á var bryniann bleika,
3bragnar fía hann vel til reika.

87

1Gull buinn hiälm med glæstann pälm og gillttu spiöte,
2i hilldar pßälm bar hann ä möte,
3hilldar älm þö spenna hliöte.

88

1Suerded hieck vid sijdu ä reck med sylfur blande,
2betra ei fiech þä laufa j lande,
3aff linna bech var alfkijnande.

89

1Buning þann ad bar fä mann med blömann frijda,
2leifftrid rann umm läded vijda,
3linadeft hann þö ecke ad rijda.

90

1Eigil þennann ull mä kienna unda giju,
2þriätýu þrenna þar til tiju,
3þornz medt spenna kiemur ad niju.

91

1Woru gjörvaller virdar snialler valker næfta,
2bera þeir aller geirinn glæfta,
3garpa umm haller öttaft fæfta.

92

1Eigill reid og olld hanz /greid \þbeid\ ad audu tiallde,
2þar fem beid enn þorsteinn vallde,
3þorna meid fem fir eg talde.

93

1Faudur sinn `kiende' bauga bender þlauga böndinn snialle,

2miukt med hende heilfar kalle,
3hannz var ende ä þrauta spialle.

94

1Alltt fitt fkrüd þeir bua i bud med bestann haga,
2hirdinn prud liet hefta naga,
3hier skal lüd mijn orda baga.

95

1Grijdar kilur gledfkap dilur giedz j jnne,
2mærdar hilur meft þö rinne,
3mier til fkilur huijld eg finne.

Þrijtugazta og attunda E. Rijma.

1

1Gamann mun enn ad gledia menn,
2og gøfugann fuanna,
3liödinn sein þö laune ei neiyn,
4mier lauka nanna.

2

1Einatt ber eg ömak hier,
2i ordafmidu,
3af fumumm laft þö fæ eg faft,
4af fræda jdiu.

3

1Seigia þeir þrätt það saurge brätt,
2mijn sönar giæde,
3umm heidinn mann i hyggiu rann,
4ad hefia quæde.

4

1Meina eg hratt þeir mæle fatt,
2þö meige það jnna,

3þui heilagt neitt ei orded eitt,
4mä ølldinn finna.

5

1Hef eg þö grun ad minn gud mun,
2ei mærdin reita,
3ef gleyme eg ei þui fem giedinu y,
4mä gagnlegt heita.

6

1Medann eg brijft vid bøgurnar vijzt,
2i blijdu høllumm,
3fæstre þiöd eg fä skal möd,
4nie fallda þøllumm.

7

1Verda mä þö mærdar lkrä,
2þeir margt ath finne,
3ad hittezt fä fem hlijda ä,
4vill herianns minne.

8

1Þyke mier kier ef einhuør er,
2og ejder kijke,
3fem gamnar fier enn lazted lier,
4ei lödinns þijfe.

9

1Jdiann slijk er önguøm lijk,
2ef einginn þiöda,
3fitia vill þö fagann fie ill,
4vid fænginn liöda.

10

1Mannfongz jdiu mälz ür smidiu,
2mä hier halla,

3bökinn fenn þui Eigilz enn,
4vill ä mig kalla.

11

1Hleidölfz far ä hrödrar mar,
2eg heim þar leidde,
3hefta krannz umm haudrid landz,
4ad haganum |leidde| eydde.

12

1Firdar gä ä þingvoll þä,
2med þegnumm øllumm,
3og settuþ þar fem vanalegt var,
4hiä virdum fniollumm.

13

1Spurde fliött hann Eigill ött,
2hinn orku fære,
3huort eiðddur tiöne Ønundur siöne,
4einn þar være.

14

1Nu er eg hier kuad nadda grier,
2þu nær þad lijta,
3mitt fagnar gied þig fäumm vær fied,
4med flockinn ýta.

15

1Hier koma þijn mun hindra pijn,
2og holda kiæta,
3ýta mäl fem eijkft af täl,
4og orda þræta.

16

1Eigill spir huort Ønundur kir,
2þann efle бага,

3að þinn vill fon ä þundar kon,
4hann Þorstein klaga.

17

1Af firdumm lid hafid feinged þid,
2i fremsta gillde,
3fon minn ött það finn eg fliött,
4fo falla fkillde.

18

1Ordumm vijft tru eg Önundur sijft,
2fyrer Egle feile,
3eg velld þui ei ä vidris mey,
4þö virdar deijle.

19

1Steinar þrátt eg beded hef brátt,
2med breiter þarfa,
3að femia frid og sefast vid,
4þinn suinna arfa.

20

1Elfkann su þui olle nu,
2sem ädur fordumm,
3bundumm vid med bestann lid,
4og blijdu ftordumm.

21

1Ord þau vel eg int nu tel,
2quad Eigill gillde,
3hugnum mäle horfinn täle,
4hier af fillde.

22

1Reint skal hier kuad rauda grier,
2þö rijfe þræta,

3huort alvara þijn er arffa mijn,
4fo umm ad bæta.

23

1Man eg þann tíð þá málinn frijd,
2vid med ockur bundumm,
3ad fyrirfogn mier ad þött hafe þier,
4ad þrätta mundumm.

24

1Ellegar läta ockar kätä,
2arfa ä lade,
3öfrid saffna enn elsku haffna,
4Eigill tiäde.

25

1Latumm ei ä lödinns mey,
2medann lifumm til bader,
3gangaft vid þeir geime ei frid,
4og gøfugar näder.

26

1Ad ockur tokumm oll med rokumm,
2efninn mäla,
3og byriumm lätt ä bestann hätt,
4fyrer briötumm stäla.

27

1Odd ei lätumm ockar kätumm,
2orfumm bestumm,
3etia samann illtt er gamann,
4eins og heftumm.

28

1Onguann seim af effnumm þeim,
2skulu ytar græda,

3ef ræða eg mæ fyrer recca þæ,
4quad rumur klæða.

29

1Aunundur spratt upp yfrid hratt,
2og andfuør greider,
3fannleik þu heffur sagt mier nu,
4quad sverda meider.

30

1Ofkop slijk eru önguu lijk,
2fem ockur hender,
3eff okur brætt ei semiumm sætt,
4quad sverda bender.

31

1Skal það nu æ skilmingz fru,
2ei fkie nie verda,
3ad deila long hier stænde strong,
4ad stjiffumm fuerda.

32

1Vid Steinar tier nu vopna ver,
2og vill ei duelia,
3mæl þitt hier j hende mier,
4þu hratt mætt selia.

33

1Mun eg þæ siälfr mens quad alffur,
2med það spialla,
3æ þann hætt mier syneft sætt,
4og sæmd ei halla.

34

1Steinar tier það övjißt er,
2huort eg vil leggja,

3so buinn nidr randa ridur,
4rominn seggia.

35

1Eg fiech þui fenn til fröma menn,
2fem flefter hæla,
3fo næda eg böt fyrer bauga niöt,
4og banada þræla.

36

1Mijnu eg vende ei mäle af hende,
2mælltte hinn ryke,
3utan fijnumm filgiurumm mijnumm,
4full vel lijke.

37

1Spurde Steinar Odd og Einar,
2orda bräda,
3huad þeim lijft adt hann fkule vijft,
4þä hier af räda.

38

1Oddur tier eg afet mier,
2nu enn ad veita,
3lidfemd þier eg lofade hier,
4og logmäl þreita.

39

1Enn síälfur mätt þu siä fyrer brätt,
2ef fo fkal lyckta,
3þui Eigill mun þar ä hef eg grun,
4sijn ord ei syckta.

40

1Ønundur quad eg þigg ei þad,
2hinn þyckiu bräde,

3umm effninn flijk eg umm fo vijk,
4hann Eigill ræde.

41

1Huorke blijddt nie hreffit af strijtt,
2eg hannz heff rædumm,
3enn Eigill hier hefur margt veitt mier,
4aff miukumm giædumm.

42

1Honum betur eg vor og vetur,
2vijft til true,
3mälfinns til enn mier er i vil,
4hann mödnumm snue.

43

1Hæfer ei ydur hrotta ridur,
2ad hafa oss alla,
3j fange þier þui flefter hier,
4þad fíjflku kalla.

44

1Steinar fliött gaf andfuar ött,
2þeim eldra manne,
3äkafur þu umm þetta ert nu,
4med þydumm fanne.

45

1Medann eg ä margann veg,
2þann mödinn stille,
3þijn heffur ræd med dygdar dæd,
4mier dugad og snille.

46

1Skal eg þui hier ä möte mier,
2þau mälinn gieffa,

3j þitt valld og ummbodz halld,
4og ordinn seffa.

47

1Enn feinna eg mun med sannann grun,
2og fo vid bader,
3ydraft þess umm þagnarsess,
4og þeir afräde.

48

1Ønundur gieck þegar ummbod fiech,
2jfer efne fljku,
3Eigill fliött ad finna ött,
4hiä föлке rijku.

49

1Ønundur tier vid ørua grier,
2med onguu täle,
3þu fkalltt hier einn fo fkade ei neirn,
4nu fkiera ur mäle.

50

1Til þess beft þier true eg meft,
2quad tijner fkiallda,
3ad gieffa ut döm sem gyfftu röm,
4mä gödann hallda.

51

1Handfol fliött þeir hafa hiä drött,
2þad hellft mun sæma,
3umm oll þau mäl fyrer utann täl,
4fkal Eigill dæma.

52

1Bagnar þä til büda gö,
2enn bændur þagna,

3ut þui tíä ad morne mä,
4umm mälinn bragna.

53

1Þorsteinn brätt sem þrijtur sätt,
2þui þarff ad tæra,
3alda þriä liet uxa flä,
4og Egle færa.

54

1Medtök hann nu þingkoft þann,
2og þegna mette,
3þeir fä sier mats enn sierhuor sat,
4vid sodna riette.

55

1Umm Steinarz menn lkal jnna enn,
2þeir eru j tiallde,
3og rædaft vid ad recka sid,
4med raufnar vallde.

56

1Oddur tier fu fräfogn fer,
2vid fölked fnialla,
3hafed riett nu famid og sett,
4umm fokina alla.

57

1Nu er eg laus vid lyda rauf,
2og logmäl feggia,
3ä þann hätt sem Eigill brätt,
4vill urfkurd leggia.

58

1Þui hefur her hann hafft med sier,
2og hofmenn bräda,

3orua grier mun ætla hier,

4umm einn að ræða.

59

1Hamingian má 'nu' holl til fiä,

2og hellft umm ræða,

3huort hagfelld þier mun geira grier,

4hans giordinn bræða.

60

1Þið fæð reint þö það fie feint,

2quad þorna víður,

3huort bæte hier fém bodar mier,

4quad brodda ridur.

61

1Steinar anns gaf ulle brandz,

2med onguu täle,

3þu hefr líð med söma síð,

4oss sjnt j mäle.

62

1Vil eg þui þu vel fíert fríj,

2fyrer vírða sníalle,

3umm lofun þijn þö málinn mijn,

4að miog líjtt fälle.

63

1Síjdann drött nam dorma ött,

2enn draugar röla,

3þar til dock frá dreingiumm stock,

4hin dímma níöla.

64

1Eigill stöð upp þá med þíöð,

2og Þorsteinn líjka,

3Þingvoll ä þeir giordu að gä,
4fyrer gumna ríjka.

65

1Buid var lid i branda nid,
2med bitra fleina,
3einz og stríjd og odda hrijd,
4þeir ættu að reina.

66

1Steinar senn með síjna menn,
2þess síjft nam letia,
3þangad kiemur enn þiöðinn nemur,
4þing að setia.

67

1Eigill spir sem áður fir,
2huort Onundur flinge,
3ftæde þar og Steinar snar,
4ä steffnu þinge.

68

1Bäder jätta giefnar gräta,
2gautar þegne,
3vid erumm hier það fiälfur sier,
4þu seggurinn giegne.

69

1Eg vil þä það Eigill tiä,
2fyrer ýtum kunnum,
3fättar giord þö syneft hord,
4med fuerda runnum.

70

1Brecku þä sem bue þið ä,
2og Borgar grundu,

3lækjar skilur hin liöfe hilur,
4langa ftundu.

71

1Það var riett að fonnu fett,
2af feggiumm giegnumm,
3fyrft þegar land með bljúdu band,
4var bygt af þegnumm.

72

1Afe þinn Steinar öld fö meinar,
2Eigill kuedur,
3brekku þá eg mæla mä,
4af mijnumm fedur.

73

1Enn þú heffur beiðt og blecking veitt,
2i Borgar lande,
3arfa mýn fö athofn þýn,
4fú yrde að grande.

74

1Slá þú við ei þurftu þíð,
2í þessum verkum,
3að víta ei rok þö lund líe lok,
4aff landa merkiumm.

75

1Þorsteinn að þú beint í stáð,
2lítt beita ei einge,
3actaðer þú að onguu nú,
4þö illtt fram geinge.

76

1Og ætlade hann fö argann mann,
2og ættar lerra,

3ad lækade fig enn liete þig,

4vera landzinns herra.

77

1Fanta tuo þier fieckstu fo,

2til fienadar manna,

3ad beita hanz land enn giegnder ei grand,

4þö giorde ad banna.

78

1Af verkumm fign i vondre pijn,

2þeir urdu ad falla,

3ögillder þad augliöft hier,

4mä olldinn kalla.

79

1Ongua böt fyrer atvik liöt,

2fä illum lijker,

3er þö færer friallfer værer,

4firdar flijker.

80

1Enn Steinar firft þui störr var lif,

2med storfumm þijnumm,

3ad eignast land fyrer utann grand,

4af arfa minumm.

81

1|Fyrer buftad þann eg birta kann| þar fyrer skalltt þö þyke ydur kalltt,

2og þungt ur mäta,

3brecku þä fem bijrdu ä,

4vid bragning läta.

82

1Alldre fie þier afhentt fie,

2af arfa mijnumm,

3fyrer buftad þann eg byrta kann,
4þad brognumm fijnum.

83

1Bölftad þinn og bulkapinn,
2fkalltt burtu færa,
3ur hierade brátt þö þyke þier þrátt,
4umm þetta næra.

84

1Verttu burt þui veik er kurt,
2med vijff og meinge,
3adur enn frijder fardagar blijder,
4firdaft dreinge.

85

1Ef giorer ei þu sem greine eg nu,
2i giordumm mijnumm,
3lijdur þu smän og lucku rän,
4af lätumm þijnumm.

86

1Og fellur ogilldur fleinz eff hilldur,
2ferdu ad heria,
3fyrer ollumm þeim sem þennan seim,
4og Þorstein veria.

87

1Huldur fal liet huerfa tal,
2þö hinumm ei lijke,
3vilia drö ad þessu þö,
4hann Þorsteirn rijke.

88

1Efftir röm og orda döm,
2sem Eigill lagde,

3Önundur suar gaf þegnumm þar,
4med þungu bragde.

89

1Þijn er giord fo geife hord,
2med gumnumm ftirdumm,
3næsta fliöt og nauda liöt,
4hiä nijtumm virdumm.

90

1Ohagfelld eru ärla og kuelld,
2fyrer oss ä läde,
3þess meft eg gielld þier mäl voru selld,
4ad mijnu räde.

91

1Læt eg þurd ä lödinns burd,
2þö lijke valla,
3gledinnar hurd j gattar fkurd,
4þui giorer ad falla.

Þrijtugasta og nyunda E. Rijma.

1

1Jta verd eg aufrar bät,
2einum fram af mærdar hlein,
3utä sudra glijiu grät,
4greininn mälz þö yrde sein.

2

1Full er dryckiann oma oll,
2enn af mærd þad heira menn,
3grillijngz munu þö giolldinn fnioll,
4grennast nockud fyrer mier fenn.

3

1Lated heff eg ä liöda reit,

2leinge hliöda mærdar streing,
3gätu lauft fyrer gumna sueit,
4geingur þui ä äfa feing.

4

1Ecke fæ eg þö eina þock,
2eff ending mälz ei verdur kiend,
3beckiar gamms þui hijr vill hlock,
4hending liöda wt sie send.

5

1Leideft værne lauka hljd,
2liöda giordinn valla fröd,
3bidur mig jaffnann brudurinn þjld,
4biöda sier ei þennann öd.

6

1Er eg þui tregur sönar seir,
2sijdann läta heira lijld,
3hijr fyrft einginn hringa ejjr,
4hljlda vill ä þetta smijld.

7

1Utan ad vilie olldinn kät,
2yndis göd umm þagnar fstrynd,
3liötann bæta leiknar bät,
4fo lyndinn kuæda *fare med* hynd.

8

1Enn eg mejna olldinn suinn,
2ei mun hirda giedz umm þey,
3þennan bæta umm þuætting minn,
4þreyer af fo duerga fley.

9

1Enn fskulu mannfongz ordinn kunn,
2eida fölkzins fagnar neijld,

3rennur mærdar hratt af hlunn,
4hleidolfz far fem fogunnar beid.

10

1Gijnarz fyrre giolldinn kiæn,
2giordu ad byda römz vid jord,
3Ønunde þar fem ecki væn,
4ordug þötte sættar giord.

11

1Vid Eigil talar hann afftur þä,
2ecke er mier þijn lkyckan þeck,
3bægift ockur blijdann frä,
4bleckia heffur þu kunnad reck.

12

1Lagt hef eg mig til longumm freckt,
2lijda ftilla hötinn frijd,
3bægt af föma bulldurz meckt,
4bijd eg fyrer þad grimlegt strijd.

13

1Enn eg Steinar arfa minn,
2ä mun knija hiedann i frä,
3fenn ef frænde Þorsteinn þinn,
4prälega mætte blecking fä.

14

1Eigill fuarade Ønunde |þä| nu,
2ecke mun þad gagnlegt reck,
3þeige ftodar þuerüd su,
4þeckia mun eg sierhuorn hreck.

15

1Leingur ef þid byried brang,
2bera lkal einhuorn und ä sier,

3einginn mun þá geirz við gang,
4giera vægd að sjna hler.

16

1Vid dijrare heff eg þegna þier,
2þrættu ftundumm harda ätt,
3fyrer það munud fá af mier,
4fätt með rongu uppä sätt.

17

1Einar bæde og Oddur mun,
2alldre hliöta fyrer sitt malld,
3neina virðing gief eg þann grun,
4þö giallded tæke af hringa balld.

18

1Önundur fá hann ei mun baun,
2ä það vinna þaðann i frä,
3sijneft honumm j riettre raun,
4riai ei leingur ord við þä.

19

1Seigia upp ýtar þinge þä,
2þiödinn ríjdur horfinn möd,
3frijlega heim fem fliötaft mä,
4fröd er Steinarz olldinn hliöd.

20

1Fluttu sig þö fielle lijtt,
2fliöt aff Brecku harla lkiöt,
3þreitter fäkar þurfftu tijtt,
4þrött að sijna dag fem nött.

21

1Wt yfer Langä bygðar böt,
2beimur færde allann feim,

3etia ei hirtu audz af niöt,
4eijm af þungum*m* heifftar keim.

22

1Rijkur biö ä Leirlarlæk,
2lundur hringz um*m* nockra ftund,
3eijkur feirna einhuorn klæk,
4undarlegan þui reid var lund.

23

1Eigill heim fnijr aftur nu,
2og allur med honom herinn fniall,
3sem gä ried funnann gautz ä fru,
4gallalaus fyrer fedga fpiall.

24

1Þorgeir blundur þorna ver,
2þijdur neffnið einn hiä lijd,
3för til Brecku fleina grier,
4frijdur biö þar langa tijd.

25

1Syftur sonur effdur äft,
2Eigilz var fä hringa frey,
3Þorfeinn liet þui það til liäft,
4þeiged hann feinge önarz mey.

26

1Altanefe jnne eg fnialltt,
2ýra biö eirn valkur tijr,
3killtt vid Þorstein skrafa mä alltt,
4skijr fä ätte kappinn hijr.

27

1Þorfeinn bulkap þegninn meft,
2þijdur hiełtt um*m* langa tijd,

3hauft bod eitt finn biö til beft,
4og bijdur morgum frömmum lijd.

28

1Biödur audz til Borgar reid,
2bad nu Þorstein riett i stad,
3boded ad litia menz hiä meid,
4madurinn þessu jä vid quad.

29

1Þorfeinn lofar það er vijft,
2þar ikule hann koma ä sodla mar,
3liftugur sijdann böndinn bijft,
4þar hann þä ikart sem liklegt var.

30

1Suinnur reid vid siötta mann,
2fuorumm gæddur hringa bor,
3sinn liet ungann arfa hann,
4oruggann med sier gö i for.

31

1Ara tiju ad alldre var,
2ymu þundar lærde ftijm,
3giörerft ad neffnaft garpurinn fnar,
4Grijmur mälz það hermer rijm.

32

1Þorfeinn ftijgur hradur ä heft,
2heidurlegur og filgd hanz greijd,
3þeijste huor sem mätte meft,
4meider gullz umm rietta leid.

33

1Nærre Steinarz einginn er,
2yta vegur um hollttinn nijt,

3forina Þorsteinz frá eg hann sier,
4fljiterz giarn og tók fíjn ríjt.

34

1Fader hanz einn var þá med þiöd,
2þeckia fedgar stollttar reck,
3frijda gripu fiolners glöd,
4fieck nu Onundur reide smeck.

35

1Sió voru Steinarz þegnar þá,
2þeir bera aller huaßann geir,
3feig eg þar onguann sueima frá,
4feirugum filgdu hiälma freir.

36

1Skiallda freijr ad greida giolld,
2girnast þeir fyrer lyctad kyn,
3killdu brunann briöta skiölld,
4birner af þui glediaft firn.

37

1Sier nu Þorsteinn sueitumm kiær,
2fenn huar geifa þesser menn,
3var hann þá íkögie nockrumm nær,
4nenna þorer ad bijda enn.

38

1Aff heftumm stjiga holdar vijft,
2hrader ad grijpa sära nad,
3möftugumm þegnumm möte snijft,
4madurinn duga lijde bad.

39

1Somu ord vid 'fon' sinn Grijm,
2sannlega rædde stollttar mann,

3kom þu ecke i kappa stjlm,
4kannadu helldur skogar rann.

40

1A höl einn ganga huldir fal,
2háann upp þadt olldinn sä,
3Bolverz glöd þar beita skal,
4bäleikz hrijd ef fellur ä.

41

1Steinar kom med fegge fijn,
2fjddann giora þeir byria strjdd,
3vænlega reiddu vopninn fijn,
4vijda fäft su orua hrijd.

42

1Huør gaf odrumm hogginn stör,
2hyggiann þeirra er nockud stygg,
3særest margra bruna biör,
4enn byggift fumum duol hia ygg.

43

1Af odrumm bæumm olldinn bräd,
2egnaft leit þar branda regn,
3þiödrumm virteft þarfa räd,
4þegna skilia lætinn megn.

44

1Böndinn margar blijdur i lund,
2brä sier til og hitte þä,
3vondann skildu firdar fund,
4þeir fä ei leingur samann ad riä.

45

1Eru nu fallner ytar tueir,
2aller siä þad menn umm hiall,

3voru af Þorsteins virðum þeir,
4valla ríjrer híørs víð fuall.

46

1Steinarz menn víð darra dun,
2därleg höffdu feikna sär,
3einum þeirra helíar hrún,
4hnär heffur feinged fkióminn klär.

47

1Síjdann Þorfeinn suipadeft að,
2síjnum arffa höffinn píjn,
3frijdann þegn hann fann í ftað,
4fíjn var topud gledinnar líjn.

48

1Wíð Steinarz hafde hann ftíjmað fon,
2ftunde bríöft af hættre und,
3honom var buinn helíar von,
4hrunde af buknum dreyra fund.

49

1Dauðann hinn þar darra ríöð,
2därlega hitte líjðurinn hnär,
3bäðer höfdu bareft af möð,
4bäru jaffnmorg líjzins är.

50

1Þorfeinn ríjður þessu næft,
2þaðann í burt ä höfa nað,
3biftur Steinar hröpar hæft,
4huad er nú um að þegninn kuad.

51

1Flíjr þu undann fleina bor,
2frä eg hann kallar hätt fem mä,

3þorer ei riöda þunnan dør,
4þä nam böndinn andfuor tiä.

52

1Adur enn vika er ute blijd,
2undann þkallttu leingra ä grund,
3hriädur renna hratt med lijð,
4hrundinn burt frä gledinnar lund.

53

1Son sinn reidde sä bar mein,
2sijðann með sier hetian blijd,
3honum nam granda helfor ein,
4hrijð var daudanz long og strijð.

54

1Andaðann gröfu audar lund,
2eitt við hollt þar langt og breitt,
3hender spiötz þann geimer grund,
4greitt til þess að fleira er veitt.

55

1Sumer holltted greitt við Grijm,
2glader menn hafa kient í stad,
3enn Römu höl þar hrotta stjím,
4hrader vocktu og geinguft adt.

56

1Stollttur reid umm kuellðed kalltt,
2kefiu bor ä Altanes,
3hielltt þar böndinn heim bod snialltt,
4hlies þar liöman gauka fles.

57

1Þar fat veitzlu þorna bor,
2þriär umm nætur för það þkär,

3giorer fier olldinn gledinnar for,
4gär þui ei til stigd nie fär.

58

1Sijdann biö lig suiptur möd,
2feima tijr med gledfkap heim,
3baud af alwd bauga riöd,
4beinum*m* med ad filgia þeim.

59

1Enn það þiggia hirte ei hann,
2heidarlegum*m* af plät*u* meid,
3unnar bälz vid annann mann,
4eijder fo frä stadnum*m* reid.

60

1Steinar situr um*m* stäla hlin,
2stundar hanz ad koma ä fund,
3og reina ad niju darra din,
4dunde i briöfte heiff*tar* lund.

61

1Rijdur heimann huldur möd,
2hyggur ad finna þorna ygg,
3ä leid vill sitia baugz fyrer biöd,
4og biggia vi*ft* hiä tijr og frygg.

62

1Halur þä kom ä häann mel,
2af hefte stie med onguann fre*st*,
3wr balinu dregur hann benia þiel,
4best hefur naked fuerded hue*st*.

63

1Skrijmer nefna fkigdann nam,
2fkiöma þennann hirdinn fröm,

3ymu flierder yggjar ham,
4öma glödar þrijdd med blöm.

64

1Burdugur stöð med brugded fuerd,
2brann þä heifft i vitfku rann,
3horfde ä Þorsteins halurinn ferd,
4hann med fionumm rijda vann.

65

1Böndinn Lambe blijdur i lund,
2breitid Steinarz äform leit,
3vende heimann vakur umm grund,
4veit hann nu mun koma til streit.

66

1Ofann ä melinn molldumm af,
2madurinn gieck og Steinar adt,
3þrijfur afftann þornz umm staf,
4þad hinn Ödinn launa bad.

67

1Spenner yfer umm midiann mann,
2mä vera Steinar reidift þä,
3senn þui losa fíg vill hann,
4sä hiełłtt vel sem þorde ad riä.

68

1Snýft hinn vid med snogguann haft,
2fnaraft vill burt sem líjklegt var,
3vijst hiełłtt Lambe firna fast,
4fara þeir upp aff melnum þar.

69

1Medann ättuð æflinn vid,
2ýt看 brædduð heijfftar krijt,

3nedra rijda nam i frid,
4nigtur böndinn klæddur rijt.

70

1Steinar hafde stöðheft sijn,
2ftundu fyrre rided umm grund,
3vænlegt bijda bitla suijnn,
4bunded liet vid dverga lund.

71

1Laus vard jör vid leijknar hus,
2leidina ä fem Þorsteinn reid,
3geijfar klärinn grimdar füs,
4greidur og heim vill þreita fkeid.

72

1Ytrann kiniar nadda niöt,
2näer hann laufann hestinn siä,
3veit hann ecke af holdumm höt,
4hä þui melurinn fkygger ä.

73

1Eige var Steinar ordinn nu,
2ordugur laus vid hringa njord,
3grälega lieku gautz ä fru,
4giorde af þui sparkaft jord.

74

1Þo vill Steinar Þorstein siä,
2þuerlega brautft umm vopna grer,
3seij eg hann ridinn fenn var hiä,
4sier nu einginn stäla ver.

75

1Hrindur Lambe hratt ä þund,
2häumm ofann af melnumm þä,

3j sandinn fiell ä samre stund,
4sä fem giorde stríjd ad riä.

76

1Heim fo Lambe hlaupa nam,
2hradur ad lijnumm bygdar stad,
3geimer stigd umm gledinnar ham,
4gladur þö vijffed þundar trad.

77

1A fætur Steinar fliött fem gat,
2för og elltter hiälma þör,
3ftreitinn hliöp vid stäla hrat,
4ftörmannlegur umm alffa kör.

78

1A hladinu näde hringa biöd,
2hinn strauk þä j bæinn jnn,
3greida hogg vill greira riöd,
4ginnleg vafdur beitar huinn.

79

1Hratt þä Lambe hurd i gätt,
2hreinann keirer lokunnar flein,
3hrottenn ä þar bulde brätt,
4beinann felte hræfra tein.

80

1Þanninn skilldu þesser menn,
2þä ried Steinar burt ad gä,
3kunnugur heim nam hallda fenn,
4hnälega sneiptur reiknaft mä.

81

1Suo ried Þorsteinn siälfur nu,
2fueima riett til Borgar heim,

3feij eg fagne fleft oll hiu,
4feimulaufumm bonda þeim.

82

1Sinn ad morne fende mann,
2fuinnur bönde hijr ä kinn,
3finn þu Steinar hialade hann,
4hinn med lijtinn bodskap minn.

83

1Jntu hann fære burtu beint,
2bü fitt leingra härz ä fru,
3dentugur tel eg triggeft seint,
4tru mijn ei mun bregdaft fu.

84

1Beinann veg ifer Borgar hraun,
2banna ei ef fordaft kann,
3eina fkilie ei efftir baun,
4annad kuølld fkal burtu hann.

85

1Annarz mun eg ä hättinn hinn,
2heimfokn veita fedgumm tueim,
3hann fkal þä få klöru ä kinn,
4kleimann vel þui hendtar þeim.

86

1Aftarlaus fær onguan koft,
2undan þä ad renna umm ftund,
3bift ef ftofnumm branda froft,
4bundinn fkal hann þä heliar fund.

87

1Madurinn för fem böndinn baud,
2beid ei vid hiä hringa meid,

3liöðinn huerfa lifa fnaud,
4leid þui brotnar dverga fkeid.

88

1Talann vill ecki teliaft vel,
2til ef kiemur ei eitt huort spil,
3dualins eg þui dryckinn fel,
4dilur hann sier vid sönar gil.

Fertugasta E. Rijma.

1

1Enn mun eg hliöta ods vid hlid,
2austrar bätinn smijda,
3fo lietta mætte liöda klid,
4langt þö verde ad bijda.

2

1Veijkann heff eg minn viliann sijnt,
2vijft umm ftunder leinge,
3veitt þö mier haffe valla brijnt,
4vitru ad fkiemta meinge.

3

1Onguann eiiginn¹⁴¹ eru fo liöd,
2effnud aff hende minne,
3sem hæffer ad þiggia hiorffa riöd,
4heidarlegum j finne.

4

1Mun eg hann enn fyrer manndigd fijn,
2med miukum bidia ordumm,
3ad reidaft ei þö mærdinn mijn,
4misiaffnt ftanda i fkordumm.

¹⁴¹ It should probably be “vegin”

5

1Mun þad liöft ad mier för lijtt,
2mærdar veiffa lkiessu,
3enda heffur ei orded nijtt,
4allftadar veredt j þessu.

6

1Heffda eg ecke heirt ä villd,
2heidurz mannfins fröma,
3ei munde eg hafa ordinn gilld,
4umm Eigil giort ad röma.

7

1Er þad fkylldugt alla ftund,
2ord þau mun eg ei hilia,
3þö möte liete eg minne lund,
4enn miukann giorde hanz vilia.

8

1Enn þö ad bere ordnött mijn,
2onguar vitfku däder,
3samt mun uppe fönar vijn,
4þä soffnader ero vid bader.

9

1Heidur og frijduft heillinn øll,
2hillie fullu banda,
3gledinnar tijd og snillinn snioll,
4snuißt þier æ til handa.

10

1Lüte ydur mætußt lijda þiöd,
2lucka og þeckußt gæde,
3vijßt fo listug vijda göd,
4volld hanz halldast næde.

11

1Kuinnu hanz born og gödann gard,
2grædarinn blesse lijda,
3fo alldre verde ä audnu fkard,
4enn effleft fæmdin blijda.

12

1Life þier nu med lynded blitt,
2lucku og fogrumm seime,
3lijtt þö vid mig läned tijtt,
4leike i þessum heime.

13

1Mun eg so läta mannfongs skrä,
2mälz i lande bijda,
3og fogunnar bægum öde ä,
4enda hnutinn rijda.

14

1Grilleigz far vid gledinnar rann,
2giälffrid þundar lüde,
3sinn þar Steinar sende mann,
4feima vidurinn prude.

15

1Huskall sijdann heimann gieck,
2hratt ad Steinarz bygdumm,
3erindinn gioruoll jnner reck,
4enn onguumm tapade dygdumm.

16

1Baud þier þorsteinn bolz fyrer laun,
2ber hann nu ftigdar linde,
3burt ad færa yfer Borgar hraun,
4buid þitt alltt med fkynde.

17

1Ellegar *kiemur* hann eflauft hier,
2uppä þig med lijde,
3mun þä ecke mättugt þier,
4ad mæta *honom* i strijde.

18

1Räd eg helld þad þu rijmer fie,
2reiner *hilldar* gialla,
3þanninn lætur þegnninn kie,
4þennann *bodfkap* falla.

19

1Heim gieck afftur halurinn þö,
2hrat frä geira *runne*,
3enn Steinar fig i burtu biö,
4beint sem fliötaft *kunne*.

20

1A Ellida hiet aftur bigd,
2ordugur *fetia nade*,
3þar biö leinge horffinn hrigd,
4halurinn *orda bräde*.

21

1Þorfeinn alldre þegninn vid,
2þrätta *sijdann* giorde,
3annar hanz þä upp tók sid,
4af þö minna *verde*.

22

1Þorgeir leinge blundur biö,
2ä Brecku ad *eignum* *fijnum*,
3vidvik flæmleg veitte þö,
4volkum *frændum* *sijnum*.

23

1Þorsteinn leid þö þesse mann,
2þrälega ägang veitte,
3af þui frænde hanz var hann,
4hinn þui þessa neijtte.

24

1Eitthuort sinn sem fedgar fliött,
2funduþt lund med hijra,
3Þorsteinn Egle þä ried lkiött,
4Þorgeirz athofn lkijra.

25

1Eigill kuadft þann undraft sid,
2ord fijn nam þö ftilla,
3ad Þorgeir villde Þorstein vid,
4þrälega hondla illa.

26

1Wid honom feingumm vænann stad,
2vijft sem Steinar miþte,
3af Brecku fare hann burt fyrer þad,
4bua þö heima lifte.

27

1Biö fig Þorgeir burtu nu,
2becking hanz nam vallað,
3i Flockadal fitt flutte bu,
4fleiger grærnra lkiallda.

28

1Villdu ei annann veita möð,
2valker fedgar þegne,
3þui Þorstein högværd giædde göð,
4gilldu ried þö megne.

29

1Öttilleitinn affrextmann,
2amade fæxtumm þiödu~~m~~,
3hluta sijnumm þö hallda vann,
4hringz fyrer flextum |þiödu~~m~~| riödu~~m~~.

30

1Eigill gioreft nu elle þiädur,
2øllu hætter kijffe,
3ä Mosfelle sat madurinn brädur,
4hiä mäge sijnumm og vijffe.

31

1Hellft þö glapteft heill og sijn,
2heriannz ellda bender,
3föta stiörninn fyrer þad duijn,
4fölk fem jaffnann hender.

32

1Konurnar broftu ad hodda hlin,
2hätt og giordu ad fpialla,
3ordinn gioreft þijn orkann lin,
4eirn þu giører ad falla.

33

1Huskall bönda heirde þad,
2hofkur eirn og rædde,
3minna hlöud ockur ad,
4þä æfkann lijffed gædde.

34

1Ydur mun þykia afmörs brogd,
2ockar folna vijda,
3þui af eru foddann atvik logd,
4þä ellinn giorer ä strida.

35

1Er þad vijft hann Eigill tier,
2orkann vor vill duijna,
3ad vijfu kuad þä vopna grer,
4veikna umm burde lijna.

36

1Sijdann miſte siön til fullz,
2sä fem fir vann dreinge,
3fleſt allt vard þui fleiger gullz,
4frömu ad þiggia af meinge.

37

1Hress ad burdumm vijft þö var,
2vel þad bökinn hermde,
3j ellda ſkälann oft ſig bar,
4og ylia ſtodinn vermde.

38

1Seigiumm vær hitt ad ſel for þrätt,
2um ſumared var hiä Grijme,
3Þördijs ſiälf kom þangad brätt,
4þegar ad gaffit til tijme.

39

1Eitt huort kuolld fem jnt ſkal frä,
2ut þegar ſeint nam halla,
3þräla bönda Eigill ä,
4eina tuo nam kalla.

40

1Bad þä fä ſier brädann heft,
2bijr þä med honom dylgia,
3til laugar fara mig langar meſt,
4liöft ſkulu þier mier fylgia.

41

1Ytar giora fem Eigill bad,
2alllkiött þeir sig bua,
3enn hann giorde effter það,
4ut af fadnumm fua.

42

1Med sier kiftur mætar tuær,
2meider flutte fkiallda,
3ä bak fo stjgur brätt med þær,
4biödur oturz giallda.

43

1Ølldinn það til sijdaft sier,
2sagann vill þetta greina,
3ad þrælar filgia þorna grer,
4þar fyrer brecku eina.

44

1Enn ärla ad mörne ei fkal rangt,
2jnna af halnumm bleika,
3fyrer aufann tungard ecki langt,
4ýt看 säu hann reika.

45

1Laufann giorer ad leida heft,
2lundar säu það rijta,
3hitt þö undraft hirdinn meft,
4þeir huorugan þrælinn lijta.

46

1Greitt hanz vijkia giordu ä fund,
2gautar nødru spanga,
3filgdu heim afftur fleina þund,
4þui fetade hann huørge ad ganga.

47

1Einginn tru eg olldinn sie,
2ordinn vijs umm þetta,
3hvar lítt mun hafa fölged fie,
4fleiger orma ftietta.

48

1Fyrer auftann Moffell ifrix gil,
2ýt看 feige ad renne,
3þeinkia þeir ofann i þennann hil,
4þornz hafe fleigt þeim spenne.

49

1Gerfeme Eigilz gílinu y,
2gieta þeir menn hafe funded,
3votn þá mest hafa vaxed nij,
4og veralldar flöd umm grunded.

50

1Adrer feigia til holdar hitt,
2hringz af lunde brädumm,
3ad fleijgt hafe hann i fen edur pitt,
4fienu og þrælumm bädumm.

51

1Enda sagde hann síälfur greitt,
2feima lundumm fijnumm,
3ad þrælana hafe hann dockua deitt,
4og duled fo kiftumm fijnumm.

52

1Af þui villde alldre grand,
2jnna nockrumm manne,
3hvar hann glæftann grettis fand,
4geimde j folldar ranne.

53

1Eptir þetta sära sött,
2seggurinn fanga näde,
3til bana su leidde bragning fkiött,
4bökin oss þad tiäde.

54

1Enn þegar lätinn Eigill var,
2ä þad tru eg menn vijke,
3böndinn Grijmur brygdufnar,
4bua liet styrnad lijke.

55

1Med klædinn göd liet kalldann nä,
2kurteis madurinn prijda,
3j nefinu tiallda nærre siä,
4nigtann haug liet smijda.

56

1Þar jnn logdu hinn lodna mann,
2lundar freyu gräta,
3oll þau vopn fem ätte hann,
4jnn med honumm þar läta.

57

1Hannz þä byrgde holda lid,
2hauginn jardar leire,
3efftir fornumm firda sid,
4fäer voru þeir meire.

58

1Otijginn meire afrex mann,
2ei hafa funded þiöder,
3j fornumm plagfid helldur enn hann,
4fäer voru þeir meire| holdar feigia þad fröder.

59

1Primfýgnt haffde plátu grier,
2presta dröttinn suinna,
3enn skýrn hanz ecke skriffud er,
4skiött fo meige þad jnna.

60

1Ydkad haffde ei atvik liöt,
2Yflanz þrätt vid dreinge,
3ecke helldur öporf blöt,
4offtlega talad hiä meinge.

61

1Efftir Eigilz daprann deijd,
2dröttinn feiger þad fröda,
3fyrer Yflanz þiödum endteft neijd,
4enn upptökft ohristninn göda.

62

1Grijmur og Þördijs gofuga tru,
2giet eg sijdann feinge,
3skijrd voru þau af skótnumm nu,
4og skyckudu vel sier leinge.

63

1Heima fólk liet hann fitt alltt,
2helga truna prijda,
3gofuga kyrkiu giora liet snialltt,
4giorer hann brätt ad smijda.

64

1Þördijs hijruft þorna nä,
2þiödumm seiger þad kæra,
3liet til kyrkiu liös ad siä,
4lijkamann Eigilz færa.

65

1Er til merkis þetta þad,
2þegar ad kyrkiann frijda,
3offann var tekinn ött i stad,
4sem upp liet Griymur smijda.

66

1Gardur kyrkiu grærn var þä,
2graffinn af þundumm rijta,
3mannz bein funduft mun eg tiä,
4mikil og ftör ad lijta.

67

1Einginn chriřtinn mennřkur mann,
2meina eg þui lik bære,
3brandurinn huass med fuinnan sann,
4řagt er ad hiä þeim være.

68

1Þeinkia menn fyrer þessa grein,
2[em] þil eg j kuæde mijnu,
3ad Eigill mun hafa ätt þau bein,
4ädur j linde sijnu.

69

1Presturinn Skapte p[udur] og hreinn,
2prijur linde frömu,
3hiä þegnumm řtaddur þä var einn,
4þegar upp beininn komu.

70

1Þötte honom beininn þrekleg oll,
2þar hiä chriřtnumm [monnum] riette,
3Eigilz tók þui eyrna holl,
4og uppä gardinn sette.

71

1Meft nam undraft menta *snar*,
2*madurinn* hijr j lundu,
3*huorfu* ad þungur haufinn var,
4ad hefia upp frä grundu.

72

1Prefturinn hygft ad pröfa nu,
2*prijddur* föma gillde,
3*huorzu* þyck var heila bru,
4og hofuded briöta villde.

73

1Handoxe tök halurinn sier,
2*helldur* þunga og breida,
3*med* annare hende orua grier,
4upp nam vopned reida.

74

1Hamarinn kom *med* hallann sann,
2hart ä |reikugneer| reijkar jnne,
3dælldeft ei nie dalvadeft *hann*,
4fo dreinger siä þad kinne.

75

1Huijtnade vid enn huorge braft,
2*hnótturinn* bruna teiga,
3þar fem axar faxed falt,
4fiell ä hofuded seiga.

76

1Þad nam lkynia þorna njord,
2af þyckleik haufsinnz ftinna,
3hefde vered med här og suord,
4hægt munde ecke ad vinna.

77

1Aptur beininn fol med folld,
2firdar giordu ad hilia,
3utann vert vid vijgda molld,
4veggurinn einn nam skilia.

78

1Wt er giørt i orda torg,
2af Eikle mærd ad kinna,
3umm Þorstein lijted bönda ä Borg,
4brognumm vil eg jnna.

79

1Kurteis madur kriftne tök,
2og kyrkiu liet sier smijda,
3hegdun göda huorn dag jök,
4sem hättur er frömrä lijda.

80

1Sidadur vel enn synde prett,
2seggurinn onguumm manne,
3gamall vard miog þad greiner rielt,
4geira vidurinn sanne.

81

1Sötttaudur vard fæmdar mann,
2fueipadur þä med prijde,
3vid gofuga kyrkiu grafinn var hann,
4sem giora liet siälffur lijde.

82

1Ættkuijfl stör sem jnt er frä,
2af honom fölgaft näde,
3mannvitz skälldinn menta hä,
4morg ä Yfalade.

83

1Það hiełtt eitt i þeirre ætt,
2þui líjkt offt sem skiedur,
3það fólķ var stórumm giædumm giætt,
4gilddumm hagleik meður.

84

1Frijdara eckirt fæđft hefur hier,
2fólķ með blidre lundu,
3heldur enn það sem af þeim er,
4Jflanz komed ä grundu.

85

1Þorgeir hiet sä Þorsteinz nidur,
2sem þrekleik bar yfer lijde,
3annar Sküle rauda ridur,
4raufnar madurinn þijde.

86

1Mikil menne meft var hann,
2af mætumm Þorsteinz kundumm,
3j vijking hiełtt hinn valke mann,
4vijda umm londinn stundum.

87

1Med Eirekz jalle valþingz von,
2var hann þui prijfaft mätte,
3vid Olaff Tryggua sannann son,
4þä seggurinn romu ätte.

88

1Mätte valla mannleg kind,
2möte honumm þö ganga,
3jalle meður j vopna vind,
4vann hann orminn langa.

89

1Efftir það vid ymfann lijd,
2afrex madurinn hæde,
3sex *og* eina suerda hrijd,
4og sigur i ollum næde.

90

1Efftir oll sijn afreks storf,
2oft fä framde hreijfte,
3hielltt af lande hetian þorf,
4og herlegann bulkap reijfte.

91

1Skule margt med fkinfemd vann,
2fikjra vill það rijma,
3j bönda ftiett ä Borg sat hann,
4bijfna langann tijma.

92

1Hielltt til elle heidur og magt,
2hender olldu liöma,
3af *honom* meira ecke er sagt,
4nema endade lijf med föma.

93

1Born hanz töku bued og fie,
2bing af nodru hialldre,
3bökin lycktud feig eg nu fie,
4feint er betra enn alldre.

94

1Leinge hef eg i liöda Krä,
2ludft aff orda sualle,
3hugur minn girneft huijld ad fä,
4og hætta göma spialle.

95

1Feriur tyiu fernar hier,
2eg falz hef läted skrijda,
3ödz ä mar þö erfidt mier,
4offt hafe veitt ad smijda.

96

1Fer nu huor fem meira mä,
2midiungz *framan* af drofnum,
3eirnen lending allar nä,
4orda landz i hoffnumm.

97

1Fæder ulf<s> og ferdar prijs,
2fiardar lofft med prijde,
3meined särt hiä meiddum ijs,
4mærdar eignift smijde.

98

1Lifed i fride lifa mann,
2med lucku og frömum *giædumm*,
3mun fo ending mälz i rann,
4mijnumm verda ä kuædumm.

finis Elt

B Summaries of the Narrative

B.1 Plot Summary of *Egils rímur*

Ríma 1

- 1–11: *mansöngur*
- 12–17: about Kveldúlfur; he is strong, skilled at fighting, rich; he settles down on a farm in Norway, and marries a daughter of Berlu Kári
- 18–20: about Berlu Kári's children Eyvindur *lambi*, Ölvir *hnúfa*, and Sæbjörg
- 21–26: about Kveldúlfur and his skills, advising his people, about his evening temper and why he is called Kveldúlfur
- 27–33: introduction of Þórólfur and Grímur; Þórólfur is beautiful, gentle, happy, and resembles his mother: Grímur is “not bearable to look at,” big and dark, resembles his father
- 34–45: about Þórólfur's plundering abroad with Eyvindur and Ölvir, they fight many sea battles, gain much wealth during the summer, and sit with their fathers at home during the winter
- 46: transitional stanza
- 47–52: about King Haraldur *lúfa* of Vík, his father, his oath not to cut his hair, and him gaining power in Norway
- 53–56: King Haraldur kills Hundþjófur, Sölvi escapes and plunders
- 57–67: Haraldur gains more power, his men go to see Kveldúlfur to tell him to fight for him; both Kveldúlfur and Grímur refuse
- 68–70: king's men tell the king and he gets angry
- 71–72: Ölvir offers to talk to them, about Ölvir fleeing the war and joining Haraldur's men
- 73: concluding stanza

The text corresponds to the episodes from chapter one to the middle of chapter five in Chesnutt's edition (2006, 3–7).

Ríma 2

- 1–10: *mansöngur*
- 11–24: Ölvir talks to Kveldúlfur, who will not go anywhere, but Þórólfur might when he returns
- 25–28: Ölvir tells the king this, and the king calms down for now
- 29–45: Þórólfur and Kveldúlfur discuss the matter; Þórólfur decides to join the king
- 46–49: about Þórólfur's journey and his arrival to the king
- 50–55: about Brynjólfur and his son Bárður; Þórólfur and Bárður become friends
- 56–60: preparations for the battle by Rogaland; warriors introduced (Bárður, Þórólfur, Ölvir, Eyvindur) against Þórir
- 61–68: the battle is described; Þórir dies and Haraldur wins the battle; they search for the dead
- 69–77: Bárður dies and bequeaths his properties to Þórólfur
- 78: concluding stanza

The text corresponds to the episodes from the middle of chapter five to the middle of chapter eight in Chesnutt's edition (2006, 7–11).

Ríma 3

- 1–8: *mansöngur*
- 9–17: Þórólfur goes to Torgar to claim inheritance from Bárður
- 18–30: Þórólfur is in Torgar, his generous rulership over Torgar is described and his marriage to Sigríður, Bárður's wife
- 31–36: Þórólfur is collecting taxes for the king
- 37–41: introducing Hrærekur and Hárekur, about them slandering Þórólfur
- 42–48: introducing Þorgils, he delivers the taxes to the king, the king is angry
- 49–63: Ölvir talks to the king, the king sees the gold and gladdens
- 64–65: Þorgils comes home to Torgar and tells Þórólfur about the incident

- 66–69: Hildiríðarsynir are slandering Þórólfur again
- 70: concluding stanza

The text corresponds to the episodes from the second half of chapter 8 to chapter 13 in Chesnutt's edition (2006, 11–17).

Ríma 4

- 1–9: *mansöngur*
- 10–19: Þórólfur travels to see the king, Ölvir warns him about the slanders
- 20–38: Þórólfur's interaction with the king; the king doubts Þórólfur's intentions and Þórólfur gets angry about being called dishonorable
- 39: Þórólfur goes home
- 40–41: the king takes away Þórólfur's properties and gives them to Hildiríðarsynir
- 42–46: Þórólfur flees
- 47–51: Hildiríðarsynir's dealings in Hálogaland
- 52–58: Þórólfur sails to England, all the goods he acquires there are described
- 59–76: Hildiríðarsynir bring unsatisfactory tax to the king, they blame Þórólfur and tell the king about Þórólfur's booty from England
- 77–82: introducing Sigtryggur and Hallvarður
- 83: introducing Þórður and Þorgeir
- 84–88: King's men, Sigtryggur and Hallvarður, attack Þórólfur's ship steered by Þorgils
- 89: concluding stanza

The text corresponds to the episodes from chapter 14 to the first part of chapter 15 in Chesnutt's edition (2006, 21: 17–21).

Ríma 5

- 1–10: *mansöngur*
- 11–16: Þorgils escapes the ship

- 17–20: Hallvarður brings the ship with the goods to the king, the king now believes what Hildiríðarsynir have been saying about Þórólfur
- 21–26: Þorgils seeks Kveldúlfur, who gives him food and ship to see Þórólfur
- 27–32: Þorgils sails to Þórólfur, tells him the news, he continues to live lavishly during the winter with his men
- 33–40: spring comes and Þórólfur sets off to the sea, he plunders around Denmark, lands in Mostrarsund
- 41–46: Haraldur's ship with Þórir *þruma*, goods on the ship, Þórólfur and his men attack the ship, they take the ship and sail away
- 47–60: Þórólfur sails to Hallvarður's town and attacks there, Þórólfur and Þorgils defeat Þorgeir and Þórður, they take the wealth from the town, set them on fire and then leave
- 61–65: Þórólfur meets Kveldúlfur who warns him again against king's luck, Þórólfur leaves again
- 66–69: Þórólfur is sailing
- 70: transitional stanza
- 71–76: introducing Yngvar and Bera, Skallagrímur and Bera together, Grímur's physical description, he takes over the household after Úlfur begins to age
- 77: concluding stanza

The text corresponds to the episodes from the second half of chapter 15 to the first part of chapter 16 in Chesnutt's edition (2006, 21–23).

Ríma 6

- 1–9: *mansöngur*
- 10–17: the brothers Sigtryggur and Hallvarður talk to Haraldur about attacking Þórólfur, the king agrees
- 18–21: the brothers set off to sea to look for Þórólfur
- 22–29: King Haraldur sails to Sandnes, prepares to attack Þórólfur

- 30–42: the king attacks the house, Þórólfur's wife talks to Ölvir, Ölvir tells Þórólfur king's terms for peace, Þórólfur refuses
- 43–50: the king burns Þórólfur house, Þórólfur escapes
- 51–58: battle between Þórólfur and Haraldur's people, Þorgils dies, battle continues
- 59–63: the king kills Þórólfur
- 64–70: the battle is over, burying of the bodies, the men go back to the ship and sail away
- 71: concluding stanza

The text corresponds to the episodes from chapter 16 to the first part of chapter 17 in Chesnutt's edition (2006, 23–24).

Ríma 7

- 1–10: *mansöngur*
- 11–15: the king is back home, the brothers Sigtryggur and Hallvarður hear the news and get mocked for their failure
- 16–25: Ölvir and Eyvindur ask the king for permission to leave his retinue, the king refuses at first, then promises Þórólfur's wife Sigríður to Eyvindur, but Ölvir has to stay with the king, they agree
- 26–30: Eyvindur travels to Sandnes and marries Sigríður
- 31–39: introducing Ketill *hængur*, he seeks revenge for Þórólfur killing, he attacks Hildiríðarsynir, the battle is described, Hildiríðarsynir die and Hængur takes their wealth, he goes to the sea and fears king Haraldur's anger
- 40–50: introducing Baugur, about the settlement of Iceland, distribution of the land, Baugur and his men settle down in Rangá eystri and Hlíðarendi, have famous descendants, Hrafn is said to be the first *lögmaður*
- 51–55: Kveldúlfur hears about Þórólfur and mourns his son's death
- 56–69: Ölvir comes to see Kveldúlfur and Grímur, tells them details about Þórólfur's death and that they should claim compensation, Kveldúlfur claims himself to be too old for this and they decide Grímur should go to see the king

- 70–78: about Grímur’s journey to the king with his twelve men, they find the king at a feast and Ölvir greets them outside the king’s hall
- 79: concluding stanza

The text corresponds to the episodes from the second half of chapter 17 to the first part of chapter 19 in Chesnutt’s edition (2006, 25–27).

Ríma 8

- 1–8: *mansöngur*
- 9–26: Grímur and six of his men go inside to meet the king, Ölvir tells the king that Grímur comes for the compensation, the king tells Grímur he should join his retinue, Grímur says he will hardly get any honour from him since Þórólfur did not and leaves
- 27–37: Ölvir goes with Grímur to the lake, advises him to leave the country and goes away, the king is extremely angry and sends his men after Grímur but they do not manage to catch the men
- 38–48: Grímur comes home and tells Kveldúlfur about what happened, Kveldúlfur decides to find a new home in Iceland, they load two ships with all their belongings and leave to the sea
- 49: transitional stanza
- 50–54: introducing Guttormur and his children
- 55–66: Guttormur dies, the king tells Sigtryggur and Hallvarður to go to Túsberg to bring Guttormur’s two sons to him, but to leave his daughters there for upbringing, they do so and go back to the sea to travel back, the brothers have Þórólfur’s ship that they had taken away from him, the ships are packed with gold
- 67–75: Grímur spots Þórólfur’s ship on the sea and with Kveldúlfur they decide to attack the men, they surprise the men with their attack
- 76: concluding stanza

The text corresponds to the episodes from the second half of chapter 19 to the first part of chapter 20 in Chesnutt's edition (2006, 27–29).

Ríma 9

- 1–9: *mansöngur*
- 10–27: the battle between Kveldúlfur's people and Sigtryggur and Hallvarður's people, Úlfur has a berserks fit, kills many men, including Sigtryggur and Hallvarður, Guttormur's sons get lost in the sea, surviving men report what happened to the king
- 28–32: Kveldúlfur and Grímur took Þórólfur's ship and set off to Iceland, they get caught up in storm and the two ships separate
- 33–43: Úlfur is about to die and gives his men instructions to throw his coffin overboard and settle where it lands, Úlfur dies and his man called Grímur takes over the ship
- 44–50: they reach Iceland and find Kveldúlfur's coffin and cover it with rocks
- 51–63: Skallagrímur reaches Iceland and settles in Hnararnes,¹⁴² he finds Kveldúlfur's men and the coffin, he builds a farm called Borg where the coffin was found, all the men settle down
- 64–75: about Kveldúlfur's relatives left in Norway, introduction of Yngvar, he flees to Iceland, meets Skallagrímur and tells him news, he stays with Skallagrímur for winter and then settles nearby
- 76: concluding stanza

The text corresponds to the episodes from the most part of chapter 20 to the first part of chapter 22 in Chesnutt's edition (2006, 29–34).

Ríma 10

- 1–8: *mansöngur*

¹⁴² Place names and personal names appear here as they are represented in the manuscripts of *Egils rímur*, rather than in the saga; therefore, for example, here it is Hnararnes, rather than Knararnes. This is the practice in the whole of this chapter.

- 9–11: Yngvar settles in Álfanes which he receives from Skallagrímur
- 12–15: introducing Óleifur, his settlement in Varmalækur and his son Þórarinn who takes the position of a lögmaður after Hrafn
- 16–21: about Skallagrímur and his smithy
- 22–33: Skallagrímur rows out to the sea and gets a huge stone, puts it in front of his smithy to hammer iron on it, six people could barely lift this stone
- 34–38: Skallagrímur and Bera's children introduced; description of Þórólfur
- 39–43: Sæunn, Þórunn and Egill introduced
- 44–57: Yngvar invites Skallagrímur and his family to a feast, Skallagrímur forbids Egill to come with them, Egill steals a horse and goes to the feast
- 58–64: Egill is greeted at the feast, he recites his first verses and receives gifts, they all go back home
- 65–69: introducing Brynjólfur and his son Björn
- 70–76: Björn is at a feast, he asks for Þóra's hand but is refused, Björn goes home
- 77–87: Björn takes Þóra against Þórir's will, takes her home, Brynjólfur disapproves their wedding

The text corresponds to the episodes from one paragraph of chapter 22, then second half of chapter 21, then last part of chapter 22 and then, finally, chapter 23 in Chesnutt's edition (2006, 32–40).

Ríma 11

- 1–9: *mansöngur*
- 10–21: Brynjólfur and Björn talk the matter again and Björn decides to leave the country, Björn goes to the women's quarters and takes Þóra, his mother disapproves, Björn, his men, and Þóra leave
- 22–31: they sail to Hjaltland, King Haraldur wants to kill Björn, they leave Hjaltland and reach Iceland, in Borgarfjörður
- 32–48: Björn goes to see Skallagrímur, he greets him and Þóra warmly and invites them to stay for the winter, there are 60 men with Skallagrímur in Borg

- 49–63: Skallagrímur finds out about Björn and Þóra not being married, he gets angry and wants Björn to leave Borg, Þórólfur persuades Skallagrímur to let Björn stay
- 64–72: Björn and Þóra's daughter Ásgerður is born, Þórólfur persuades Skallagrímur to send men to Norway and reconcile truce there for Björn

The text corresponds to the episodes from second half of chapter 23 in Chesnutt's edition (2006, 40–44).

Ríma 12

- 1–8: *mansöngur*
- 9–16: the men sent by Skallagrímur reach Brynjólfur first, then Þórir *hersir*, they reconcile truce for Björn with both, the men stay with Þórir for the winter, then they sail back to Borg
- 17–26: the men tell Skallagrímur about their journey, Björn and Þórólfur sail away from Iceland, they come to Norway to see Brynjólfur, they stay there for the winter and go plundering in the summer
- 27–43: king Haraldur begins to age, Eiríkur *blóðöx* is introduced, his foster father is Þórir, Björn and Þórólfur meet Eiríkur, Þórólfur gives him a ship
- 44–62: Björn and Þórólfur travel to Hörðaland with Þórir to meet king Haraldur, Haraldur is unfriendly towards them, Eiríkur persuades the king to grant them truce but shall not stay with him, they leave and go plundering
- 63–74: Eiríkur *blóðöx* becomes a king, Þórólfur joins the king, the battle in Bjarmaland, Eiríkur marries Gunnhildur, Þóra dies and Björn marries Ólöf and they have daughter Gunnhildur together
- 75–79: introducing Þorgeir, his farm in Askur and three sons: Haddur, Önundur and Atli
- 80–82: Þórólfur sails back to Iceland, he gives Skallagrímur an axe from the king Eiríkur
- 83: concluding stanza

The text corresponds to the episodes from second half of chapter 23 to first half of chapter 25 in Chesnutt's edition (2006, 44–47).

Ríma 13

- 1–10: *mansöngur*
- 11–23: Þórólfur sails to Iceland, he comes to Borg and delivers the axe from king Eiríkur to Skallagrímur, Skallagrímur hangs the axe above his bed
- 24–30: Grímur slaughters two oxen with the axe, he breaks it and throws into the ash by a fire-hall
- 31–39: Ketill *blundur* comes to Iceland with his son Geir, they stay with Skallagrímur during the winter, Geir marries Þórunn, Skallagrímur's daughter, they settle down in Geirshlíð
- 40–66: Skallagrímur organises ball-games at Hvítávellir, Egill competes with Grímur Heggsson, Grímur treats Egill harshly, Þórður advises Egill to avenge himself and Egill kills Grímur, a quarrel between Heggur and Skallagrímur's people, Egill's mother supports him
- 67–90: another ball-game takes place, Skallagrímur competes against Þórður and Egill, Skallagrímur kills Þórður and grabs Egill, Þorgerður *brák* saves Egill and disappears in the sea, the men go home and Egill kills Skallagrímur's farmhand
- 91–97: Þórólfur wants to go abroad again, Skallagrímur warns him not to, Þórólfur is determined to go and wishes to take Ásgerður with him to her father Björn
- 98: concluding stanza

The text corresponds to the episodes from the middle of chapter 25 to first half of chapter 26 in Chesnutt's edition (2006, 47–50).

Ríma 14

- 1–6: *mansöngur*

- 7–31: Egill wants to sail abroad with Þórólfur, Þórólfur refuses, Egill sabotages Þórólfur's trip, Þórólfur agrees and they leave, Skallagrímur throws the axe from king Eiríkur into the sea
- 32–49: they land at Björn's farm, Ásgerður is home, then Þórólfur visits king Eiríkur first and then he goes to Þórir *hersir*, Þórólfur asks Þórir to stay for winter with his brother Egill, Þórir grants that, Þórir's son Arinbjörn is introduced
- 50–56: Þórólfur asks for Ásgerður's hand, Þórir grants it and the wedding is about to take place at Björn's farm, many people go to the wedding, but not Egill
- 57: transitional stanza
- 58–64: introducing Ölvir, Þórir's household member, Ölvir goes to collect taxes, Egill feels better and goes with him, they are caught in storm on the sea
- 65–75: introducing Bárður, king Eiríkur's man, he accommodates Ölvir and his men, gives them food
- 76–85: King Eiríkur and queen Gunnhildur come to Bárður's, the king invites Ölvir and his men to join him, they all sit in the hall and start drinking
- 86: concluding stanza

The text corresponds to the episodes from the middle of chapter 25 to first half of chapter 26 in Chesnutt's edition (2006, 50–53).

Ríma 15

- 1–10: *mansöngur*
- 11–22: Bárður serves more beer and Ölvir's men begin to be sick, Egill drinks all the beer, Bárður goes to Gunnhildur and they want to poison Egill
- 23–32: Egill carves runes on the horn, he takes drunk Ölvir to the door and kills Bárður by the door
- 33–43: People find dead Bárður and unconscious Ölvir, the king starts looking for Egill who fled, they cannot find him and the king orders to look for him tomorrow and kill him
- 44–53: Egill cannot find a ship and swims in the night to an island, he arrives at the island

- 54–73: next day king’s men cannot find Egill, twelve men go to the island where Egill hides, Egill attacks three men left behind on the ship, he kills them and takes the ship, Egill rows away and Ölvir and his men go home
- 74–81: Þórir and his men come home from the wedding, they learn about the killing of Bárður and Egill, they think Egill is dead but find him home next day
- 82–96: Arinbjörn tells Þórir to go find the king and make peace with him for Egill, Þórir goes to the king and establishes peace with him, the brothers stay at Þórir’s house that winter

The text corresponds to the episodes from the middle of chapter 27 to the end of chapter 28 in Chesnutt’s edition (2006, 53–57).

Ríma 16

- 1–12: *mansöngur*
- 13–19: Þórólfur and Egill sail to Australand, they plunder in Kúrland
- 20–24: the warriors separate into groups, Egill does not return to them
- 25–36: Egill and his men raid a big farm, the inhabitants return and attack them, the battle is described, then Egill and his men are captured
- 37–44: the men discuss what to do with them, they tie them, lock them in a house and go drinking
- 45–64: Egill manages to free himself and his men, they escape through a wall, they find a man called Áki in an underground room, they introduce each other and Egill sets Áki and his sons free
- 65–81: all of them escape, Egill’s men are waiting outside while Egill and Áki take weapons and valuables from the farmhouse, then they leave
- 82–85: Egill wants to go back to the farmhouse, his men disagree but he goes anyway
- 86: concluding stanza

The text corresponds to the episodes from most of chapter 29 in Chesnutt’s edition (2006, 57–59).

Ríma 17

- 1–9: *mansöngur*
- 10–32: Egill goes back to the farm, he sets the farmhouse on fire and locks the doors, he talks to the farmer and tells him that he repays him for such bad accommodation, he kills everyone and goes away
- 33–45: Áki says they should raid a merchant town called Lundur, they attack the city, Egill goes first, description of the battle, they take all the valuables, burn the town and leave
- 46–53: Áki leaves Þórólfur and Egill and they sail to land where a rich jarl Arnfinnur rules, he sends messengers to them and they say they come in peace
- 54–64: Arnfinnur invites them for a feast, they accept and go there with 30 men, they drink and feast there until the next day, then they exchange gifts and sail away
- 65–75: they sail to Brenneyjar, then to Norway in the fall, they go to Þórir, Arinbjörn offers them to stay, Þórir says king Eiríkur will not like it, but he is persuaded by Arinbjörn and they stay for the winter
- 76–82: introducing Þorvaldur *ofsi* and Þorfinnur *strangi*
- 83: concluding stanza

The text corresponds to the episodes from the end of chapter 29 to chapter 30 in Chesnutt's edition (2006, 59–66).

Ríma 18

- 1–10: *mansöngur*
- 11–27: Þórir goes to king Eiríkur and explains why he accommodated Egill for the winter, Eiríkur is immediately forgiving, but Gunnhildur does not like it, Eiríkur and Gunnhildur have an argument, then Þórir leaves home
- 28–34: introducing Eyvindur *skreyja* and Álfur *askur*, Gunnhildur orders them to kill Egill and Þórólfur

- 35–43: Þórir prepares himself for the journey, he orders Egill and Arinbjörn to stay at home, Þórir, Þórólfur and their men leave
- 44–72: Eyvindur and Álfur cannot recognize Þórólfur, they are instructed to kill any of Þórólfur's men, they drink one night with Þorvaldur and Þorfinnur, Eyvindur kills Þorvaldur, Eyvindur is outlawed, Þórólfur does not accept compensation and goes home with Þórir, Eyvindur goes to Denmark and stays with king Haraldur Gormsson
- 73–99: in the spring Þórólfur and Egill go plundering, they stay in Frísland, then Egill hears about Eyvindur being nearby and he decides to attack him, Egill attacks Eyvindur's ship and kills 18 men but Eyvindur escapes, Þórólfur says they should not go back to Norway
- 100–111: they sail to England, hear about King Aðalsteinn looking for warriors, he offers them gold if they fight for him, they agree and take the sign of cross
- 112: concluding stanza

The text corresponds to the episodes from the end of chapter 30 to the end of chapter 32 in Chesnutt's edition (2006, 66–71).

Ríma 19

- 1–7: *mansöngur*
- 8–15: introducing Ólafur *rauði*, king of Scotland, then two jarls Álfgeir and Guðrekur, and Hringur and Aris¹⁴³
- 16–42: the battle between Aðalsteinn and Ólafur begins, Egill and Þórólfur are appointed leaders of their men in the battle, they pitch tents between a brook and forest, the two kings exchange messengers, meanwhile King Aðalsteinn gathers more forces, when the Scots realize, jarls Aris and Hringur set off to attack the English
- 43–56: the jarls ride to attack Þórólfur and Egill, Þórólfur's men wake up, and they prepare for a battle, description of Þórólfur's and Egill's weapons

¹⁴³ Here, the names of the two jarls in the *rímur* are Guðrekur and Aris, rather than Guðrekur and Aðils.

- 57–91: the battle starts and jarl Álfgeir flees away from England, Þórólfur kills every man in his way, he kills jarl Hringur, and when his brother Aris sees it, he and his men flee away, Þórólfur and Egill go back
- 92: concluding stanza

The text corresponds to the episodes from most of chapter 33 in Chesnutt's edition (2006, 71–75).

Ríma 20

- 1–9: *mansöngur*
- 10–14: King Ólafur gets to know about the events of the battle
- 15–28: Aðalsteinn decides the position of the troops in the battle, he separates Egill from Þórólfur, Egill does not like it but Þórólfur agrees and they go to the battle
- 29–71: the battle is described, Þórólfur fights fiercely, jarl Aris jumps out of a forest and kills Þórólfur, Egill sees this and fights his way to the jarl, Egill kills jarl Aris, King Aðalsteinn's men move forward, king Ólafur is killed, the English win
- 72–79: Aðalsteinn goes back to his fortress and Egill goes and finds the dead Þórólfur on the battlefield, he prepares his body and places him in a burial mound with golden rings, his armor and weapons, he closes the mound, utters verses, and goes away
- 80–96: Egill sits in king's hall opposite the king, his appearance is described, Egill is not happy, looks angry, moves his eyebrows and does not drink or eat, then the king gives him a golden ring, Egill cheers up and drinks with others
- 97: concluding stanza

The text corresponds to the episodes from the end of chapter 33 and beginning of chapter 34 in Chesnutt's edition (2006, 75–78).

Ríma 21

- 1–7: *mansöngur*

- 8–16: King Aðalsteinn gives Egill two chests full of gold as a compensation for Þórólfur, which Egill should give to his father in Iceland, Egill stays with the king during the winter, he composes poetry for him and receives two more golden rings from him
- 17–25: Egill tells the king he needs to leave for Norway to take care of Þórólfur's wife and estates, the king wants Egill to stay but he allows him to leave and Egill sets off
- 26–31: Egill arrives to Norway, he finds out that Þórir *hersir* died and his son Arinbjörn is in charge now, Arinbjörn invites Egill and his men to stay for the winter
- 32–43: introducing Þórdís, daughter of Þórólfur and Ásgerður, Egill tells Ásgerður the news, she is sad but takes it well, Egill gets quiet in the fall, Arinbjörn asks him what is wrong, Egill replies he is in love with Ásgerður and asks Arinbjörn to help him, Arinbjörn arranges the agreement, Egill and Ásgerður get married
- 44–45: Björn's daughter Gunnhildur marries Berg-Önundur and they settle in Askur
- 46–55: Egill travels to Iceland, he comes back after 15 years, it is not known whether he shares the gold from the king with anyone, Egill's sister Sæunn marries Þorfinnur *strangi*, they settle by Langárfoss
- 56–64: a ship comes from Norway informing Egill that Björn is dead and Berg-Önundur took the inheritance, Egill sits home in the winter and in the spring sails to Norway together with Ásgerður
- 65–73: Egill goes to stay with Arinbjörn, he presents his errand and asks Arinbjörn for his support, then Egill goes to see Berg-Önundur to his farm
- 73: concluding stanza

The text corresponds to the episodes from most of chapter 34 in Chesnutt's edition (2006, 78–82).

Ríma 22

- 1–8: *mansöngur*
- 9–21: Egill talks to Berg-Önundur, who tells him that his wife is a daughter of a slave woman and he will not give him anything, Egill summons Önundur to Gula Assembly and goes back to Arinbjörn

- 22–32: Egill tells Arinbjörn about his conversation with Önundur and Arinbjörn goes to see the king, the king and queen Gunnhildur are not favorable towards Egill's case, Arinbjörn goes back home, when the time of the assembly comes Arinbjörn goes there with many men including Egill
- 33–49: Egill presents his case in front of the judges, Önundur speaks and says Ásgerður should not inherit anything as her mother was a concubine
- 50–70: Arinbjörn speaks next and claims he has witnesses about Þóra and Björn's blessings from his father Þórir and the king himself, Arinbjörn calls twelve witnesses to testify this, the king does not forbid it, but Gunnhildur starts speaking, she disagrees with this and calls her brothers to break the sanctuary of the court
- 71–90: Egill challenges Önundur to a duel, he refuses to meet Egill in a battle alone, Egill curses the land that Önundur took from him and the men leave the assembly and quickly sail away
- 90: concluding stanza

The text corresponds to the episodes from last part of chapter 34 to first half of chapter 35 in Chesnutt's edition (2006, 82–85).

Ríma 23

- 1–9: *mansöngur*
- 10–19: Arinbjörn and Egill each go to their own ships; they leave quickly and separately
- 20–52: the king is angry and decides to follow the men, he gets to Arinbjörn's ship and Arinbjörn tells him that Egill is not there, the king chases after Egill, Egill kills king's man Ketill, a battle starts and many of Egill's men left behind are killed, Egill escapes
- 53–58: Egill finds Arinbjörn and he tells him he cannot stay, he gives Egill a ship and Egill leaves, friendship remains between them
- 59–66: introducing king Haraldur *hárfagri*'s son Haraldur, about his death and the fight among his other sons for the throne in Norway, king Eiríkur is in the battle

- 67–71: introducing Önnundur's brother Haddur and king's relative Fróði who are staying with Önnundur, introduction of king Eiríkur's son Rögnvaldur
- 72–89: Egill hears that he is an outlaw now, he sets off to the sea and fishermen spread the news that Egill is going to Iceland, Önnundur sends away his guarding men and throws a feast at his farm, Egill gets to know about this, prepares weapons and sails back to where Önnundur's farm is with his men
- 90: concluding stanza

The text corresponds to the episodes from last part of chapter 35 to first part of chapter 37 in Chesnutt's edition (2006, 85–89).

Ríma 24

- 1–7: *mansöngur*
- 8–22: Egill goes on an island and finds men there with big hunting dogs, he asks why they have the dogs with them, and they reply that there is a dangerous bear roaming around, Egill says that the bear was chasing him but now is asleep in the forest and it is a good time to kill it
- 23–54: the men go to Önnundur and tell him that the bear is asleep in the forest, Önnundur, Fróði and Haddur go to look for the bear, Önnundur sees something moving in bushes, he goes there and Egill attacks him and kills him, then he kills Fróði and Haddur and goes back to his ship
- 55–59: Egill and his men then go back on the island to Önnundur's farm, they kill the men and take the gold
- 60–69: Egill and his men are on the sea and spot king's son Rögnvaldur, they attack the ship and kill everyone aboard including the king's son
- 70–79: Egill goes back to the island and he raises a scorn-pole with a horse head on the top and runes carved in the pole, he curses land beings in order to drive the king away from the country
- 80–83: Egill goes back to his ship, and they sail to Iceland

The text corresponds to the episodes from chapter 37 in Chesnutt's edition (2006, 89–93).

Ríma 25

- 1–13: *mansöngur*
- 14–17: Egill comes home to Borg and takes over the farm as Grímur is too old now
- 18–34: introducing Þórður, Þórður invites Egill and his household for a feast, when Egill is ready to leave Skallagrímur approaches him and asks for the money from King Aðalsteinn, Egill tells him he has enough gold himself and rides away
- 35–47: the same night Skallagrímur takes his chest and cauldron, buries it in some bog, then he rides back home, goes to bed, and is found sitting dead on his bed in the morning, he is so stiff that no one is able to move him
- 48–61: Egill rides back to Borg, he prepares Skallagrímur's body, takes him out through a wall and buries him on an island with his horse, clothes and tools, Egill takes over the farm
- 62–74: introducing Hákon, Eiríkur's brother, who was fostered by king Aðalsteinn and comes back to Norway, king Eiríkur has to flee the country now, Gunnhildur, his children and Arinbjörn go with him, they go to the Orkneys first, the king marries his daughter there to jarl Arnfinnur
- 75–80: then the king went plundering to Scotland, then he arrives to England, King Aðalsteinn gathers forces against him, but then they settle and Eiríkur gains control over Northumbria
- 81–83: Queen Gunnhildur curses Egill not to stay calm in Iceland until she sees him dead
- 84–114: Egill begins to feel restless in Iceland and decides to sail away to see King Aðalsteinn, he avoids the Orkneys, but his ship is smashed in the north of England, Egill and his men go to land and get the news that king Eiríkur is the ruler of the country, Egill decides he has no option but to see him, he goes to the town and looks for Arinbjörn

The text corresponds to the episodes from the very end of chapter 37 to the first part of chapter 40 in Chesnutt's edition (2006, 93–96).

Ríma 26

- 1–10: *mansöngur*
- 11–61: Egill arrives to Arinbjörn, Arinbjörn greets him, takes him to the king, and asks for a truce between them, the king is furious with Egill and Gunnhildur wants him dead, Arinbjörn manages to persuade the king to let him live through the night and promises that Egill will compose a poem for him, they go home
- 62–82: Egill goes to Arinbjörn's house and Arinbjörn tells him to compose a poem for the king, Egill is trying to compose the poem, but a swallow is disturbing him at the window, Arinbjörn chases the swallow away and Egill composes the poem
- 83–91: they all go to see the king in the morning, Arinbjörn tells the king he owes him to listen to the poem
- 92: concluding stanza

The text corresponds to the episodes from the most part of chapter 40 in Chesnutt's edition (2006, 96–100).

Ríma 27

- 1–9: *mansöngur*
- 10–28: Arinbjörn has a speech about why the king should spare Egill, queen Gunnhildur argues with Arinbjörn, then Arinbjörn says the king will have to kill him and his men too, Egill goes to the king and is about to recite the poem
- 29–38: Egill recites a poem and the king grants him life, Egill and Arinbjörn leave
- 39–50: Egill and Arinbjörn go to see King Aðalsteinn with a hundred men, they are greeted well, Egill gives Arinbjörn two rings and Arinbjörn gives Egill the sword Dragvendill, Arinbjörn goes back to Jórvík
- 51–69: introducing Þorsteinn, Arinbjörn's sister Þóra's son, Þorsteinn is with Arinbjörn in Jórvík, his father Eiríkur in Norway dies and Þorsteinn wants his inheritance, he rides

to see King Aðalsteinn and ask him for support, Egill also wishes to go to Norway to get his wife's inheritance from Berg-Önundur

- 70–75: Egill and Þorsteinn arrive in Norway, in Vík
- 76–98: Egill and Þorsteinn go to see king Hákon, Egill says he wants Ásgerður's inheritance back, the king is not favorable towards him, Egill offers to join his men, the king refuses him but grants him peace in Norway for the sake of his friendship with King Aðalsteinn
- 99–105: Þorsteinn and Egill leave to Dofrafjall, then they separate and Egill goes on an island Höð

The text corresponds to the episodes from the last part of chapter 40 to the first part of chapter 44 in Chesnutt's edition (2006, 96–100). Chapter 41 (2006, 102–11), which contains the poem *Höfuðlausn* is omitted entirely in the *ríma*.

Ríma 28

- 1–10: *mansöngur*
- 11–47: Egill and his men arrive at the island Blindheimur, introduction of Gyða, Arinbjörn's sister, and her son Friðgeir, they spent there three nights and when they are about to leave, Gyða asked Egill to go with Friðgeir to fight against the berserkr Ljótur *inn bleiki* who asked for Friðgeir's sister in marriage and was refused, Egill says he will go
- 48–91: Friðgeir, Egill and more men arrive at an island, Egill says he will fight against Ljótur for Friðgeir, a battle is described, Ljótur is finally killed by Egill and he inherits his money, he leaves the money to Friðgeir and leaves
- 92–110: Egill first goes to Aurland to Þórður, he is received well and then he goes with 30 men to Hörðaland to see Atli the Short and asks for the inheritance, Atli refuses to give him the inheritance but accepts the invitation to Gula Assembly, Egill then leaves to Þórður's and waits there
- 111: concluding stanza

The text corresponds to the episodes from the second part of chapter 44 to the first part of chapter 45 in Chesnutt's edition (2006, 100–19).

Ríma 29

- 1–11: *mansöngur*
- 12–51: Egill and Atli meet at the assembly and decide to settle the dispute by dueling, they prepare their weapons, and the battle is described, Egill kills Atli in the end by biting through his throat, Egill kills the sacrificial bull and leaves the assembly
- 52–57: Egill first goes to his lands that he just won, then to Þorsteinn to Vík and finally he sails back to Iceland, everyone greets him
- 58–61: Egill's and Ásgerður's children are introduced
- 62–68: Egill hears the news that king Eiríkur fell in a battle, he decides to sail to Norway, Önundur *sjóni* goes with him
- 69–88: Egill finds Arinbjörn in Norway and he stays with him, Arinbjörn invites many people to Yuletide feast and gives Egill excellent presents, after the feast Egill grows depressed and when Arinbjörn asks him about it, he replies he wishes to claim the money he got for killing Ljótur and which king's agents took instead, Arinbjörn is skeptical but goes to see the king
- 89–99: Arinbjörn goes to see the king and presents the matter, the king says he forbid Egill to be in Norway, he will not grant him any money and becomes angry with Arinbjörn as well, Arinbjörn leaves
- 100: concluding stanza

The text corresponds to the episodes from the second part of chapter 45 to the most part of chapter 46 in Chesnutt's edition (2006, 119–24).

Ríma 30

- 1–11: *mansöngur*

- 12–18: Arinbjörn comes home from the meeting with the king, he himself pays Egill the money for saving Friðgeir's life, Egill cheers up again
- 19–57: Arinbjörn, Egill and their men go raiding in the spring, they go to Saxony and then Frisia, they are raiding there, Egill separates from his men and defends himself from the locals, then he goes back to his ship and fights with the locals more, then they leave with goods and cattle
- 58–70: Arinbjörn tells Egill he wishes to separate, and he goes to join Eiríkur's son Haraldur with whom he stays for the rest of his life, Egill goes to Vík to Þorsteinn with whom he stays for the winter
- 71–100: introducing Jarl Arnfinnur in Vermaland, king Hákon sends his men to collect taxes in Vermaland, the men never come back, and the king sends for Þorsteinn to go there to collect the taxes otherwise he will be deprived of his properties, Egill tells the messengers that Þorsteinn does not have to go, Egill decides to go instead of Þorsteinn
- 101–103: the messengers, Egill and three other men get ready and set off
- 104: concluding stanza

The text corresponds to the episodes from the last part of chapter 46 to the very beginning of chapter 49 in Chesnutt's edition (2006, 124–28).

Ríma 31

- 1–9: *mansöngur*
- 10–21: the king's men and Egill set off to the journey, there is snow which makes it impossible to continue the journey, they separate; Egill goes up to the ridge and the king's men are supposed to find another farm to sleep in, the king's men decide to go back to the king instead and tell him what happened
- 22–39: Egill and his men have a difficult journey, but they eventually make it to Ármóður's farm, the farmer greets them, seats them to the table and serves them curd saying there is nothing else

- 40–72: the farmer's wife sends her daughter to tell the men there is more to drink than curd, Ármóður then serves them ale, the men drink for a long time and they start to feel sick, Egill then drinks for all of his men, finally he stands up and vomits over Ármóður, Ármóður also throws up, the people judge Egill for throwing up inside, then they keep drinking and eventually go to sleep
- 73–82: the next morning Egill goes to Ármóður's bedroom and intends to kill him, his wife and daughter stop him, Egill cuts off his beard and gouges out his eye and leaves
- 83–92: the next evening, they arrive at Eiðiskógur and go to a farmer called Þorfinnur, he greets them and invites them in, Egill asked if their companions were there, Þorfinnur says there were only six of Ármóður's men seen
- 93–97: Egill sees a sick woman and asks who she is, the woman is Þorfinnur's daughter Helga who is said to have been sick for a long time
- 98: concluding stanza

The text corresponds to the episodes from the most of chapter 49 to first part of chapter 50 in Chesnutt's edition (2006, 128–32).

Ríma 32

- 1–12: *mansöngur*
- 13–29: Egill has Helga removed from her bed, he finds a whalebone with bad runes carved on it, he throws it away and carves new runes, the girl feels immediately better, and her parents are grateful
- 30–48: Egill wants to set off and Þorfinnur offers to go with Egill with his son Helgi in case Ármóður's men are waiting in an ambush, they go and Ármóður's men see them and flee away, Þorfinnur and his men go back home, later Ármóður's men attack Egill but he kills two of them and the rest of them flee
- 50–55: Egill and his men arrive at a big farm owned by Álfur, he welcomes them, and they stay for the night

- 56–82: Egill and his men leave in the morning and arrive to the jarl in the evening, they stay the night and then tell him about their errand, the jarl claims he has always paid taxes, he pays Egill and says he has no responsibility if the money does not make it to the king, then Egill and his men leave
- 83–99: the jarl calls to him two men who are both called Úlfur, he tells them to kill Egill and his men, so they do not slander him in front of the king, they go to the forest and wait in an ambush
- 100: concluding stanza

The text corresponds to the episodes from the second part of chapter 50 to most of chapter 51 in Chesnutt's edition (2006, 128–35).

Ríma 33

- 1–9: *mansöngur*
- 10–12: the jarl's men separate and wait for Egill on each path of the forest so they would not miss him
- 13–30: Egill and his men arrive to Álfur's farm, he greets them, they stay for the night and prepare to leave in the morning, Álfur speaks with Egill and warns him that the jarl might have sent some men to attack him, he offers Egill to stay with him longer, Egill says it is nonsense and that he will continue his journey as planned, Álfur tries to discourage him saying he found tracks on both paths, he sends Egill to look for himself and come back to him if he needs, Egill leaves
- 31–42: Egill and his men find men and horse tracks, his companions want to turn back but Egill wants to continue, they reach the place where the path forks and see tracks on both paths, Egill decides to continue and clash with the men, Egill puts a rock on his chest and stomach, they continue to the forest
- 43–64: they see the men waiting for them, Egill goes on a cliff and kills eight men there, then he throws rocks at the men standing down and kills three of them including Úlfur, four of them escape, Egill and his men continue their journey

- 65–92: the men who escaped find the other Úlfur and tell him what happened, Úlfur prepares to attack Egill again, nine men attack Egill in the back, Egill kills four of them, another ten men attack from the front, Egill kills Úlfur and his men, five men in total manage to escape, the battle is finished, Egill is wounded but not seriously
- 93: concluding stanza

The text corresponds to the episodes from the few last lines of chapter 51 to most of chapter 52 in Chesnutt's edition (2006, 135–37).

Ríma 34

- 1–9: *mansöngur*
- 10–31: the men who escaped go to see the jarl, they describe the events and how Egill killed 15 of his men, jarl says they might expect the worst from the king now
- 32: transitional stanza
- 33–46: Egill comes to Þorfinnur, he greets him well and they stay for the night, in the morning Egill leaves and Þorfinnur accompanies him to defend him from Ármóður's men, Ármóður hears the news about Egill's battle with the jarl's men and retreats, Þorfinnur and Egill separate in friendship, Egill continues the journey
- 47–53: Egill and his men arrive to Vík to Þorsteinn, they stay there for the winter, they pay the king the taxes and tell him about the events, the king reconciles with Þorsteinn
- 54–60: the king goes to Vermland to clash with jarl Arnvidur, the jarl flees, and the king appoints new jarl, then he goes to Denmark and back to Norway
- 61–69: Egill prepares to leave for Iceland, Þorsteinn and Egill separate in friendship, Egill sails to Borgarfjörður, goes to his farm, he is greeted well and stays there
- 70–78: introducing Grímur from Mosfell, he asks for Þórdís, Egill's niece, in marriage, Egill responds favorably, he pays her inheritance after Þórólfur and she moves to Mosfell
- 79–85: introducing Ólafur, Egill's daughter Þorgerður marries him
- 86: concluding stanza

The text corresponds to the episodes from the second part of chapter 52 to the end of chapter 55 in Chesnutt's edition (2006, 137–41).

Ríma 35

- 1–9: *mansöngur*
- 10–23: about Egill's son Böðvar, Böðvar goes one evening to transport goods from a market to Borg, there are six men on a ship, they get caught in a storm and they all drown
- 24–33: Egill goes to pick up Böðvar's body, he buries him in the mound next to Skallagrímur, then he goes home, does not speak to anyone, locks his door and goes to bed, he lies there for three days
- 34–65: Ásgerður calls for her daughter Þorgerður, Þorgerður comes to Borg, she makes Egill open the door and lies next to him, she says she wants to die together with Egill but instead she tricks him to drink some milk and then persuades him to compose a poem about Böðvar and his other son who recently died
- 66: transitional stanza
- 67–71: Egill begins to recover, he recites the poem for his household and cheers up, Þorgerður then leaves
- 72–75: Egill is said to have lived then in Borg for a long time without fighting with anyone or going abroad anymore
- 76–79: introducing Einar Helgason, his friendship with Egill
- 80–89: Einar receives magnificent shield from jarl Hákon, the shield is described, Einar then rides to Borg, but Egill is away, Einar waits for three days, then hangs the shield above his bed and leaves
- 90: concluding stanza

The text corresponds to the episodes from chapter 56 to the first part of chapter 58 in Chesnutt's edition (2006, 141–51). Most of chapter 57, which mainly consists of the poem *Sonatorrek*, is omitted in the *ríma* (2006, 142–48).

Ríma 36

- 1–11: *mansöngur*
- 12–19: Egill comes home and finds the shield, he gets angry and wants to chase Einar but changes his mind, he composes a poem about the shield and Einar, they remain friends
- 20–31: about Egill's son Þorsteinn, there was not much love between Þorsteinn and Egill, Ásgerður lends Egill's cloak from Arinbjörn to Þorsteinn when he goes to alþingi and he makes it dirty, Egill is angry about it
- 32–38: Ásgerður dies and Egill moves to Mosfell to stay with Þórdís, Þorsteinn marries Jófríður and they have ten children together
- 39–67: introducing Steinar, son of Önundur of Ánabrekka next to Borg, about the marshes and brook on the farms' boundaries good for grazing cattle, Steinar sends his cattle to graze on fields belonging to Þorsteinn, Þorsteinn asks Steinar not to do it, Steinar keeps on sending his cattle to Þorsteinn's land and chooses a slave to look after the cattle, Þorsteinn kills the slave, Steinar appoints another slave, nothing happens for the rest of the summer
- 68–82: Steinar goes away and buys another big and strong slave called Þrándur, Steinar gives him a big axe and sends him to look after the cattle
- 83: concluding stanza

The text corresponds to the episodes from the second part of chapter 58 to first part of chapter 59 in Chesnutt's edition (2006, 151–54).

Ríma 37

- 1–14: *mansöngur*
- 15–22: the slave Þrándur takes Steinar's cattle to Þorsteinn's land, Þorsteinn's men ask him to move the cattle to their land, he refuses and stays there for a while
- 23–36: Þorsteinn goes to see Þrándur and tells him to go away, he refuses again and Þorsteinn kills him

- 37–49: Steinar gets to know about the killing and goes to see Þorsteinn, Þorsteinn admits it and says he will kill anyone who leads the cattle to his land, Steinar then leaves
- 50–60: Steinar rides to Reykjardalur to see Oddur, then to Stafholt to see Einar, they both promise Steinar to support his case at the assembly, then Steinar announces this to Þorsteinn
- 61–68: Þorsteinn sends men to Mosfell and asks Egill for support, Egill promises that, Þorsteinn gladdens and waits at home in the winter
- 69–81: Þorsteinn goes to the assembly, the men build their tents, then Steinar comes with Oddur and Einar, they present the case to the people
- 82–94: a group of people riding to the assembly is presented, their leader is described, adorned with splendid weapons, it is Egill; he is riding to the assembly with 80 men, they go to Þorsteinn's tent and are welcomed
- 94: concluding stanza

The text corresponds to the episodes from most of chapter 59 in Chesnutt's edition (2006, 154–56).

Ríma 38

- 1–10: *mansöngur*
- 11: the men drive their horses to graze
- 12–52: Egill asks to speak with Önundur, Steinar's father, Egill talks to Önundur saying there has never been bad blood between them, Egill asks them to allow him to judge the case, Önundur persuades Steinar to agree on this, the men shake hands and Egill is appointed to judge the case
- 53–54: three oxen are brought for a feast at the assembly
- 55–63: Steinar talks to Oddur, Oddur tells him he is free from obligation to help him now, Steinar thanks him for the support
- 64–87: the men meet at the assembly fields, Egill's long speech is described; he says Steinar's ancestors received the land from Egill's ancestor, that Steinar was using

Þorsteinn's land unjustly, that Þorsteinn will not pay compensation for the two men, and that Steinar needs to leave his farm and the district before the moving days, after that Þorsteinn can legally kill him

- 88–90: Önundur then speaks and is unhappy about the judgment
- 91: concluding stanza

The text corresponds to the episodes from the end of chapter 59 to most of chapter 62 in Chesnutt's edition (2006, 54–59).

Ríma 39

- 1–9: *mansöngur*
- 10–23: Önundur is angry about the judgment and talks to Egill about it, Egill replies and then everyone goes home, Egill and Þorsteinn separate in friendship
- 24–25: Þorgeir *blundur*, Egill's nephew, moves to Ánabrekka
- 26–32: a man lives on Álftanes,¹⁴⁴ who invites Þorsteinn to an autumn feast, Þorsteinn prepares to go and he leaves with some of his men and his young son Grímur
- 33–55: Steinar sees Þorsteinn riding by and he attacks the men, they fight for a while and then other farmers separate them, two of Þorsteinn's men die, one of Steinar's men dies, Grímur is found in the forest, he killed Steinar's young son and is severely wounded himself, Þorsteinn rides away and Grímur dies a little bit later
- 56–59: Þorsteinn rides to the feast and spends there three nights, he refuses to take more men with him, and he rides back home
- 60–80: Steinar waits to attack Þorsteinn again, before Þorsteinn passes by a man called Lambi jumps at Steinar and enables him to attack Þorsteinn, Steinar escapes him, Steinar attempts to attack Þorsteinn once more, but Lambi jumps at him again, Þorsteinn is then out of reach, Lambi runs home and Steinar runs after him, but Lambi locks himself inside his farm and Steinar goes home

¹⁴⁴ In the manuscripts spelled Áltanes (90r).

- 81–87: Þorsteinn makes it home and sends his men to tell Steinar he needs to leave his farm and go somewhere beyond Borgarhraun otherwise he will kill him, the men go to see Steinar
- 88: concluding stanza

The text corresponds to the episodes from the end of chapter 62 to most of chapter 63 in Chesnutt's edition (2006, 159–61).

Ríma 40

- 1–13: *mansöngur*
- 14–21: Þorsteinn's farmhand goes to Steinar and tells him he needs to leave, Steinar leaves and lives in Elliði and Þorsteinn does not have to deal with him ever again
- 22–29: Þorsteinn talks to Egill about Þorgeir *blundur* being difficult, Egill agrees and Þorgeir moves to Flokadalur
- 30–38: Egill is now an old man, he loses his hearing, sight and his legs are stiff, women laugh at him
- 39–52: Egill takes his two chests of gold and two slaves and rides away, the next morning he is found wandering around and the chests nor the slaves are never found again
- 53–64: Egill gets sick and dies, he is buried in Tjaldanes in a mound with his weapons and fine clothes, when Grímur and Þórdís get baptized, they build a church and Þórdís transfers Egill's body there
- 65–77: when the church is taken down, huge human bones are found, the priest Skapti tests the thickness of the skull, he cannot break it or crack it by hitting it with an axe, everyone believed it was Egill's skull
- 78–84: about Þorsteinn, he builds a church in Borg and then he dies of old age, a great family is said to have been descendants from Þorsteinn
- 85–93: Þorgeir and Skúli, sons of Þorsteinn, are introduced, Skúli is a strong man fighting by jarl Eiríkur and Ólafur Tryggvason, then he goes to Borg where he lives for a long time and dies there, his children then stay in Borg

- 94–98: concluding final stanzas

The text corresponds to the episodes from the end of chapter 63 to final chapter of the saga, chapter 65, in Chesnutt's edition (2006, 161–64).

B.2 Plot Summary of the “Younger Egla”

Chapter 1

- Begins with king Hálfðan, there were 12 kings in Norway at that time who were fighting among themselves
- There was one exceptional man in Norway at the time called Úlfur, some called him Kveldúlfur
- He was plundering a lot abroad, when he got older, he went back to Norway with his money
- He married Beilu-Kári's daughter Sælbjörg
- Introduction of Beilu-Kári, his two sons, Sælbjörg
- Kveldúlfur and Beilu-Kári were plundering together
- Kveldúlfur is a good bússýslumaður, his wife Sælbjörg had two sons, Þórólfur and Grímur
- Long praise of Þórólfur, shorter description of Grímur

Chapter 2

- Þórólfur is twenty years old, he gets a ship and leaves with Ölvir and Eyvindur, they're plundering in the summer, in the winter they're home
- They were plundering like this for four years and got much wealth

Chapter 3

- Introduction of Haraldur byra, son of Hálfðan inn svarti, who was east in Vík, he asked for a king's daughter in marriage, she said she would marry him if he becomes a king of all Norway, he promised not to brush his hair until then

- He gained victory, Handbjálfur stood against him, he fell and Haraldur took his land, his son was called Kálfur slefi, he was plundering in Haraldur's land, more is not said about him
- Haraldur took everyone under his control, otherwise they would lose their lives, he sent men to meet Kveldúlfur and invited him to a meeting, he should fight for him and gain more respect
- Kveldúlfur said he was old and not going anywhere, they asked Grímur to come, he replied he was not going either, they went back
- They told the king about this; he got angry
- Ölvir came to the king's retinue and saw the king was mad, he asked him to let him talk to Kveldúlfur, the king said he may do so

Chapter 4

- Ölvir talks to Kveldúlfur, tells him the king wants him, people who did not join him lost their belongings, or had to leave the country and some lost their lives, Kveldúlfur said he would never join this king, but they might ask Þórólfur when he comes back
- Ölvir goes back, says this to the king, he gladdens and sits down to drink
- Þórólfur comes home, Úlfur tells him what the king wants, expresses his opinion that no one of them will ever get any luck by joining the king
- Þórólfur disagrees, he said he is a great chieftain, and whoever goes against him will lose everything or die, his honour will increase with the king
- Kveldúlfur says he disagrees, and he advises him not to be too much of a champion

Chapter 5

- Þórólfur sails to the king, says goodbye to his family, Kveldúlfur goes with him to the ship
- Þórólfur arrives with 12 men at the king's stronghold, the king is happy and gives him much respect

- About Bárður, Brynjólfur's son, has another son called Grímur, great friendship between Þórólfur and Bárður
- Battle in the east in Hörðaland, Þórolfur, Bárður, Eyvindur and Ölvir are there

Chapter 6

- Þórir hokulangur against the king, he fell, Haraldur won, Þórolfur was wounded, but Bárður mortally so, calls the king and tells him he wants Þórólfur to inherit everything, the king promises that and Bárður dies
- Þórólfur recovers, and the king buries the bodies and become the king of all Hálogaland

Chapter 7

- Þórolfur goes to the king and asks to go to Hálogaland
- He gets ready, gets the letter and money and power over Hálogaland and the job of collecting taxes in Elfur in Finnmörk
- Þórólfur arrives to Torgar, Bárður's wife Sigríður gets sad about the news but calms quickly, he is well settled and popular
- Sigríður's father Sigurður dies, Sigríður and Þórólfur inherit everything from him
- Þórólfur is collecting the taxes and gets very rich, has the ship with the dragon's head on it
- Many men start telling lies about Þórólfur

Chapter 8

- Introduction of Hárekur and Hrærekur, they lie to the king about Þórólfur as he was very rich, the king believes them
- Þórólfur sends Þorgils to the king with the taxes, he packed the ship with the gold and Þorgils comes to the king and greets him
- Þorgils sees the king is angry, tells him he brings him taxes from Finnmörk, Elfar and Hálogaland, the king does not say anything

- Þorgils goes to see Ölvir, Ölvir goes to see the king, tells him Þorgils is bringing the taxes, he does not say anything but looks at all the gold and says he has never seen so much, then says it's a shame that Þórólfur wants to betray him
- Þorgils replies that Þórólfur does not want to betray him and that it's lies, the king believes him
- Þorgils goes back to Torgar, tells everything to Þórolfur

Chapter 9

- The brothers keep on slandering Þórólfur, he never gives to the king more than third of all wealth, the king believes that
- Þórólfur goes to see the king with ninety men, and all the taxes, he comes to Þrándheimur
- Þórólfur talks to the king about the taxes, the king is not happy
- The king says he should stay there with him, Þórolfur refuses and leaves for Torgar

Chapter 10

- The king gives Þórólfur's property to Hárekur and Hrærekur
- Þórólfur finds out, packs everything and moves it to Sandnes and stays there
- The brothers now collect the taxes, the Finns laugh at them and do not give them anything
- Þorgils goes to England with 16 men on a good ship, he buys English honey and malt, gets some gold and silver and sails back

Chapter 11

- Hárekur and Hrærekur go to the king with the little tax they have collected, the king is not happy and says that Þórólfur paid him more, they reply that they went there with 30 men but Þórólfur with 100 and that he took everything for himself, the king can see this on the ship coming from England, and if he does not believe them, he should go see the ship, he says he will

Chapter 12

- Introduction of Hallvarður and Sigtryggur, their brothers Þórður and Þorgils
- The king sends Hallvarður and Sigtryggur to seize Þórólfur's ship, they are supposed to let the people go
- They attack the ship with 40 men, Þorgils is not prepared for the attack and has no other option than to flee
- Hallvarður and Sigtryggur take the ship to the king, and he sees the wealth

Chapter 13

- Þorgils finds Kveldúlfur, he says he saw this coming and that Þórólfur should stop competing with the king and flee the country
- Kveldúlfur gives them a ship and they go to Sandnes, Þorgils tells Þórólfur about everything
- Þórólfur does not care and says it is good for him to have his wealth at the king's, as he is still rich, he remains cheerful and offers the men compensation
- In the spring, he prepares a ship with 80 men and goes plundering, they plunder all summer and gather much wealth
- In the fall, they go back to Norway, dock the ship in Mostrasund, Þórólfur sees his stolen ship, he attacks the crew and gives the men the option to flee, they flee, and he takes back his ship, he then sails to Þrándheimur

Chapter 14

- Þórólfur comes to the town of Hallvarður's brothers, called Þórður and Þorgils
- Þórólfur attacks them, cuts off Þorgil's hand and he runs off, he kills Þórður and 20 other men, burns everything and leaves
- Þórólfur keeps on plundering in Þrándheimur, eventually says they did enough damage to the king
- Þórólfur goes to see his father, Kveldúlfur warns him again, Þórólfur does not listen and leaves

Chapter 15

- Introduction of Yngvar, and his daughter Bera
- Grímur goes to see them with 12 men to ask for her hand, they get married and go to Kveldúlfur's farm, he is getting old and Grímur takes over, he is 15 years old at the time, he is bold and called Skallagrímur

Chapter 16

- Hallvarður, Sigtryggur and Þorgils go to see the king and report what Þórólfur did, they ask for revenge, the king agrees but says they will not stand a chance against him, he still asks for his head and all the wealth
- They prepare a ship with 100 men, they go to Torgar but cannot find Þórólfur
- The king prepares with 300 men as soon as they leave, he sails to Sandnes, he is about to attack and Þórólfur not knowing about it is sitting by a drinking table

Chapter 17

- Þórólfur's men realise the king is outside, they run to their weapons, the king's men block the doors and tell all women and children to go out, Þórólfur's wife goes out, she asks Ölvir to take her to the king, she asks the king for forgiveness for Þórólfur, he says he will let him go if he serves him for the rest of his life, Þórólfur says he will rather die than be the king's servant, and asks him to be let outside and fight honourably, the king says he would kill them all if they let him out and they set the hall on fire
- Þórólfur and his men break through a wall and a fight begins, Þórólfur had 80 men with him, many fell, Þorgils is killed, Þórólfur kills many, but the king shoots a spear at him, Þórólfur is busy as everyone is attacking him so the spear kills him
- The king is happy and offers truce to the remaining men

Chapter 18

- The king goes to the beach and is about to leave, he claims Þórólfur to be the best man of all Norway and that it is a great loss that he is dead, he tells Eyvindur and Ölvir to bury the dead, and they bury everyone according to ancient customs

- The brothers go to see the king and tell him that they do not want to be among his men anymore, he does not want to let them go, but he tells Eyvindur he can have Þórólfur's wife and property, he accepts, goes to Sandnes and everyone welcomes him well, he has three children with the new wife and friendship with the king

Chapter 19

- Introduction of Hringur, Þórólfur's friend
- He wants to avenge Þórólfur, he prepares with 60 men to Uppland, and goes to Hrærekur's home, both brothers are home and Hringur invites them to fight, he kills everyone, and takes all the wealth
- Hringur cannot stay in the country, so he prepares two long ships and packs everything, his brother Baugur stýrði is with him
- Iceland is being settled at the time, they go there and come to the east of the country, Hringur settles by Rángá austri and Baugur in Hlíðarendi
- Hringur is a powerful man in Iceland, has eight sons, Hrafn becomes first lawman in Iceland

Chapter 20

- Kveldúlfur mourns his son's death, he tells Grímur he wants revenge
- Ölvir talks to the king and tells him he should compensate them, then he goes to Kveldúlfur and tells him he should go see the king for the compensation, Kveldúlfur says he is too old to go there, Ölvir says Grímur should go, Grímur says he has little interest in talking to the king, Ölvir says he will do the talking for him, they decide on the day and Ölvir leaves

Chapter 21

- Grímur goes to the king with 12 men, all have sword and shield with them, they arrive to a town where the king is at a feast and they ask for Ölvir, the messenger describes men big as trolls and ugly

- Ölvir comes out to meet them, Ölvir takes Grímur inside and tells the king that he arrived to claim compensation for Þórólfur, the king sees a huge man
- They talk, the king tells Grímur he will get the compensation if he joins him, Grímur says he has little interest serving him, that he does not wish the same payment from him as Þórólfur received, the king gets mad and Grímur leaves without saying anything, Ölvir tells him to leave
- Grímur and his men leave and Ölvir hides all the ships
- The king sends 60 men to chase Grímur and kill him, but they have no ships so they go back

Chapter 22

- Grímur comes home and tells his father everything, he gladdens and says the king is angry with them and they should leave for Iceland as men can be free there
- In the spring they prepare to leave, each has 30 men, and half as many women and children
- They dock at some island called Solundir where a big forest is

Chapter 23

- Introduction of Guttormur, in Túnberg, king's friend, his foster father and standard bearer, Guttormur is quite old, his children: Sigurður, Trausti, Ása, Ragnhildur, the king is supposed to foster them
- Guttormur dies and the king sends Hallvarður and Sigtryggur to fetch the children, they are supposed to get the sons and all wealth from Túnberg, the girls are left behind at the farm
- They leave with 60 men on the ship that Þórólfur used to have, they arrive to Túnberg, take the boys and money and leave to go back

Chapter 24

- One evening Grímur notices Þórólfur's ship, he tells Kveldúlfur and they attack the ship, the men are sleeping, they wake up and a fight begins

- Kveldúlfur has a berserk's fit and kills everyone in his way, he chops off Hallvarður's head, Grímur cuts Sigtryggur in half, remaining men jump over the board, all men on the ship die, together 60 men
- Guttormur's sons jumped to the sea and are never seen again
- The father and son leave three men alive to tell the king what happened and that they avenged Þórólfur
- Now they set off to Iceland

Chapter 25

- There is a bad weather on the sea, and they separate; Kveldúlfur gets sick and tells his men to put his body in a coffin and throw the coffin overboard and settle where it lands in Iceland, then he dies and they do as he said, a man called Grímur takes over the ship and they dock by Gufuá, they bury the coffin and wait
- Grímur now lands in Iceland, Hamarsnes, there is a forest and marshlands, he finds his companions, sees the land where the coffin was and builds his farm there, he calls it Borg and takes the land in the west and south to mountains all the way to Esja, he gives the land to the men who came with him and names it after them (names are not recorded)

Chapter 26

- A list of men's names who came with Skallagrímur to Iceland
- About Yngvar and him leaving Norway because of the King Haraldur, he stays with Grímur for the winter and then settles in Álfanes
- Introduction of Oddleifur, who also comes to Iceland, settles in Varmalækur, his son Þórarinn becomes the second lawman after Hrafn

Chapter 27

- Skallagrímur does not lack fish or birds, he builds a smithy on Auðanes, he picks up a huge stone from the bottom of the sea, it is so big that six men could not lift it, it is still possible to see this stone there

Chapter 28

- Introduction of Þórólfur, Þórunn, Sæborg and Egill, Egill was dark and had wolf grey hair, when he is three years old, he is big and resembling his father
- Yngvar invites Skallagrímur and his daughters for a feast, he stays for the night, then leaves

Chapter 29

- Grímur, his wife, 12 members of the household, and Þórólfur are going, Egill also wants to go but he is not allowed; at this time Þórólfur is 8 years old and Egill 3
- Grímur leaves and Egill is angry, he finds a horse, he goes where he thinks his father always went and arrives at Álfanes
- He comes to the hall and Ingvar asks where he was and then he sits next to him, Egill recites verses, everyone thinks they were good and he receives three birds, duck's egg, then they all go home

Chapter 30

- Introduction of Brynjólfur, lives in Norway, has two sons Þórður and Björn
- Björn was at a feast and fell in love with Þóra hlaðhönd, sister of Þórir hersir
- Björn asked for her hand and Þórir refused him, as he is of low born and with little money
- Björn goes home and is angry, he prepares with 60 men and weapons and goes to Þórir's, Þórir is not at home so Björn takes Þóra away
- Brynjólfur is not happy about this and does not allow a wedding, he sends men to Þórir asking for peace, Þórir says he will not have peace until she comes back, Björn says he would rather die than give her back

Chapter 31

- In the spring, Brynjólfur and Björn talk to each other, Björn asks for a ship to go plundering, Brynjólfur says he does not want that but gives him a ship with 30 men, then Björn says goodbye to his father
- Björn goes to his mother and says he is taking Þóra, the mother disapproves, but he takes her anyway, they leave
- They go pass the Orkneys, then they are caught in a storm, they dock in Hjaltland and find out that King Haraldur claimed Björn to be an outlaw, they get married and stay there for the winter, in the spring they set off

Chapter 32

- They land in Borgarfjörður
- Björn tells his men not to say anything about the journey, he finds some men, they tell him he's in Borg, he finds Grímur and tells him who he is, he tells him about his relatives, Grímur invites him to stay, finds out Þóra is with them and gladdens as Þórir is his old, trusted friend
- Björn's men tell Grímur that he stole Þóra, Grímur asks him about it and he says he did not lie, just replied to what he asked but that he didn't get approval, Grímur asks whether he did not know about his friendship with Þórir, Björn admits he did and is in his power now
- Þórólfur hears this and intervenes, and asks for forgiveness for Björn, Grímur agrees and says he is Þórólfur's problem now

Chapter 33

- Ásgerður is born, friendship between Björn and Þórólfur, Þórólfur asks Grímur to reconcile peace for Björn in Norway, Grímur sends his messengers to Þórir with a letter and they arrive there after 14 days
- They come to Brynjólfur, tell him about his son, he gets angry but gladdens after reading Grímur's letter, goes to see Þórir, he agrees on peace as well
- In the spring they sail back to Iceland, they talk about the journey

- In the summer Björn, Þórólfur and Þóra decide to go to Norway, Ásgerður stays behind, they come to Norway and are well greeted by Brynjólfur and Þórir
- In the summer they go plundering to Russia and Bjarmaland, they get much wealth and stay with Þórir in the winter

Chapter 34

- Introduction of Eiríkur blóðöx, he was a foster son of Þórir hersir, he is there at the same time as Þórólfur and Björn
- Björn tells Þórólfur to give Eiríkur a ship, he gives Eiríkur a nice ship in exchange for his friendship

Chapter 35

- Þórir goes to see the king to reconcile peace for Þórólfur
- Þórir presents a speech in front of the king, he replies that nothing good comes from these men, then his son Eiríkur says that Þórólfur is his friend, the king allows Þórólfur to be free in Norway because of his love for Eiríkur, Þórir goes back home
- Þórólfur and Björn go plundering, Þórólfur was in Norway now for three years

Chapter 36

- That spring Eiríkur becomes a king, he owns one third of Norway
- They go plundering in the east, they kill everyone and burn everything, he takes a woman in Bjarmaland called Gunnhildur, who is skilled in magic, her father is Össur Tóki, she becomes Eiríkur's queen, she seems interested in Þórólfur

Chapter 37

- Þóra dies, Björn remarries Ólöf Dagsdóttir, they have daughter Gunnhildur together
- Introduction of Þorgeir in Askur, his three sons Haddi, Berg-Önundur, Atli hinn skammi, no one likes any of them

- Þórólfur decides to go back to Iceland, Eiríkur gives him the axe, he leaves and comes to Borg
- Þórólfur arrives and he gives the axe to his father, he hangs it above his bed, Þórólfur is home for winter

Chapter 38

- In the autumn he brings two oxen for slaughtering, he uses the axe and chops their heads off at one strike both, the axe shatters and he throws it in ashes
- In the spring a ship comes with Ketill blindur and his son Geir, Geir asks for Skallagrímur's daughter and marries Þórunn, Geir settles in Geirshlíð and Ketill in Brautarholl in Kjalarnes

Chapter 39

- Games on Hvítarvellir, women and daughters are watching, Egill goes along, he is 7 years old, Þórður Gunnarsson goes with him
- Grímur Hauksson, 11 years old, plays with Egill, he defeats him, and everyone laughs at Egill, Egill goes to Þórður, Þórður says he needs to avenge himself and gives him an axe, Egill goes to Grímur and kills him, Haukur sees that, and a fight begins, then it finishes, Haukur loses 8 men, and he himself is hurt and dies, his brother Hringur dies too, they go home
- Skallagrímur is not happy, but Egill's mother says he should get a good ship as he will be a good warrior

Chapter 40

- Egill is 12 years old, he is the strongest man in Iceland, games are organized in Sandvík, Þórður and Egill play against Skallagrímur, Grímur is losing as he is old, then in the evening he becomes strong, throws Þórður on the ground and kills him and then grabs Egill, Þorgerður brók stops Skallagrímur, he lets go of Egill and starts chasing her, she jumps in the sea, he throws a huge rock on her, she never emerges again, the place is then called Brókarpoll

Chapter 41

- They all come home, Egill is angry, he finds Grímur's favourite man, draws a sword and kills him, Grímur is mad but does not say anything and they do not talk to each other
- In the spring, Þórólfur wants to sail away, Grímur advises him not to go, Þórólfur says he wants to go to increase his wealth, Ásgerður should sail with him, Grímur says he thinks he will never see him again, Þórólfur prepares his ship in Brókarsund
- Egill asks Grímur if he can go with Þórólfur, he tells him to ask him, Egill asks Þórólfur and he says there is no way he'd take him along
- They all go to a ship, the weather is bad and they postpone the journey, they sleep on the ship and in the night Egill goes and cuts the ropes so the ship floats away, they have to jump in the sea, they help those who cannot swim and Þórólfur loses all his wealth on the ship, Egill is happy about his deed
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Chapter 42

- Þórólfur takes out some of the lost property that was washed ashore, and Grímur prepares a new ship, Þórólfur agrees now on taking Egill with and they set off
- They come to see Björn in Rogaland, they are welcome there and sit there for a while
- They go to Þórir, they stay there for the winter; introduction of Arinbjörn, who is the same age as Egill, strong friendship develops between them
- Þórólfur goes to meet king Eiríkur and then goes back home
- They go away and are plundering in the summer abroad, they get a ship and gold, then return to Þórir
- Þórólfur asks for Ásgerður's hand, Björn agrees, wedding day is settled, then they want to leave again

Chapter 43

- The brothers go plundering, by Brenneyjar, they get much wealth there, they are plundering everywhere

- Then they are with Björn for the winter, then the wedding takes place, Þórólfur gives the best presents to Þórir and Arinbjörn (nothing about Egill missing the occasion)
- They go plundering again, travel at various places in the east, in the fall they come back to Norway, they come to Elfar and stay there by the sea in the night

Chapter 44

- Introduction of Bárður, a rich lendmann, friend of Eiríkur and Gunnhildur
- When the brothers wake up, they get armed and attack the farmers, the brothers win, take all the wealth and go back to ship
- Egill does not go to sleep and in the evening says he wants to attack Bárður's farm, they are 16 men together, they go inside through a door, there are 9 men, Egill kills them all, finds much treasure in the attic, they want to leave but there are 30 men outside, they all come to the yard, Bárður comes too and are now 90 men, Egill and his men are captured, they are supposed to be hung, but they do not want to commit a "night crime", they are thrown into a dark room, Bárður goes to drink

Chapter 45

- Egill is tied and asks his men how they like the accommodation and grins, Egill finds some stone and with its edge frees himself, they explore, going through more and more buildings finding doors, they hear voices under their feet, find Áki from Denmark, he came 14 days ago and was captured, he and his three sons are imprisoned, Egill frees him and they are 20 men there
- Egill finds weapons and wants to find some wealth, they take some money, they find a big window and escape into the forest

Chapter 46

- Egill decides to go back, he sets the room where everyone is on fire and barricades the door, men cannot escape, Egill says he is paying them for the accommodation, then Bárður tries to escape, Egill slices him in two, he kills everyone inside, then he comes back to his drunk men, he tells them what he did, they make fun of it and go back to the ship

Chapter 47

- They come to Denmark, Áki tells them about Lundur, they attack the place, a battle is described, then Þórólfur goes back but Egill attacks the town, no one stands against him, he kills everyone and takes the wealth, then goes back and they leave
- Áki thanks them and goes home
- They land somewhere and say they will not cause any damage there

Chapter 48

- Jarl Arnfinnur, he sends messengers to ask whether they came in peace, they say they do, the jarl invites them over, they come to a feast
- Egill drinks with the jarl's daughter, she was a poet and they have fun
- The next day, they exchange gifts and part in friendship
- They come to Brenneyjar, they plunder there
- They come to Þórir, Arinbjörn invites Egill to stay for the winter, Þórir is not happy about this because of what Egill did to Bárður and the king is angry at him, he says he should ask for his forgiveness

Chapter 49

- Introduction of Þorfinnur strangi and Þorvaldur ofsi, they first follow Björn, then Þórólfur, Þorfinnur has Þórólfur's standard, Þorvaldur Egill's standard
- Þórir goes to see the king and asks for peace for Egill, he grants him that but says he cannot do any more mischief, then Gunnhildur comes and says he is no king if he lets a foreigner kill his kin and friends, he says he remembers her being fond of Þórólfur and that he will not take back his words, Gunnhildur says Þórólfur was good before and now he is the same as his brother, Þórir leaves and they sit in peace for the winter

Chapter 50

- Introduction of Álfur askur and Eyvindur skerja, Gunnhildur's brothers, no one likes them except for her
- A sacrificial feast at Haular, the king goes with the queen and the brothers, she asks them to kill Þórólfur and Egill when they have a chance
- Þórir tells Arinbjörn to stay at home with Egill as he has suspicion that Gunnhildur plots against him, Þórir and Þórólfur go there with 30 men, they arrive there, there is a feast, and they never separate

Chapter 51

- Eyvindur comes to Gunnhildur and tells her that he does not want to kill Þórólfur as many men would die considering how powerful he is, she says to kill someone else then
- In the evening Álfur drinks with Þorfinnur and Eynvidur with Þorvalldur, they are all drunk and then Eyvindur attacks Þorfinnur, and he kills him, they start a quarrel but have no weapons, the king gets to know about this and ends this, he offers Þórólfur compensation, but he refuses and leaves, Eyvindur is sent to Denmark to Haraldur Gormsson, where he become one of his men

Chapter 52

- In the spring, they go plundering, they are in Frísland, then go to Denmark, Áki sends men to Egill to tell him that he spotted Eyvindur *skerja*, and that he plans to attack them
- Then Egill sails to the two ships and attacks Eyvindur and wins as he surprises them, Egill is killing everyone around, Eyvindur escapes, 80 men die, then he goes back to Þórólfur
- Þórólfur wants to go back to Norway and Egill suggests going somewhere else
- They sail to Saxland and find out the English king is looking for men, they anchor their ships

Chapter 53

- Introduction of Aðalsteinn, he is Christian, the brothers go to see him, everyone is staring at them, then the king asks who they are, they tell him, and he is happy and says he would

gladly have them to help him defend the land, he promises friendship and gold, they stay with him, he has 300 men

- The king says it would be much better if they were Christians and that they should be baptised, then their wealth is moved to the town

Chapter 54

- Introduction of Ólafur rauður, the king of Scotland, he wants to attack England, two jarls from Bretland follow him–Alfgeir and Gautrekur; two other jarls were brothers Hringur and Arius, they all came to England to fight
- Aðalsteinn needs more time to gather his army, he asks Egill and Þórólfur to go and he will join them later, one brother stops by a hill and the other by a thick forest
- The brothers send messengers to Ólafur and ask for a 7-day delay, he agrees, and they all wait

Chapter 55

- Jarl Arius tells Ólafur that he gave them too much time and that they should attack, the king agrees, and he sends Arius and Hringur with 12000 men, and Alfgeir
- Egill and Þórólfur see them coming, detailed description of their armour, the sword Dyrumdál
- Alfgeir in charge of one group, Arius and Hringur of another group
- Battle is described, Þórólfur and Egill are unstoppable, Alfgeir jarl flees away, Arius attacks fiercely, Egill attacks fiercely, Þórólfur as well, he kills Hringur and many more, Egill fights like a lion, Arius flees to the forest and the brothers go back to their tents

Chapter 56

- Ólafur finds out about the bad news
- Aðalsteinn arrives to the battle fields, the next day he separates Egill and Þórólfur into different groups, Egill disagrees but Þórólfur says to let the king decide

- Þóroldur goes to fight by the forest, Gautrekur goes against him, then Arius comes from behind with 1000 men, they have the advantage, many of Þóroldur's men die, he is still fighting and killing everyone, then many men are striking at him at once and he dies
- Þorfinnur sees that and flees, Arius follows him, Egill realises what happened and gets insanely angry and kills everyone around, he kills Arius and king Ólafur and everyone, so people start to flee, the battle is over
- Egill finds Þóroldur, he buries him with many treasures and goes back to the town
- Egill comes to the king's hall, does not sit down, he looks angry, changes colours, moves his eyebrows, then the king gives him his two rings and he calms down

Chapter 57

- The king brings two chests full of gold and silver and says Egill should give them to his father as a compensation for Þóroldur, and he shall have his respect and some treasure, he stays with the king for the winter
- In the spring he decides he wants to go to Norway to check on Ásgerður, the king says he would rather keep him, but he goes anyway with 100 men until they reach Norway
- Þórir hersir is dead, Arinbjörn inherits everything

Chapter 58

- Egill stays there for the winter, he tells Ásgerður about her husband's death, they have a daughter Þórdís together
- Egill does not talk, eat or drink, he confesses he is in love with Ásgerður, asks Arinbjörn for help, they go ask Björn, he says Arinbjörn should decide, they decide so and they get married
- Berg-Önundur marries Gunnhildur, daughter of Björn, they settle in Askur

Chapter 59

- Egill comes back home to Iceland after 15 years, he comes home, tells his father about Þóroldur's death, he cries a lot, Egill never gives his father the chests from Aðalsteinn

- Þorfinnur strangi marries Sæunn, daughter of Grímur, they settle in Langarfoss
- A ship comes, they tell Egill that Björn is dead and Berg-Önundur took all his inheritance, and Ásgerður gets nothing, Egill lets it go for the winter and sails to Norway in the spring with Ásgerður, after 8 weeks they arrive
- Egill tells Arinbjörn about his errand, he does not like it as Berg-Önundur is troublesome and a friend of the queen
- They both sail to see Berg-Önundur, Egill tells him he wants half of the inheritance for his wife, he replies he should not ask as the queen Gunnhildur hates him and Ásgerður is a daughter of a slave and has no rights, Egill summons him to Gulapíng
- Arinbjörn goes to see the king and presents his matter, the king is hostile and the queen even more

Chapter 60

- Egill and Arinbjörn go to the assembly with 60 men, the king and queen are there and Berg-Önundur
- Berg-Önundur repeats what he said about Ásgerður being a daughter of a concubine, and the mother was no heir to Þórir hersir
- Arinbjörn gets angry and calls 12 witnesses to confirm his words, the king gets mad then Gunnhildur gets mad and has a speech, then she calls to her brothers and tells them to make a fuss and break the sanctuary

Chapter 61

- Egill sees there was no point in this and dares Berg-Önundur to a duel, the one who wins should get all the money, Arinbjörn leaves, Egill curses the property Berg-Önundur has and leaves, the king is angrier than ever
- Arinbjörn goes home and Egill sails away on a merchant ship with 30 men, he is angry

Chapter 62

- The king orders 12 ships to find Egill and kill him, they catch up with Egill, Ketill is the captain
- Egill sees them and moves his gold and silver to a small boat and 30 men with him, they row away, Egill throws a spear and kills Ketill, Egill moves off in his boat and the rest of his men left behind on the ship are killed, the king's men now follow him, Egill escapes
- Egill comes to Arinbjörn and tells him he lost his ship, Arinbjörn gives him a new one and tells him he should go back to Iceland

Chapter 63

- Gunnhildur gives birth to Haraldur II gráfeldur, he is named after Haraldur hárfagri, Haraldur hárfagri dies soon afterwards, he was king for 80 years before, all the sons want some power, the fourth son Hákon is in England with Aðalsteinn, battles over power, Eiríkur kills two of his other brothers
- At this time, Egill is close to Norway and Berg-Önundur does not dare to leave his farm, king's son Rögnvaldur is with him, 12 years old, Berg-Önundur has 40 men with him all the time against Egill
- The king makes Egill an outlaw, some fishermen tell this to Egill and he says he is leaving to Iceland, they tell this to Berg-Önundur, he gladdens and says they can now go back to the king
- He sits down and drinks

Chapter 64

- Egill sails around and sends his man to check Berg-Önundur's farm, he sees him drinking there with the king's son and Fróði, he tells this to Egill, now he takes 13 men with him and leaves 12 behind on the ship, they sail somewhere, then Egill goes alone to an island
- He is heavily armed and meets men with big dogs, asks why they have the dogs, they say it is because of an evil bear, Egill says he also saw the bear and saw that it was asleep now by the sea and that now it's the best time to attack him and they should go tell Berg-Önundur

- one man goes to Berg-Önundur to tell him and Egill goes to the bushes and hides

Chapter 65

- Berg-Önundur, Fróði and others go, they are 11 together, they go to the sea shore and they see something move in the bushes, Berg-Önundur jumps into the bush with his spear but Egill is inside and attacks, he kills him and all his men and then goes back to his men
- They go to Berg-Önundur's farm to take the wealth and leave
- They go to the sea and recognise the ship of Rögnvaldur, the king's son, they attack and Egill kills the boy and everyone else
- Egill goes to a rock called Smalsarhorn, he raises the scorn pole with head of the king's son on top and curses the king and queen
- He sails to Iceland and greets his father

Chapter 66

- Egill now takes over the farm in Borg
- Introduction of Þórður who lives in Lambastaðir, he invites Egill for a feast and when Egill goes to his horse, Grímur comes to him and asks about the money from the king, Egill says he has enough of his money and will not get anything, Grímur says he shall not get any when he's dead then, Egill rides away he is supposed to be there for 6 days
- Skallagrímur takes his chest full of gold and silver, puts it on his horse and buries it somewhere, then comes home at midnight, sits on his bed fully dressed, his men find him dead next, sitting on his bed
- They call for Egill, he comes, approaches him from behind, lays him down, he takes him out through the wall, not a door, moves him to the sea, there they wait for three nights, then move him to Digranes, he is buried in a mound with his clothes, horse, dog, tools, and money

Chapter 67

- Eiríkur takes the father's wealth after killing his two brothers, when his other brother Hákon finds out about this he gets mad, talks to Aðalsteinn and sets off to Norway with 12 000 men, everyone goes to Hákon's side and he has many more men than Eiríkur, Eiríkur then flees with his children along with some men including Arinbjörn, the king marries his daughter to jarl Arnfinnur from the Orkneys
- First, he plunders in Scotland, and then flees to England, he fights against Aðalsteinn then Aðalsteinn offers him Norðymbar, he likes this offer and settles in Jónvík

Chapter 68

- Gunnhildur curses Egill that he shall not find peace until he comes to them to England
- The third year in Iceland, Egill grows restless and sets off to England with 30 men, he gets news in the Orkneys and does not want to stay there, they continue around Scotland and get shipwrecked, they make it safely ashore and ride to see Arinbjörn
- Egill sends messenger to get Arinbjörn and they meet and greet each other well, Egill says he wants to go in front of the king, Arinbjörn tells him to put his sword under the king's feet, Egill comes in and does it, Egill has a speech that he wants to be friends with the king

Chapter 69

- The king is angry, Egill recites a verse, and it makes him even more mad, they both have speeches about how mad they are, Arinbjörn persuades the king that his honor will increase if Egill composes a poem about him, Gunnhildur says he should be killed immediately, Arinbjörn has another long speech, then the king agrees to let him live until the morning
- Arinbjörn and Egill go to an attic, Arinbjörn tells him to compose a poem, he leaves and closes the door, when everyone goes to sleep Egill begins to compose the poem, a swallow bothers him, so he cannot compose anything, then Arinbjörn comes, scares the swallow away and Egill finishes the poem

Chapter 70

- Arinbjörn says the king owes him to listen to the poem
- Gunnhildur disagrees, the king doesn't either, then Arinbjörn has a long speech that Aðalsteinn would avenge Egill and he and his men will die for Egill too, then the king allows the poem
- Egill recites the poem, (not reproduced) and the king lets him go, although he should never meet him again, they sit at Arinbjörn's

Chapter 71

- Arinbjörn and Egill ride to meet Aðalsteinn with hundred men, Arinbjörn drinks there for two days and then goes home, Egill gives him the two gold rings, Arinbjörn gives him valuables and sword Dragvendill
- Þorsteinn Eiríksson is Arinbjörn's nephew, he wants his inheritance from Norway back from king Hákon, the king writes the letter and Egill decides to go with him
- They set off to Norway with 50 men, Þorsteinn gets his land there and Egill stays with him for the winter
- In the spring, Egill goes to Þrándheimur to see the king with 70 men, Egill wants his inheritance from Berg-Önundur, the king says he has always done bad to his relatives, Egill says he considers him to do right, the king said he will not help him, but he can stay in Norway until the spring
- Egill goes to see Þorsteinn and tells him he wants to go to Atli skammi and gets his inheritance, he goes to an island called Horney

Chapter 72

- Egill goes to a town called Bliðheimur, where Friðgeir lives, his mother Gyða, who was Arinbjörn's sister, Egill stays there and tells about Arinbjörn and that he owns him, he notices a sad young woman there, they stay there for four nights as the weather is bad, then they're about to set off, he asks the young woman what's up but she cannot reply and Gyða says that some berserk from Helluland, Ljótur inn bleiki, asked for her in marriage, they refused and Friðgeir is challenged to a duel, they ask Egill for help, he agrees

- The next day they went to some islands where the duel ring is marked with stones and they wait

Chapter 73

- 13 men arrive, huge ones, Ljótur's weapons are described, Friðgeir is scared, Egill says he will fight instead and Ljótur accepts that
- Egill strikes at him, he defends himself with his shield, the shield breaks and Ljótur falls away from the ring, Egill tells some verses (not reproduced), then they start to fight again, Egill chops off his leg and then kills him, Friðgeir thanks him and they go home, he stays for the night, they give him gold in the morning, and he leaves
- Egill goes to Örlund to see his friend Þórður, he tells him he wants to go see Atli skammi and stays there for the winter

Chapter 74

- One day Egill rides to see Atli, he tells him he wants Ásgerður's inheritance back, he says he will not get anything as King Eiríkur gave it to him, Egill says Hákon gave it to him and summons him to Gulapíng and he goes back, Þórður promises him support and then they all go to the assembly, 60 men together

Chapter 75

- They all meet at the assembly, they go to lögberg, the lawman names 12 witnesses, they have some speeches and then Egill invites him to a single duel, Atli agrees, and they get ready
- They put helmets on, Egill has the sword Dragvendill and spear, but no armor, a bull is sacrificed, fierce battle described, Egill strikes him four times and he gets never hurt, he pushes him on the ground and bites his throat and he dies, then he takes the bull with both hands and lifts it up
- He goes home and takes all the wealth, then goes to Þorsteinn, he goes back to Iceland

Chapter 76

- Egill arrives to Iceland
- his children introduced: Böðvar, Grímur, Þorsteinn, he loved Böðvar the most, plus two daughters Þorgerður and Bera
- Egill finds out king Eiríkur fell in a battle and Arinbjörn is back in Norway, Egill sets off with 30 men, Arnviður is with him on the ship
- They arrive to Arinbjörn, he throws a jóla feast and gives to Egill a fancy red cloak, something with English silk which cannot be bitten by iron
- Egill gets quiet, and then tells to Arinbjörn that he wants his money from defeating Ljótur, Arinbjörn says the king has it and he should leave it, Egill doesn't want to leave it and Arinbjörn says he will go to talk to the king on his behalf

Chapter 77

- Arinbjörn goes to see the king, tells him Egill wants the money from Ljótur that he won, the king gets angry, replies that Egill has nothing to do there and will get nothing, the king does not trust Arinbjörn either, claims that Arinbjörn is more likely to follow Eiríkur's sons, Arinbjörn goes home and says this to Egill, he is angry
- In the spring they go plundering, they plunder most of the summer, then they stop in Frisland, they kill the locals there, they flee, they sleep in Eyðiskógur, the locals were 300 and Egill has fewer men, everyone fears Egill and they flee to the sea and forest, he chases them, jumps over a swamp and is suddenly alone, the locals attack him, he kills everyone and goes back to his men
- Another battle by the sea, Egill kills everyone again
- They leave and Arinbjörn decides to join the Eirík's son, his foster son Haraldur gráfeldur, so Arinbjörn goes to Denmark and Egill to Vík to Þorstein, he stays for the winter

Chapter 78

- Introduction of jarl Arnvindur, he is evil and rich, he owes tax to king Hákon, he resides near Elfar, east of Finnmörk
- The king sends 12 men to get the taxes, they never return, the same thing happens twice

- The king sends messengers to Þorsteinn to go to Varmaland and get the taxes from the jarl, the king wants Þorsteinn outlawed, as his relative Arinbjörn joined his enemies, they tell Þorsteinn, he tells Egill and Egill speaks to the messengers, he offers to go instead of Þorsteinn, the messengers talk and conclude that it is acceptable if Egill dies on the way too
- They prepare to go, and they are 7 together, Egill has the sword Dragvendill and a spear in hand
- They set off and it's snowy everywhere, they decide to separate, Egill and his three men are riding across some ridge, but king's men turn around and ride to the king and tell him what happened, he is glad

Chapter 79

- They travel with difficulties for a whole day, then they make it to a farmer Armóður, he welcomes them, there is a húsfreyja and his daughter, two slave-women and 12 house members
- They sit at tables, and he gives them very thick and sour skyr to drink
- Then the daughter tells them not to drink it anymore or they will be sick, the farmer is angry and brings out ale, mead, and brennivín, they all started being sick but Armóður would not stop bringing the alcohol, Egill begins to drink it for everyone, then he stands up and throws up all over Armóður and makes him swallow it, people do not like this, but Egill says he deserved it, they drink some more and go to sleep to a stable
- In the morning Egill goes to Armóður's bed, he wants to kill him, the húsfreyja persuades him not to, he cut his beard, pushes his eyes out and leaves

Chapter 80

- The next day they arrive at Þorfinnur's farm, he reports that he saw 6 of Armóður's men armed in the forest
- Then they sit to eat and drink again, Egill noticed the sick girl Helga and Þorfinnur says he will pay anything to make her healthy

- Egill finds the whalebone with runes and carves new ones and she heals and is well now, everyone thanks him, he refuses a reward
- They set off again and Þorfinnur offers his men to accompany them in case Armóður's men are in ambush, his son and others go with Egill, they are 8 together, then Egill sends them back

Chapter 81

- Six of Armóður's men attack Egill, he kills two and then they flee away
- They come to Álfur's farm, he hosts them for the night and they go the next morning
- They go through the forest and arrive to the jarl's hall, they stay awake for the night, in the morning he tells the jarl about his errand, the jarl replies he has been paying, he gives Egill some of the taxes, Egill tells the jarl the king will want for compensation for the killed men, they argue and Egill leaves the tax money he was given

Chapter 82

- The jarl says they should go after Egill and kill him, otherwise he will slander them in front of the king
- Two brothers, both called Úlfur, are sent after Egill with other 28 men, they arrive to a road fork
- They separate into two groups and wait in ambush

Chapter 83

- Egill returns to Álfur and tells him everything, he warns Egill to stay there for three nights, he disagrees, the farmer tells him he saw footprints going in both directions and if he does not believe him, he should go and see for himself
- Now Egill sees horse prints, his men want to turn back but he does not, he puts a stone on his chest and back and rides forward, there was a cliff

Chapter 84

- Egill comes to the cliff, seven men attack them, plus eight from above, they throw stones at them, so Egill goes up the cliff against them, he kills everyone there, gets a berserks fit, throws stones at the others, jumps at them, he kills Úlfur and 10 others, last 3 survivors flee to the forest, Egill rests and continues
- The survivors tell the others what happened, Úlfur decides to go and avenge his brother, they are 19 together, 10 attack Egill from the front and 9 from the back, Egill kills most of the front ones, then the back ones including Úlfur, the rest flee, Egill's men take care of their wounds and continue the journey and arrive at Þorfinnur's farm

Chapter 85

- The few survivors come to the jarl's hall and tell him what happened, that Egill killed absolutely everyone, the jarl says they are in trouble now when Egill tells the king about this
- Egill stays at Þorfinnur's for 3 nights, they give Egill a reward for healing their daughter
- Þorfinnur offers to go with Egill as 12 of Armóður's men are waiting for him, meanwhile Armóður gets to know about what happened to the jarl's men and changes his mind about attacking Egill
- Egill goes to Vík to Þorsteinn, the king gets to know the whole story about the jarl, the king offers his friendship to Þorsteinn

Chapter 86

- The king plans to go to the jarl, he flees to Sweden, he puts another jarl in charge instead, he fights against the Danes and gets some money, he is overthrown by Haraldur gráfeldur
- Egill goes back home to Iceland, he is welcomed well
- Iceland is all settled now

Chapter 87

- Introduction of Grímur, his farm in Mosfell, he becomes lawman after Þórarinn Oddleifsson, he is the third lawman in the country, he marries Þórdís Þórólfsdóttir, she gets all the inheritance from Þórólfur
- Introduction of Ólafur, his farm is in Hjarðarholl, he marries Þorgerður Egilsdóttir, there has not been a bigger feast than this one, 800 people come and it lasts for half a month, they have a son Kjartan sterki, he inherits the sword Dragvundill

Chapter 88

- About Böðvar, Egill's son, and his short life, another son was Grímur, he was 9 and Böðvar 12, Þorsteinn was 6
- A ship is by Hvítáróss, Egill sends some men to this merchant ship, Böðvar goes too, Grímur Egilsson goes with them, they sail there and on the way back the weather gets worse, the ship sinks and they all die including Egill's two sons
- Egill mourns Böðvar, he goes to the sea, takes him out and buries him in the mound with Skallagrímur, then Egill goes home, is sad and locks himself in his room, he does not go out or talk for 3 days

Chapter 89

- Ásgerður sends for Þorgerður, she comes, refuses to eat until her father is alright, she comes to him, says she will not live if he dies and wishes them to die together, she begins to eat some sea weed, Egill has some too, he drinks some milk thinking it is water, she tells him he should compose a poem about his sons
- He composes a poem about his sorrow (not reproduced), then he gladdens and drinks and eats again, Þorgerður goes back home

Chapter 90

- Egill is settled down in Borg, he stopped plundering and is rich
- Einar Helgason introduced, he is friends with Egill, he often sails abroad and he and Egill exchange stories, Einar is also a poet, one time Einar gets a splendid shield from jarl Hákon in Norway as a reward for composing a poem about him, Einar comes to Borg, but

Egill is away, he waits for 3 nights, then he hangs the shield above Egill's bed and rides away

Chapter 91

- The same day Egill comes home and finds the shield, they tell him it is from Einar, Egill gets mad that Einar expects him to stay awake the whole night and compose poetry about the gift, he wants to ride after him and kill him, his house members tell him he can never catch up with him and to wait, Egill composes the poem, and they remain friends
- The shield the same winter fell into a drinking vessel, it lay there until spring, and it was damaged, Egill took the gold and silver off the shield

Chapter 92

- Description of Egill's son Þorsteinn, he is big, handsome and rich, has hair as white as snow, Egill does not like him much, but his mother loves him
- Þorsteinn rides to an assembly, his mother lends him Egill's cloak from Aðalsteinn, he is too short for it, so he makes it dirty, and they put it back into the chest
- Egill finds out, gets mad and says he could at least wait for him to be dead before wearing his clothes
- Ásgerður dies and Egill moves to Mosfell to Þórdís and Grímur

Chapter 93

- Þorsteinn takes over Borg, marries Jófríður, they have 10 children
- Önundur's son Steinar, he lives in Brekka, he is not a pleasant man, he is dark, Steinar and Þorsteinn do not get along, their dispute about the grazing land is introduced; Steinar does not react to Þorsteinn's asking not to graze his cattle on his land

Chapter 94

- The slave Grani grazes Steinar's cattle on Þorsteinn's land, Þorsteinn goes and kills Grani
- Another slave is grazing the cattle, Þorsteinn kills him again

- Steinar goes to Snæfellsness to Ingjaldur and buys there a huge slave Þrándur, he is supposed to graze the cattle now, he tells him to sit there no matter what
- Þorsteinn's house members tell Þrándur to go away, he refuses, and they tell Þorsteinn

Chapter 95

- Þorsteinn goes to the slave, they exchange a few words, then Þorsteinn fights the slave and kills him
- Steinar gets to know this and comes to Þorsteinn, he accuses him of killing the three slaves and he says they deserved it as they were not supposed to be there

Chapter 96

- Steinar goes to his relatives in Reykjadalur and asked them for support against Þorsteinn, Oddur and Einar promised to help him
- In the spring, he rides to Borg and summons Þorsteinn to Reykjadalur the next spring to be judged at the assembly, Þorsteinn accepts and Steinar rides home
- Þorsteinn sends men to Mosfell to tell Egill about it, they tell him everything
- Steinar goes to the assembly with men from Stafholt, some Mýramenn, Reykjadalur; Þorsteinn comes too and they pitch their booths
- Steinar presents his case in front of the lawman, Einar and Oddur support him, they are close to fighting the whole day
- 30 men ride to the assembly, Egill comes in all his glory, Þorsteinn tells him the events
- Egill goes to the assembly and asks for Önundur, Önundur is extremely friendly towards his kinsman Egill and decides he wants Egill to decide about this matter and Oddur to stay out of it, Steinar agrees and Egill rides away
- They have three oxen for dinner, they drink and feast
- Oddur expresses disagreement about Egill being the judge
- The process begins the next day

Chapter 97

- Egill says they got the land from his father Skallagrímur and it belongs to him and that Steinar did damage to Þorsteinn, he shall not get any compensation for the slaves, and they should move away from the district, they all go home
- Steinar moves away from Brekka, to Leirilækur
- Þorgeir blindur moves to Brekka
- Auðunn lives in Álfanes, he invites Þorsteinn for a feast, Þorsteinn goes to the feast, armed, with his son Grímur who is 11, they stay at the feast for 8 nights

Chapter 98

- Steinar plots to kill both Þorsteinn and Egill, Önundur doesn't think it's a good idea, Steinar says he's old and everything is his fault anyway and that he will do it as Þorsteinn now rides from Álfanes only with his son
- Steinar goes with other 15 men, they wait in ambush, he sends man called Össur to go to Álfanes and find out about Þorsteinn, he reports that Þorsteinn should ride home tomorrow morning

Chapter 99

- Þorsteinn and his son set off to go home, Þorsteinn feels something is about to happen, he tells him not to go anywhere and stand behind his back, he has sword and shield ready and gives the boy Skallagrímur's axe from king Eiríkur
- 16 men attack them, Steinar has a speech about how he will avenge himself now, Þorsteinn replies
- The fight is described at length, Þorsteinn fights everyone around, killing everyone, detailed description of who and how he kills, descriptions of bodily parts in detail, his son Grímur is always behind him, then they attack him and Þorsteinn defends him, in the end they both jump on a horse and manage to escape, Þorsteinn kills 9 men himself
- Steinar goes home and tells his father what happened, he says he just made it much worse for himself

Chapter 100

- Þorsteinn's son Grímur dies on the way home from injuries
- Þorsteinn goes to Mosfell, he goes through Stafholt with 12 men, there's a man called Oddur helgi, he sees him and sends a man to Steinar to tell him that Þorsteinn travels with his men to Egill to tell him about the events, Steinar says he will go Stafholt
- Þorsteinn makes it to Mosfell and is greeted well
- Þórdís Þórólfsdóttir has a son Þórólfur, he is 15, Egill loves him very much
- Þorsteinn tells him about the events and Egill is angry and says Þorsteinn is not manly like his forefathers and he needs to do something to avenge himself and his kin, Þorsteinn stays for 8 days and goes away

Chapter 101

- Steinar goes to see Einar Helgason and they agree to attack Þorsteinn, they take 12 men, take weapons, they are 26 together, they ride somewhere and hide there under some ridge, they wait there for 3 nights

Chapter 102

- Þorsteinn leaves Mosfell and receives a silk cloak from Egill
- Grímur, Þórdís' husband, is travelling as well
- Steinar and Einar are waiting, and nothing happens, they travel somewhere else and meet a man called Bárður, he reports he saw a man with hair as white as snow passing by with other 12 men, he also tells them about Grímur's journey
- Steinar and Einar decide to attack Egill at home instead, so he may pay for all the injustice he caused them, a man called Álfur is against it as it would be unmanly to burn an old man inside his house, Einar says it is nonsense and it's the best time to attack Egill as he is home alone
- They ride to Mosfell and go to a forest called Ási, they wait there for the night

Chapter 103

- A household servant from Mosfell goes to the forest and he sees 26 armed men sitting in the forest, he hides and listens
- They plan to go to the farm and hide, they will send a man to tell a servant that Grímur is in trouble and he expects Egill to come and help him, and they expect Egill will not leave Grímur without help, when Egill goes out of the farm, they will attack him and kill him, Álfur says Egill will never believe this story, Einar asks what he will do when Egill has the sword Dragvendill in his hand
- The servant hears enough, goes home and reports what he has heard, Egill asks who they are and how many, he says he did not recognise them but are 26 in total, Egill asks for their description, the boy describes the clothes and Egill recognises Einar Helgason and he also describes Steinar, Egill says he cannot face them alone and asks Þórólfur Grímsson and his household for help, they say they accept, he comforts Þórdís and they get ready for the fight, they were 13 together
- Einar and his men get ready, they all hide behind a back house and send a man to deliver the message, he tells a woman that Grímur needs Egill's help, Þórdís says that if this is true he should stay with them for the night, he refuses, now Þórólfur comes and tells him to come inside, then Egill comes, the messenger repeats his errand again and Egill tells him to come in and stay for the night, he refuses again, Egill hits him and takes him to the stofa, he orders him to tell him about the attack otherwise he will kill him, he tells him everything, he lets him go and tells him to tell to his men, that Egill is not at home, and they should wait for him in the eastern garden, the messenger is free and he tells his men what Egill wanted him to say and so they wait until the morning, Egill and his men also wait until the morning fully armed
- In the morning they send someone to check if someone is coming, he sees a group of men in the eastern garden, he reports this to Egill, they meet and exchange some words, the battle begins, Egill goes against Einar, and Þórólfur against Steinar, an epic battle is described, Egill kills absolutely everyone, Þórólfur badly wounds Steinar and he flees away, a detailed description of the battle
- The only survivor from Steinar's party is Álfur from Langárfoss, Egill's kinsmen, Egill and his men go on horses and try to find Steinar but cannot find him, they release Álfur

- Steinar hides from Egill, he makes it home and is badly injured, Öundur tells him that he told him so and that he should compensate Þorsteinn and have peace, Steinar disagrees

Chapter 104

- Álfur recovers and goes from Mosfell, Egill tells him to tell Þorsteinn he should take revenge on Steinar, otherwise he does not want to see him until he dies
- Þorsteinn comes to visit his sister Þorgerður and her husband Ólafur in Hjarðarholt, they have 3 children, Kjartan is the youngest, Halldór the oldest, and Steinþór
- He goes home and finds out about the news

Chapter 105

- Álfur goes to see Þorsteinn, he thinks Steinar has sent him and gets armed, Álfur says he did not come to fight him and tells him the news, he tells him Egill said he should kill Steinar otherwise his whole kin are shamed, and he will never see him again, Álfur offers his help in this errand, nothing happens for a long time
- Steinar recovers and goes to Snæfellsness to Ingjaldur, he tells him he should not go against the father and son as they are from a magnificent family, he insists and Ingjaldur offers him a man called Kolur, Swedish of origin, he was huge and dark of skin and hair, Kolur says he will not go with him for free and chooses his payment of six marks of silver, Steinar agrees, and they go home
- Steinar plots another attack on Þorsteinn that night with Kolur, Kolur agrees and they separate, Kolur goes to Hróksholt, Steinar goes somewhere else and sleeps in the forest

Chapter 106

- Álfur reports to Þorsteinn that Steinar went away, they decide to go to Langárfoss, a house servant reports that Steinar is camping by Grímsstaðamúli, Þorsteinn and Álfur go there under the mountain, Steinar sets out but he sees Þorsteinn and panics as Kolur has not returned to him yet, Þorsteinn attacks Steinar and kills him, he is told about Kolur and at that moment Kolur comes, grieves for Steinar and gets angry, they start a fierce fight and keep on fighting most of the day, Kolur injures Þorsteinn and Þorsteinn thinks Kolur might

be protected by magic, Þorsteinn jumps on Kolur and rips his flesh, Þorsteinn defeats him, buries both of them and rides away

Chapter 107

- Álfur goes to Mosfell and tells Egill about Þorsteinn, Egill says he is not surprised, he is old now and blind
- Þorsteinn goes to Alþingi, meets there Ólafur and his son Kjartan, and Geir Ketilsson from Flókadalur, Grímur and his son Þórólfur were there too, and Önundur
- Önundur claims compensation for Steinar and those who fell in Mosfell, then Þorsteinn talks and has many followers and summarises all the events and it is decided that Önundur should pay to Þorsteinn for his son Grímur
- Þorsteinn, Grímur, Ólafur and Þorgerður go to a feast in Mosfell, Egill says his children should show him his grandchildren, Þorsteinn shows Böðvar and Helgi, he touches them and says they are big and strong but will not be like their forefathers, then Þorgerður shows Steinþór and Halldór, he says they are not going to be big and have women in their manly chests, everyone laughs, he asks for more children and Þorgerður says she has one more son, he wants to see him, she shows him Kjartan, Egill likes him and says he will be the one carrying the kin and that he shall have the sword Dragvundill, Kjartan takes it and has it his whole life
- Egill is old and lies in his bed all day and night, there is a dead horse in the doorway and there are no men at home at the moment, the women complain so Egill stands up, they lead him there and he takes the horse by its back legs and throws it into a river, he asks where he threw it and that he intended throwing it somewhere else
- He dies in Mosfell and is buried there

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B.3 Medieval *Egils saga*, the “Younger Egla”, *Egils rímur*

C-branch of the medieval saga	<i>Egils rímur</i>	The “Younger Egla”
	1–11 <i>Mansöngur</i>	
Chapter 1 • about Úlfr, his genealogy	Ríma 1 12–17 • about Kveldúlfur; he is strong, skilled at fighting, rich; he settles down on a farm in Norway, and marries a daughter of Berlu Kári	Chapter 1 • begins with Hálfðan king, there were 12 kings in Norway at that time, who were fighting among themselves • There was one exceptional man in Norway at the time, Úlfr, some called him Kveldúlfur • he was plundering a lot abroad, when he got older, he went back to Norway with his money • he married Beilu-Kári’s daughter Sæbjörg
• introduction of Berlu-Kári, the two of them were plundering together • introduction of Berlu-Kári’s two sons Ölvir <i>hnúfa</i> and Eyvindur and daughter Sæbjörg, whom Úlfr marries	18–20 • about Berlu-Kári’s children Eyvindur <i>lambi</i>, Ölvir <i>hnúfa</i>, and Sæbjörg	• introduction of Beilu-Kári, his two sons Ölvir <i>hrjúfa</i> and Eyvindur <i>lambi</i>, daughter Sæbjörg • Kveldúlfur and Beilu-Kári were plundering together
• Kveldúlfur being a good <i>búsýslumaður</i>, advising people, description of his bad temper in the evening and being called	21–26 • about Kveldúlfur and his skills, advising his people, about his evening temper and why he is called Kveldúlfur	• Kveldúlfur being a good <i>búsýslumaður</i>, gets up early in the morning, got much money while plundering

Kveldúlfur and being able to change his shape		
• introduction of Þórólfur and Grímur, their description	27–33 • introduction of Þórólfur and Grímur; Þórólfur is beautiful, gentle, happy, and resembles his mother: Grímur is “not bearable to look at”, big and dark, resembles his father	• his wife Sæbjörg had two sons, she named one Þórólfur and called the other Grímur • long praise of Þórólfur, shorter description of Grímur
• Þórólfur is in his twenties and goes plundering abroad with Eyvindur and Ölvir, all of them get rich and stay with their fathers in the winter	34–45 • about Þórólfur’s plundering abroad with Eyvindur and Ölvir, they fight many sea battles, gain much wealth during the summer, and sit with their fathers at home during the winter	Chapter 2 • Þórólfur is twenty, gets a ship and leaves with Ölvir and Eyvindur, they are plundering in the summer, in the winter they’re home • they were plundering like this for four years and got much wealth and money
Chapter 2 • introduction of Auðbjörn, king of Firðafylki, his jarl Hróaldur and jarl’s son Atli, his children including Sólveig • Ölvir falls in love with Sólveig, but her father refuses him • Þórólfur and Eyvindur keep on plundering abroad	missing	missing
Chapter 3 • introduction of Haraldur <i>lúfa</i> of Vík, son of Hálfðan <i>svarti</i>, swore an oath not to cut or comb his hair until he becomes a king of all Norway	47–52 • about King Haraldur <i>lúfa</i> of Vík, his father, his oath not to cut his hair, and him gaining power in Norway	Chapter 3 • introduction of Haraldur <i>byra</i>, son of Hálfðan <i>svarti</i>, was east in Vík, he asked for a king’s daughter in marriage, she says she would marry

• he gains Upplönd, Þrándheim, gains Naumdalur from brother Herlaugi and Hrollaugi, • fights against Húnþjófur and gains Mæri and Raumsdalur, his son Sölvi klofi talks to king Arnviður, king Auðbjörn joins king Haraldur's army • Kveldúlfur refused to fight Chapter 4 • Auðbjörn fights against Arnviður and Sölvi, Haraldur wins and sets his men in Fyrðafylki • Ölvir joins Haraldur, fight between King Vémundur and Jarl Rögnvaldur, Berlu-Kári joins King Haraldur • King Haraldur gains power and many people flee Norway	king Haraldur defeats king Hundþjófur, his son Sölvi <i>klofi</i> is being difficult	him if he becomes king of all Norway, he promises not to brush his hair until then • he gains victory, Handþjálfur stands against him, he falls and Haraldur takes his land, his son is called Kálfur <i>slefi</i>, he plunders in Haraldur's land, more is not said about him
Chapter 5 • Haraldur sends messengers to Kveldúlfur to ask him to join him, both Kveldúlfur and Grímur refuse to do so	57–67 • Haraldur gains more power, his men go to see Kveldúlfur to tell him to fight for him; both Kveldúlfur and Grímur refuse	• he takes everyone under his control, otherwise they lose their lives, he sends men to meet Kveldúlfur and invites him for a meeting, he should fight for him and gain more respect • Kveldúlfur says he is old and not going anywhere, they ask Grímur to come, he replies he is not going either, they go back

• king gets angry about it	68–70 • king's men tell the king and he gets angry	• They tell the king about this; he gets angry that they want to be their own man
• Ölvir goes to see Kveldúlfur	71–72 • Ölvir offers to talk to them, about Ölvir fleeing the war and joining Haraldur's men	• Ölvir comes to the king's retinue and sees the king is mad, he asks him to let him talk to Kveldúlfur, the king says he may do so
	Ríma 2	Chapter 4
• Ölvir talks to Kveldúlfur and he tells him he will not go anywhere but Þórólfur might	11–24 • Ölvir talks to Kveldúlfur, he will not go anywhere but Þórólfur might when he comes back	• Ölvir talks to Kveldúlfur, tells him the king wants him, people who did not join him missed their belongings, or had to leave the country and some missed their lives, Kveldúlfur says he will never join this king, but they might ask Þórólfur when he comes back
• the king sits quietly now for a while	25–28 • Ölvir tells this the king and the king gets calm for now	• Ölvir goes back, says this to the king, he gladdens and sits down to drink
• when Þórólfur comes home, Kveldúlfur tells him about king's inquiry and Þórólfur decides to join him	29–45 • Þórólfur and Kveldúlfur discuss the matter, Þórólfur decides to join the king	• Þórólfur comes home, Úlfur tells him what the king wants, expresses his opinion that none of them will ever get any luck by joining the king • Þórólfur disagrees, he says the king is a big chieftain, and who goes against him will lose everything or die, his honour will increase in his retinue

		• Kveldúlfur says he disagrees, and he advises him not to be too much of a champion
• Þórólfur says goodbyes and goes to the king	46–49 • about Þórólfur's journey and his arrival to the king	Chapter 5 • Þórólfur sails to the king, says goodbye, Kveldúlfur goes with him to the ship; Þórólfur arrives to the king with 12 men, the king is happy, gives him much respect
Chapter 6 • about Björgólfur, his land in Torgar, in Hálogaland, his son Björnólfur, married to Helga daughter of Ketill <i>hængs</i> from Hrafnista, their son Bárður	50–55 • about Brynjólfur and his son Bárður, Þórólfur and Bárður become friends	• about Bárður, Brynjólfur's son, has another son called Grímur, great friendship between Þórólfur and Bárður
• Björgólfur goes to Lækar to see farmer Haugi, he sets his eyes on his daughter Hildiríður, he takes her home and they have two sons together – Hrærekur and Hárekur, Björgólfur dies and Hildiríður goes back home, the sons called Hildiríðarsynir • Bárður marries Sigríður of Sandnes	missing	missing
Chapter 7 • Bárður joins King Haraldur, Þórólfur arrives • Bárður's father Björnólfur dies, he inherits everything and Hildiríðarsynir do not inherit	missing	missing

Chapter 8 • battle by Rogaland, Bárður, Þórolfur, Ölvir, Eyvindur fight for the king	56–60 • preparations for the battle by Rogaland, warriors introduced (Bárður, Þórolfur, Ölvir, Eyvindur) against Þórir	• battle in the east in Hörðaland, Þórolfur, Bárður, Eyvindur and Ölvir are there
• Þórir <i>haklangur</i> killed there and Haraldur gains victory • it was the greatest battle he fought • both Þórolfur and Bárður are wounded, Þórolfur recovers, Bárður tells the king he wants Þórolfur to inherit after him, the king promises that and Bárður dies	61–68 • the battle is described, Þórir <i>hokulangur</i> dies there and Haraldur wins the battle, they search for the dead	Chapter 6 • Þórir <i>hokulangur</i> against the king, he dies and they win, Þórolfur is wounded, but Bárður very wounded, he calls the king and tells him he wants Þórolfur to inherit everything, the king promises that and Bárður dies
• they return back home	69–77 • Bárður dies and gives his properties to Þórolfur	• Þórolfur recovers, and the king buries the bodies and becomes the king of all Hálogaland as well
	Ríma 3	Chapter 7
• Þórolfur goes to Torgar to claim inheritance from Bárður	9–17 • Þórolfur goes to Torgar to claim inheritance from Bárður	• Þórolfur goes to the king and asks to go to Hálogaland • he gets ready, gets a letter from the king and money and power over Hálogaland and the job of collecting taxes in Elfur, and Finnmörk
• Þórolfur tells the news to Sigríður, he goes to see her father Sigurður, gets his blessing, takes over the farm	18–30 • Þórolfur is in Torgar, his generous rulership over Torgar is described and his marriage to Sigríður, Bárður's wife	• Þórolfur arrives to Torgar, Bárður's wife is sad but recovers, Þórolfur is well settled and popular
• Sigríður's father Sigurður dies, Sigríður and Þórolfur inherited everything from him		• Sigríður's father Sigurður dies, Sigríður and Þórolfur inherit everything from him

Chapter 9 • Hrærekur and Hárekur goes to see Þórólfur and ask him for their inheritance after their father Björgólfur, Þórólfur refuses them	Missing	missing
	31–36 • Þórólfur is collecting taxes for the king	• Þórólfur is collecting the taxes and becomes rich, has a ship with a dragon’s head on it • many men start telling lies about Þórólfur
Chapter 10 • King Harald comes to Þórólfur for a feast	missing	missing
Chapter 11 • Hárekur and Hrærekur invite the king to a feast and begin to slander Þórólfur	37–41 • introducing Hrærekur and Hárekur, about them slandering of Þórólfur	Chapter 8 • introduction of Hárekur and Hrærekur, they lie to the king about Þórólfur; as he has become very rich, the king believes them
Chapter 12 • introducing Þorgils, he goes to deliver the taxes to the king, the king does not want to talk to him	42–48 • introducing Þorgils, he delivers the taxes to the king, the king is angry	• Þórólfur sends Þorgils to the king with the taxes, he packed the ship with the gold and Þorgils comes to the king and greets him • Þorgils sees the king is angry, tells him he brings him taxes from Finnmörk, Elfar and Hálogaland, he does not say anything
• Ölvir presents the goods to the king and he cheers up	49–63 • Ölvir talks to the king, the king sees the gold and gladdens	• Þorgils goes to see Ölvir, Ölvir goes to see the king, tells him Þorgils is bringing the taxes, he does not say anything but looks at all the gold and says he has never seen so much, says it’s a shame that Þórólfur wants to betray him, Þorgils replies that Þórólfur does not want to betray him and that it’s lies, the king believes him

• Þorgils reports this to Þórólfur	64–65 • Þorgils comes home to Torgar and tells Þórólfur about the incident	• Þorgils goes back to Torgar, tells everything to Þórólfur
• Þórólfur's journey to Finnmörk, he meets the Kven people there, the king Varavid asks Þórólfur for help against the Karelians, geographical description of the area, battle between the Kvens and Karelian • Þórólfur goes back home and hears about the slanders	missing	missing
Chapter 13 • Hildiríðarsynir are slandering Þórólfur	66–69 • Hildiríðarsynir are slandering Þórólfur again	Chapter 9 • the brothers keep on slandering Þórólfur
	Ríma 4	
Chapter 14 • Þórólfur goes to Þrándheimur, Ölvir warns him	10–19 • Þórólfur travels to see the king, Ölvir warns him about the slanders	• Þórólfur goes to see the king with ninety men, and all the taxes, he comes to Þrándheimur
• the king tells Þórólfur that he has been dishonest and that he should stay with him as a standard bearer	20–38 • Þórólfur's interaction with the king; the king doubts Þórólfur's intentions and Þórólfur gets angry about being called dishonourable	• Ölvir goes to see Þórólfur, he says he should go to see him, Þórólfur says that he will rather believe lies than truth, the king says he's lying, he replies he isn't and pays him the taxes, everyone says that he pays more than anyone ever, the king was not happy
• Þórólfur refuses and goes home	39 • Þórólfur goes home	• the king says he should stay there with him, Þórólfur refuses and leaves to Torgar

• the king gives Þórólfur's properties in Hálogaland to Hildiríðarsynir	40–41 • the king takes away Þórólfur's properties and gives it to Hildiríðarsynir	Chapter 10 • the king gives Þórólfur's property to Hildiríðarsynir
• Þórólfur moves to Sandnes	42–46 • Þórólfur flees	• Þórólfur finds out, packs everything and moves it to Sandnes and stays there
• the brothers go to Finnmörk with 30 men	47–51 • Hildiríðarsynir's dealings in Finnmörk, the Lapps not impressed as they were used to Þórólfur going there with 100 men	• the brothers now collect the taxes, the Lapps laugh at them, as Þórólfur used to go there with 100 and feasted with them; no one gives anything to the brothers
• Þórólfur also goes in the winter to Finnmörk with 100 men, joining the king Varavid and plunders there	missing	missing
• Þórólfur has a splendid ship, Þorgils steers it to England, they get many luxurious goods there	52–58 • Þórólfur sails to England, all the goods he acquires there are described	• Þórólfur goes to England, it was a good ship and Þorgils steers it with 16 men, he buys English honey and malt, had some gold and silver and then went back
• Hildiríðarsynir bring unsatisfactory tax to the king, they blame Þórólfur and tell the king about Þórólfur's booty from England and about the ship	59–76 • Hildiríðarsynir bring unsatisfactory tax to the king, they blame Þórólfur and tell the king about Þórólfur's booty from England	Chapter 11 • Hildiríðarsynir go to the king with little tax, he is not happy and says that Þórólfur paid him more, they reply they went there with 30 men but Þórólfur with 100 and he took everything for himself, as he can see on the ship to England, and if he does not believe them, he should go see the ship, he says he will
Chapter 15	77–82 • introducing Sigtryggur and Hallvarður	Chapter 12 • introduction of Hallvarður and Sigtryggur

• introduction of Hallvarður and Sigtryggur		
• introduction of their brothers Þórður and Þorgils	83 • introduction of their brothers Þórður and Þorgils	• introduction of their brothers Þórður and Þorgils
• king sends Hallvarður and Sigtryggur to attack Þórólfur's ship	84–88 • king's men, Sigtryggur and Hallvarður, attack Þórólfur's ship steered by Þorgils	• the king sends Hallvarður and Sigtryggur to get Þórólfur's ship, they're supposed to let the people go; they attack the ship with 40 men, Þorgils is not prepared for the attack and has no other option than to flee
	Ríma 5	
• the brothers take the ship and let the men on the ship leave and live	11–16 • Þorgils escapes the ship	• Þorgils flees with all his men
• the brothers take the goods to the king and he believes Hildiríðarsynir fully now	17–20 • Hallvarður brings the ship with the goods to the king, the king now believes what Hildiríðarsynir have been saying about Þórólfur	• Hallvarður and Sigtryggur take the ship to the king and he sees the wealth
• Þorgils goes to Kveldúlfur, he tells him to tell Þórólfur to flee the country, he gives him a ship and he leaves	21–26 • Þorgils seeks Kveldúlfur, who gives him food and ship to see Þórólfur	Chapter 13 • Þorgils finds Kveldúlfur, he says he saw this coming and that Þórólfur should stop competing with the king and flee the country; Kveldúlfur gives them ship
• Þorgils sails to Þórólfur, tells him the news, he continues to live lavishly during the winter with his men	27–32	• Þorgils goes to Sandness, he tells Þórólfur about everything; Þórólfur does not care and says it is good for him to have his things with king

	• Þorgils sails to Þórólfur, tells him the news, he continues to live lavishly during the winter with his men	Haraldur, as he is still rich, he remains still happy and offers the men compensation
• Þórólfur goes to Uppland with 100 men and then to Denmark, then to Mostrarsund	33–40 • spring comes and Þórólfur sets off to the sea, he plunders around Denmark, lands in Mostrarsund	• in the spring, he prepares ship with 80 men and goes plundering, they plunder all summer and gather much wealth; in the fall they go back to Norway, they leave their ship in Mostrarsund
• Þórólfur attacks a ship of Þórir <i>þruma</i>, the king's man, take the goods, let the men live	41–46 • Haraldur's ship with Þórir <i>þruma</i>, goods on the ship, Þórólfur and his men attack the ship, they take the ship and sail away	• Þórólfur sees his ship, he attacks the ship and gives the men the option to flee, they flee and he takes back his ship, then sails to Þrándheimur
• Þórólfur comes to Hallvarður's and Sigtryggur's towns, they attack, Þorgeir runs off and Þórður is killed, Þórólfur takes their wealth and burns the farmhouse	47–60 • Þórólfur sails to Hallvarður's town and attacks there, Þórólfur and Þorgils defeat Þorgeir and Þórður, they take the wealth from the town, set them on fire and then leave	Chapter 14 • Þórólfur comes to Hallvarður's and Sigtryggur's towns, they attack, Þórólfur cuts off Þorgeir's right hand and he runs off, he kills Þórður and another 20 men die, they burn everything and leave
• they also attack another ship full of corn and malt		• Þórólfur is plundering in Þrándheimur, they find corn and malt and take it, they say they did enough damage to the king
• Þórólfur meets Kveldúlfur, he warns Þórólfur and Þórólfur leaves to Sandnes	61–65 • Þórólfur meets Kveldúlfur who warns him again against king's luck, Þórólfur leaves again	• Þórólfur goes to see his father, he warns him again, Þórólfur does not listen again and leaves
missing	66–69 • Þórólfur is sailing	missing

Chapter 16 • introduction of Yngvar, his daughter Bera, Skallagrímur marries Bera, he is 15 years old and nearly bold, therefore so called Skallagrímur, Úlfur begins to age and Skallagrímur takes over the farm	71–76 • introducing Yngvar and Bera, Skallagrímur and Bera together, Grímur's physical description at age of 15, he takes over the household after Úlfur begins to age	Chapter 15 • introduction of Yngvar, his daughter Bera, Grímur goes there with 12 men to ask for her hand, they get married and go to Kveldúlfur's farm, he is getting old and Grímur takes over, he is 15 years old at the time, he is bold and so called Skallagrímur
	Ríma 6	
• the brothers Sigtryggur and Hallvarður talk to Haraldur about attacking Þórólfur, the king agrees	10–17 • the brothers Sigtryggur and Hallvarður talk to Haraldur about attacking Þórólfur, the king agrees	Chapter 16 • Hallvarður, Sigtryggur, and Þorgell <i>sterki</i> go to see the king and report what Þórólfur did, and they ask for revenge, the king agrees but says they will not stand a chance against him, but he still asks for his head and all the wealth
Chapter 17 • Hallvarður leaves	18–21 • the brothers set off to sea to look for Þórólfur	• they prepare a ship with 100 men and go to Torn; Þórólfur is not there and they cannot find him
• the king also leaves and sails quickly to Sandnes with 300 men, prepare to attack	22–29 • King Haraldur sails to Sandnes, prepares to attack Þórólfur	• the king prepares with 300 men as soon as they leave, he sails to Sandnes, he is about to attack Þórólfur's farm, Þórólfur not knowing about it is sitting by a drinking table
• they attack the farm and invite women and children to leave, Þórólfur's wife talks to the king, he said he will let him live if he agrees to surrender, Þórólfur refuses	30–42 • the king attacks the house, Þórólfur's wife talks to Ölvir, Ölvir tells Þórólfur king's terms for peace, Þórólfur refuses	Chapter 17 • Þórólfur's men realise they're outside, they run to weapons, they block the door and tell all women and children to go out, Þórólfur's wife goes out, asks Ölvir to take her to the king, she asks the king forgiveness for Þórólfur, he says he

		will let him go if he serves him for the rest of his life, Þórólfur says he will rather die than be the king's servant, and asks him to be let outside and fight honourably
• the house is set on fire, but Þórólfur and his men escape	43–50 • the king burns Þórólfur house, Þórólfur escapes	• the king said he would kill them all if they let him in and they set the hall on fire Þórólfur and his men break through a wall and a fight begins
• battle begins, Þorgils is killed	51–58 • battle between Þórólfur and Haraldur's people, Þorgils dies, battle continues	• Þórólfur has 80 men with him, many dies, Þorgils is killed, Þórólfur kills many, including the standard bearer
• the king gives Þórólfur the final blow	59–63 • the king kills Þórólfur	• the king shoots a spear at him, Þórólfur is busy as everyone is attacking him so the spear kills him
• the battle is over and the king sails back home	64–70 • the battle is over, burying of the bodies, the men go back to the ship and sail away	Chapter 18 • the king goes to the beach and is about to leave, he claims Þórólfur to be the best man of all Norway and what a shame it is he's dead, he tells Eyvindur and Ölvir to bury the corpses, they bury everyone according to the ancient customs
	Ríma 7	
• Sigtryggur and Hallvarður fail their mission and return to the king	11–15 • the king is back home, the brothers Sigtryggur and Hallvarður hear the news and get mocked for their failure	missing
• Ölvir and Eyvindur stay for a bit in Sandnes and bury Þórólfur, then they come back to the king, later they ask him to leave, he refuses, then he allows	16–25 • Ölvir and Eyvindur ask the king for permission to leave his retinue, the king refuses at first, then promises Þórólfur's	• the brothers go to see the king and tell him that they do not want to be among his men anymore, he says there is no way he would let them go, but

Eyvindur to go to Sandnes and marry Sigríður, Ölvir needs to stay with him	wife Sigríður to Eyvindur, but Ölvir has to stay with the king, they agree	he tells Eyvindur he can have Þórólfur's wife and property, he accepts
• Eyvindur marries Sigríður, their descendants are named	26–30 • Eyvindur travels to Sandnes and marries Sigríður	• Eyvindur goes to Sandnes and everyone welcomes him well, he has three children with the new wife and friendship with the king
Chapter 18 • introducing Ketill <i>hængur</i> , he kills Hildiríðarsynir (no battle described)	31–39 • introducing Ketill <i>hængur</i> , he seeks revenge for Þórólfur killing, he attacks Hildiríðarsynir, the battle is described, Hildiríðarsynir die and Hængur takes their wealth, he goes to the sea and fears king Haraldur's anger	Chapter 19 • introduction of Hringur, lives with Steinn, he was Þórólfur's friend and wants to avenge him, prepares with 60 men to Uppland, and goes to Hrærekur's home, both brothers are home and Hringur invites them to fight and he kills everyone, he takes all the riches (no battle described)
• introducing Baugur, Ketill's and Baugur's settlement in Iceland, Baugur and his men settle down in Rangá <i>eystri</i> and Hlíðarendi, all of five Baugur's children names, Hrafn being a <i>lögmaður</i>	40–50 • introducing Baugur, about the settlement of Iceland, distribution of the land, Baugur and his men settle down in Rangá <i>eystri</i> and Hlíðarendi, have famous descendants, Hrafn is said to be the first <i>lögmaður</i>	• Hringur cannot stay in the country so he prepares two long ships, packs everything and with him his brother Baugur <i>stýrði</i> • Iceland was at the time populated, they go there and come to the east of the land, he settles by Rangá <i>austri</i> and Baugur in Hlíðarendi • Hringur is a powerful man in Iceland, has eight sons, Hrafn becomes first <i>lögmaður</i> in Iceland
• Kveldúlfur hears about Þórólfur and mourns his son's death	51–55 • Kveldúlfur hears about Þórólfur and mourns his son's death	Chapter 20 • Kveldúlfur mourns his son's death, he tells Grímur he wants revenge
• Ölvir comes to see Kveldúlfur and Grímur, tells them details about Þórólfur's death and that they should claim	56–69 • Ölvir comes to see Kveldúlfur and Grímur, tells them details about	• Ölvir talks to the king and tells him he should compensate them, then he goes to Kveldúlfur and tells him he should go see the king for the

compensation, Kveldúlfur claims himself to be too old for this and they decide Grímur should go to see the king	Þórólfur's death and that they should claim compensation, Kveldúlfur claims himself to be too old for this and they decide Grímur should go to see the king	compensation, Kveldúlfur says he is too old to go there, Ölvir says Grímur should go, Grímur says he has little interest in talking to the king, Ölvir says he will do the talking for him, they decide on the day and Ölvir leaves
Chapter 19 Grímur goes to the king with 12 men, they are all named, they find Ölvir and he leads them to the king	70–78 about Grímur's journey to the king with his twelve men, they find the king at a feast and Ölvir greets them outside the king's hall	Chapter 21 - Grímur goes to the king with 12 men, all have sword and shield on them, they arrive to some town where the king is on a feast and they ask for Ölvir, the messenger describes men big as trolls and ugly - Ölvir comes out to meet them, Ölvir takes Grímur inside and tells the king that he arrived to claim compensation for Þórólfur, the king sees a huge man
	Ríma 8	
Grímur asks for compensation, the king tells him to join his retinue, Grímur refuses and the king is apparently angry, Ölvir tells Grímur to leave	9–26 Grímur and six of his men go inside to meet the king, Ölvir tells the king that Grímur comes for the compensation, the king tells Grímur he should join his retinue, Grímur says he will hardly get any honour from him since Þórólfur did not and leaves	they talk: the king says he will get the compensation if he joins him, Grímur says he has little interest serving him, that he does not wish the same payment from him as Þórólfur received, the king gets mad and Grímur leaves with no words, Ölvir tells him to leave
Ölvir goes with Grímur to the lake, advises him to leave the country and goes away, the king is extremely angry and	27–37 Ölvir goes with Grímur to the lake, advises him to leave the country and	Grímur and his men leave and Ölvir hides all the ships

sends his men after Grímur but they do not manage to catch the men	goes away, the king is extremely angry and sends his men after Grímur but they do not manage to catch the men	•The king sends 60 men to chase Grímur and kill him, but they have no ships, so they go back
• Grímur comes home and tells Kveldúlfur about what happened, Kveldúlfur decides to find a new home in Iceland, they load two ships with all their belongings and leave to the sea, there are 30 men on each ship, they sail to an island called Solundir	38–48 • Grímur comes home and tells Kveldúlfur about what happened, Kveldúlfur decides to find a new home in Iceland, they load two ships with all their belongings and leave to the sea	Chapter 22 • Grímur comes home and tells his father everything, he gladdens and says the king is angry with them and they should leave for Iceland, as men can be free there • in the spring they prepare to leave, each has 30 men, and half more women and children • they stop at some island called Solundir where a big forest was
Chapter 20 • introduction of Guttormur, in Túnberg, he was king's friend, his foster father and standard bearer, he was quite old, his children: Sigurður, Ragnar, Áslaug, Ragnhildur, the king was supposed to foster the kids	50–54 • introducing Guttormur and his children Sigurður, Áslaug, Ragnhildur,	Chapter 23 • introduction of Guttormur, in Túnberg, he was king's friend, his foster father and standard bearer, he was quite old, his children: Sigurður, trausti, Ása, Ragnhildur, the king was supposed to foster the kids
• Guttormur dies and the king sends Hallvarður and Sigtryggur to fetch the children, they are supposed to get the sons and all wealth from Túnberg, the girls are left behind at the farm	55–66 • Guttormur dies, the king tells Sigtryggur and Hallvarður to go to Túnberg to bring Guttormur's two sons to him, but to leave his daughters there for upbringing, they do so and go back to the sea to travel back, the brothers have	• Guttormur dies and the king sends Hallvarður and Sigtryggur to fetch the children, they are supposed to get the sons and all wealth from Túnberg, the girls are left behind at the farm • they leave with 60 men on the ship that Þórólfur used to have, they arrive to Túnberg, take the boys and money and leave to go back

	Þórólfur's ship that they had taken away from him, the ships are packed with gold	
• Grímur spots Þórólfur's ship on the sea and with Kveldúlfur they decide to attack the men, they surprise the men with their attack	67–75 • Grímur spots Þórólfur's ship on the sea and with Kveldúlfur they decide to attack the men, they surprise the men with their attack	Chapter 24 • one evening Grímur notices Þórólfur's ship, he tells Kveldúlfur, and they attack the ship, the men are sleeping, then they wake up and a fight begins
	Ríma 9	
• the battle between Kveldúlfur's people and Sigtryggur and Hallvarður's people, Úlfur has a berserks fit, kills many men, including Sigtryggur and Hallvarður, Guttormur's sons, 10 and 12, died in the sea	10–27 • the battle between Kveldúlfur's people and Sigtryggur and Hallvarður's people, Úlfur has a berserks fit, kills many men, including Sigtryggur and Hallvarður, Guttormur's sons get lost in the sea, surviving men report what happened to the king	• Kveldúlfur has a berserks fit and kills everyone in his way, he chops off Hallvarður's head, Grímur cuts Sigtryggur in half, remaining men jump over the board, all men on the ship die, together 60 men; •Guttormur's sons jump to the sea, and they are never seen again • Kveldúlfur leaves three men alive to tell the king what happened and that they avenged Þórólfur; now they set off to Iceland
missing	28–32 • Kveldúlfur and Grímur they took Þórólfur's ship and set off to Iceland, they get caught up in storm and the two ships separate	Chapter 25 • there is bad weather, and they separate
• Úlfur is about to die and gives his men instructions to throw his coffin overboard and settle where it lands, Úlfur dies and his man called Grímur takes over the ship	33–43 • Úlfur is about to die and gives his men instructions to throw his coffin overboard and settle where it lands,	• Kveldúlfur gets sick and tells his men to put his body in a coffin and throw the coffin over board and settle where it lands in Iceland, then he dies and they do as he said, a man called Grímur takes over the ship

	Úlfur dies and his man called Grímur takes over the ship	
they land in Gufuá, the coffin was washed out in some vík, they buried it and waited	44–50 they reach Iceland and find Kveldúlfur's coffin and cover it with rocks	they land in Gufuá, the coffin is washed out in some vík, they bury it and wait
Chapter 21 Grímur comes to Iceland, in Knararnes, description of the land, animals, Skallagrímur's settlement described, built a farm called Borg where Úlfur was washed out, animals and place names, distribution of the land and new settlers named	51–63 Skallagrímur reaches Iceland and settles in Hnararnes¹⁴⁵, he finds Kveldúlfur's men and the coffin, he builds a farm called Borg where the coffin was found, all the men settle down	Grímur now lands in Iceland, Hamarsnes, there is a forest and marshlands, he finds his companions, sees the land where the coffin is and builds his farm there, calls it Borg, he settles land in the peninsula, takes land in the west and south to mountains all the way to Esja, he gives the land to the men who came with him and names it after them: "the place names are attested until today and known by people"
introducing Óleifur, his settlement in Varmalækur and his son Þórarinn who takes the position of a <i>lögmaður</i> after Hrafn	64–75 about Kveldúlfur's relatives left in Norway, introduction of Yngvar, he flees to Iceland, meets Skallagrímur and tells him news, he stays with Skallagrímur for winter and then settles nearby	Chapter 26 about Yngvar, he needs leave Norway because of king Haraldur, he stays with Grímur for the winter
	Ríma 10	
Chapter 22	9–11	then Yngvar settles in Álftanes

¹⁴⁵ Place names and personal names appear here as they are represented in the manuscripts of *Egils rímur*, rather than in the saga; therefore, for example, here it is Hnararnes, rather than Knararnes. This is the practice in the whole of this chapter.

• about Kveldúlfur's relatives left in Norway, introduction of Yngvar, who flees to Iceland and meets Skallagrímur	• Yngvar settles in Álftanes which he receives from Skallagrímur	
• Yngvar settles in Álftanes	12–15 • introducing Óleifur, his settlement in Varmalækur and his son Þórarinn who takes the position of a <i>lögmaður</i> after Hrafn	• introduction of Oddleifur, who also comes to Iceland, settles in Varmalækur, his son Þórarinn becomes the second lawman after Hrafn
• Skallagrímur builds a smithy on Raufarnes, close to a forest	16–21 • about Skallagrímur and his smithy	Chapter 27 • Skallagrímur does not lack fish, nor birds, he builds a smithy on Auðanes, it is close to the forest, he is missing a stone
• Skallagrímur rows out to the sea and gets a huge stone, puts it in front of his smithy to hammer iron on it, six people could barely lift this stone	22–33 • Skallagrímur rows out to the sea and gets a huge stone, puts it in front of his smithy to hammer iron on it, six people could barely lift this stone	• he goes to the sea one night and finds a stone at the bottom of the sea, he places it in front of his smithy, it is so big that six men could not lift it, it's still possible to see this stone there
• Skallagrímur and Bera's children introduced; description of Þórólfur	34–38 • Skallagrímur and Bera's children introduced; description of Þórólfur	Chapter 28 • introduction of Þórólfur, Þórunn, Sæborg and Egill, Egill is dark and has wolf grey hair, when he was three years old he was big and resembling his father
• Sæunn, Þórunn and Egill introduced	39–43 • Sæunn, Þórunn and Egill introduced	
• Yngvar invites Skallagrímur and his family to a feast, Skallagrímur forbids	44–57 • Yngvar invites Skallagrímur and his family to a feast, Skallagrímur forbids	• Yngvar invites Skallagrímur and his daughters for a feast, stays for the night, then leaves Chapter 29

Egill to come with them, Egill steals a horse and goes to the feast	Egill to come with them, Egill steals a horse and goes to the feast	• Grímur, his wife, 12 household men, and Þórólfur are going, Egill wants to go to but he is not allowed, as he cannot behave at home either; Þórólfur is 8, Egill 3 years old • Grímur leaves and Egill is angry, he finds a horse, he goes where he thought his father always went and arrives to Álfanes
• Egill is greeted at the feast, he recites his first verses and receives gifts, they all go back home	58–64 • Egill is greeted at the feast, he recites his first verses and receives gifts, they all go back home	• he comes to the hall and Yngvar asks where he was and then he sits next to him, Egill is reciting verses, everyone thinks they are very good and fun, he receives three birds, duck egg, then they all go home
Chapter 23 • introducing Brynjólfur, from Sogn, and his sons Þórður and Björn	65–69 • introducing Brynjólfur and his son Björn	Chapter 30 • introducing Brynjólfur, lives in Norway, Örlund, two sons Þórður and Björn
• Björn was at some feast and fell in love with Þóra hlaðhönd, sister of Þórir hersir • Björn asked for her hand and Þórir refused him, he goes back home	70–76 • Björn is at a feast, he asks for Þóra's hand but is refused, Björn goes home	• Björn is at a feast and falls in love with Þóra hlaðhönd, sister of Þórir hersir • Björn asks for her hand and Þórir refuses him, as he is of low born and with little money
• the same fall Björn goes back, Þórir is not at home and he takes Þóra with him, Brynjólfur disapproves their wedding	77–87 • Björn takes Þóra against Þórir's will, takes her home, Brynjólfur disapproves their wedding	• Björn goes home and is angry, he prepares with 60 weaponised men and goes to Þórir's, Þórir is not at home so Björn takes Þóra away • Brynjólfur is not happy about this and does not allow a wedding, he sends men to Þórir asking for peace, Þórir says he will not have peace until she comes back, Björn says he would rather die than give her back

	Ríma 11	
• in the spring, Brynjólfur and Björn talk to each other, Björn asks for a ship to go plundering, Brynjólfur says he will give it to him • Björn takes Þóra with him	10–21 • Brynjólfur and Björn talk the matter again and Björn decides to leave the country, Björn goes to the women's quarters and takes Þóra, his mother disapproves, Björn, his men, and Þóra leaves	Chapter 31 • in the spring, Brynjólfur and Björn talk to each other, Björn asks for a ship to go plundering, Brynjólfur says he will give it to him • Björn goes to his mother and says he is taking Þóra, the mother disapproves, but he takes her anyway, they leave
• they sail to Hjaltland, king Haraldur wants to kill Björn, they leave Hjaltland and reach Iceland, in Borgarfjörður	22–31 • they sail to Hjaltland, king Haraldur wants to kill Björn, they leave Hjaltland and reach Iceland, in Borgarfjörður	• they go pass the Orkneys, then they are caught in a storm, they stop in Hjaltland and find out that king Haraldur claimed Björn to be an outlaw, they get married and gladden and stay there for the winter, In the spring they set off as Björn is afraid Chapter 32 • they land in Borgarfjörður
• Björn goes to see Skallagrímur, he greets him and Þóra warmly and invites them to stay for the winter, there are 50 men with Skallagrímur in Borg	32–48 • Björn goes to see Skallagrímur, he greets him and Þóra warmly and invites them to stay for the winter, there are 60 men with Skallagrímur in Borg	• Björn tells his men not to say anything about the journey, he finds some men, they tell him he's in Borg, he finds Grímur and tells him who he is, he tells him his relatives, Grímur invites him to stay, finds out Þóra is with them and gladdens as Þórir is his old trusted friend
• Skallagrímur finds out about Björn and Þóra not being married, he gets angry and wants Björn to leave Borg, Þórólfur persuades Skallagrímur to let Björn stay	49–63 • Skallagrímur finds out about Björn and Þóra not being married, he gets angry and wants Björn to leave Borg, Þórólfur persuades Skallagrímur to let Björn stay	• Björn's men tell Grímur that he stole Þóra, Grímur asks him about it and he says he did not lie, just replied to what he asked but that he hadn't had the approval, Grímur asks whether he did not know about his friendship with Þórir, Björn admits he did and is in his power now

		• Þórólfur hears this and intervenes, and asks for forgiveness for Björn, Grímur agrees and says he's Þórólfur's problem now
	64–72 • Björn and Þóra's daughter Ásgerður is born, Þórólfur persuades Skallagrímur to send men to Norway and reconcile truce there for Björn	Chapter 33 • Ásgerður is born, friendship between Björn and Þórólfur, Þórólfur asks Grímur to reconcile peace for Björn in Norway, Grímur sends his messengers to Þórir with a letter and they arrive there after 14 days
	Ríma 12	
• the men sent by Skallagrímur reach Brynjólfur first, then Þórir <i>hersir</i> , they reconcile truce for Björn with both, the men stay with Þórir for the winter, then they sail back to Borg	9–16 • the men sent by Skallagrímur reach Brynjólfur first, then Þórir <i>hersir</i> , they reconcile truce for Björn with both, the men stay with Þórir for the winter, then they sail back to Borg	• they come to Brynjólfur, tell him about his son, he gets angry but gladdens after reading Grímur's letter, goes to see Þórir, he agrees on peace as well
• the men tell Skallagrímur about their journey, Björn and Þórólfur sail away from Iceland, Ásgerður stays behind they come to Norway and are well greeted by Brynjólfur and Þórir Chapter 24 • in the summer they go plundering to Austurvegur	17–26 • the men tell Skallagrímur about their journey, Björn and Þórólfur sail away from Iceland, they come to Norway to see Brynjólfur, they stay there for the winter and go plundering in the summer	• in the spring they sail back to Iceland, they talk about the journey • in the summer Björn, Þórólfur and Þóra decide to go to Norway, Ásgerður stays behind, they come to Norway and are well greeted by Brynjólfur and Þórir • in the summer they go plundering to Russia and Bjarmaland, they get much wealth and stay with Þórir in the winter
• King Haraldur begins to age, Eiríkur <i>blóðöx</i> is introduced, his foster father is	27–43	Chapter 34

Þórir, Björn and Þórólfur meet Eiríkur, Þórólfur gives him a ship	King Haraldur begins to age, Eiríkur <i>blóðöx</i> is introduced, his foster father is Þórir, Björn and Þórólfur meet Eiríkur, Þórólfur gives him a ship	- introduction of Eiríkur <i>blóðöx</i>, he was a foster son of Þórir hersis, he is there when Þórólfur and Björn are here - Björn tells Þórólfur to give Eiríkur a ship, he gives Eiríkur a nice ship in exchange for his friendship
Björn and Þórólfur travel to Hörðaland with Þórir to meet king Haraldur, Haraldur is unfriendly towards them, Eiríkur persuades the king to grant them truce but shall not stay with him, they leave and go plundering	44–62 Björn and Þórólfur travel to Hörðaland with Þórir to meet king Haraldur, Haraldur is unfriendly towards them, Eiríkur persuades the king to grant them truce but shall not stay with him, they leave and go plundering	Chapter 35 - Þórir goes to see the king to reconcile peace for Þórólfur - Þórir presents a speech in front of the king, he replies that nothing good comes from these men, then his son Eiríkur says that Þórólfur is his friend, the king allows Þórólfur to be free in Norway because of his love for Eiríkur, Þórir goes back home - Þórólfur and Björn go plundering, Þórólfur was in Norway now for three years
Chapter 25 Eiríkur <i>blóðöx</i> inherits Hörðaland from his father, Þórólfur joins the king, the battle in Bjarmaland, Eiríkur marries Gunnhildur, Þóra dies and Björn marries Ólöf and they have daughter Gunnhildur together	63–74 Eiríkur <i>blóðöx</i> becomes a king in Hörðaland, Þórólfur joins the king, the battle in Bjarmaland, Eiríkur marries Gunnhildur, Þóra dies and Björn marries Ólöf and they have daughter Gunnhildur together	Chapter 36 - that spring Eiríkur becomes a king, he owned one third of Norway - they go plundering in the east, they kill everyone and burn everything, he takes a woman in Bjarmaland called Gunnhildur, who is skilled in magic, her father is Össur Tóki, she becomes Eiríkur's queen, she seems interested in Þórólfur Chapter 37

		• Þóra dies, Björn remarries Ólöf Dagsdóttir, they have daughter Gunnhildur together
• introducing Þorgeir, his farm in Askur and three sons: Haddur, Önundur and Atli	75–79 • introducing Þorgeir, his farm in Askur and three sons: Haddur, Önundur and Atli	• introduction of Þorgeir/Þorgrímur (163) in Áskur, his three sons Haddi, Berg–Önundur, Atli <i>hinn skammi</i>, no one liked any of them
• Þórólfur sails back to Iceland, he gives Skallagrímur an axe from the king Eiríkur	80–82 • Þórólfur sails back to Iceland, he gives Skallagrímur an axe from the king Eiríkur	• Þórólfur decides to go back to Iceland, Eiríkur gives him the axe, he leaves and comes to Borg
	Ríma 13	
• Þórólfur arrives to Iceland, he comes to Borg and delivers the axe from king Eiríkur to Skallagrímur, Skallagrímur hangs the axe above his bed	11–23 • Þórólfur sails to Iceland, he comes to Borg and delivers the axe from king Eiríkur to Skallagrímur, Skallagrímur hangs the axe above his bed	• Þórólfur arrives and he gives the axe to his father, he hangs it above his bed, Þórólfur is home for winter
• Grímur slaughters two oxen with the axe, he breaks it and throws into ash by a fire-hall	24–30 • Grímur slaughters two oxen with the axe, he breaks it and throws into ash by a fire-hall	Chapter 38 • in the autumn he brings two oxen for slaughtering, he uses the axe and chops their heads off at one strike both, the axe shatters and he throws it in ashes
• Þórólfur wants to go abroad again, Skallagrímur warns him not to, Þórólfur is determined to go and wishes to take Ásgerður with him to her father Björn	31–39 • Ketill <i>blindur</i> comes to Iceland with his son Geir, they stay with Skallagrímur during the winter, Geir marries Þórunn, Skallagrímur's daughter, they settle down in Geirshlíð	• in the spring a ship comes with Ketill <i>blindur</i> and his son Geir, Geir asks for Skallagrímur's daughter and marries Þórunn, Geir settles in Geirshlíð and Ketill in Brautarholli in Kjalarnes

• Ketill <i>blundur</i> comes to Iceland with his son Geir, they stay with Skallagrímur during the winter, Geir marries Þórunn, Skallagrímur's daughter, they settle down in Geirshlíð, have two sons Blund-Ketill and Þorgeir	40–66 • Skallagrímur organises ball-games at Hvítávellir, Egill competes with Grímur Heggsson, Grímur treats Egill harshly, Þórður advises Egill to avenge himself and Egill kills Grímur, a quarrel between Heggur and Skallagrímur's people, Egill's mother supports him	Chapter 39 • games on Hvítarvellir, women and daughters are watching, Egill goes with, he is 7 years old., Þórður Gunnarsson goes with him • Grímur Hauksson, 11 years old, plays with Egill, he defeats him and everyone laughs at Egill, Egill goes to Þórður, Þórður says he needs to avenge himself and gives him an axe, Egill goes to Grímur and kills him, Haukur sees that and a fight begins, then it finishes, Haukur loses 8 men, and he himself is hurt and dies, his brother Hringur dies too, they go home • Skallagrímur is not happy, but Egill's mother says he should get a good ship as he will be a good warrior
Chapter 26 • Skallagrímur organises ball-games at Hvítávellir, Egill competes with Grímur Heggsson, Grímur treats Egill harshly, Þórður advises Egill to avenge himself and Egill kills Grímur, a quarrel between Heggur and Skallagrímur's people, Egill's mother supports him	67–90 • another ball-games take place, Skallagrímur competes against Þórður and Egill, Skallagrímur kills Þórður and grabs Egill, Þorgerður <i>brák</i> saves Egill and disappears in the sea, the men go home and Egill kills Skallagrímur's farmhand	Chapter 40 • Egill is 12 years old., he is the strongest man in Iceland, games are organised in Sandvík, Þórður and Egill play against Skallagrímur, Grímur is losing as he is old, then in the evening he becomes strong, throws Þórður on the ground and kills him and then grabs Egill, Þorgerður <i>brók</i> stops Skallagrímur, he lets go of Egill and starts chasing her, she jumps in the sea, he throws a huge rock on her, she never emerge again, the place is then called Brókarpoll/foll Chapter 41

		• they all come home, Egill is angry, he finds Grímur's favourite man, draws a sword and kills him, Grímur is mad but does not say anything and they don't talk to each other
• another ball-games take place, Skallagrímur competes against Þórður and Egill, Skallagrímur kills Þórður and grabs Egill, Þorgerður Brák saves Egill and disappears in the sea, the men go home and Egill kills Skallagrímur's farmhand	91–97 • Þórólfur wants to go abroad again, Skallagrímur warns him not to, Þórólfur is determined to go and wishes to take Ásgerður with him to her father Björn	• in the spring Þórólfur wants to sail away, Grímur advises him not to go, Þórólfur says he wants to go to increase his wealth, Ásgerður should sail with him, Grímur says he thinks he will never see him again, Þórólfur prepares his ship in Brókarsund
	Ríma 14	
• Egill wants to sail abroad with Þórólfur, Þórólfur refuses, Egill sabotages Þórólfur's trip, Þórólfur agrees and they leave, Þórólfur throws the axe from king Eiríkur into the sea	7–31 • Egill wants to sail abroad with Þórólfur, Þórólfur refuses, Egill sabotages Þórólfur's trip, Þórólfur agrees and they leave, Þórólfur throws the axe from king Eiríkur into the sea	• Egill asks Grímur if he can go with Þórólfur, he tells him to ask him, Egill asks Þórólfur and he says there is no way he'd take him with • they all go to a ship, the weather is bad and they postpone the journey, they sleep on the ship and in the night Egill goes and cuts the ropes so the ship floats away, they have to jump in the sea, they help those who cannot swim and Þórólfur loses all his wealth on the ship, Egill is happy about his deed Chapter 42 • Þórólfur takes out some of the lost property that was washed ashore, and Grímur prepares new ship, Þórólfur agrees now on taking Egill with and they set off

• they land at Björn's farm, Ásgerður is home, description of Björn's brother Þórður's family • then Þórólfur visits king Eiríkur first and then he goes to Þórir <i>hersir</i>, Þórólfur asks Þórir to stay for winter with his brother Egill, Þórir grants that, Þórir's son Arinbjörn is introduced	32–49 • they land at Björn's farm, Ásgerður is home, then Þórólfur visits king Eiríkur first and then he goes to Þórir <i>hersir</i>, Þórólfur asks Þórir to stay for winter with his brother Egill, Þórir grants that, Þórir's son Arinbjörn is introduced	• they come to see Björn in Rogaland, they are welcome there and sit there for a while • then they go to Þórir, they stay there for the winter; introduction of Arinbjörn, who is the same age as Egill, strong friendship develops between them • Þórólfur goes to meet king Eiríkur and then goes back home • they go away and are plundering in the summer abroad, they get a ship and gold, then return to Þórir
• Þórólfur asks for Ásgerður's hand, Þórir grants it and the wedding is about to take place at Björn's farm, many people go to the wedding, but not Egill	50–56 • Þórólfur asks for Ásgerður's hand, Þórir grants it and the wedding is about to take place at Björn's farm, many people go to the wedding, but not Egill	• Þórólfur asks for Ásgerður's hand, Björn agrees, wedding day is settled, then they want to leave again Chapter 43 • the brothers go plundering, by Brenneyjar, they get much wealth there, they are plundering everywhere • then they're with Björn for the winter, then the wedding takes place, Þórólfur gives the best presents to Þórir and Arinbjörn (nothing about Egill missing the occasion)
Chapter 27 • introducing Ölvir, Þórir's household member, Ölvir goes to collect taxes, Egill feels better and goes with him, they are caught in storm on the sea	58–64 • introducing Ölvir, Þórir's household member, Ölvir goes to collect taxes, Egill feels better and goes with him, they are caught in storm on the sea	missing

• introducing Bárður, king Eiríkur's man, he accommodates Ölvir and his men, gives them food, says he has no ale	65–75 • introducing Bárður, king Eiríkur's man, he accommodates Ölvir and his men, gives them food	Chapter 44 • introduction of Bárður, a rich land tenant, friend of Eiríkur and Gunnhildur
• King Eiríkur and queen Gunnhildur come to Bárður's, the king invites Ölvir and his men to join him, they all sit in the hall and start drinking	76–85 • King Eiríkur and queen Gunnhildur come to Bárður's, the king invites Ölvir and his men to join him, they all sit in the hall and start drinking	missing
	Ríma 15	
• Bárður serves more beer and Ölvir's men begin to be sick, Egill drinks all the beer, Bárður goes to Gunnhildur and they want to poison Egill	11–22 • Bárður serves more beer and Ölvir's men begin to be sick, Egill drinks all the beer, Bárður goes to Gunnhildur and they want to poison Egill	missing
• Egill carves runes on the horn, he takes drunk Ölvir to the door and kills Bárður by the door	23–32 • Egill carves runes on the horn, he takes drunk Ölvir to the door and kills Bárður by the door	missing
• People find dead Bárður and unconscious Ölvir, the king starts looking for Egill who fled, they cannot find him and the king orders to look for him tomorrow and kill him	33–43 • People find dead Bárður and unconscious Ölvir, the king starts looking for Egill who fled, they cannot find him and the king orders to look for him tomorrow and kill him	missing
Chapter 28	44–53	missing

• Egill cannot find a ship and swims in the night to an island, he arrives at the island	• Egill cannot find a ship and swims in the night to an island, he arrives at the island	
• next day king's men cannot find Egill, twelve men go to the island where Egill hides, Egill attacks three men left behind on the ship, he kills them and takes the ship, Egill rows away and Ölvir and his men go home	54–73 • next day king's men cannot find Egill, twelve men go to the island where Egill hides, Egill attacks three men left behind on the ship, he kills them and takes the ship, Egill rows away and Ölvir and his men go home	missing
• Þórir and his men come home from the wedding, they learn about the killing of Bárður and Egill, they think Egill is dead but find him home next day	74–81 • Þórir and his men come home from the wedding, they learn about the killing of Bárður and Egill, they think Egill is dead but find him home next day	missing
• Arinbjörn tells Þórir to go find the king and make peace with him for Egill, Þórir goes to the king and establishes peace with him, the brothers stay at Þórir's that winter	82–96 • Arinbjörn tells Þórir to go find the king and make peace with him for Egill, Þórir goes to the king and establishes peace with him, the brothers stay at Þórir's that winter	missing
	Ríma 16	
Chapter 29 • Þórólfur and Egill go plundering to Austurvegur, plundering in Kúrland	13–19 • Þórólfur and Egill sail to Australand, they plunder in Kúrland	Chapter 43 • they go plundering again, travel at various places in the east, in the fall they come back to Norway, they come to Elfar and stay there by the sea in the night

		Chapter 44 • introduction of Bárður, a rich <i>lendmann</i>, friend of Eiríkur and Gunnhildur • when the brothers wake up, they get armed and attack the farmers, the brothers win, take all the wealth and go back to ship
• the men separate, they kill men and plunder • Egill goes to some farm with 12 men, they steal from a farm and on the way out they meet the locals who attack them and capture them • they decide not to kill them now, bind them and go to drink	20–24 • the warriors separate into groups, Egill does not return to them 25–36 • Egill and his men raid a big farm, the inhabitants return and attack them, the battle is described, then Egill and his men are captured 37–44 • the men discuss what to do with them, they tie them, lock them in a house and go drinking	• Egill does not go to sleep and in the evening says he wants to attack Bárður's farm, they are 16 men together, they go inside through some door, there are 9 men, Egill kills them all, finds big treasure in the attic, he throws it on his men, then they want to leave but there is 30 men outside, they all come to the yard, Bárður comes too and are now 90 men, Egill and his men are captured, they are supposed to be hung, but they do not want to commit „night crime“, they are thrown into some dark room, Bárður goes to drink
• Egill manages to free himself and his men, they escape through a wall, they find a man called Áki in an underground room, they introduced each other and Egill sets Áki and his sons free	46–64 • Egill manages to free himself and his men, they escape through a wall, they find a man called Áki in an underground room, they introduced each other and Egill sets Áki and his sons free	Chapter 45 • Egill is tied and asks his men how they like the accommodation and grins, Egill finds some stone and with its edge frees himself, they explore, going through more and more houses finding doors, they hear voices under their foot, Áki from Denmark, they came 14 days ago and were

		captured, he and his three sons being imprisoned, Egill frees him and they are 20 men there
all of them escape, Egill's men are waiting outside while Egill and Áki take weapons and valuables from the farmhouse, then they leave	65–81 all of them escape, Egill's men are waiting outside while Egill and Áki take weapons and valuables from the farmhouse, then they leave	Egill finds weapons and want to find some wealth, they take some money, they find a big window and escape to a forest
Egill wants to go back to the farmhouse	82–86 Egill wants to go back to the farmhouse, his men disagree but he goes anyway	Chapter 46 Egill decides to go back
	Ríma 17	
- Egill goes back to the farm, he sets the farmhouse on fire and locks the doors, he talks to the farmer and tells him that he repays him for such bad accommodation, he kills everyone and goes away - Egill finds Þorólfur and the other and they leave	10–32 Egill goes back to the farm, he sets the farmhouse on fire and locks the doors, he talks to the farmer and tells him that he repays him for such bad accommodation, he kills everyone and goes away	Egill sets the room where everyone is on fire and barricades the door, men cannot escape, Egill says he pays them for the accommodation, then Bárður tries to escape, Egill slices him in two, he kills everyone inside, then he comes back to his drunk men, he tells them what he did, they make fun of it and go back to the ship
Chapter 30 Áki says they should raid a merchant town called Lundur, they attack the city, Egill goes first, description of the battle, they take all the valuables, burn the town and leave	33–45 Áki says they should raid a merchant town called Lundur, they attack the city, Egill goes first, description of the battle, they take all the valuables, burn the town and leave	Chapter 47 they come to Denmark, Áki tells them about Lundur, they attack the place, a battle is described, then Þorólfur goes back but Egill attacks the town, no one stands against him, he kills everyone and takes the wealth, then goes back and they leave

• Þórólfur and Egill sail to land where a rich jarl Arnfinnur rules, he sends messengers to them and they say they come in peace	46–53 • Áki leaves Þórólfur and Egill and they sail to land where a rich jarl Arnfinnur rules, he sends messengers to them and they say they come in peace	• Áki thanks them and goes home • they land somewhere and say they will not cause any damage there
• Arnfinnur invites them for a feast, they accept and go there with 30 men, they drink and feast there until the next day, Egill and jarl's daughter exchange verses, then they exchange gifts and sail away	54–64 • Arnfinnur invites them for a feast, they accept and go there with 30 men, they drink and feast there until the next day, then they exchange gifts and sail away	Chapter 48 • Jarl Arnfinnur, he sends messengers to ask whether they came in peace, they say they do, the jarl invites them over, they come to a feast • Egill drinks with the jarl's daughter, she was a poet, and they have fun • the next day, they exchange gifts and part in friendship
• they sail to Brenneyjar, Áki leaves them and they go to Norway in the fall, they go to Þórir, Arinbjörn offers them to stay, Þórir says king Eiríkur will not like it, but he is persuaded by Arinbjörn and they stay for the winter	65–75 • they sail to Brenneyjar, then to Norway in the fall, they go to Þórir, Arinbjörn offers them to stay, Þórir says king Eiríkur will not like it, but he is persuaded by Arinbjörn and they stay for the winter	• they come to Brenneyjar, they plunder there • they come to Þórir, Arinbjörn invites Egill to stay for the winter, Þórir is not happy about this because of what Egill did to Bárður, and the king is angry at him, he says he should ask for his forgiveness
• introducing Þorvaldur <i>ofsi</i> and Þorfinnur <i>strangi</i>	76–82 • introducing Þorvaldur <i>ofsi</i> and Þorfinnur <i>strangi</i>	Chapter 49 • introduction of Þorfinnur <i>strangi</i> and Þorvaldur <i>ofsi</i>, they first follow Björn, then Þórólfur, Þorfinnur has Þórólfur's standard, Þorvaldur Egill's standard
	Ríma 18	

• Þórir goes to king Eiríkur and explains why he accommodated Egill for the winter, Eiríkur is immediately forgiving, but Gunnhildur does not like it, Eiríkur and Gunnhildur have an argument, then Þórir leaves home	11–27 • Þórir goes to king Eiríkur and explains why he accommodated Egill for the winter, Eiríkur is immediately forgiving, but Gunnhildur does not like it, Eiríkur and Gunnhildur have an argument, then Þórir leaves home	• Þórir goes to see the king and asks for peace for Egill, he grants him that but says he cannot do any more mischief, then Gunnhildur comes and says he is no king if he lets a foreigner kill his kin and friends, he says he remembers her being fond of Þórólfur and that he will not take back his words, Gunnhildur says Þórólfur was good before and now he is the same as his brother, Þórir leaves and they sit in peace for the winter
Chapter 31 • introduction of Gunnhildur's brothers Álfur askmaður and Eyvindur skreyja, they are unpopular among men	28–34 • introducing Eyvindur <i>skreyja</i> and Álfur <i>askur</i>, Gunnhildur orders them to kill Egill and Þórólfur	Chapter 50 • introduction of Álfur <i>askur</i> and Eyvindur <i>skerja</i>, Gunnhildur's brothers, no one likes them except for her
• there is a sacrificial feast at Gaular, where the king goes, Þórir prepares himself for the journey, he orders Egill and Arinbjörn to stay at home, Þórir, Þórólfur and their men leave	35–43 • Þórir prepares himself for the journey, he orders Egill and Arinbjörn to stay at home, Þórir, Þórólfur and their men leave	• a sacrificial feast at Haular, the king goes with the queen and the brothers, she asks them to kill Þórólfur and Egill when they have a chance • Þórir tells Arinbjörn to stay at home with Egill as he has suspicion that Gunnhildur plots against him, Þórir and Þórólfur go there with 30 men, they arrive there, there is a feast, and they never separate
• Eyvindur tells Gunnhildur he has not come across Þórólfur yet, she orders to kill any of his men instead, they drink one night with Þorvaldur and Þorfinnur, Eyvindur kills Þorvaldur, Eyvindur is outlawed, Þórólfur does not accept	44–72 • Eyvindur and Álfur cannot recognise Þórólfur, they are instructed to kill any of Þórólfur's men, they drink one night with Þorvaldur and Þorfinnur, Eyvindur kills Þorvaldur, Eyvindur is outlawed,	Chapter 51 • Eyvindur comes to Gunnhildur and tells her that he does not want to kill Þórólfur as many men would die considering how powerful he is, she says to kill someone else then

compensation and goes home with Þórir, Eyvindur goes to Denmark and stays with king Haraldur Gormsson	Þórólfur does not accept compensation and goes home with Þórir, Eyvindur goes to Denmark and stays with king Haraldur Gormsson	in the evening Álfur drinks with Þorfinnur and Eynvidur with Þorvalldur, they are all drunk and then Eyvindur attacks Þorfinnur, and he kills him, they start a quarrel but have no weapons, the king gets to know about this and ends this, he offers Þórólfur compensation he refuses and leaves, Eyvindur is sent to Denmark to Haraldur Gormsson, where he become one of his men
in the spring Þórólfur and Egill go plundering, they stay in Frísland, then Egill hears about Eyvindur being nearby from Áki and he decides to attack him, Egill attacks Eyvindur's ship and kills 18 men but Eyvindur escapes, Þórólfur says they should not go back to Norway	73–99 in the spring Þórólfur and Egill go plundering, they stay in Frísland, then Egill hears about Eyvindur being nearby and he decides to attack him, Egill attacks Eyvindur's ship and kills 18 men but Eyvindur escapes, Þórólfur says they should not go back to Norway	Chapter 52 - in the spring, they go plundering, they are in Frísland, then go to Denmark, Áki sends men to Egill to tells him that he spotted Eyvindur <i>skerja</i>, and that he plans to attack them - then Egill sails to the two ships and attacks Eyvindur and wins as he surprises them, Egill is killing everyone around, Eyvindur escapes, 80 men die, then he goes back to Þórólfur - Þórólfur wants to go back to Norway and Egill suggests going somewhere else
Chapter 32 - introduction of the kings in England, Elfróður hinn ríki, his son Jatvarður and his son Aðalsteinn - Aðalsteinn looking for warriors, he offers them gold if they fight for him, they agree and take the sign of cross, they had 300 men	100–111 they sail to England, hear about king Aðalsteinn looking for warriors, he offers them gold if they fight for him, they agree and take the sign of cross	- they sail to Saxland and find out the English king is looking for men, they anchor their ships Chapter 53 - introduction of Aðalsteinn, he is Christian, the brothers go to see him, everyone is staring at them, then the king asks who they are, they tell him and he is happy and says he would gladly have them to help him defend the land, he

		promises friendship and gold, they stay with him, he has 300 men the king says it would be much better if they were Christians and that they should be christened, then their wealth is moved to the town
	Ríma 19	
Chapter 33 - introducing Ólafur <i>rauði</i>, king of Scotland, Britain separated into parts, two jarls Álfgeir and Guðrekur, and Hringur and Aris¹⁴⁶ - Aðalsteinn's ancestors able to keep power	8–15 introducing Ólafur <i>rauði</i>, king of Scotland, then two jarls Álfgeir and Guðrekur, and Hringur and Aris	Chapter 54 introduction of Ólafur <i>rauður</i>, the king of Scotland, he wants to attack England, two jarls from Bretland follow him – Alfgeir and Gautrekur; two other jarls were brothers Hringur and Arius, they all came to England to fight
Ólafur decides to attack Aðalsteinn, Aðalsteinn collects forces and plan a battle on Vinnuheiði, they pitch tents between a brook and forest, the two kings exchange messengers, meanwhile King Aðalsteinn gather more forces, when the Scots realise, jarls Arís and Hringur set off to attack the English	16–42 the battle between Aðalsteinn and Ólafur begins, Egill and Þórólfur are appointed leaders of their men in the battle, they pitch tents between a brook and forest, the two kings exchange messengers, meanwhile king Aðalsteinn gather more forces, when the Scots realise, jarls Arís and Hringur set off to attack the English	- Aðalsteinn needs more time to gather his army, he asks Egill and Þórólfur to go and he will join them later, one brother stops by some hill and the other by a thick forest - the brothers send messengers to Ólafur and ask for a 7-day delay, he agrees, and they all wait
the jarls ride to attack Þórólfur and Egill, Þórólfur's men wake up, and they prepare	43–56	Chapter 55

¹⁴⁶ Here, the names of the two jarls in the *rímur* are Guðrekur and Aris, rather than Guðrekur and Aðils as in A and B branches.

for a battle, description of Þórólfur's and Egill's weapons	the jarls ride to attack Þórólfur and Egill, Þórólfur's men wake up, and they prepare for a battle, description of Þórólfur's and Egill's weapons	- Jarl Arius tells Ólafur that he gave them too much time and that they should attack, the king agrees, and he sends Arius and Hringur with 12000 men, and Alfgeir - Egill and Þórólfur see them coming, detailed description of their armour, the sword Dyrumdal
the battle starts and jarl Álfgeir flees away from England, Þórólfur kills every man in his way, he kills jarl Hringur, and when his brother Aris sees it, he and his men flee away, Þórólfur and Egill go back	57–91 the battle starts and jarl Álfgeir flees away from England, Þórólfur kills every man in his way, he kills jarl Hringur, and when his brother Aris sees it, he and his men flee away, Þórólfur and Egill go back	- Alfgeir in charge of one group, Arius and Hringur of another group - battle described, Þórólfur and Egill are unstoppable, Alfgeir jarl flees away, Arius attacks fiercely, Egill attacks fiercely, Þórólfur as well, he kills Hringur and many more, Egill fights like a lion, Arius flees to the forest and the brothers go back to their tents
	Ríma 20	
Ólafur finds out about the bad news	10–14 King Ólafur gets to know about the events of the battle	Chapter 56 Ólafur finds out about the bad news
Aðalsteinn decides the position of the troops in the battle, he separates Egill from Þórólfur, Egill does not like it but Þórólfur agrees and they go to the battle	15–28 Aðalsteinn decides the position of the troops in the battle, he separates Egill from Þórólfur, Egill does not like it but Þórólfur agrees and they go to the battle	Aðalsteinn arrives to the battle fields, the next day he separates Egill and Þórólfur into different groups, Egill disagrees but Þórólfur says to let the king decide
the battle is described, Þórólfur fights fiercely, jarl Aris jumps out of a forest and kills Þórólfur, Egill sees this and fights his way to the jarl, Egill kills jarl Aris, king	29–71 the battle is described, Þórólfur fights fiercely, jarl Aris jumps out of a forest and kills Þórólfur, Egill sees this and	Þórólfur goes to fight by the forest, Gautrekur goes against him, then Arius comes from behind with 1000 men, they were in advantage, many Þórólfur's men die, he is still fighting and killing

Aðalsteinn's men move forward, king Ólafur is killed, the English win	fights his way to the jarl, Egill kills jarl Aris, king Aðalsteinn's men move forward, king Ólafur is killed, the English win	everyone, then many men are striking at him at once and he dies • Þorfinnur sees that and flees, Arius follows him, Egill realises what happened and gets insanely angry and kills literally everyone around, he kills Arius and king Ólafur and everyone, so people start to flee, the battle is over
Chapter 34 • Aðalsteinn goes back to his fortress and Egill goes and finds dead Þórólfur on the battlefield, he prepares his body and places him in a burial mound with golden rings, his armour and weapons, he closes the mound, utters verses and goes away	72–79 • Aðalsteinn goes back to his fortress and Egill goes and finds dead Þórólfur on the battlefield, he prepares his body and places him in a burial mound with golden rings, his armour and weapons, he closes the mound, utters verses and goes away	• Egill finds Þórólfur, he buries him with many treasures and goes back to the town
• Egill sits in king's hall opposite the king, his appearance is described, Egill is not happy, looks angry, moves his eyebrows and does not drink or eat, then the king gives him a golden ring, Egill cheers up and drinks with others • Egill utters verses	80–96 • Egill sits in king's hall opposite the king, his appearance is described, Egill is not happy, looks angry, moves his eyebrows and does not drink or eat, then the king gives him a golden ring, Egill cheers up and drinks with others	• Egill comes to the king's hall, does not sit down, he looks angry, changes colours, moves his eyebrows, then the king gives him his two rings and he calms down
	Ríma 21	
• King Aðalsteinn gives Egill two chests full of gold as a compensation for Þórólfur, which Egill should give to his father in Iceland, Egill stays with the king during the winter, he composes poetry for	8–16 • King Aðalsteinn gives Egill two chests full of gold as a compensation for Þórólfur, which Egill should give to his father in Iceland, Egill stays with the	Chapter 57 • The king brings two chests full of gold and silver and says Egill should give them to his father as a compensation for Þórólfur, and he shall have his

him and receives two more golden rings from him, and a splendid cloak	king during the winter, he composes poetry for him and receives two more golden rings from him	respect and some treasures, he stays with the king for the winter
• in the spring, Egill tells the king he needs to leave for Norway to take care of Þórólfur's wife and estates, the king wants Egill to stay but he allows him to leave and Egill sets off	17–25 • Egill tells the king he needs to leave for Norway to take care of Þórólfur's wife and estates, the king wants Egill to stay but he allows him to leave and Egill sets off	• in the spring he decides he wants to go to Norway to check on Ásgerður, the king says he would rather keep him, but he goes anyway with 100 men until they reach Norway
• Egill arrives to Norway, he finds out that Þórir <i>hersir</i> died and his son Arinbjörn is in charge now, Arinbjörn invites Egill and his men to stay for the winter	26–31 • Egill arrives to Norway, he finds out that Þórir <i>hersir</i> died and his son Arinbjörn is in charge now, Arinbjörn invites Egill and his men to stay for the winter	• Þórir <i>hersir</i> is dead, Arinbjörn inherits everything
• Björn's daughter Gunnhildur marries Berg-Önundur and they settle in Askur	32–43 • introducing Þórdís, daughter of Þórólfur and Ásgerður, Egill tells Ásgerður the news, she is sad but takes it well, Egill gets quiet in the fall, Arinbjörn asks him what is wrong, Egill replies he is in love with Ásgerður and asks Arinbjörn to help him, Arinbjörn arranges the agreement, Egill and Ásgerður get married	Chapter 58 • Egill stays there for the winter, he tells Ásgerður about her husband's death, they have a daughter Þórdís together • Egill does not talk, eat or drink, he confesses he is in love with Ásgerður, asks Arinbjörn for help, they go ask Björn, he says Arinbjörn should decide, they decide so and they get married
• introducing Þórdís, daughter of Þórólfur and Ásgerður, Egill tells Ásgerður the	44–45	• Berg Önundur marries Gunnhildur, daughter of Björn, they settle in Askur

news, she is sad but takes it well, Egill gets quiet in the fall, Arinbjörn asks him what is wrong, Egill replies he is in love with Ásgerður and asks Arinbjörn to help him, Arinbjörn arranges the agreement, Egill and Ásgerður get married	Björn's daughter Gunnhildur marries Berg-Önundur and they settle in Askur	
• Egill travels to Iceland, he comes back after 13 years, it is not known whether he shares the gold from the king with anyone, Egill's sister Sæunn marries Þorfinnur <i>strangi</i>, they settle by Langárfoss, their descendants are introduced, Þórdís, Björn Hítðelakappi • introduction of Hrómundr, brother of Grímur inn háleyski, father of Gunnlaugur, father of Þuríður, mother of Illugi svarti.	46–55 • Egill travels to Iceland, he comes back after 15 years, it is not known whether he shares the gold from the king with anyone, Egill's sister Sæunn marries Þorfinnur <i>strangi</i>, they settle by Langárfoss	Chapter 59 • Egill comes back home to Iceland after 15 years, he comes home, tells his father about Þórólfur's death, he cries a lot, Egill never gives his father the chests from Aðalsteinn • Þorfinnur <i>strangi</i> marries Sænn, daughter of Grímur, they settle in Langarfoss
• a ship comes from Norway informing Egill that Björn is dead and Berg-Önundur took the inheritance, Egill sits home in the winter and in the spring sails to Norway together with Ásgerður	56–64 • a ship comes from Norway informing Egill that Björn is dead and Berg-Önundur took the inheritance, Egill sits home in the winter and in the spring sails to Norway together with Ásgerður	• a ship comes, they tell Egill that Björn is dead and Berg Önundur took all his inheritance, and Ásgerður gets nothing, Egill lets it go for the winter and sails to Norway in the spring with Ásgerður, after 8 weeks they arrived
• Egill goes to stay with Arinbjörn, he presents his errand and asks Arinbjörn for his support, then Egill goes to see Berg-Önundur to his farm	65–73 • Egill goes to stay with Arinbjörn, he presents his errand and asks Arinbjörn	• Egill tells Arinbjörn about his errand, he does not like it as Berg Önundur is troublesome and friend of the queen • they both sail to see Berg Önundur,

	for his support, then Egill goes to see Berg-Önundur to his farm	
	Ríma 22	
• Egill talks to Berg-Önundur, who tells him that his wife is a daughter of a slave woman, and he will not give him anything, Egill summons Önundur to Gula Assembly and goes back to Arinbjörn	9–21 • Egill talks to Berg-Önundur, who tells him that his wife is a daughter of a slave woman, and he will not give him anything, Egill summons Önundur to Gula Assembly and goes back to Arinbjörn	• Egill tells him he wants half of the inheritance for his wife, he replies he should not ask as the queen Gunnhildur hates him and Ásgerður is a daughter of a slave and has no rights, Egill summons him to Gularþing
• Egill tells Arinbjörn about his conversation with Önundur and Arinbjörn goes to see the king, the king and queen Gunnhildur are not favourable towards Egill's case, Arinbjörn goes back home, when the time of the assembly comes Arinbjörn goes there with many men including Egill	22–32 • Egill tells Arinbjörn about his conversation with Önundur and Arinbjörn goes to see the king, the king and queen Gunnhildur are not favourable towards Egill's case, Arinbjörn goes back home, when the time of the assembly comes Arinbjörn goes there with many men including Egill	• Arinbjörn goes to see the king and presents his matter, the king is hostile and the queen even more Chapter 60 • Egill and Arinbjörn go to the assembly with 60 men, the king and queen are there and Berg-Önundur,
Chapter 35 • the assembly is described, the number of judges from each district is mentioned • Egill presents his case in front of the judges, Önundur speaks and says Ásgerður should not inherit anything as her mother was a concubine	33–49 • Egill presents his case in front of the judges, Önundur speaks and says Ásgerður should not inherit anything as her mother was a concubine	• Berg-Önundur repeats what he said about Ásgerður being a daughter of a concubine, and the mother was no heir to Þórir <i>hersir</i>

• then Arinbjörn calls twelve witnesses to testify this, the king does not forbid it, but Gunnhildur starts speaking, she disagrees with this and calls her brothers to break the sanctuary of the court	50–70 • Arinbjörn speaks next and claims he has witnesses about Þóra and Björn's blessings from his father Þórir and the king himself, Arinbjörn calls twelve witnesses to testify this, the king does not forbid it, but Gunnhildur starts speaking, she disagrees with this and calls her brothers to break the sanctuary of the court	• Arinbjörn gets angry and calls 12 witnesses to confirm his words, the king gets mad then Gunnhildur gets mad and has a speech, then she calls to her brothers and tells them to make a fuss and break the sanctuary
• Egill challenges Önundur to a duel, he refuses to meet Egill in a battle alone, Egill curses the land that Önundur took from him and the men leave the assembly and quickly sail away	71–90 • Egill challenges Önundur to a duel, he refuses to meet Egill in a battle alone, Egill curses the land that Önundur took from him and the men leave the assembly and quickly sail away	Chapter 61 • Egill sees there was no point in this and dares Berg-Önundur for a fight, the one who wins should get all the money, Arinbjörn leaves, Egill curses the property Berg-Önundur has and leaves, the king is angrier than ever
	Ríma 23	
• Arinbjörn and Egill each go to their own ships, they leave quickly and separate	10–19 • Arinbjörn and Egill each go to their own ships, they leave quickly and separate	• Arinbjörn goes home and Egill sails away to some merchant ship with 30 men, he is angry
Chapter 36 • the king is angry and decides to follow the men, he gets to Arinbjörn's ship and Arinbjörn tells him that Egill is not there, the king chases after Egill, Egill kills	20–52 • the king is angry and decides to follow the men, he gets to Arinbjörn's ship and Arinbjörn tells him that Egill is not there, the king chases after Egill, Egill kills king's man Ketill, a battle starts and	Chapter 62 • the king orders 12 ships to find Egill and kill him, they caught up with Egill, Ketill was the captain • Egill sees them and moves his gold and silver to a small boat and 30 men with him, they roared,

king's man Ketill, king's men attack Egill's big ship but he manages to escape	many of Egill's men left behind are killed, Egill escapes	Egill threw a spear and killed Ketill, Egill escaped on a small ship, other of his men were killed, the king's men now follow him, Egill escapes
• Egill finds Arinbjörn and he tells him he cannot stay, he gives Egill a ship and Egill leaves, friendship remains between them, Egill utters verses	53–58 • Egill finds Arinbjörn and he tells him he cannot stay, he gives Egill a ship and Egill leaves, friendship remains between them	• Egill comes to Arinbjörn and tells him he lost his ship, Arinbjörn gives him a new one and tells he should go back to Iceland
Chapter 37 • after king Haraldur ruled for 70 years and appoints Eiríkur to be the king • Gunnhildur gives birth to her son Haraldur • king Haraldur dies in Rogaland, fight begins between Haraldur's sons, Eiríkur kills them in Túnsberg,	59–66 • Gunnhildur gives birth to her son Haraldur, when king Haraldur dies, his sons fight for the throne in Norway, king Eiríkur is in the battle, kills his two brothers	Chapter 63 • Gunnhildur gives birth to Harald II Greycloak, he is named after Haraldur <i>hárfagri</i>, Haraldur <i>hárfagri</i> dies soon afterwards, he was king for 80 years before, all the sons want some power, the fourth son Hákon is in England with Aðalsteinn, battles over power, Eiríkur kills two of his other brothers
• introducing Önundur's brother Haddur and king's relative Fróði who are staying with Önundur, introduction of king Eiríkur's son Rögnvaldur	67–71 • introducing Önundur's brother Haddur and king's relative Fróði who are staying with Önundur, introduction of king Eiríkur's son Rögnvaldur	• at this time Egill is close to Norway and Berg-Önundur does not dear to leave his farm, king's son Rögnvaldur is with him, 12 years old, Berg-Önundur has 40 men with him all the time against Egill
• Egill hears that he is an outlaw now, he sets off to the sea and fishermen spread the news that Egill is going to Iceland • Önundur sends away his guarding men and throws a feast at his farm, king's son Rögnvaldur comes with 12 men	72–89 • Egill hears that he is an outlaw now, he sets off to the sea and fishermen spread the news that Egill is going to Iceland, Önundur sends away his guarding men and throws a feast at his farm, Egill gets	• the king makes Egill an outlaw, some fishermen tells this to Egill and he says he is leaving to Iceland, they tell this to Berg-Önundur, he gladdens and says they can now go back to the king • he sits down and drinks

• Egill gets to know about this, prepares weapons and sails back to where Önundur's farm is with his men	to know about this, prepares weapons and sails back to where Önundur's farm is with his men	
	Ríma 24	
• Egill leaves 12 men on the main ship and rows with another 13 men to the island • he finds men there with big hunting dogs, he asks why they have the dogs with them and they reply that there is a dangerous bear roaming around, Egill says that the bear was chasing him but now is asleep in the forest and it is a good time to kill it	8–22 • Egill goes on an island and finds men there with big hunting dogs, he asks why they have the dogs with them and they reply that there is a dangerous bear roaming around, Egill says that the bear was chasing him but now is asleep in the forest and it is a good time to kill it	Chapter 64 • Egill sails around and sends his man to check Berg-Önundur's farm, he sees he drinks there with the king's son and Fróði, he tells this to Egill, now he takes 13 men with him and 12 leaves at the ship, they sail somewhere then Egill goes alone to some island • he is heavily armed and meets men with big dogs, asks why they have the dogs, they say it's because of the evil bear, Egill says he also saw the bear and saw that he's asleep now by the sea and that now it's the best time to attack him and they should go tell Berg-Önundur
• the men go to Önundur and tell him that the bear is asleep in the forest, Önundur, Fróði and Haddur go to look for the bear, Önundur sees something moving in bushes, he goes there and Egill attacks him and kills him, then he kills Fróði and Haddur, he utters a verse	23–54 • the men go to Önundur and tell him that the bear is asleep in the forest, Önundur, Fróði and Haddur go to look for the bear, Önundur sees something moving in bushes, he goes there and Egill attacks him and kills him, then he kills Fróði and Haddur and goes back to his ship	• one man goes to Berg-Önundur to tell him and Egill goes to the bushes and hides Chapter 65 • Berg-Önundur, Fróði and others go, they're 11 together, they go to the sea shore and they see something move in the bushes, Berg-Önundur jumps inside the bush with his spear but Egill is inside and attacks, he kills him and all his men and then go back to his men

• Egill and his men then go back on the island to Önundur's farm, they kill 16 men and take the gold	55–59 • Egill and his men then go back on the island to Önundur's farm, they kill the men and take the gold	• they go to Berg-Önundur's farm to take the wealth, they do so and leave
• Egill and his men are on the sea and spot king's son Rögnvaldur, they attack the ship and kill everyone aboard including the king's son and utters a verse	60–69 • Egill and his men are on the sea and spot king's son Rögnvaldur, they attack the ship and kill everyone aboard including the king's son	• they go to the sea and recognise king's son Rögnvaldur's ship, they attack and Egill kills the boy and everyone else
• Egill goes back to the island, and he raises a scorn-pole with a horse head on the top and runes carved in the pole, he curses land beings in order to drive the king away from the country	70–79 • Egill goes back to the island, and he raises a scorn-pole with a horse head on the top and runes carved in the pole, he curses land beings in order to drive the king away from the country	• Egill goes to some rock called Smalsarhorn, he raises the scorn pole with king's head on top and curses the king and queen
• Egill goes back to his ship, and they sail to Iceland	80–83 • Egill goes back to his ship and they sail to Iceland	• he sails to Iceland and greets his father
	Ríma 25	
• Egill comes home to Borg and takes over the farm as Grímur is too old now	14–17 • Egill comes home to Borg and takes over the farm as Grímur is too old now	Chapter 66 • Egill now takes over the farm
Chapter 38 • introduction of Þorgeir <i>lambi</i> , his wife Þórdís, Bera's sister, they lived in Lambastaðir, their son Þórður lived there after	18–34 • introducing Þórður, Þórður invites Egill and his household for a feast, when Egill is ready to leave Skallagrímur approaches him and asks for the money	• introduction of Þórður who lives in Lambastaðir, he invites Egill for a feast and when Egill goes to his horse, Grímur comes to him and asks about the money from the king, Egill says he has enough of his money and won't get anything, Grímur says

• Þórður invites Egill and his household for a feast, when Egill is ready to leave Skallagrímur approaches him and asks for the money from king Aðalsteinn, Egill tells him he has enough gold himself and rides away	from king Aðalsteinn, Egill tells him he has enough gold himself and rides away	he shall not get any when he's dead then, Egill rides away he is supposed to be there for 6 days
• the same night Skallagrímur takes his chest and cauldron, buries it in some bog, then he rides back home, goes to bed, and is found sitting dead on his bed in the morning, he is so stiff that no one can move him	35–47 • the same night Skallagrímur takes his chest and cauldron, buries it in some bog, then he rides back home, goes to bed, and is found sitting dead on his bed in the morning, he is so stiff that no one can move him	• Skallagrímur takes his chest full of gold and silver, puts it on his horse and buries it somewhere, then comes home in the midnight, sits on his bed fully dressed, his men find him dead next, sitting on his bed
• Egill rides back to Borg, he prepares Skallagrímur's body, takes him out through a wall and buries him on Digranes with his horse, clothes and tools, Egill takes over the farm	48–61 • Egill rides back to Borg, he prepares Skallagrímur's body, takes him out through a wall and buries him on Digranes with his horse, clothes and tools, Egill takes over the farm	• they call for Egill, he comes, approaches him from behind, lays him down, he takes him out through a wall, not door, moves him to the sea, there they wait for three nights, then move him to Digranes, he is buried in a mound with his clothes, horse, dog, tools, and money
Chapter 39 • introducing Hákon, Eiríkur's brother, who was fostered by king Aðalsteinn and comes back to Norway, they are both kings in the winter but in the spring king Eiríkur has to flee the country now, Gunnhildur, his children and Arinbjörn go with him, they go to the Orkneys first, the	62–74 • introducing Hákon, Eiríkur's brother, who was fostered by king Aðalsteinn and comes back to Norway, king Eiríkur has to flee the country now, Gunnhildur, his children and Arinbjörn go with him, they go to the Orkneys first, the king marries his daughter there to jarl Arnfinnur	Chapter 67 • Eiríkur takes the father's wealth after killing the two brothers, when his other brother Hákon finds out about this he gets mad, talks to Aðalsteinn and sets off to Norway with 12 000 men, everyone goes to Hákon's side and he has much more men than Eiríkur, Eiríkur then flees with his children,

king marries his daughter there to jarl Arnfinnur		some men including Arinbjörn, the king marries his daughter to jarl Arnfinnur from the Orkneys
then the king went plundering to Scotland, then he arrives to England, king Aðalsteinn gathers forces against him, but then they settle and Eiríkur gains control over Northumbria	75–80 then the king went plundering to Scotland, then he arrives to England, king Aðalsteinn gathers forces against him, but then they settle and Eiríkur gains control over Northumbria	then he is plundering in Scotland, and then flees to England, first he fights against Aðalsteinn then Aðalsteinn offers him Norðymbar, he likes this offer and settles in Jónvík
Queen Gunnhildur curses Egill not to stay calm in Iceland until she sees him dead	81–83 Queen Gunnhildur curses Egill not to stay calm in Iceland until she sees him dead	Chapter 68 Gunnhildur curses Egill that he shall not find peace until he comes to them to England
Chapter 40 Egill begins to feel restless in Iceland and decides to sail away to see King Aðalsteinn, he avoids the Orkneys, put his ship is smashed in the north of England, Egill and his men go to land and get the news that king Eiríkur is the ruler of the country, Egill decides he has no option but to see him, he goes to the town and looks for Arinbjörn	84–114 Egill begins to feel restless in Iceland and decides to sail away to see King Aðalsteinn, he avoids the Orkneys, put his ship is smashed in the north of England, Egill and his men go to land and get the news that king Eiríkur is the ruler of the country, Egill decides he has no option but to see him, he goes to the town and looks for Arinbjörn	the third year in Iceland, Egill grows restless and sets off to England with 30 men, he gets the news in Orkneys and does not want to stay there, they continue around Scotland and get ship wrecked, they get the news and ride to see Arinbjörn
	Ríma 26	
Egill arrives to Arinbjörn, Arinbjörn greets him, takes him to the king, and asks for a truce between them, king is furious with Egill and Gunnhildur wants him	11–61 Egill arrives to Arinbjörn, Arinbjörn greets him, takes him to the king, and asks for a truce between them, king is	Egill sends messenger to get Arinbjörn and they meet and greet well, Egill says he wants to go in front of the king, Arinbjörn tells him to put his sword under the king's feet, Egill comes in and

dead, Arinbjörn manages to persuade the king to let him live through the night and promises that Egill will compose a poem for him, they go home	furious with Egill and Gunnhildur wants him dead, Arinbjörn manages to persuade the king to let him live through the night and promises that Egill will compose a poem for him, they go home	does it, Egill has a speech that he wants to be friends with the king Chapter 69 the king is angry, Egill recites a verse and it makes him even more mad, they both have speeches about how mad they are, Arinbjörn persuades the king that his honour will increase if Egill composes a drápa about him, Gunnhildur says he should be killed immediately, Arinbjörn has another long speech, then the king agrees to let him live until the morning
Egill goes to Arinbjörn's house and Arinbjörn tells him to compose a drápa for the king, Egill is trying to compose the poem but a swallow is disturbing him on the window, Arinbjörn chases the swallow away and Egill composes the poem	62–82 Egill goes to Arinbjörn's house and Arinbjörn tells him to compose a drápa for the king, Egill is trying to compose the poem but a swallow is disturbing him on the window, Arinbjörn chases the swallow away and Egill composes the poem	Arinbjörn and Egill go to some attic, Arinbjörn tells him to compose a poem, he leaves and closes the door, when everyone goes to sleep Egill begins to compose the poem, a swallow is bothering him so he cannot compose anything, then Arinbjörn comes, scares the swallow away and Egill finishes the drápa
they all go to see the king in the morning, Arinbjörn tells the king he owes him to listen to the poem	83–91 they all go to see the king in the morning, Arinbjörn tells the king he owes him to listen to the poem	Chapter 70 Arinbjörn says the king owes him to listen to the poem
	Ríma 27	
Arinbjörn has a speech about why the king should spare Egill, queen Gunnhildur	10–28	Gunnhildur disagrees, the king doesn't either, then Arinbjörn has a long speech that Aðalsteinn

argues with Arinbjörn, then Arinbjörn says the king will have to kill him and his men too, Egill goes to the king and is about to recite the poem	• Arinbjörn has a speech about why the king should spare Egill, queen Gunnhildur argues with Arinbjörn, then Arinbjörn says the king will have to kill him and his men too, Egill goes to the king and is about to recite the poem	would avenge Egill and he and his men will die for Egill too, then the king allows the poem
Chapter 41 • <i>Höfuðlausn</i> Chapter 42 • the king grants him life, Egill and Arinbjörn leave	29–38 • Egill recites a poem (not reproduced) and the king grants him life, Egill and Arinbjörn leave	• Egill recites the poem, (not reproduced) and the king lets him go, although he should never meet him again, they sit at Arinbjörn's
• Egill and Arinbjörn go to see King Aðalsteinn with hundred men, they are greeted well, Egill gives Arinbjörn two rings and Arinbjörn gives Egill the sword Dragvendill, Arinbjörn goes back to Jórvík	39–50 • Egill and Arinbjörn go to see King Aðalsteinn with hundred men, they are greeted well, Egill gives Arinbjörn two rings and Arinbjörn gives Egill the sword Dragvendill, Arinbjörn goes back to Jórvík	Chapter 71 • Arinbjörn and Egill ride to meet Aðalsteinn with hundred men, Arinbjörn drinks there for two days and then goes home, Egill gives him the two gold rings, Arinbjörn gives him wealth and sword Dragvendill
Chapter 43 • introduction of Eiríkur <i>alspakur</i> his wife Þóra, Arinbjörn's sister, their son Þorsteinn, he is with Arinbjörn in Jórvík, his father Eiríkur in Norway dies and Þorsteinn wants his inheritance, he rides to see King Aðalsteinn and ask him for support, Egill also wishes to go to Norway	51–69 • introducing Þorsteinn, Arinbjörn's sister Þóra's son, Þorsteinn is with Arinbjörn in Jórvík, his father Eiríkur in Norway dies and Þorsteinn wants his inheritance, he rides to see King Aðalsteinn and ask him for support, Egill	• Þorsteinn Eiríksson, he was Arinbjörn's nephew, he wants his inheritance from Norway back from king Hákon, the king writes the letter and Egill decides to go with him

to get his wife's inheritance from Berg-Önundur's brother Atli <i>hinn skammi</i>	also wishes to go to Norway to get his wife's inheritance from Berg-Önundur	
• Egill and Þorsteinn arrive in Norway, in Vík, Þorsteinn gets his land there and Egill stays with him for the winter	70–75 • Egill and Þorsteinn arrive in Norway, in Vík	• they set off to Norway with 50 men, Þorsteinn gets his land there and Egill stays with him for the winter
Chapter 44 • Egill and Þorsteinn go to see king Hákon, Egill says he wants Ásgerður's inheritance back, king is not favourable towards him, Egill offers to join his men, the king refuses him but grants him peace in Norway for the sake of his friendship with King Aðalsteinn	76–98 • Egill and Þorsteinn go to see king Hákon, Egill says he wants Ásgerður's inheritance back, king is not favourable towards him, Egill offers to join his men, the king refuses him but grants him peace in Norway for the sake of his friendship with King Aðalsteinn	• in the spring, Egill goes to Þrándheimur to see the king with 70 men, Egill wants his inheritance from Önundur, the king says he has always done bad to his relatives, Egill says he considers him to do right, the king said he will not help him but he can stay in Norway until the spring
• Þorsteinn and Egill leave to Dofrafjall, then they separate and Egill goes on an island Hörð	99–105 • Þorsteinn and Egill leave to Dofrafjall, then they separate and Egill goes on an island Hörð	• Egill goes to see Þorsteinn and tells him he wants to go to Atli the short and gets his inheritance, he goes to some island called Horney
	Ríma 28	
• Egill and his men arrive to an island Blindheimur, introduction of Friðgeir, his mother Gyða, Arinbjörn's sister, they spent there three nights and when they are about to leave, Gyða asked Egill to go with Friðgeir to fight against the berserk Ljótur <i>inn bleiki</i> who asked for Friðgeir's sister in marriage and was refused, Egill says he will go	11–47 • Egill and his men arrive to an island Blindheimur, introduction of Gyða, Arinbjörn's sister, and her son Friðgeir, they spent there three nights and when they are about to leave, Gyða asked Egill to go with Friðgeir to fight against the berserk Ljótur <i>inn bleiki</i> who asked for	Chapter 72 • Egill goes to some town called Bliðheimur, where Friðgeir lives, his mother Gyða, who was Arinbjörn's sister, Egill stays there and tells about Arinbjörn and that he owns him, he notices a sad young woman there, they stay there for four nights as the weather is bad, then they're about to set off, he asks the young woman what's up but she cannot reply and Gyða says that some berserk

	Friðgeir's sister in marriage and was refused, Egill says he will go	from Helluland, Ljótur <i>inn bleiki</i> , asked for her in marriage, they refused and Friðgeir is challenged to a duel, they ask Egill for help, he agrees
• Friðgeir, Egill and more men arrive in an island • Egill utters verses and Ljótur challenges him instead • a battle is described, Egill has his sword Naður, Ljótur is finally killed by Egill, Egill utters more verses, he inherits his money	48–91 • Friðgeir, Egill and more men arrive in an island, Egill says he will fight against Ljótur for Friðgeir, a battle is described, Ljótur is finally killed by Egill and he inherits his money, he leaves the money to Friðgeir and leaves	• the next day they went to some islands where the duel ring is marked with stones and they wait Chapter 73 • 13 men arrive, huge ones, Ljótur's weapons are described, Friðgeir is scared, Egill says he will fight instead and Ljótur accepts that • Egill strikes at him, he defends himself with his shield, the shield breaks and Ljótur falls away from the ring, Egill tells some verses (not reproduced), then they start to fight again, Egill chops off his leg and then kills him, Friðgeir thanks him and they go home, he stays for the night, they give him gold in the morning, and he leaves
Chapter 45 • Egill first goes to Aurland to Þórður, he is received well and then he goes with 30 men to Hörðaland to see Atli the Short and asks for the inheritance, Atli refuses to give him the inheritance but accepts the invitation to Gula Assembly, Egill then leaves to Þórður's and waits there	92–110 • Egill first goes to Aurland to Þórður, he is received well and then he goes with 30 men to Hörðaland to see Atli the Short and asks for the inheritance, Atli refuses to give him the inheritance but accepts the invitation to Gula Assembly, Egill then leaves to Þórður's and waits there	• Egill goes to Örlund to see his friend Þórður, he tells him he wants to go see Atli the short and stays there for the winter Chapter 74 • one day he rides to see Atli, Egill tells him he wants Ásgerður's inheritance back, he says he will not get anything and Eiríkur gave it to him, Egill says Hákon gave it to him and summons him

		to Gaular þing and he goes back, Þórður promises him support and then they all go to the assembly, 60 men together
	Ríma 29	
• Egill and Atli meet at the assembly and decide to settle the dispute by duelling, they prepare their weapons, Egill has the sword Dragvendill • a big old sacrificial bull is taken out • Egill kills Atli in the end by biting through his throat, Egill kills the sacrificial bull and leaves the assembly	12–51 • Egill and Atli meet at the assembly and decide to settle the dispute by duelling, they prepare their weapons, and the battle is described, Egill kills Atli in the end by biting through his throat, Egill kills the sacrificial bull and leaves the assembly	Chapter 75 • they all meet at the assembly, they go to lögberg, the lawman names 12 witnesses, they have some speeches and then Egill invites him to a single duel, Atli agrees and they get ready • they put helmets on, Egill has Dragvendill sword, and spear, but never an armour, a bull is sacrificed, fierce battle described, Egill strikes him four times and he gets never hurt, he pushes him on the ground and bites his throat and he dies, then he takes the bull with both hands and lifts it up
• Egill first goes to his lands that he just won, then to Þorsteinn to Vík and finally he sails back to Iceland, everyone greets him	52–57 • Egill first goes to his lands that he just won, then to Þorsteinn to Vík and finally he sails back to Iceland, everyone greets him	• he goes home and takes all the wealth, then goes to Þorsteinn, he goes back to Iceland Chapter 76 • Egill arrives to Iceland
• Egill's children: Böðvar, Gunnar, Þorsteinn, Þorgerður, and Bera	58–61 • Egill's and Ásgerður's children are introduced: Böðvar, Gunnar, Þorsteinn, Þorgerður, and Bera	• his children introduced: Böðvar, Grímur, Þorsteinn, he loved Böðvar the most, plus two daughters Þorgerður and Bera
Chapter 46 • Egill finds out king Eiríkur fell in a battle and Arinbjörn is back in Norway, king	62–68	• Egill finds out king Eiríkur fell in a battle and Arinbjörn is back in Norway, Egill sets off with 30 men, Arnviður is with him on the ship

Aðalsteinn died too and king Jatvarður replaced him, Egill sets off with Önnundur <i>sjóni</i>	• Egill hears the news that king Eiríkur fell in a battle, he decides to sail to Norway, Önnundur <i>sjóni</i> goes with him	
• Egill finds Arinbjörn in Norway and he stays with him, Arinbjörn invites many people to Yuletide feast and gives Egill excellent presents, after the feast Egill grows depressed and when Arinbjörn asks him about it, he replies he wishes to claim the money he got for killing Ljótur and which king's agents took instead, Arinbjörn is sceptical but goes to see the king	69–88 • Egill finds Arinbjörn in Norway and he stays with him, Arinbjörn invites many people to Yuletide feast and gives Egill excellent presents, after the feast Egill grows depressed and when Arinbjörn asks him about it, he replies he wishes to claim the money he got for killing Ljótur and which king's agents took instead, Arinbjörn is sceptical but goes to see the king	• they arrive to Arinbjörn, he throws a jóla feast and gives to Egill some fancy red cloak, something with English silk which cannot be bitten by iron • Egill gets quiet, and then tells to Arinbjörn that he wants his money from winning against Ljótur, Arinbjörn says the king has it and he should leave it, Egill doesn't want to leave it and Arinbjörn says he will go to talk to the king on his behalf
• Arinbjörn goes to see the king and presents the matter, the king says he forbid Egill to be in Norway, he will not grant him any money and becomes angry with Arinbjörn as well, Arinbjörn leaves	89–99 • Arinbjörn goes to see the king and presents the matter, the king says he forbid Egill to be in Norway, he will not grant him any money and becomes angry with Arinbjörn as well, Arinbjörn leaves	Chapter 77 • Arinbjörn goes to see the king, tells him Egill wants the money from Ljótur that he won, the king is angry and replies that Egill has nothing to do there and will get nothing and that he does not trust Arinbjörn either and that he is more likely to follow Eiríkur's sons, Arinbjörn goes home and says this to Egill, he's angry
	Ríma 30	
• Arinbjörn comes home from the meeting with the king, he himself pays Egill the money for saving Friðgeir's life, Egill cheers up again	12–18 • Arinbjörn comes home from the meeting with the king, he himself pays	missing

	Egill the money for saving Friðgeir's life, Egill cheers up again	
Chapter 47 • Arinbjörn, Egill and their men go raiding in the spring 300 together, they go to Saxony and then Frisia, they are raiding there • the locals attack them and have also 300 men, Egill separates from his men and defends himself from the locals, then he goes back to his ship and they leave	19–57 • Arinbjörn, Egill and their men go raiding in the spring, they go to Saxony and then Frisia, they are raiding there, Egill separates from his men and defends himself from the locals, then he goes back to his ship and fights with the locals more, then they leave with goods and cattle	• in the spring they go plundering, they plunder most of the summer, then they stop in Frísland, they kill the locals there, they flee, they sleep in Eyðiskógur, the locals were 300 and Egill has less men, everyone fears Egill and they flee to the sea and forest, he chases them, jumps over a swamp and is suddenly alone, the locals attack him, he kills everyone and goes back to his men • Another battle by the sea, Egill kills everyone again
• Arinbjörn tells Egill he wishes to separate, and he goes to join Eirík's son Haraldur with whom he stays for the rest of his life, Egill goes to Vík to Þorsteinn with whom he stays for the winter with 12 men	58–70 • Arinbjörn tells Egill he wishes to separate, and he goes to join Eirík's son Haraldur with whom he stays for the rest of his life, Egill goes to Vík to Þorsteinn with whom he stays for the winter	• they leave and Arinbjörn decides to join the Eirík's son, his foster son Haraldur Gráfelld, so Arinbjörn goes to Denmark and Egill to Vík to Þorstein, he stays for the winter
Chapter 48 • King Haraldur got power in Vermaland, jarl Arnvidur was in there and was supposed to pay taxes to the king, when Hákon became a king, he sent 12 men to get taxes from the jarl, the jarl kills king's men, the king sends 12 more and the same happens, the king send third group of men to Þorsteinn, the man Kolur tells Þorsteinn	71–100 • introducing jarl Arnfinnur in Vermaland, king Hákon sends his men to collect taxes in Vermaland, the men never come back, and the king sends for Þorsteinn to go there to collect the taxes otherwise he will be deprived of his properties, Egill tells the messengers that	Chapter 78 • introduction of jarl Arnvindur, he is evil and rich, he owes tax to king Hákon, he resides near Elfar, east of Finnmörk • the king sends 12 men to get the taxes, they never return, the same thing happens twice • the king sends messengers to Þorsteinn to go to Varmaland and get the taxes from the jarl, the king wants Þorsteinn outlawed as his relative

to go to Vermaland to collect the taxes otherwise he will be deprived of his properties, Egill tells the messengers that Þorsteinn does not have to go, Egill decides to go instead of Þorsteinn	Þorsteinn does not have to go, Egill decides to go instead of Þorsteinn	Arinbjörn joined his enemies, they tell Þorsteinn, he tells Egill and Egill speaks to the messengers, he offers to go instead of Þorsteinn, the messengers talk and conclude that it's fine if Egill dies on the way too
• 8 messengers, Egill and three other men get ready and set off, together 12	101–103 • the messengers, Egill and three other men get ready and set off	• they prepare to go, and they are 7 together, Egill has the sword Dragvendill and a spear in hand
	Ríma 31	
Chapter 49 • king's men and Egill set off to the journey, there is snow which makes it impossible to continue the journey, they separate; Egill goes up to the ridge and the king's men are supposed to find another farm to sleep in, the king's men decide to go back to the king instead and tell him what happened	10–21 • king's men and Egill set off to the journey, there is snow which makes it impossible to continue the journey, they separate; Egill goes up to the ridge and the king's men are supposed to find another farm to sleep in, the king's men decide to go back to the king instead and tell him what happened	• they set off and it's snowy everywhere, they decide to separate, Egill and his three men are riding across some ridge, but king's men turn around and ride to the king and tell him what happened, he is glad
•Egill and his men have difficult journey, but they eventually make it to Ármóður's farm, the farmer greets them, sits them to the table and serves them curd saying there is nothing else	22–39 • Egill and his men have difficult journey, but they eventually make it to Ármóður's farm, the farmer greets them, sits them to the table and serves them curd saying there is nothing else	Chapter 79 • they travel with difficulties for a whole day, then they make it to a farmer Ármóður, he welcomes them, there is a húsfreyja and his daughter, two slave-women and 12 house members • they sit at tables, and he gives them very thick and sour skyr to drink
• the farmer's wife sends her daughter to tell the men there is more to drink than	40–72	• then the daughter tells them not to drink it anymore or they'll be sick, the farmer is angry and

curd, Ármóður then serves them ale, the men drink for a long time and they start feeling sick, Egill then drinks for all of his men, finally he stands up and throws up at Ármóður, Ármóður also throws up, the people judge Egill for throwing up inside, then they keep drinking and eventually go to sleep	•the farmer's wife sends her daughter to tell the men there is more to drink than curd, Ármóður then serves them ale, the men drink for a long time and they start feeling sick, Egill then drinks for all of his men, finally he stands up and throws up at Ármóður, Ármóður also throws up, the people judge Egill for throwing up inside, then they keep drinking and eventually go to sleep	then bring out ale, mead, and brennivín, they all started being sick but Ármóður would not stop bringing the alcohol, Egill begins to drink it for everyone, then he stands up and throws up all over Ármóður and made him swallow it, people judge this, but Egill says he deserved it, they drink some more and go to sleep to a stable
Chapter 50 the next morning Egill goes to Ármóður's bedroom and intends to kill him, his wife and daughter stop him, Egill cuts off his beard and gouges out his eye and leaves	73–82 the next morning Egill goes to Ármóður's bedroom and intends to kill him, his wife and daughter stop him, Egill cuts off his beard and gouges out his eye and leaves	in the morning Egill goes to Ármóður's bed, he wants to kill him the húsfreyja persuades him not to, he cut his beard, pushes his eyes out and leaves
the next evening, they arrive to Eiðiskógur and go to a farmer called Þorfinnur, he greets them and invites them in, Egill asked if their companions were there, Þorfinnur says there were only six of Ármóður's men seen	83–92 the next evening, they arrive to Eiðiskógur and go to a farmer called Þorfinnur, he greets them and invites them in, Egill asked if their companions were there, Þorfinnur says there were only six of Ármóður's men seen	Chapter 80 the next day they arrive to a farmer called Þorfinnur, he reports that he saw 6 of Ármóður's men armed in the forest
Egill sees a sick woman and asks who she is, the woman is Þorfinnur's daughter Helga who is said to have been sick for a long time	93–97 Egill sees a sick woman and asks who she is, the woman is Þorfinnur's	then they sit to eat and drink again, Egill noticed the sick girl Helga and Þorfinnur says he will pay anything to make her healthy

	daughter Helga who is said to have been sick for a long time	
	Ríma 32	
• Egill has Helga removed from her bed, he finds a whalebone with bad runes carved on it, he throws it away and carves new runes, the girl feels immediately better, and her parents are grateful	13–29 • Egill has Helga removed from her bed, he finds a whalebone with bad runes carved on it, he throws it away and carves new runes, the girl feels immediately better, and her parents are grateful	• Egill finds the whalebone with runes and carves new ones and she heals and is well now, everyone thanks him, he refuses a reward
• Egill wants to set off and the Þorfinnur offers to go with Egill with his son Helgi in case Ármóður's men are waiting in an ambush, they go and Ármóður's men see them and flee away, Þorfinnur and his men go back home, later Ármóður's men attack Egill but he kills two of them and the rest of them flee	30–48 • Egill wants to set off and the Þorfinnur offers to go with Egill with his son Helgi in case Ármóður's men are waiting in an ambush, they go and Ármóður's men see them and flee away, Þorfinnur and his men go back home, later Ármóður's men attack Egill but he kills two of them and the rest of them flee	• they set off to the journey and Þorfinnur offers his men to accompany them in case Ármóður's men are in ambush, his son and others go with Egill they are 8 together, then Egill sends them back Chapter 81 • six of Ármóður's men attack Egill, he kills two and then they flee away
• Egill and his men arrive to a big farm owned by Álfur, he welcomes them, and they stay for the night, Álfur does not get along with the jarl	50–55 • Egill and his men arrive to a big farm owned by Álfur, he welcomes them, and they stay for the night	• they come to some farm, a farmer called Álfur hosts them for the night and they go the next morning
Chapter 51 • Egill and his men leave in the morning and arrive to the jarl in the evening, they stay the night and then tell him about their	56–82 • Egill and his men leave in the morning and arrive to the jarl in the evening, they stay the night and then tell him about	• they go through the forest and arrive to the jarl's hall, they stay awake for the night, in the morning he tells the jarl about his errand, the jarl he has been paying, he gives Egill some taxes, he says he

errand, the jarl claims he has always paid taxes, he pays Egill and says he has no responsibility if the money does not make it to the king, then Egill and his men leave	their errand, the jarl claims he has always paid taxes, he pays Egill and says he has no responsibility if the money does not make it to the king, then Egill and his men leave	should give more, and the king would come for compensation if he killed his men, they argue and Egill leaves with some taxes
the jarl calls to him two men who are both called Úlfur, he tells them to kill Egill and his men, so they do not slander him in front of the king, they go to the forest with 30 men and wait in an ambush	83–99 the jarl calls to him two men who are both called Úlfur, he tells them to kill Egill and his men, so they do not slander him in front of the king, they go to the forest and wait in an ambush	Chapter 82 - the jarl says they should go after Egill and kill him, otherwise he will slander them in front of the king - two brothers, both called Úlfur, are sent after Egill with other 28 men, they arrive to a road fork
	Ríma 33	
the jarl's men separate and wait for Egill on each paths of the forest so they would not miss him, 15 on each side	10–12 the jarl's men separate and wait for Egill on each paths of the forest so they would not miss him	they separate into two groups and wait in ambush
Chapter 52 Egill arrives to Álfur again and tells him everything, he warns Egill to stay there, he disagrees, the farmer tells him he saw footprints both way and if he does not believe him he should go and see for himself	13–30 Egill and his men arrive to Álfur's farm, he greets them, they stay for the night and prepare to leave in the morning, Álfur speaks with Egill and warns him that the jarl might have sent some men to attack him, he offers Egill to stay with him longer, Egill says it is nonsense and that he will continue his journey as planned, Álfur tries to discourage him saying he found tracks on both paths, he	Chapter 83 Egill arrives to Álfur again and tells him everything, he warns Egill to stay there for three nights, he disagrees, the farmer tells him he saw 0footprints both way and if he does not believe him, he should go and see for himself

	sends Egill to look for himself and come back to him if he needs, Egill leaves	
• now Egill sees horse prints, his men want to turn back but he does not, he puts a stone on his chest and back and rides forward, there was some cliff	31–42 • Egill and his men find men and horse tracks, his companions want to turn back but Egill wants to continue, they reach the place where the path forks and see tracks on both paths, Egill decides to continue and clash with the men, Egill puts a rock on his chest and stomach, they continue to the forest	• now Egill sees horse prints, his men want to turn back but he does not, he puts a stone on his chest and back and rides forward, there was some cliff
• they see the men waiting for them, Egill goes on a cliff and kills eight men there, then he throws rocks on the men standing down and kills three of them including Úlfr, four of them escape, Egill and his men continue their journey	43–64 • they see the men waiting for them, Egill goes on a cliff and kills eight men there, then he throws rocks on the men standing down and kills three of them including Úlfr, four of them escape, Egill and his men continue their journey	Chapter 84 • Egill comes to the cliff, seven men attack them, plus eight were attacking from above, they throw stones at them, so Egill goes up the cliff against them, he kills everyone there, gets berserks fit, throws stones on the other, jumps at them, he kills Úlfr and 10 others, last 3 survivors flee to the forest, Egill rests and continues
• the men who escaped find the other Úlfr and tell him what happened, Úlfr prepares to attack Egill again, nine men attack Egill in the back, Egill kills four of them, another ten men attack from the front, Egill kills Úlfr and his men, five men in total manage to escape, the battle	65–92 • the men who escaped find the other Úlfr and tell him what happened, Úlfr prepares to attack Egill again, nine men attack Egill in the back, Egill kills four of them, another ten men attack from the front, Egill kills Úlfr and his men, five men in total manage to escape, the battle	• the survivors tell the others what happened, Úlfr decides to go and avenge his brother, they are 19 together, 10 attacks Egill from the front and 9 from the back, Egill kills most of the front ones, then the back ones including Úlfr, the rest flee, Egils men take care of their wounds and continue the journey and arrive to Þorfinnur

is finished, Egill is wounded but not seriously	is finished, Egill is wounded but not seriously	
	Ríma 34	
the men who escaped go to see the jarl, they describe the events and how Egill killed 15 of his men, jarl says they might expect the worst from the king now	10–31 the men who escaped go to see the jarl, they describe the events and how Egill killed 15 of his men, jarl says they might expect the worst from the king now	Chapter 85 the few survivors come to the jarl's hall and tell him what happened, that Egill killed absolutely everyone, the jarl says they are in trouble now when Egill tells about this to the king
Egill comes to Þorfinnur, he greets him well and they stay for the night, we are told that a man whom Helga did not want to marry carved the runes, in the morning Egill leave and Þorfinnur accompanies him to defend him from Ármóður's men, Ármóður hears the news about Egill's battle with the jarl's men and retreats, Þorfinnur and Egill separate in friendship, Egill continues the journey	33–46 Egill comes to Þorfinnur, he greets him well and they stay for the night, in the morning Egill leave and Þorfinnur accompanies him to defend him from Ármóður's men, Ármóður hears the news about Egill's battle with the jarl's men and retreats, Þorfinnur and Egill separate in friendship, Egill continues the journey	- Egill stays at Þorfinnur's for 3 nights, they grant Egill some reward for healing their daughter - Þorfinnur offers to go with Egill as 12 Ármóður's men are waiting for him, meanwhile Ármóður gets to know about what happened to jarl's men and changes his mind about attacking Egill
Egill and his men arrive to Vík to Þorsteinn, they stay there for the winter, they pay the king the taxes and tell him about the events, the king reconciles with Þorsteinn	47–53 Egill and his men arrive to Vík to Þorsteinn, they stay there for the winter, they pay the king the taxes and tell him about the events, the king reconciles with Þorsteinn	Egill gets to Vík to Þorsteinn, the king gets to know the whole story about the jarl, the king offers his friendship to Þorsteinn
Chapter 53 the king goes to Vermland, jarl Arnvidur flees, and the king appoints new jarl, then	54–60 the king goes to Vermland to clash with jarl Arnvidur, the jarl flees, and the king	Chapter 86 the king plans to go to the jarl, he flees to Sweden, he puts some other jarl in charge instead,

he goes to Denmark to plunder, Tryggvi Ólafsson appointed a king in Vík	appoints new jarl, then he goes to Denmark and back to Norway	he fights against the Danes and gets some money, he is overthrown by Haraldur Greycloak
Egill prepares to leave for Iceland, Þorsteinn and Egill separate in friendship, Egill appoint Þórður to manage his lands in Norway for him, Egill sails to Borgarfjörður, goes to his farm, he is greeted well and stays there	61–69 Egill prepares to leave for Iceland, Þorsteinn and Egill separate in friendship, Egill sails to Borgarfjörður, goes to his farm, he is greeted well and stays there	Egill goes back home to Iceland, he is welcomed well; Iceland is all settled now
Chapter 54 - introduction of Ketill <i>gúfa</i>, arrived to Iceland when it was fully settled, brought Irish slaves with him, stayed in Gufuskálar - Þórður from Lambastaðir has a son Lambi, they to Alþingi - Ketill's slaves escape and kill everyone at Lambastaðir, when Lambi sees that, he chases them to Mýrar, they caught and killed all the slaves and named places after them - Ketill moved to Þoskafjörður	Missing	missing
introducing Grímur from Mosfell, he asks for Þórdís, Egill's niece, in marriage, Egill responds favourably, he pays her inheritance after Þórólfur and she moves to Mosfell	70–78 introducing Grímur from Mosfell, he asks for Þórdís, Egill's niece, in marriage, Egill responds favourably, he pays her inheritance after Þórólfur and she moves to Mosfell	Chapter 87 introduction of Grímur, his farm in Mosfell, he becomes a lawman after Þórarinn Oddleifsson, he is the third lawman in the country, he marries Þórdís Þórólfsdóttir, she gets all inheritance from Þórólfur

Chapter 55 introducing Ólafur, son of Höskuldur and Melkorka, Egill's daughter Þorgerður marries him, their children introduced: Kjartan, Halldór, Steindór, Þorbergur; Þuríður, Þorbjörg, Bergþóra, their families	79–85 introducing Ólafur, Egill's daughter Þorgerður marries him	introduction of Ólafur, his farm is in Hjarðarholl, he marries Þorgerður Egilsdóttir, there has not been a bigger feast than this one, 800 people come and it lasts for half a month, they have a son Kjartan <i>sterki</i>, he inherits the sword Dragvendill
	Ríma 35	
Chapter 56 about Egill's son Böðvar, Böðvar goes one evening to transport goods from a market to Borg, there are six men on a ship, they get caught in a storm and they all drown	10–23 about Egill's son Böðvar, Böðvar goes one evening to transport goods from a market to Borg, there are six men on a ship, they get caught in a storm and they all drown	Chapter 88 - about Böðvar, Egil's son, and his short life, another son was Grímur, he was 9 and Böðvar 12, Þorsteinn was 6 - a ship is by Hrítaróss, Egill sends some men to this merchant ship, Böðvar goes too, Grímur Egilsson goes with them, they sail there and on the way back the weather gets worse, the ship sinks and they all die including Egill's two sons
Egill goes to pick up Böðvar's body, he buries him in the mound next to Skallagrímur, then he goes home, does not speak to anyone, locks his door and goes to bed, he lays there for three days	24–33 Egill goes to pick up Böðvar's body, he buries him in the mound next to Skallagrímur, then he goes home, does not speak to anyone, locks his door and goes to bed, he lays there for three days	Egill mourns Böðvar, he goes to the sea, takes him out and buries him in the mound with Skallagrímur, then Egill goes home, is sad and locks himself in his room, he does not go out or talk for 3 days
Ásgerður calls for her daughter Þorgerður, Þorgerður comes to Borg, she makes Egill open the door and lies next to him, she says she wants to die together with Egill but instead she tricks him to	34–65 Ásgerður calls for her daughter Þorgerður, Þorgerður comes to Borg, she makes Egill open the door and lies next to him, she says she wants to die together	Chapter 89 Ásgerður sends for Þorgerður, she comes, refuses to eat until her father is alright, she comes to him, says she will not live if he dies and wishes them to die together, she begins to eat some sea

drink some milk and then persuades him to compose a poem about Böðvar and his other son Gunnar who recently died	with Egill but instead she tricks him to drink some milk and then persuades him to compose a poem about Böðvar and his other son who recently died	weed, Egill has some too, he drinks some milk thinking it's water, she tells him he should compose a drápa about his sons
Chapter 57 • <i>Sonatorrek</i>	missing	missing
• then he gladdens and drinks and eats again, Þorgerður goes back home	67–71 • Egill begins to recover, he recites the poem for his household and cheers up, Þorgerður then leaves	• he composes a drápa about his sorrow, then he gladdens and drinks and eats again, Þorgerður goes back home
• Egill is settled down in Borg, he stopped plundering and is rich	72–75 • Egill is said to have lived then in Borg for a long time without fighting with anyone or going abroad anymore	Chapter 90 • Egill is settled down in Borg, he stopped plundering and is rich
Chapter 58 • Hákon ruled over Norway for a long time, Eirík's son were attacking him but he always won, he finally fell and Haraldr <i>gráfelldur</i> took over in Norway, Arinbjörn was still with him, he ruled over Fjarðafilki, Egill heard the news and composed a poem for Arinbjörn	missing	missing
• introducing Einar Helgason, his friendship with Egill	76–79 • introducing Einar Helgason, his friendship with Egill	• Einar Helgason introduced; he is friends with Egill

• King Haraldur falls in Denmark while fighting against Gull-Haraldur and jarl Hákon, Egill is sad about the news	missing	missing
• Einar recited verses for the jarl Hákon and receives a splendid shield	80–89 • Einar receives magnificent shield from jarl Hákon, the shield is described, Einar then rides to Borg, but Egill is away, Einar waits for three days, then hangs the shield above his bed and leaves	• he often sails abroad and he and Egill were exchanging stories, Einar is also a skáld, one time Einar gets a splendid shield from jarl Hákon in Norway as a reward for composing a drápa about him, Einar comes to Borg but Egill is away, he waits for 3 nights, then he hangs the shield above Egill's bed and rides away
	Ríma 36	
• Egill comes home and finds the shield, he gets angry and wants to chase Einar but changes his mind, he composes a drápa about the shield and Einar, they remain friends	12–19 • Egill comes home and finds the shield, he gets angry and wants to chase Einar but changes his mind, he composes a drápa about the shield and Einar, they remain friends	Chapter 91 • the same day Egill comes home and finds the shield, they tell him it's from Einar, Egill gets mad that Einar expects him to stay awake the whole night and compose poetry about the gift, he wants to ride after him and kill him, his house members tell him he can never catch up with him and to wait, Egill composes the poem, and they remain friends
missing	missing	• the shield the same winter fell in a drinking pot, it laid there until spring, and it was damaged, Egill took the gold and silver away from the shield
• about Egill's son Þorsteinn, there was not much love between Þorsteinn and Egill, Ásgerður lends Egill's cloak from Arinbjörn to Þorsteinn when he goes to	20–31 • about Egill's son Þorsteinn, there was not much love between Þorsteinn and Egill, Ásgerður lends Egill's cloak from	Chapter 92 • description of Egill's son Þorsteinn, he is big, the most handsome and rich, has hair as white as

alþingi and he makes it dirty, Egill is angry about it	Arinbjörn to Þorsteinn when he goes to alþingi and he makes it dirty, Egill is angry about it	snow, Egill does not like him much but his mother loves him • Þorsteinn rides to an assembly, his mother lends him Egill's cloak from Aðalsteinn, he is too short for it, so he makes it dirty, and they put it back into the chest • Egill finds out, gets mad and says he could at least wait for him to be dead before wearing his clothes
• Ásgerður dies and Egill moves to Mosfell to stay with Þórdís, Þorsteinn marries Jófríður and they have ten children together: Helga, Skúli, Grímur, Þorgeir, Kollsveinn, Hjörleifur, Halli, Egill, Þórður, Þóra, their children	32–38 • Ásgerður dies and Egill moves to Mosfell to stay with Þórdís, Þorsteinn marries Jófríður and they have ten children together	• Ásgerður dies and Egill moves to Mosfell to Þórdís and Grímur Chapter 93 • Þorsteinn takes over Borg, marries Jófríður, they have 10 children
Chapter 59 • introducing Steinar, son of Önundur of Ánabrekka next to Borg, about the marshes and brook on the farms' boundaries good for grazing cattle, Steinar sends his cattle to graze on fields belonging to Þorsteinn, Þorsteinn asks Steinar not to do it, Steinar keeps on sending his cattle to Þorsteinn's land and chooses a slave to look after the cattle, Þorsteinn kills the slave, Steinar appoints	39–67 • introducing Steinar, son of Önundur of Ánabrekka next to Borg, about the marshes and brook on the farms' boundaries good for grazing cattle, Steinar sends his cattle to graze on fields belonging to Þorsteinn, Þorsteinn asks Steinar not to do it, Steinar keeps on sending his cattle to Þorsteinn's land and chooses a slave to look after the cattle, Þorsteinn kills the slave, Steinar appoints	• Önundur's son Steinar, he lives in Brekka, he is not a pleasant man, he is dark, Steinar and Þorsteinn do not get along, their dispute about the grazing land is introduced; Steinar does not react to Þorsteinn's asking not to graze his cattle on his land Chapter 94 • the slave Grani grazes Steinar's cattle on Þorsteinn's land, Þorsteinn goes and kills Grani • Another slave is grazing the cattle, Þorsteinn kills him again

another slave, nothing happens for the rest of the summer	another slave, nothing happens for the rest of the summer	
• Steinar goes away and buys another big and strong slave called Þrándur, Steinar gives him a big axe and sends him to look after the cattle	68–82 • Steinar goes away and buys another big and strong slave called Þrándur, Steinar gives him a big axe and sends him to look after the cattle	• Steinar goes to Snæfellsness to Ingjaldur and buys there a huge slave Þrándur, he is supposed to graze the cattle now, he tells him to sit there no matter what
	Ríma 37	
• the slave Þrándur takes Steinar's cattle to Þorsteinn's land, Þorsteinn's men ask him to move the cattle to their land, he refuses and stays there for a while	15–22 • the slave Þrándur takes Steinar's cattle to Þorsteinn's land, Þorsteinn's men ask him to move the cattle to their land, he refuses and stays there for a while	• Þorsteinn's house members tell Þrándur to go away, he refuses, and they tell Þorsteinn
• Þorsteinn goes to see Þrándur and tells him to go away, he refuses again and Þorsteinn kills him	23–36 • Þorsteinn goes to see Þrándur and tells him to go away, he refuses again and Þorsteinn kills him	Chapter 95 • Þorsteinn goes to the slave, they exchange a few words, then Þorsteinn fights the slave and kills him
• Steinar gets to know about the killing and goes to see Þorsteinn, Þorsteinn admits it and says he will kill anyone who leads the cattle to his land, Steinar then leaves	37–49 • Steinar gets to know about the killing and goes to see Þorsteinn, Þorsteinn admits it and says he will kill anyone who leads the cattle to his land, Steinar then leaves	• Steinar gets to know this and comes to Þorsteinn, he accuses him of killing the three slaves and he says they deserved it as they were not supposed to be there
• Steinar rides to Reykjardalur to see Oddur, then to Stafholt to see Einar, they both promise Steinar to support his case at	50–60 • Steinar rides to Reykjardalur to see Oddur, then to Stafholt to see Einar, they both promise Steinar to support his case	Chapter 96 • Steinar goes to his relatives in Reykjadalur and asked them for support against Þorsteinn, Oddur and Einar promised to help him

the assembly, then Steinar announces this to Þorsteinn	at the assembly, then Steinar announces this to Þorsteinn	• in the spring, he rides to Borg and summons Þorsteinn to Reykjadalur the next spring to be judged at some assembly, Þorsteinn accepts and Steinar rides home
• Þorsteinn sends men to Mosfell and asks Egill for support, Egill promises that, Þorsteinn gladdens and waits at home in the winter	61–68 • Þorsteinn sends men to Mosfell and asks Egill for support, Egill promises that Þorsteinn gladdens and waits at home in the winter	• Þorsteinn sends men to Mosfell to tell Egill about it, they tell him everything
• Þorsteinn goes to the assembly, the men build their tents, then Steinar comes with Oddur and Einar, they present the case to the people	69–81 • Þorsteinn goes to the assembly, the men build their tents, then Steinar comes with Oddur and Einar, they present the case to the people	• Steinar goes to the assembly with men from Stafholttur, some Mýramenn, Reykjadalur; Þorsteinn comes too and they pitch their booths • Steinar presents his thing in front of the lawman, Einar and Oddur supports him, they are close to fighting the whole day
• a group of people riding to the assembly is presented, their leader is described, adorned with splendid weapons, it is Egill; he is riding to the assembly with 80 men, they go to Þorsteinn's tent and are welcomed	82–94 • a group of people riding to the assembly is presented, their leader is described, adorned with splendid weapons, it is Egill; he is riding to the assembly with 80 men, they go to Þorsteinn's tent and are welcomed	• 30 men ride to the assembly, Egill comes in all his glory, Þorsteinn tells him the events
	Ríma 38	
• the men drive their horses to graze	11 • the men drive their horses to graze	missing
Chapter 60	12–52	• Egill goes to the assembly and asks for Önundur, Önundur is extremely friendly towards his

• Egill asks to speak with Önundur, Steinar's father, Egill talks to Önundur saying there has never been a bad blood between them, Egills asks them to allow him to judge the case, Önundur persuades Steinar to agree on this, the men shake hands and Egill is appointed to judge the case	• Egill asks to speak with Önundur, Steinar's father, Egill talks to Önundur saying there has never been a bad blood between them, Egills asks them to allow him to judge the case, Önundur persuades Steinar to agree on this, the men shake hands and Egill is appointed to judge the case	kinsman Egill and decides he wants Egill to decide about this matter and Oddur to stay out of it, Steinar agrees and Egill rides away
Chapter 61 • three oxen are brought for a feast at the assembly	53–54 • three oxen are brought for a feast at the assembly	• they have three oxen for dinner, they drink and feast
• Steinar talks to Oddur, Oddur tells him he is free from obligation to help him now, Steinar thanks him for the support	55–63 • Steinar talks to Oddur, Oddur tells him he is free from obligation to help him now, Steinar thanks him for the support	• Oddur expresses disagreement about Egill being the judge
Chapter 62 • he says Steinar's ancestors received the land from Egill's ancestor, that Steinar was using Þorsteinn's land unjustly, that Þorsteinn will not pay compensation for the two men, and that Steinar needs to leave his farm and the district before the moving days, after that Þorsteinn can legally kill him	64–87 • the men meet at the assembly fields, Egill's long speech is described; he says Steinar's ancestors received the land from Egill's ancestor, that Steinar was using Þorsteinn's land unjustly, that Þorsteinn will not pay compensation for the two men, and that Steinar needs to leave his farm and the district before the moving days, after that Þorsteinn can legally kill him	• the process begins the next day Chapter 97 • Egill says they got the land from his father Skallagrímur and it belongs to him and that Steinar did damage to Þorsteinn, he shall not get any compensation for the slaves, and they should move away from the district, they all go home

• Önnundur then speaks and is unhappy about the judgement	88–90 • Önnundur then speaks and is unhappy about the judgement	missing
	Ríma 39	
• Þorgeir <i>blundur</i> , Egill's nephew, moves to Ánabrekka	10–23 • Önnundur is angry about the judgment and talks to Egill about it, Egill replies and then everyone goes home, Egill and Þorsteinn separate in friendship	missing
• Egill and Þorsteinn separate in friendship	24–25 • Þorgeir <i>blundur</i> , Egill's nephew, moves to Ánabrekka	• Steinar moves away from Brekka, to Leyrilækur • Þorgeir blindur moves to Brekka
Chapter 63 • Þorgeir from Álftanes, who invites Þorsteinn to an autumn feast, Þorsteinn prepares to go and he leaves with some of his men and his 10-year old son Grímur	26–32 • a man lives on Álftanes ¹⁴⁷ , who invites Þorsteinn to an autumn feast, Þorsteinn prepares to go and he leaves with some of his men and his young son Grímur	• Audun lives in Álftanes, he invited Þorsteinn for a feast, Þorsteinn goes to the feast, armed, with his son Grímur who is 11, they stay at the feast for 8 nights
• Steinar sees Þorsteinn riding by and he attacks the men, they fight for a while and then other farmers separate them, two of Þorsteinn's men die, one of Steinar's men die, Grímur is found in the forest, he killed Steinar's young son and is severely wounded himself, Þorsteinn rides away and Grímur dies a little bit later, the place	33–55 • Steinar sees Þorsteinn riding by and he attacks the men, they fight for a while and then other farmers separate them, two of Þorsteinn's men die, one of Steinar's men die, Grímur is found in the forest, he killed Steinar's young son and is severely wounded himself, Þorsteinn	

¹⁴⁷ In the manuscripts spelled Áltanes (90r).

where he is buried is called Grímsholt, they fought on Orustuhvoll	rides away and Grímur dies a little bit later	
• Þorsteinn rides to the feast and spends there three nights, he refuses to take more men with him, and he rides back home	56–59 • Þorsteinn rides to the feast and spends there three nights, he refuses to take more men with him, and he rides back home	Chapter 98 • Steinar plots to kill both Þorsteinn and Egill, Önundur doesn't think it's a good idea, Steinar says he's old and everything is his fault anyway and that he will do it as Þorsteinn now rides from Álftanes only with his son • Steinar goes with other 15 men, they wait in ambush, he sends man called Össur to go to Álftanes and find out about Þorsteinn, he reports that Þorsteinn should ride home tomorrow morning Chapter 99 • Þorsteinn and his son set off to go home, Þorsteinn feels something is about to happen, he tells him not to go anywhere and stand behind his back, he has sword and shield ready and gives the boy Skallagrímur's axe from king Eiríkur • 16 men attack them, Steinar has a speech about how he will avenge himself now, Þorsteinn replies • the fight is described lengthily, Þorsteinn fights everyone around, killing everyone, detailed description of who and how he kills, descriptions of bodily parts in detail, his son Grímur is always
• Steinar waits to attack Þorsteinn again, he has a sword called Skrímnir, before Þorsteinn passes by a man called Lambi jumps at Steinar and unables him to attack Þorsteinn, Steinar escapes him, Steinar attempts to attack Þorsteinn once more, but Lambi jumps at him again, Þorsteinn is then out of reach, Lambi runs home and Steinar runs after him, but Lambi locks himself inside him farm and Steinar goes home	60–80 • Steinar waits to attack Þorsteinn again, before Þorsteinn passes by a man called Lambi jumps at Steinar and unables him to attack Þorsteinn, Steinar escapes him, Steinar attempts to attack Þorsteinn once more, but Lambi jumps at him again, Þorsteinn is then out of reach, Lambi runs home and Steinar runs after him, but • Lambi locks himself inside him farm and Steinar goes home	
• Þorsteinn makes it home and sends his men to tell Steinar he needs to leave his farm and go somewhere beyond Borgarhraun otherwise he kills him, the men go to see Steinar	81–87 • Þorsteinn makes it home and sends his men to tell Steinar he needs to leave his farm and go somewhere beyond Borgarhraun otherwise he kills him, the men go to see Steinar	
	Ríma 40	
• Þorsteinn's farmhand goes to Steinar and tells him he needs to leave, Steinar leaves	14–21	

to Snæfellsströnd, and lives in Elliði and Þorsteinn does not have to deal with him ever again	• Þorsteinn's farmhand goes to Steinar and tells him he needs to leave, Steinar leaves and lives in Elliði and Þorsteinn does not have to deal with him ever again	behind him, then they attack him and Þorsteinn defends him, in the end they both jump on a horse and manage to escape, Þorsteinn kills 9 men himself
• Þorsteinn talks to Egill about Þorgeir <i>blundur</i> being difficult, Egill utters verses and Þorgeir moves to Flokadalur	22–29 • Þorsteinn talks to Egill about Þorgeir <i>blundur</i> being difficult, Egill agrees and Þorgeir moves to Flokadalur	• Steinar goes home and tells his father what happened, he says he just made it much worse for himself
Chapter 64 • Egill is now an old man, still lives in Mosfell, he loses his hearing, sight and his legs are stiff, women laugh at him	30–38 • Egill is now an old man, he loses his hearing, sight and his legs are stiff, women laugh at him	Chapter 100 • Þorsteinn's son Grímur dies on the way home from injuries
• Egill is in his nineties, Egill takes his two chests of gold and two slaves and rides away, Egill says he killed the two slaves and hid the gold	39–52 • Egill takes his two chests of gold and two slaves and rides away, the next morning he is found wandering around and the chests or the slaves are never found again	• Þorsteinn goes to Mosfell, he goes through Stafholtt with 12 men, there's a man called Oddur helgi, he sees him and sends a man to Steinar to tell him that Þorsteinn travels with his men to Egill to tell him about the events, Steinar says he will go Stafholtt
Chapter 65 • Egill gets sick and dies, he is buried in Tjaldanes in a mound with his weapons and fine clothes, when Grímur and Þórdís get baptised, they build a church and Þórdís transfers Egill's body there	53–64 • Egill gets sick and dies, he is buried in Tjaldanes in a mound with his weapons and fine clothes, when Grímur and Þórdís get baptised, they build a church and Þórdís transfers Egill's body there	• Þorsteinn makes it to Mosfell and is greeted well • Þórdís Þórólfsdóttir has son Þórólfur, he is 15, Egill loves him much • Þorsteinn tells him about the events and Egill is angry and says Þorsteinn is not manly like his forefathers and he needs to do something to avenge himself and his kin, Þorsteinn stays for 8 days and goes away
• when the church is taken down, huge human bones are found, the priest Skapti tests the thickness of the skull, he cannot	65–77 • when the church is taken down, huge human bones are found, the priest Skapti	Chapter 101

break it or crack it by hitting it with an axe, everyone believed it was Egill's skull	tests the thickness of the skull, he cannot break it or crack it by hitting it with an axe, everyone believed it was Egill's skull	- Steinar goes to see Einar Helgason and they agree to attack Þorsteinn, they take 12 men, take weapons, they are 26 together, they ride somewhere and hide there under some ridge, they wait there for 3 nights Chapter 102 - Þorsteinn is leaving Mosfell and receives a silk cloak from Egill - Grímur, Þórdís' husband, is travelling as well - Steinar and Einar are waiting, and nothing is happening, they travel somewhere else and meet a man called Bárður, he reports he saw a man with hair as white as snow passing by with other 12 men, he also tells them about Grímur's journey - Steinar and Einar decide to attack Egill at home instead, so he pays for all the injustice he caused them, some man called Álfur is against it as it would be unmanly to burn inside an old man, Einar says it's nonsense and it's the best time to attack Egill as he is home alone - they ride to Mosfell and go to some forest called Ási, they wait there for the night Chapter 103
about Þorsteinn, he builds a church in Borg and then he dies of old age, a great family is said to have been descendant from Þorsteinn	78–84 about Þorsteinn, he builds a church in Borg and then he dies of old age, a great family is said to have been descendant from Þorsteinn	
- Mýramanna dynasty descended from Skallagrímur is introduced: Þorsteinn Egilsson, Kjartan Ólafsson, Halldór Guðmundsson, Helga hin fagra - Þorsteinn's sons Þorgeir and Skúli, Skúli is a strong man fighting by jarl Eiríkur and Ólafur Tryggvason, then he goes to Borg where he lives for a long time and dies there, his children then stay in Borg	85–93 Þorgeir and Skúli, sons of Þorsteinn, are introduced, Skúli is a strong man fighting by jarl Eiríkur and Ólafur Tryggvason, then he goes to Borg where he lives for a long time and dies there, his children then stay in Borg	

		• some househand from Mosfell goes to the forest and he sees 26 armed men sitting in the forest, he hides and listens • they plan to go to the farm and hide, send one man to tell a househand that Grímur is in trouble and he expects Egill to come and help him, and they expect Egill will not leave Grímur without help, when Egill goes out of the farm, they attack him and kill him, Álfur says Egill will never believe this story, Einar asks what he will do when Egill has the sword Dragvendill in his hand • the househand hears enough and goes home and reports what he heard, Egill asks who they are and how many, he says he did not recognise them but are 26 in total, Egill asks for their description, the boy describes the clothes and Egill recognises Einar Helgason and he also describes Steinar, Egill says he cannot face them alone and asks Þórólfur Grímsson and his household for help, they say they accept, he comforts Þórdís and they get ready for the fight, they were 13 together • Einar and his men get ready, they all hide behind a back house and send one man to deliver the message, he tells a woman that Grímur needs Egill's help, Þórdís says that if this is true he should stay with them for the night, he refuses, now Þórólfur comes and tells him to come inside,

		then Egill comes, the messenger repeats his errand again and Egill tells him to come in and stay for the night, he refuses again, Egill hits him and takes him to the stofa, he orders him to tell him about the attack otherwise he kills him, he tells him everything, he lets him go and tells him to tell to his men, that Egill is not at home, and they should wait for him in the eastern garden, the messenger is free and he tells his men what Egill wanted him to say and so they wait until the morning, Egill and his men also wait until the morning fully armed • in the morning they send someone to check if someone is coming, he sees a group of men in the eastern garden, he reports this to Egill, they meet and exchange some words, the battle begins, Egill goes against Einar, and Þórólfur against Steinar, an epic battle is described, Egill kills absolutely everyone, Þórólfur injures Steinar a lot and he flees away, a detailed description of the battle • the only survivor from Steinar's party is Álfur from Langárfoss, Egill's kinsmen, Egill and his men go on horses and try to find Steinar but cannot find him, they release Álfur • Steinar hides from Egill, he makes it home and is badly injured, Önnundur tells him that he told

		him so and that he should compensate Þorsteinn and have peace, Steinar disagrees Chapter 104 • Álfur recoveres and goes from Mosfell, Egill tells him to tell Þorsteinn he should take a revenge on Steinar, otherwise he does not want to see him until he dies • Þorsteinn comes to visit his sister Þorgerður and her husband Ólafur in Hjardarholt, they have 3 children, Kjartan is the youngest, Halldór the oldest, and Stenþór • he goes home and finds out about the news Chapter 105 • Álfur goes to see Þorsteinn, he thinks Steinar sends him and gets armed, Álfur says he did not come to fight him and tells him the news, he tells him Egill said he should kill Steinar otherwise his whole kin are shamed, and he will never see him again, Álfur offers his help in this errand, nothing is happening for a long time • Steinar recovers and goes to Snæfellsness to Ingjaldur, he tells him he should not go against the father and son as they are from magnificent family, he insists and Ingjaldur offers him some man called Kolur, Swedish of origin, he was huge

		and dark on skin and hair, Kolur says he will not go with him for free and chooses his payment of six marks of silver, Steinar agrees, and they go home • Steinar plots another attack on Þorsteinn that night with Kolur, Kolur agrees, and they separate somewhere, Kolur goes to Hróksholt, Steinar goes somewhere else and sleeps in the forest Chapter 106 • Álfur reports to Þorsteinn that Steinar went away, they decide to go to Langárfoss, some househand reports that Steinar is camping by Grímstada múli, Þorsteinn and Álfur go there under some mountain, Steinar sets on the journey but he sees Þorsteinn and panics as Kolur has not returned to him yet, Þorsteinn attacks Steinar and kills him, he is told about Kolur and at that moment Kolur comes, grieves Steinar and gets angry, they start a fierce fight and keep on fighting most of the day, Kolur injures Þorsteinn and he thinks he might be magic protected, jumps on him and rips off his flesh, Þorsteinn defeats him, buries both of them and rides away Chapter 107

		• Álfur goes to Mosfell and tells Egill about the Þorsteinn, Egill says he is not surprised, he is old now, lost his sight • Þorsteinn goes to Alþingi, meets there Ólafur and his son Kjartan, and Geir Ketilsson from Flókadalur, Grímur and his son Þórólfur were there too, and Önundur • Önundur claims compensation of Steinar and those who fell in Mosfell, then Þorsteinn talks and has many followers and summarises all the events and it is decided that Önundur should pay to Þorsteinn for his son Grímur • Þorsteinn, Grímur, Ólafur and Þorgerður go to a feast in Mosfell, Egill says his children should show him his grandchildren, Þorsteinn shows Böðvar and Helgi, he touches them and says they are big and strong but will not be like their forefathers, then Þorgerður shows Steinþór and Halldór, he says they are not going be big and have women in their manly chests, everyone laughs, he asks for more children and Þorgerður says she has one more son, he wants to see him, she shows him Kjartan, Egill likes him and says he will be the one carrying the kin and that he shall have the sword Dragvendill, Kjartan takes it and has it his whole life

		• Egill is old and lies in his bed all day and night, there is a dead horse in a doorway and there are no men at home at the moment, the women are complaining so Egill stands up, they lead him there and he takes the horse by his back legs and throws it over some river, he asks where he threw it and that he intended throwing it somewhere else •He dies in Mosfell and is buried there

C Codicological data

C.1 AM 610 a 4to

Size

The manuscript is in a quarto format. Like already mentioned in Chapter 2, not every quarto manuscript is exactly the same size; in the case of AM 610 a 4to, the average leaf width (W) is 156 mm, and the average leaf height (H) is 183 mm. The average result for W+H is therefore 339 mm. Compared to Arthur's (2015, 104) results about 17th-century manuscripts, AM 610 a 4to is extremely small; the smallest measured manuscript in Arthur's study (Ibid.) is Lbs 3505 4to with the half circumference of 354 mm.¹⁴⁸ On the other hand, following the categorisation of Ornato and Bozzolo (1980, 218), AM 610 a 4to falls into the category of small to medium (*petits-moyens*) manuscripts which measure 321–490 mm. Moreover, according to Már Jónsson's results (2012, 239), the group of manuscripts with half circumference of 241–360 mm is the most frequent group in the 14th and 15th centuries, when manuscripts were getting smaller compared to previous centuries. Icelandic manuscripts, at least compared to Norwegian and continental ones, are on average quite small with half a circumference of 346 mm (Ibid., 240). In conclusion, AM 610 a 4to has an average size for a 17th-century Icelandic manuscript.

The measurements of the leaf sizes were also used for establishing proportions of the leaves (W:H_{leaf}). The median result of W:H_{leaf} for AM 610 a 4to is 0,87. Már Jónsson's (2012, 241) results for proportions of one-column Icelandic manuscript is 0,737. This number indicates that AM 610 a 4to is much wider than medieval Icelandic manuscripts; however, as Már Jónsson (Ibid.) stated, Icelandic manuscripts were becoming wider with time. When we look at Arthur's (2015: 201) median results about 17th-century manuscripts', their proportions vary greatly,¹⁴⁹ lowest number

¹⁴⁸ Arthur (2015, 104) presents maximum results for W+H for seventeenth-century paper manuscripts, not average results. Maximum result of W+H for AM 610 a 4to is 342 mm, which does not change the result about this manuscript being small compared to Arthur's results.

¹⁴⁹ Arthur (2015) does not study W:H_{leaf} by itself as many of the manuscripts were trimmed. She gives the numbers only in comparison with the ratio of the writing block. AM 610 a 4to does not seem to have been extensively trimmed, but even if it was trimmed later in the transmission process, the proportions of the manuscript can still be telling of later preferences in manuscript aesthetics.

being 0,63 and highest number being 0,84. In conclusion, even compared to 17th-century manuscripts, the median result for AM 610 a 4to suggests that the manuscript's appearance is indeed quite wide. Moreover, its proportion is not nearly close to the ideal proportion of 0,707.

Material and Binding

The manuscript consists of 95 leaves. The support material is paper, and the paper's watermark is a pitcher.¹⁵⁰ The manuscript has grey cardboard binding done in Copenhagen. Most of the manuscripts that Árni Magnússon assembled from Iceland were in an unbound condition (Springborg 2018, 292). Even though Árni took great care to maintain his library and to protect the manuscripts by putting them into bindings, many manuscripts remained unbound after his death. Before Árni received the text of *Egils rímur* with the current shelfmark AM 610 a 4to, the text used to be part of a different book, now with the current shelfmarks AM 615 a–c 4to (see “Surrounding texts”). When Árni received the manuscript, he disassembled it and put it under the same shelfmark with a group of texts from a different book, now AM 610 b–f (Stegmann 2016, 95). According to Beeke Stegmann (Ibid.), the text containing *Egils rímur* was presumably not bound together with the parts of AM 610 b–f 4to and possibly not bound at all.

Several major binding campaigns took place in the following centuries, namely in the 1770s, in the 1880–1890s, and in the 1920s (Springborg 2018, 386). AM 610 a 4to is bound separately from other parts marked with the number 610 and it is bound in grey cardboard. This type of binding was done in the second half of the 18th century during the time of the librarian Jens Jacob Weber (1742–1805) by Matthias Larsen Bloch. In the course of time between 1771 and 1774, Matthias Larsen Bloch bound over 750 manuscripts, as we get to know from the surviving invoices from him (Springborg 2018, 220). Majority of these manuscripts were paper manuscripts, which were bound in simple grey bindings with endpapers. These pastedown leaves were, according to Peter Springborg (2018, 219), of poor quality and, among other material, surplus sheets from Peter Frederik Suhm's book *Om Odin og den hedniske gudelære og gudstieneste udi Norden* from 1771 were used as endpapers. In AM 610 a 4to it is possible to notice a row of holes in the inner margins,

¹⁵⁰ Beeke Stegmann (2016, 94) mentions this watermark in AM 610 a 4to in her thesis and refers to Piccard online-database “Wasserzeichen-Informationssystem”, where a similar watermark is registered under the number DE6300-PO-31218 (see <https://www.wasserzeichen-online.de/wzis/suchergebnis.php>).

which might have been used for stitches once keeping the leaves together. During the process of binding, the leaves had to be trimmed, which is why Árne Magnússon was very anxious about sending his precious manuscripts to binders and was asking them not to trim the leaves too severely (Ibid.: 294). In the case of AM 610 a 4to, the trimming was not severe, but since the marginal area on pages 145–163 is much smaller with the text being closer to the edge of the leaves (see section “Layout”), the first lines of some of the pages and catchwords in the bottom margins were trimmed out.

Just like it was the case with other manuscripts bound in the grey cardboard bindings, the front board carries information about the manuscript’s contents and a shelfmark. On AM 610 a 4to, there is the manuscript’s shelfmark “No. 610 a” and text’s title. The title said at first: “Egils saga Skallagrs.”, the word “saga” was subsequently deleted by an overstrike and corrected to *rímur*; therefore, the title now is “Egils rímur Skallagrs.”. The first and last quire of the manuscript were inserted into the pastedowns and their stubs¹⁵¹ are visible after the first quire/before the last quire. There are no flyleaves at the beginning or end of the manuscript.

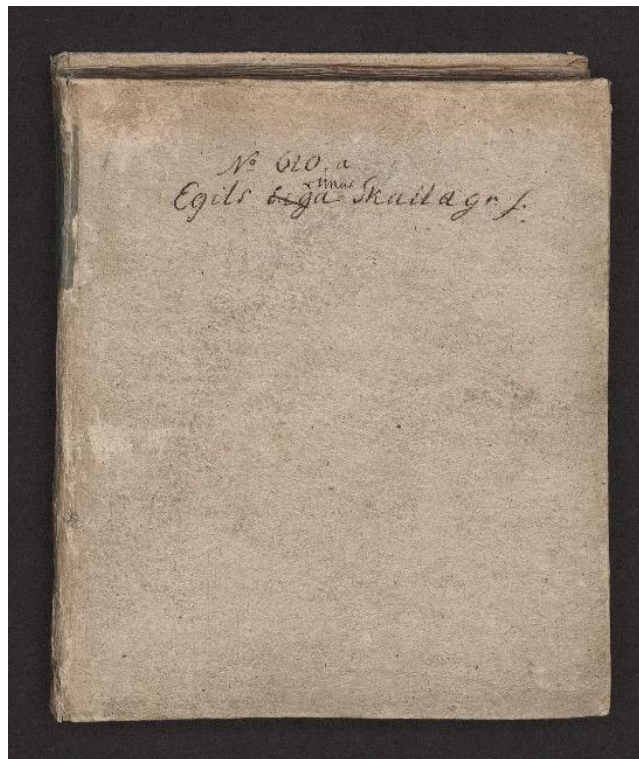


Figure C. 1: Front board of AM 610 a 4to

¹⁵¹ The stub is a narrow strip of material that is part of a singleton, conjoint with it by a spine fold.

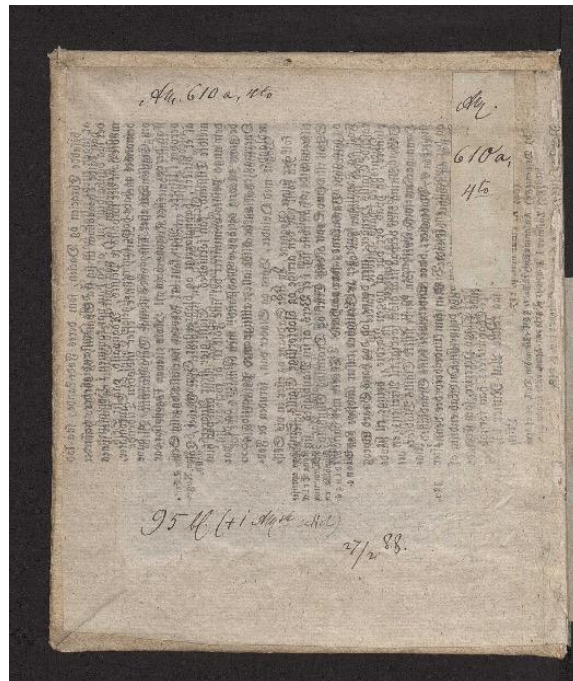


Figure C.2: Inner front board of AM 610 a 4to

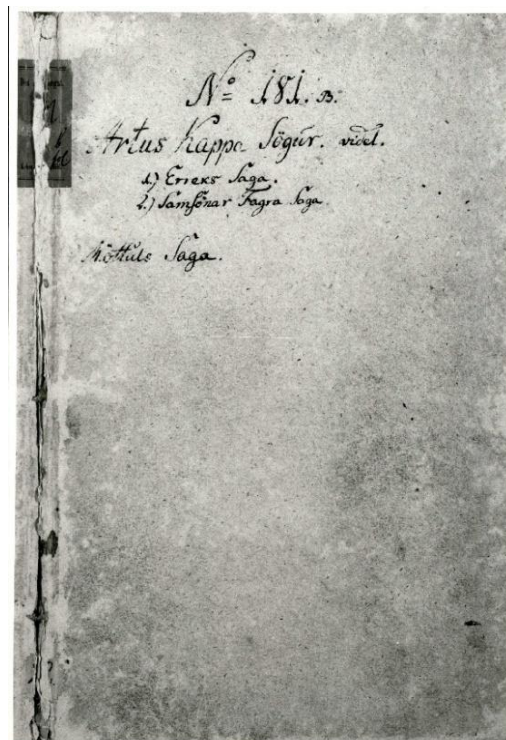


Figure C.3: Front board AM 181 b fol.

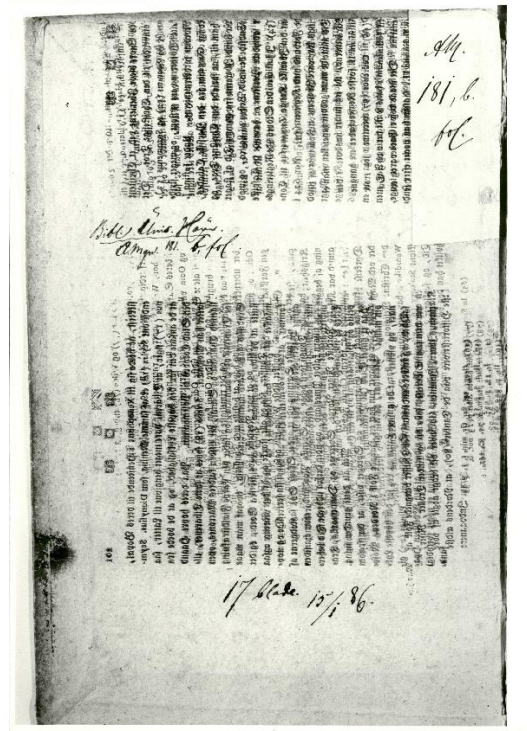


Figure C.4: Inner of the front board AM 181 b fol.

The binding of AM 610 a 4to is therefore not contemporary with the time of the writing of the manuscript, but currently the manuscript is most likely in its first binding from the 1770s.

Collation

The manuscript consists of twelve quires; the first eleven quires are quaternion (a gathering of four quarto bifolios), the final quire is ternion (a gathering of three quarto bifolios). The eleventh quaternion has one added leaf. This added leaf is a so-called orphan leaf as it does not have a stub, but it was somehow attached to the fold, perhaps by mounting it to another leaf; therefore, it is not a loose leaf. The formula is thus: I-X⁸; XI⁸ +1 after 7, XII⁶.¹⁵² According to Beeke Stegmann (2016, 94), the original location of the orphan leaf was in the outer bifolium of the twelfth quire and the last leaf of that quire is now missing.

¹⁵² I follow Clemens and Graham's system for describing gathering structure (2007, 131).

Foliation

The manuscript is not foliated but paginated (numbered is each page of the book, not each leaf of the book). Firstly, the pagination is done in dark, almost black ink. The first five leaves were paginated in this ink; the numbers appear only on the recto leaves. Then, every other leaf was paginated and further on, two or three leaves might have been skipped. From page 50, round numbers (90, 100, 110, etc.) start also appearing on verso leaves, not only recto leaves. Finally, from leaf 100 a pattern emerges, and every fifth leaf is marked in the dark ink.

Secondly, the missing numbers were added on each recto leaf in pencil. As the first pagination was done in ink which is darker than ink of the main text and the second pagination was added in pencil, neither of the paginations seems to be contemporary. Moreover, according to Beeke Stegmann (2016, 94–95), the text of *Egils rímur* most likely followed the text *Rímur af sjö vísu meisturum* in current AM 615 c 4to; therefore, the first pagination in the dark must have been done after Árni Magnússon received it and rearranged it into parts, otherwise the paginations would not have started with number 1, but followed the previous numbering. There is no running title in the manuscript.

Layout

The pages are written in long lines, which means the text is written in one column and there are 30 lines per column on average. The size of the writing block is on average 126x167 mm. However, from page 145 to 163 the writing block is at first sight significantly bigger (and the marginal area smaller) especially on the top – the size of the upper margins was reduced from 10 mm to 3,5 mm and the average number of lines per column on these pages is 33,6. The average size of the writing block on pages 145–63 is 128x182 mm, while the writing block area on the rest of the pages (1–144;164–190) is on average 125x160 mm. It is possible that the scribe thought that he was running out of writing material towards the end of the text and therefore he tried to use more material for the writing. Then, he realized that he had enough space to finish the text and the last 26 pages of the manuscript have similar size of marginal area as the first 144 pages. The median result for $W:H_{WB}$ is 0,77. The bigger the ratio number, the wider the writing block is. Based on Arthur's (2015: 104) results the writing block of AM 610 a 4to is relatively wide compared to the 17th-century manuscripts measured by her.

Text Density

The data measured for establishing the text density were firstly, number of signs including superscript per line (#signs); secondly, average number of words per line (#words); thirdly, *Unità di Rigatura* (UR); fourthly, the percentage abbreviation signs comprise of the total number of signs (ABBR%); and finally, how many signs including superscript appear on average on one square decimetre of the leaf (signs/dm²). The median result for #signs is 40, for #words is 11, for ABBR% is 8%, for UR is 5,5, and for signs/dm² is 680.

Script

The text of the manuscript was written in one hand, including initials (see section “decoration”), and this hand is most likely Þórður Jónsson of Strandseljar (1654–1680).¹⁵³ Stefán Karlsson (1964, 7) identified the scribe of the manuscript to be Þórður Jónsson based on comparative analysis of Þórður’s script and orthography (see chapter 3.3.2). The main text’s script written in early-*kurrent* (*árfljótaskrift*).¹⁵⁴ This script evolved from Gothic cursive in Germany and came to Iceland in the mid-16th century, immediately after the Reformation, although it was not used extensively until the 17th century (Guðvarður Már Gunnlaugsson 2014, 68–69). The script is characterized by the letter “e” looking like the letter “r”, the letter “r” resembling the letter “w”, big bowl over the letter “u”, dot over the letter “i”, and great flourishes on the letter “k”.

The features typical for *kurrent* script just described are very distinctive in Þórður’s script. The letter “k” does not appear without the flourishes on its ascender and the big bowl over the letter “u” is also always present. The letters “e” and “n” quite often look very similar resembling the letter “r”. There is always a dot over the letter “i” and two dots over vowels are used to denote the vowels length. The letters are always connected, and the script has somewhat dense appearance.

¹⁵³ Not to be mistaken with Þórður Jónsson í Hítardal (d. 1670), also a very active manuscript copyist.

¹⁵⁴ This script is also known by the term *New Gothic Cursive* – earlier form (see Guðvarður Már Gunnlaugsson, 2004: 68–69)

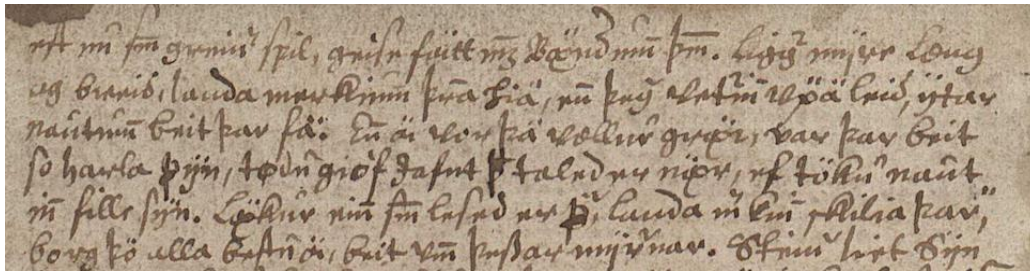


Figure C.5: AM 610 a 4to, 82v

Fraktur (brotaskrift) script is also employed in the manuscript. *Fraktur*, chancery *fraktur* and chancery evolved from Hybrid script, which is a mixture of Gothic textualis and cursive – the script was faster to write than Gothic textualis but had more formal appearance than a cursive script (Guðvarður Már Gunnlaugsson, 2004: 67). *Fraktur* evolved in Germany and came to Iceland with the Reformation, and it was common to use this script only for titles rather than for the main text (Ibid.: 69).

From the first sight it is clear that the script in *fraktur* has more “old-fashioned” appearance than *kurrent*. The letters are not connected and have sharper appearance with no loops on ascenders or descenders. The letter “a” appears in its two-compartment form in initial positions, but in a one-compartment form inside a word or in a final position. Rotunda “r” is present after every letter regardless in the letter has a round stroke or not, and it can even be found in an initial position. The dot over the letter “i” and two dots over long vowels are still present. Figure C.6 shows the *fraktur* script in Þórður’s hand.

As mentioned before, *fraktur* is a script which was used mainly for captions and title pages in Iceland. In accordance with this, every heading at the beginning of a new *ríma* and every first line of each *ríma* in the manuscript is written in *fraktur*. While it was mainly only the headings and the first lines of each *ríma* written in *fraktur*, and everything else in *kurrent*, the last 17 lines of the page 172, which is the beginning of the 38th *ríma*, is written entirely in *fraktur*. In addition to this, it was also unusual practice to highlight names or important passages in the text by a change in a script. In AM 610 a 4to, the scribe highlighted the name “Adalsteirn” on 107 by writing in *fraktur* instead of *kurrent* (see section “paratextual features”).

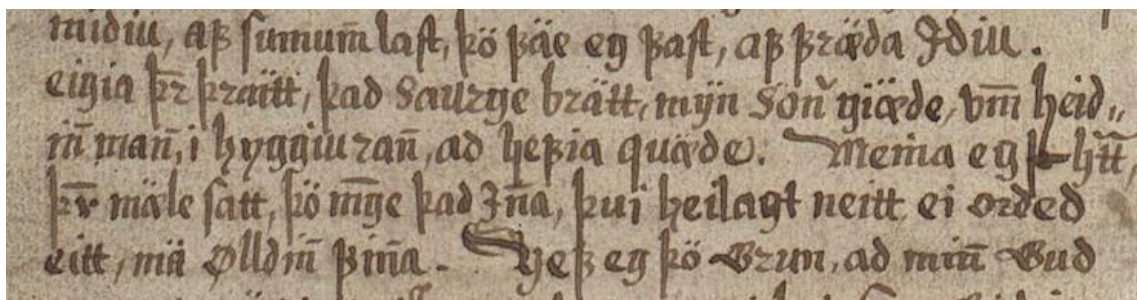


Figure C.6: AM 610 a 4to, 86v

Design

There is no title page in the manuscript and the *rímur* start on the first page. The opening of the *rímur* provides us with information about the subject of the text, its author, and the date of writing: “Hier byriar Rymur af þeim Gamla | forfödur Egle Skallagrijmsfne huoriar | Jön Gudmundsson ortt hefur, þä dätumm | skrifadeft 1643”. Moreover, there is always a heading at the start of each *ríma* indicating its number. All the rubrics are written in the same ink as the rest of the text – in brown ink – not in red ink (see Figure C.7). This design of the layout was inspired by contemporary printed books (see Lansing 2017, 336), as the sections are divided by a blank space, new chapters are numbered and marked by graphically distinguished headings and sub-headings.

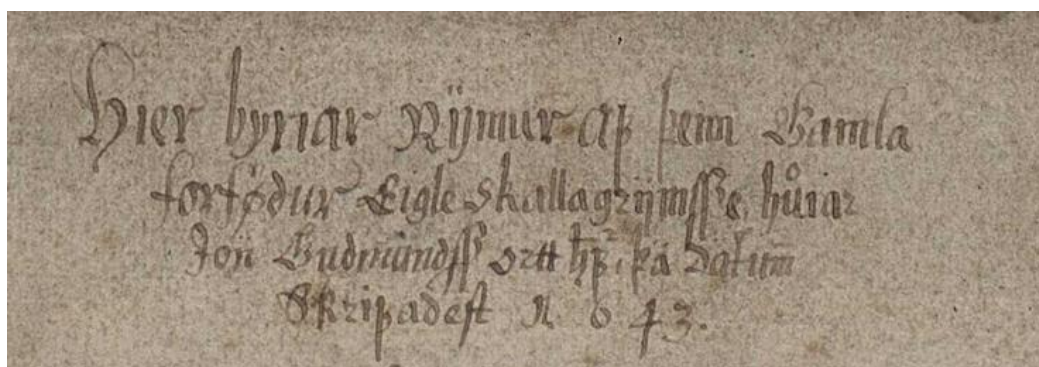


Figure C.7: AM 610 a 4to, 1r

The ink of the main text is brown as mentioned above; the original colour might have been darker but faded over the years of the manuscript’s existence. However, the text of the manuscript is still very clear, and the ink is rather readable. There are catchwords at the end of each page; they are

always underlined, sometimes multiple times with the stroke curling further down into the bottom margin. However, the catchwords are occasionally illegible due to trimming of the bottom margins. On some pages, small holes in the inner margin are visible. As no layout margins, individual column margins, or ruling lines are visible on the pages, the holes were more likely left by overcast stitches which once must have kept the leaves together, rather than being remains of ruling preparations. Moreover, blind ruling (done with the use of a hardpoint) was unusual for paper manuscript because of the risk of the paper damage and ink ruling became more frequent from the 13th century (Dragoun 2017, 12); therefore, if there were any signs of ruling preparations, there would have been some ink visible, rather than pricking and it is more likely that the ruling of the lines was never done in AM 610 a 4to.

Decoration

The manuscript has an average level of decoration. There are no illuminations in form of figures, larger initials or even doodles in the margins. The initials were made by Þórður Jónsson, the scribe of the main text, probably at the same time as the main text as there are no empty spaces left or guide letters. Moreover, the initials in AM 610 a 4to are extremely similar to initials in other manuscripts copied by Þórður, such as JS 12 fol.

There is always an initial at the beginning of each *ríma* and their shape and size vary greatly; the biggest initial can take space up to 9 lines, the smallest can be only slightly bigger than the neighboring letters. The level of decoration of the initials at the beginning of each *ríma* also varies. Firstly, the most decorated initials are pen-flourished, decorated by linear embellishment of geometric or foliate motifs, produced with a thin pen in text ink (for example 89r). The first initials and the last three initials are the most decorated ones; however, even there the level of decoration is not very high. Secondly, slightly less decorated initials are penwork initials, which appear most often in the manuscript. They are decorated with loops and curlicues (for example 28r). Finally, the least decorated initials of the manuscripts are lombards. They are plain, undecorated monochrome initials of the lowest degree (for example 35r). The lombards have rather bulgy and rounded shape and usually take space up to 3 lines.

In addition to initials at the beginning of each *ríma*, we can occasionally find small initials in outer margins, which are not much bigger than letters of the main text. These initials appear especially when a new stanza starts at the beginning of a line (for example on folios 37v, 38v).

Damage

The manuscript seems to be in good condition—there are no missing leaves or fallen out gatherings. The paper is slightly darker and there are occasional stains, but neither makes it difficult to read the text. However, the text on pages 145–63 is written rather densely, with the upper margins being much smaller (see section “Layout”). The text in the upper margins is sometimes difficult to read, as the margins might have been trimmed before binding, resulting in trimming the first line of the page. On the same pages, catchwords in the bottom margins were also occasionally trimmed out.

Paratextual features / Signs of use

There are no paratextual features not related to the text which would tell us something about the provenance and transmission of the manuscript; there are no ownership marks, place names, personal names and dates (except for the opening lines). There is, however, one marginalia on 5v reading “jon minn”, which could possibly refer to Jón Guðmundsson, the author of *Egils rímur*. Furthermore, there are some scribbles that are not related to the main text, for example on pages 11, 54, or 38.

Paratextual features that are related to the text are more frequent in the manuscript. Firstly, it is possible to find verbal paratextual features in the form of verbal commentary about the text and signs of transmission of the manuscript in the way of corrections of the text. On page 121, there is marginalia saying “orms trege vetur”, which, based on the colour of the ink and handwriting, seems to be written in the main scribe’s hand. This note is not a correction, but it reflects what is happening in the main text. In addition to this, there is another marginalia saying “fiell þórolf[ur] góður kappe” on page 23. This marginal note clearly comments on what is happening at the main text when King Haraldur kills Þórólfur Kveldúlfsson. The handwriting, or rather the script, is different from the main text but the ink has the same light-brown color and

seems rather faded away. This comment might have been therefore made by the main hand in *fraktur* instead of *kurrent*. There are two more marginal notes about the text, namely “rett því” on page 65, and “Armóðar veitsla” on page 142. The first marginalia might be a comment made while reading the text, expressing an agreement either with the contents of the text itself, or about the correct way of copying the text. The second marginalia “Armóðar veitsla” (“Armóður’s feast”) serves as a heading for the feast Egill was attending in Armóður’s hall. The two last-mentioned marginal notes seem to be written by a different hand than the first two marginal notes. As the ink is darker and the script different it is probable that the comments were added by a different hand later in the manuscript’s transmission. Finally, there is no colophon at the end of the text, but it simply states “finis”. The letter “f” looks different from the main handwriting and the ink is lighter, therefore it might have been added by a different hand from the main hand.

When it comes to the corrections and additions throughout the transmission, there is one correction in the outer margin on page 145 when the scribe forgot to copy two words (“sjá ad”) and these words were added in the margin. Even though the handwriting looks very similar to the one in the main text, the ink is darker and letters thinner; therefore, the correction might have been done either by the main scribe later in the writing process with a different writing tool or by a different hand during the reading of the text. The fact that the scribe of the main text usually uses insertion signs for adding a correction supports the hypothesis that this margin was added by a different hand later.

In addition to this, there are paratextual features not related to the main text in a form of non-verbal features, more concretely highlighted passages. Scribes could change script in order to highlight specific words in the main text, most often Latin words, personal names or place names. In AM 610 a 4to the name “Adalsteirn” on page 107 is highlighted by using *fraktur*, the same script, which is employed in the rubrics, instead of *kurrent* which is employed in the main text (see section “script”). Interestingly, this is not the first mention of King Aðalsteinn in the *rímur* but the previous mention of him is not highlighted. It seems to be the only instance of highlighting a specific word in the text. Another highlighting feature, which is employed more often is *nota bene* sign. There are six instances of marginal *nota bene* in AM 610 a 4to, namely on pages 121, 133, 137, 184 and two on the page 153. *Nota bene* signs could be written in the hand of the scribe, but were more frequently added by later users, which might have also been the case in AM 610 a 4to. The ink of the signs does not always have different colour, but the letters are thinner, or the

handwriting looks slightly different. There are no other highlighting features in a form of underlined passages or manicules.

Surrounding Texts

The text of *Egils rímur* was most likely originally together with four other texts, *Sigurðar rímur fóts* now in AM 615 a 4to, *Áns rímur bogsveigis* now in AM 615 b 4to, *Rímur af sjö vísu meisturum* now in AM 615 c 4to, and *Geiplur* now lost (for more see chapter “AM 610 a 4to”).

C.2 Sauðárkrókur manuscript

Size

The manuscript is in a quarto format with the average leaf width (W) being 150 mm, and the average leaf height (H) is 190 mm. This manuscript is narrower than AM 610 a 4to, with a lower number for width and higher number for height. The average result for the half a circumference (W+H) is 340 mm. The half a circumference of both manuscripts is therefore almost the same – AM 610 a 4to having 339 mm.

Material and Binding

The manuscript has 86 leaves, the support material is paper with no watermarks. The manuscript's binding is wooden boards covered in leather. The wooden boards are now slightly damaged, with a two-centimeter piece broken off at the bottom of the front board. The binding is detached from the manuscript itself, so the quires of the manuscript are loose. The inner part of the boards used to be covered in endpaper, but the paper is now mostly peeled off. The leather on the outer side of the boards and spine is well preserved with only a few small holes. The width of the binding is 155 mm, and the height is 195 mm and so the result for W:H is 0,79. Just like the proportion of the leaves of the manuscript, the proportion of the binding is also narrower than AM 610 a 4to's proportion of the binding, which is 0,85.

The leather is decorated on the front and the back by stamping a design onto it. The leather is decorated alongside with a frame with ornaments made by a roll stamp. Moreover, there are two types of decorations inside the frame made by a single stamp; firstly, two six-petal flowers on the top and on the bottom; and secondly, two fleurs-de-lis in the middle of the frame (see Figure C.8).¹⁵⁵ This binding began to be in fashion in Iceland in the 16th century, when the bishop of Hólar Guðbrandur Þorláksson hired a German bookbinder Jurin to bind the first complete publication of Bible printed in Iceland in 1584 (Springborg 2018, 355). This binding was done in German style,

¹⁵⁵ For different types of roll stamps and single stamps employed in Danish and Icelandic book binding see Anker Kyster (1930).

covered in leather decorated with roll stamps. Jurin brought necessary binding materials and tools with him and before he left Iceland in 1585, he sold his workshop, including the binding tools to Guðbrandur Þorláksson (Ibid., 356). Later, the printing equipment, together with accompanying binding tools, were moved from Hólar to Skálholt in 1685. According to Springborg (Ibid.), the project of binding books and manuscripts started by Guðbrandur Þorláksson in 1584 must have inspired people to bind or re-bind books at that time. This decorated leather binding can indeed be found in many 16th and 17th century manuscripts produced in Hólar and Skálholt (see Kyster 1930). This leather covering decorated in a simple manner was also a typical binding in Iceland in the 19th century, where the cords were passing through round holes near the spine edge of thin wooden boards (Springborg 2018, 305). Peter Springborg (Ibid., 305–06) gave an example of manuscripts from Rasmus Rask's collection bound in this manner and it is possible to spot the same six-petal flower stamp on Rask 36 4to as on the Sauðárkrókur manuscript (see Figure 5 in Springborg 2018, 306). The binding of the Sauðárkrókur manuscript might be one of these of the 19th century, with a leather cord passing through a hole near the spine edge of wooden boards covered in simply decorated leather (see Figure C.9 and C.8). The text of the Sauðárkrókur manuscript might have been part of a bigger book, as indicated by the foliation. The Sauðárkrókur manuscript might have been in an unbound condition or in a different binding as a part of a bigger book and then re-bound in the 19th century into its current binding containing a single text.

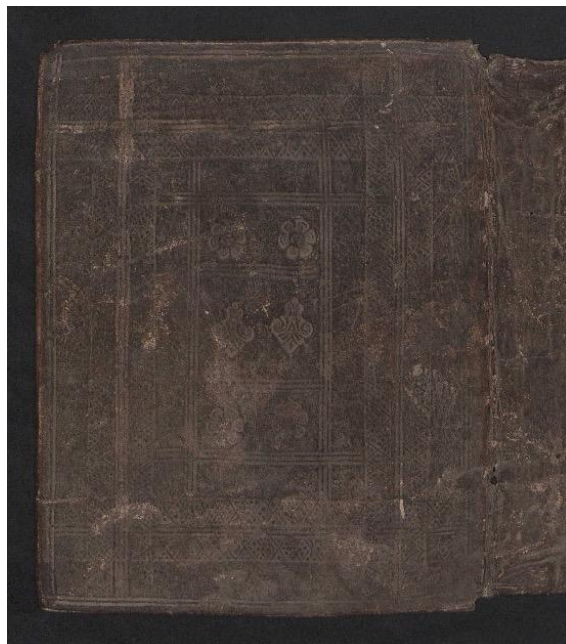


Figure C.8: Decorated leather binding on the back of the board



Figure C.9: Inner side of the board showing leather cord

Collation

The manuscript is in a loose gathering, which makes it easier to establish the collation. The manuscript consists of eleven quires: all the quires are quaternion (a gathering of four quarto bifolios), with the exception of the fourth quire which is ternion (a gathering of three quarto bifolios). However, the last leaf of the last quire is missing, and a singleton was inserted instead so there are eight leaves in the quire and the quire ends with the blank inserted leaf. The collation formula is thus: I–III⁸, IV⁶, V–X⁸, XI⁸ (wants 8) + 1 after 7.

The second quire of the manuscript is a misordered quire; the succession of the leaves does not correspond to the reading order. The 5th *ríma* ends on folio 9v, therefore the 6th *ríma* should begin on top of folio 10r, but instead there is the middle of the 8th *ríma* on folio 10r and the 6th *ríma* only starts on folio 15r. The second quire's text distribution is therefore following: 9r – 5th *ríma*; 9v – end of 5th *ríma*; 10r – middle of 8th *ríma*; 10v – end of 8th *ríma*, beginning of 9th *ríma*; 11r – middle of 6th *ríma*; 11v – end of 6th *ríma*, beginning of 7th *ríma*; 12r – 7th *ríma*; 12v – 7th *ríma*; 13r – 7th *ríma*; 13v – end of 7th *ríma*, beginning of 8th *ríma*; 14r – beginning of 8th *ríma*; 14v – end of 8th *ríma*; 15r – beginning of 6th *ríma*; 15v – 6th *ríma*; 16r – middle of 9th *ríma*; 16v – 9th *ríma*. It is therefore the second bifolio of the quire that was misplaced; if we had turned the second

bifolio around, we would have got the beginning of the 6th *ríma* on 10r, instead of 15r and the beginning of the 9th *ríma* on 15r instead of 10v and the *rímur* order would have been correct. The second bifolio was therefore counterfolded; folded along its existing fold, but in the opposite direction.

The second disorder is within the fifth quire. The 16th *ríma* begins on folio 30r, then continues on 30v, 31r, and 31v, but it does not continue on 32r; there is the end of the 17th *ríma* on 32r and the beginning of the 18th *ríma*. The end of 16th *ríma* (equals to 12 stanzas of the *ríma*) and almost entire 17th *ríma* (except for the last 12 stanzas of the *ríma*) are therefore missing. This gap equals approximately 2 folios (one bifolium, 4 pages) of the manuscript. The missing bifolium would have to be inserted between the first, outer bifolium, and second, intermediate, bifolium. The bifolium would have to be inserted into an existing quire outside of its spine fold. At other places in the manuscript, the text was written so it follows the regular quire structure of bifolios creating a quire. I find it therefore more likely that the scribe accidentally omitted text corresponding to a bifolium while copying his text, jumping from the end of the 16th *ríma* to the end of the 17th *ríma*, omitting almost the entire *ríma*, rather than the bifolium supposedly inserted into the quire being lost.

Foliation

The manuscript does not have an original foliation. The foliation was added later by a different hand in pencil. The foliation was added to the middle of the bottom margin of each recto leaf, perhaps because many of the leaves are damaged on the edges (see “Damages”). Interestingly, the foliation starts with number 64 on a current folio 1r, which might imply that the manuscript used to be part of a bigger book, which was disassembled after the foliation was added. In addition to this, the foliation was corrected according to the current state of the manuscript and another foliation was added in pencil starting on folio 10r with number 10 (folio 73 in the older foliation), therefore it counts the folios as a separate book starting from folio 1, not 64. This foliation is on every tenth folio, until the folio 80r where it states folio 80 (143r in previous foliation). The manuscript has two entries on handrit.is. Firstly, one marked “Einkaeign 7” (<https://handrit.is/en/manuscript/view/is/Einkaeign-0007>), which includes pictures of the manuscript taken in June 2013; secondly the other one marked “Einkaeign 15”

(<https://handrit.is/en/manuscript/view/is/Einkaeign-0015>), which includes pictures of the manuscript taken in November 2016. The younger foliation must have been added at some point between June 2013 and November 2016, because the foliation does not appear in images of the manuscript entry marked “Einkaeign 7”, but it appears in images of the manuscript entry marked “Einkaeign 15”.¹⁵⁶ The younger foliation is right next to the older one in the middle of the bottom marginal area.

Layout

The text is written in one column and there are 30 lines per column on average. The size of the writing block is on average 130x167 mm and the median result for W:H_{WB} is 0,78.

The percentage that the writing block takes up on entire page is on average 76%.

Text Density

The median results for the data showing text density are following: #signs is 54, for #words is 12, ABBR% is 6%, UR is 5,6, and for signs/dm² is 781. The median result 5,6 for UR in Sauðárkrókur is slightly higher than in AM 610 a 4to (UR=5,5), which means that there is slightly more space between lines.

Script

The manuscript was written in one hand, and it is likely that this hand belongs to Þórður Jónsson að Strandseljum, who was also responsible for copying of AM 610 a 4to. Therefore, just like in AM 610 a 4to, the main text is written in early *kurrent* script. The script shows features typical for *kurrent* which are very distinctive in Þórður’s hand, namely the big bowl over the letter “u”, dot over the letter “i”, great flourishes on the letter “k”, and how the letters are always connected. However, compared to AM 610 a 4to script, the letters in the uncatalogued manuscript seem to

¹⁵⁶ The manuscript is also catalogued by the Héraðsskjalasafn Skagfirðinga on atom.skagafjordur.is (the online database of the Héraðsskjalasafn Skagfirðinga) including some additional information about the manuscript and its context.

have been executed with more care and possibly slower. The letters look clearer and more legible; for example, it is easier to distinguish between the letters “e”, “i”, “r” in the uncatalogued manuscript’s script than in AM 610 a 4to. Moreover, the overall appearance of the script looks less dense. Here is a sample from the same passage in the uncatalogued manuscript (79r) and AM 610 a 4to (83v) for the comparison.

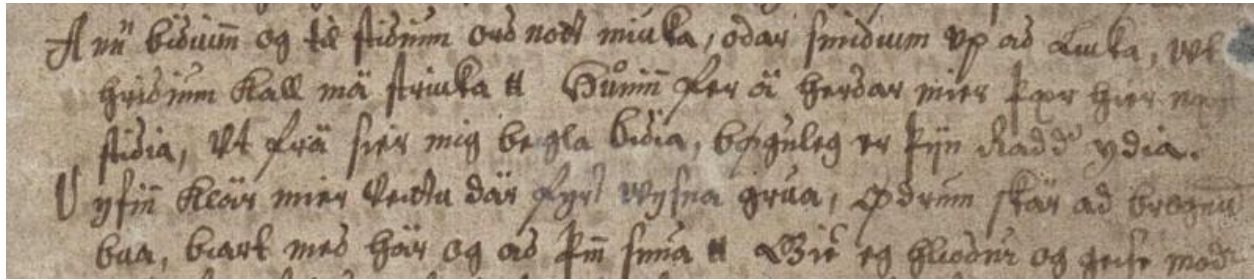


Figure C.10: Sauðárkrókur manuscript, 79r

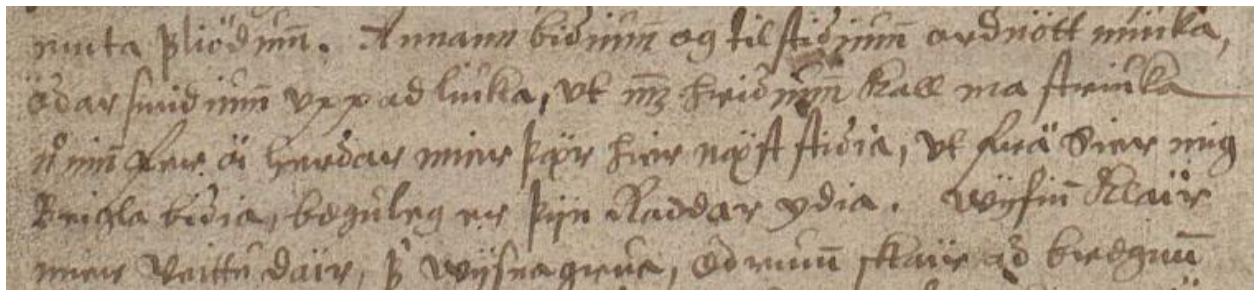


Figure C.11: AM 610 a 4to, 83v

Just like in AM 610 a 4to, Þórður also employed *fraktur* script for every heading at the beginning of a new *ríma*. Moreover, not only every first or two first lines at the beginning of each *ríma* in the manuscript are written in *fraktur*, but also a last stanza of a *ríma* is sometimes written in *fraktur*, rather than *kurrent*. It was a common practice to also use different script to the one used in the main text to highlight certain passages in the text; just like in AM 610 a 4to, Þórður uses *fraktur* to highlight names in the main text (see “Paratextual features”). The difference between *fraktur* and *kurrent* in AM 610 a 4to is significantly bigger than in the Sauðárkrókur manuscript, where the text in *kurrent* has less cursive appearance and the letters written in *kurrent* are more similar to the letters written in *fraktur* than in AM 610 a 4to. The Figure C.12 shows *fraktur* script in Þórður’s hand in the uncatalogued manuscript.

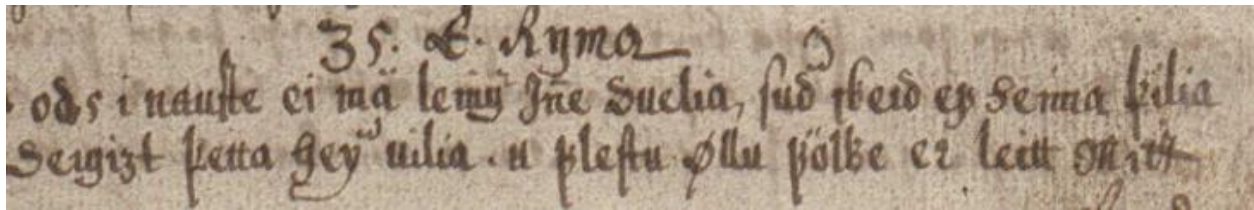


Figure C.12: Sauðárkrókur manuscript, 3v

Design

The *rímur* start the same way in the Sauðárkrókur manuscript as in AM 610 a 4to; namely there is no title page in the manuscript, the *rímur* start on the first page, and it has almost identical rubrics with the information about the *rímur*'s composer and the date of writing: “Hier byriast Rymur af þeim Gamla 00000000 00000 | Skallagrijmssyne huoriar ort hefur Jön S. Gudmundsson þa | datum skrifadist 1643”.¹⁵⁷ The sections are divided by a blank space and each new *ríma* has its own heading with the number of the *ríma*. The numbers are spelled out until the 29th *ríma*, when the numbers began to be indicated with numerals instead. The rubrics and heading are in the same ink as the main text.

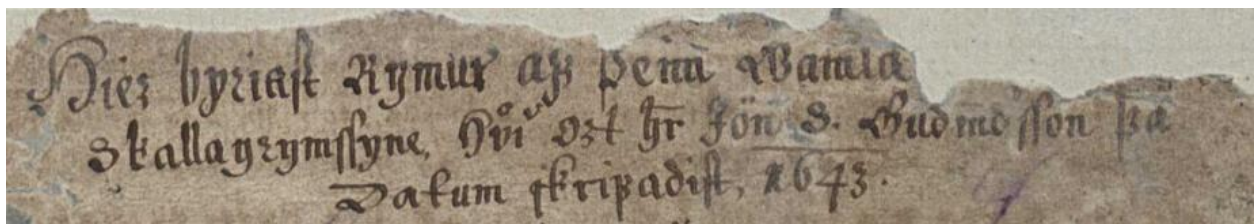


Figure C.13: Rubrics in Sauðárkrókur manuscript, 1r

The main text is written in dark brown ink which is not faded away and therefore the text is very clear and legible. There is always a catchword in the bottom margin with Þórður's characteristic underline with a stroke extending further down into the margin.

Pricking in the inner margins is not visible as remains of ruling preparations. However, the inner margins seem slightly smudged, it is therefore possible that the pricking might have been

¹⁵⁷ There are several characters lost due to the damage in the manuscript, the number of zeros corresponds to the number of characters presuming missing. The missing part corresponds with “forfödur Egle” which is present in AM 610 a 4to.

done in ink and subsequently deleted. There are visible vertical layout margins framing the writing block, so the inner and outer margins are very orderly.

Decoration

Just like AM 610 a 4to, the Sauðárkrókur manuscript has barely any decorations. There are no illuminations, doodles, or very large initials. The initials were made most likely by Þórður Jónsson, the scribe of the main text. Just like in AM 610 a 4to, there is no indication that the initials were supposed to be done by someone else, for example a small guide letter left for an illuminator. The initials have either very similar or almost identical appearance as their counterparts in AM 610 a 4to.

The initials at the beginning of each *ríma* are on average slightly bigger than in AM 610 a 4to; the biggest initial takes space up to 10 lines (on 17v), the smallest usually goes one line up and one line down, taking space up to 3 lines (for example on 38v). The initials have various levels of decoration. Firstly, the most decorated initials are pen-flourished with geometrical and foliate motifs, often it is external pen flourish with tendril extenders extending into the margins (for example on 11v). In some of the richly decorated initials it is possible to spot contemporary baroque visual style of spiral ornaments (see Figure C.14) (see for example Tereza Lansing, 2017: 336). Secondly, there are penwork initials with decoration in the form of loops and curlicues (for example 2v). This kind of initial is the most frequent one. Finally, some of the initials can be considered lombards, being only slightly enlarged and barely decorated at all (for example 32r).

In addition to initials appearing at the beginning of a new *ríma*, there are sometimes small initials corresponding to a single line of text in the left margin with no decoration at the beginning of a stanza (for example 32v).



Figure C.14: Initial in Sauðárkrókur manuscript, 58r

Damage

The manuscript is not in a perfect condition as the quires are not attached to the binding and the leaves are loose from each other. The end of *ríma* 16th is missing (12 stanzas are missing) and almost entire *ríma* 17th is missing (except for 12 last stanzas). Moreover, at the very end of the manuscript, the end of *ríma* 39 (7 stanzas and half are missing) and entire *ríma* 40 are missing in the manuscript. Moreover, many leaves are damaged with corners being torn away and missing. For example, a few first lines on folios 81, 103, 108, and 135 are completely missing due to the leaf damage. An attempt has been made to restore the manuscript and the fragile leaves have been glued to a new paper in order to avoid further damages to the leaves. There are also some blue stains on several leaves, namely on folios 73v, 79r, and 132v. Despite all this, the ink is very clear and legible and there are no other stains and damages on the leaves.

Paratextual features / Signs of use

There are very few paratextual features in the Sauðárkrókur manuscript. There are no paratextual features that could reveal anything about the manuscript's provenance, such as personal names or dates.

There are only two marginal notes in the entire manuscript, which might have been written by the scribe of the text. The first one appears on folio 62r. It is a sentence written at the very bottom of the page, the first word is illegible, but the rest of the marginalia says: “riett þessa rýmu med neinu mote”. The marginal note is written in *kurrent* and the handwriting is very similar to the handwriting in the main text. The ink has also the same color as the main text, even though it is slightly more faded away, which might have been caused by its placing at the edge of the leaf and greater exposure. The first word of the marginalia is trimmed out. Therefore, the marginalia was most likely written at the same time as the main text by the same scribe and it was trimmed out during the binding of the manuscript. The second marginalia is a verse in the bottom margin of 70r, and it reads: “T sterkur ansar stala geius, støditt eg ferder sier, margt því ríða mátt kiemur hier meinlaust fólkit víst.” The verse is written in *fraktur* and although the script is very similar to

fraktur written by Þórður, the stanza is more abbreviated using some abbreviation signs unusual for Þórður. The ink is the same as the main text's ink.

In addition, there are non-verbal paratextual features in the form of highlighted passages. The highlighted words are always either place names or personal names and we can find greater number of the highlighted words in the Sauðárkrókur manuscript than in AM 610 a 4to. Just like in AM 610 a 4to however the scribe highlighted the words by using *fraktur* instead of *kurrent*. The highlighted words are the following: “Ulfur” (1r); “Beilu kaara” (1v); “kvelldulfur” (1v); “Þórolfur” (1v); “Grímr” (1v); “Hund þjóf” (2r); “Haralldur lúfa” (2r); “Skallagrím” (9v); “Solunder” (10r); “Guttormur” (10r); “Aslaug” (10r); “Hæng” (12v); “Baugur” (12v); “Guttormur” (10r); “Sólundir” (10r); “A Hlydarenda” (13r); “Eyreke” (22r); “Gunnhildur” (23r); “Fylkingarnar” (37r); “Skotlands” (37r); “vebond” (42r); “Norandia” (48v); “Á blindheime” (55r); “Gyda” (55r); “Gunnar” (50v); “Þorsteirn” (59v); “Armóður” (64v); and “Grane” (78r).

Compared to AM 610 a 4to there are no instances of *nota bene* sign used in order to highlight specific passages in the text, and no other highlighting features in a form of underlined passages or manicules either.

Surrounding Texts

Egils rímur stands alone in the manuscript, as there is no table of contents listing other texts, and we lack any indication that the manuscript is part of a larger book. However, based on the foliation and transmission history, the text of *Gunnars rímur Hámundarsson* very likely once belonged to the same manuscript as *Egils rímur* (see 3.2.2 Sauðárkrókur manuscript).

C.3 AM 163 r fol.

Size

The manuscript is in a folio format. The average leaf width (W) is 202 mm, and the average leaf height (H) is 323 mm; the average result for W+H is therefore 525 mm. Arthur's (2015:104) maximum results about 17th-century manuscripts show that the biggest manuscript in folio format is Stock. 9 fol. with W+H 540 and the second biggest is AM 163 d fol. with W+H 539 (Arthur 2015, 104). The maximum result of W+H for AM 163 r fol. is 530 and it is therefore quite big compared to Arthur's results. Indeed, manuscripts measuring 491–670 mm are considered to be medium-large (*moyen-grands*) (Ornato and Bozzolo 1980, 218).

The median result of the proportions of the leaves (W:H_{leaf}) is 0,64. Compared to Arthur's (2015, 201) median results about 17th-century manuscripts' in folio format, the result for AM 163 r fol. is quite average, as Arthur's (Ibid.) results are between 0,62–0,68. Manuscripts in folio formats, with the average proportions 0,624, were in general less wide than manuscripts in quarto and octavo formats (Már Jónsson 2012, 241).

Material and Binding

The manuscript consists of 62 leaves. The support material is paper with two different watermarks. The first is a foolscap with seven little bells on its collar, with hermetic cross and three big rings at the bottom. The countermark is a monogram DM. The second watermark is a coat of arms of Amsterdam with no countermark. Both the foolscap watermark with seven-pointed or five-pointed collar and the coat of arms of Amsterdam were rather common watermarks to be found in Icelandic manuscripts in the 17th century and further research into different types of foolscap watermark in Icelandic manuscripts is needed in order for scholars to be able to locate the watermarks and pinpoint the origin of the paper (see Halldóra Kristinsdóttir, Rannver H. Hannesson, and Jón Kristinn Einarsson 2023).¹⁵⁸

¹⁵⁸ An ongoing project “Paper Trails: Material History of 16th and 17th Century Icelandic Books from Paper Production to Library Collection” focuses on paper history and watermarks found in Icelandic manuscripts in order to trace the origin of the papers used in Iceland; see <https://papertrailsiceland.wixsite.com/papertrails/paper-trails>.

AM 163 r fol. is among many manuscripts, which Árni Magnússon disassembled after receiving it as a part of a bigger book. AM 163 r fol. used to be together with manuscripts with current shelfmarks AM 163 o–p fol. (Kålund 1889–1894, I:132). The three parts might not have been bound together when Árni received them, as most of the manuscripts that he assembled from Iceland were in an unbound condition (Springborg 2018, 292). Either way, the quires of the three parts were later separated and bound in three different bindings in 1771–1774 in Copenhagen by Matthias Larsen Bloch (see chapter 4.1.1). Like other manuscripts bound by Bloch at this time, the binding is simple grey cardboard. In AM 163 r fol., however, the boards are now slightly brown in color and the print on the surplus sheets used as pastedowns are now mostly faded away. No text or catchwords were trimmed out during the process of binding. The saga’s title and the manuscript’s shelfmark are noted on the front board in brown ink and the shelfmark is also written on the spine. There are no flyleaves in the manuscript. There is a slip note between the front board and the folio 1r written in Árni’s hand stating the name of the scribe Þorleifur Kláusson.

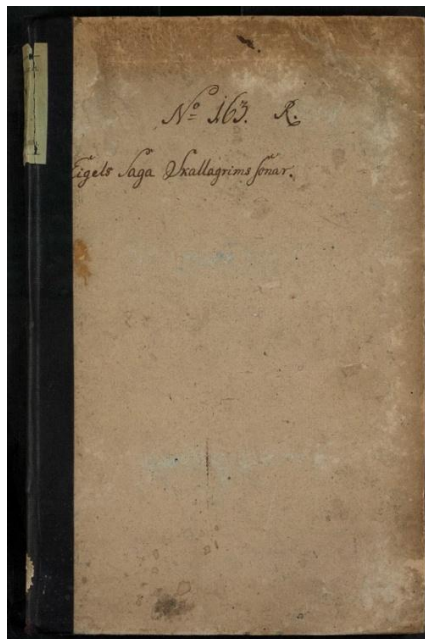


Figure C.15: Inner side of front board in AM 163 r fol.

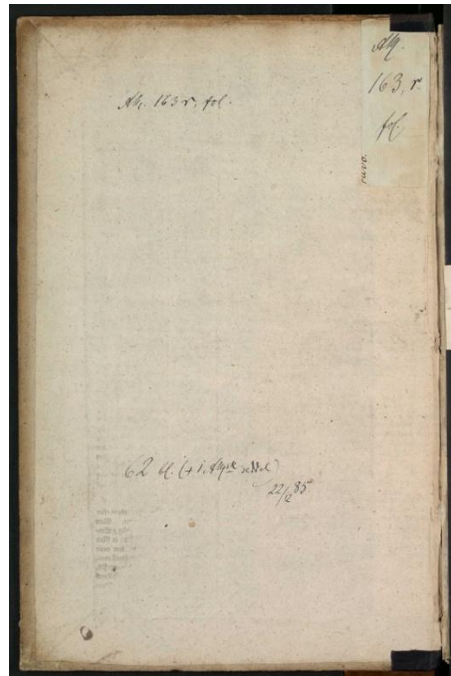


Figure C.16: Front board of AM 163 r fol.

Collation

The manuscript consists of nine quires; the first five quires are quaternion, the sixth quire is ternion, the seventh quire is a quaternion again, the eighth quire is ternion, and the ninth quire is a bifolium. The formula is thus: I–V⁸; VI⁶; VII⁸; VIII⁶; IX².

The final bifolium is a later addition, which was not part of the original manuscript. The last 27 lines of the text of *Egils saga* were originally written in a quaternion which is now part of AM 163 o fol. This entire quire was separated from what is now AM 163 r fol., and subsequently moved and bound together in current AM 163 o fol. No quire was therefore disturbed during the separation of the two texts. In order to supply the end of the text in AM 163 r fol. an entire quire of a single bifolium was inserted later. Árni Magnússon therefore must have separated the larger book into smaller units that he intended to have in separate bindings and prepared the missing end on a separate quire which was thereafter bound into a single manuscript decades later.

Foliation

The manuscript is foliated in the top right corner of each folio. The foliation is most likely original—done at the same time as the writing of the manuscript. The foliation was however probably done after the entire manuscript was finished (the three now separated parts) as the ink of the main text has inconsistent shades—it varies from dark black to faded grey—while the ink of the foliation has consistent light grey color throughout the entire manuscript. The foliation on folio 62 is not original and was added later, as the whole bifolium is a later addition (see “Collation”).

Layout

The text is written in one column with 39 lines per column on average. The size of the writing block is on average 150x246 mm. The inner and outer marginal area was marked with blind ruling to be 150 mm wide; the size of the writing block is therefore very regular.

The median result for $W:H_{WB}$ is 0,6. From this result, we can conclude that the writing block has an average proportion, as this number appears in the middle in Arthur’s (2015, 104) table with median results for $W:H_{WB}$ for 17th-century folio manuscripts.

The median result for percentage that the writing block takes up on entire page is 55%.

Text Density

The text density was established based on the number of signs and words per 10 cm of line, abbreviation percentage, *Unità di Rigatura* (UR), and number of signs per one square decimetre. In AM 163 r fol. the median result for #signs is 32, for #words is 8, for ABBR% is 7%, for UR is 8,3, and for #signs/dm² is 500.

Script

The text of the manuscript was copied mainly in one hand. Firstly, the main scribe was Þorleifur Kláússon (1627–1699) and he is identified on a slip-note written by Árni Magnússon: “Egils saga Skallagrímssonar með hendi séra Þorleifs Kláússonar.” The script of the text is later-*kurrent*

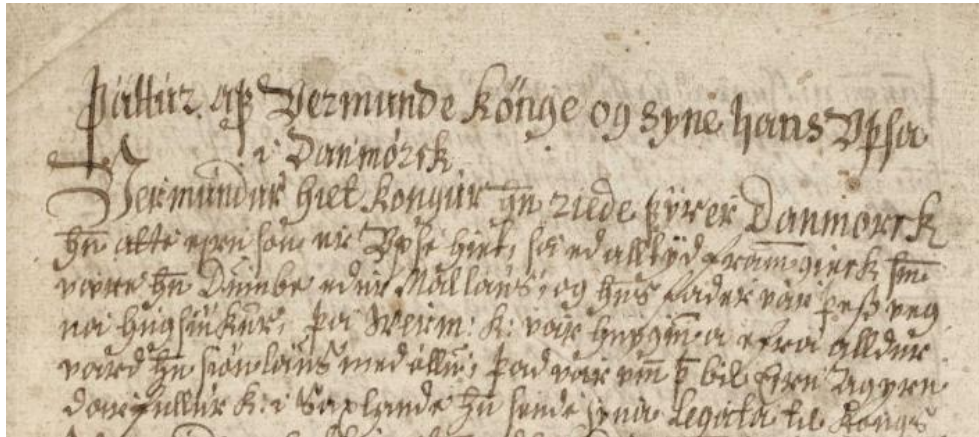


Figure C.18: Þorleifur Klásson's hand in AM 409 fol. 1r

Secondly, the folio 62r is copied by a different hand than the rest of the manuscript. This hand appears on the bifolium, which was added to the manuscript later (see “Collation”) and which was supposed to supply the ending of the saga. It seems likely that it was Árni Magnússon, who separated the text of *Egils saga* from the following text of *Bandamanna saga*, now in AM 163 o fol. (see “Surrounding texts”), and therefore had one of his scribes supplied the detached ending. The script is also later-kurrent (*síðfljótaskrift*).

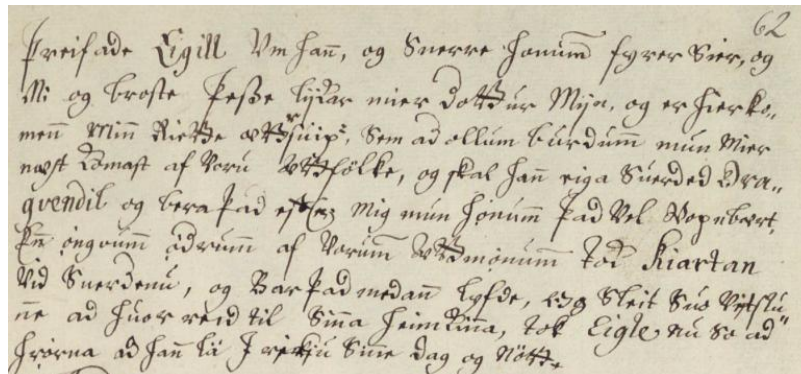


Figure C.19: Hand of Árni's scribe in AM 163 r fol., 62r

Design

There is no title page in the manuscript. It should be considered, however, that the manuscript is not in its original state. It preserved two more texts before it was disassembled and the three texts were bound separately, it is therefore possible that there might have been a title page in the original

larger manuscript. The rubric on the folio 1r says: “Saga af Eigli Skallagrímssyni sem bjó á Borg í Borgarfirði” (see Figure C.17) and it does not give us any more information about the scribe or date of writing. There is no visible pricking and ruling of lines; however, the inner and outer marginal areas were marked by blind ruling.

The text is divided into 107 chapters. Each chapter is marked by a roman numeral and by graphically distinguished heading. The headings are written in the same ink as the main text and were written at the same time as the main text itself. There are catchwords at the end of each page, underlined with many strokes extending further down to the marginal area. The catchwords are not trimmed out. There is no colophon at the end of the text, rather it is simply stated: “Af Eikle Skallagrijmssyne Finis”.

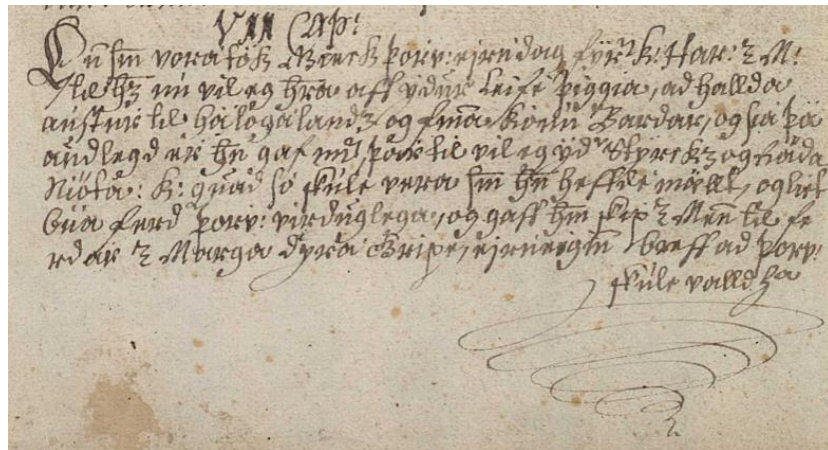


Figure C. 20: Chapter heading and catchwords on fol. 3r

Decoration

The level of decoration in the manuscript is rather low. There are no illuminations in form of figures or doodles and there is nothing in the margins. Although there is always an initial at the beginning of each chapter, the initials are not much decorated. The initials were made by the scribe of the main text, Þorleifur Kláusson, at the same time as he was copying the text itself. The initials' size does not vary much – they are either the same size as the neighboring letters or only slightly larger, but they never take more space than up to two lines. They are simple penwork initials with loops and curlicues.

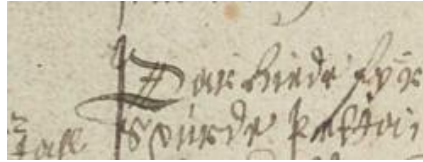


Figure C. 21: An example of a penwork initial, 20v

Damage

The manuscript does not have any lacunae, and the leaves are not severely ripped or trimmed; occasionally a corner of a leaf is torn away, but it does not cause loss of text. There are brown stains, probably tobacco stains (*neftóbak*), that can be found throughout the whole manuscript, which, however, do not make it impossible to read the text. Finally, the colour of the ink varies from dark to very light and the ink is sometimes quite faded making it difficult to read the text (for example on the folio 9r in the marginal area).

Paratextual features / Signs of use

There are no paratextual features that would be telling about its transmission; all the paratextual features that can be found in the manuscript are related to the text.

Firstly, there is verbal commentary about the text in the margins that possibly functions as headings. There are many examples of these headings in the outer marginal area throughout the manuscript; we can usually find several on each folio. The information given varies from a simple name of the character introduced in the text to several words describing what is happening in the paragraph. On the first five folios, mostly names are given and not much more information: “Kuolld vlfur”; “Beilukáre”; “Ejvindur lambe, Olver hrjifa”; “Sæbiorg”; “Þorulffur, Griymur” (1r); “Haralldur býra k., Halfdan svarte, Handþíálfe k., Kalfur slefa” (1v); “Bardur Bryniolffsson” (2v); “Haralldur, Hrærekur, brædur arger ligarar” (3v). From folio 5v on, the description begins to be more detailed: “Hallvardur, Sigtriggur, brædur huimlejder Þordur og Þorgils þeir brædur nu verre” (5v); “Hrijngur hefner Þorvlffs, Hrij. fer til Jslands, Hryngur byr ad Hofe enn Baugur ad Hlydarenda” (8v); “Rafn Hryngson fyrstur logmadur a Jslande, Kvoldulfur syrger Þorulf son sinn” (9r). These marginalia seem to have been made by the main scribe of the text as both the ink and the script of the marginalia are the same as of the main text. The ink is sometimes very light and faded making it impossible to read the marginalia (for example other marginalia at the bottom

of the folio 9r). However, on folios 34v–35v and 40r the ink of these commentaries is darker, the stroke is thinner, and the text is further away from the main text in the marginal area. This might therefore be a later addition by someone else than the main scribe of the text. The marginal comments, both those in light and dark ink, begin to be less frequent after folio 40r and eventually cease to be used completely towards the end of the manuscript.

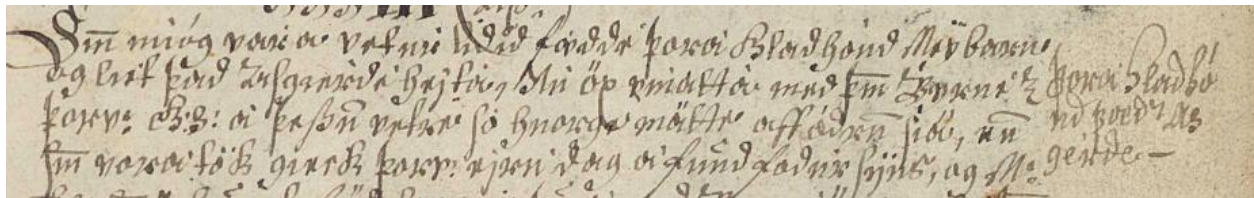


Figure C. 22: Example of a heading in the right marginal area, 14r

In addition to these, we can find several corrections, namely on folios 34v, 40v, 55r, and 57r. All of these corrections are a missing word, or a sentence in one case, when the place in the main text is marked by a plus sign and the correction written in the marginal area. All these corrections however seem to have been done by the main scribe as both the ink and the script are the same as the main text. He therefore might have realized his mistake straight away and corrected it this way. The only additions made in the manuscript throughout its transmission are therefore the comments in darker ink made by a different scribe discussed above but no corrections.

Finally, there is one comment made by the main scribe which reflects his opinion about the text. On the folio 47v he states: “illa af mér sagt þó satt sie” (badly said by me even though it is true). Clearly the scribe had bad consciousness about stating how ugly Steinar is, but that could not stop him from copying the words of his exemplar.

There are no paratextual features unrelated to the main text in a form of non-verbal features. Sometimes, it is possible to spot a slight change in the script when it comes to personal names in order to highlight the name. For example, on the folio 3v, the name “Harekur” stands out of the main text. However, it cannot be said that the scribe would employ a different script for highlighting the names, it more seems like the name was executed with more care. Moreover, there are not many more examples of highlighted passages by a script change. This might be caused by the fact that the names are most often written as headers in the marginal areas, as discussed above,

therefore there might not have been the need to highlight them any further. Neither are there any other highlighting features in a form of *nota bene* signs, underlined passages or manicules.

Surrounding Texts

The text of the “Younger Egla” stands alone in the manuscript. It is however very likely the texts of *Bandamanna saga*, now in AM 163 o fol., and *Gísla saga*, now in AM 163 p fol., once belonged to the same manuscript as the “Younger Egla” (see chapter 4.2.1.) The layout, design, and text density of the three texts is similar and they were all copied by Þorleifur Kláusson.

C.4 Oslo NB 313 fol.

Size

The manuscript is in folio format with the average leaf width (W) 191 mm, and the average leaf height (H) 304 mm; therefore, the average result for W+H is 495 mm. This size seems to be in the middle of Arthur's (2015, 104) results about 17th-century manuscripts in folio formats.

The median result for proportions of the leaves (W:H_{leaf}) is 0.62. It is not a very wide manuscript, on the contrary, it is the longest among all the measured manuscripts.

Material and Binding

The whole manuscript consists of 336 leaves, and the text of *Egils saga* itself of 52 leaves. The support material is paper and there are visible watermarks on the front and back flyleaves. On the front flyleaf there is a monogram PD and on the back flyleaf there is a shield with a crown on top. There are no visible watermarks anywhere else in the manuscripts. The paper in the manuscript itself is thicker and is slightly browner than the flyleaves. The flyleaves might therefore be of different origin from the leaves of the main text. On the front flyleaf is written: "E libris Iohannis Arnæi".

The binding of the manuscript consists of two wooden boards covered in leather. The size of the binding is 325x210 mm. The wooden boards are in good condition, they are very heavy and sturdy, so the manuscript has been well protected. The leather is brown in color, which is now slightly faded away at some places, but otherwise the leather is well preserved with no holes. The leather is extensively decorated. There is an outer frame with floral ornaments, there are various motifs inside the frame, including birds, flowers, and also a stamp stating the year "1687". There are three flowers on the top and bottom of the innermost frame and more flowers in the center of this frame. There are also decorative flowers and initials "I A S A" on the spine of the binding. The initials most likely refer to the same Iohannis Arnæi, Jón Árnason, as the name on the front flyleaf does. The binding might be contemporary with the writing of the manuscript. The

pastedown on the inner side of the boards is clear and does not seem like it is a surplus sheet of paper, the pastedown on the front board is quite damaged.

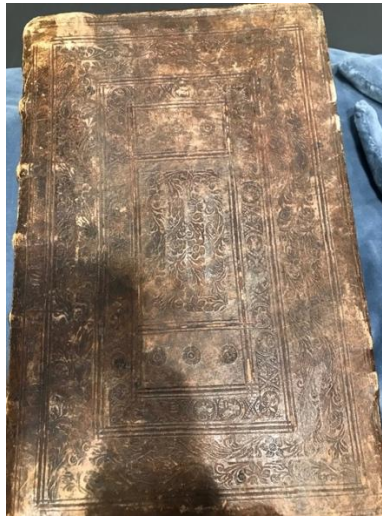


Figure C. 23: Front board NB 313 fol



Figure C. 24: Detail of 1687 stamp on the binding

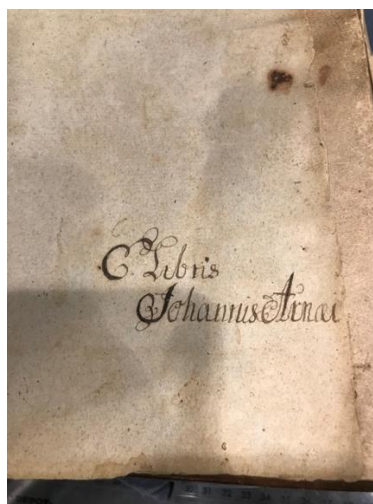


Figure C.25: Front leaf

Collation

The text of *Egils saga* consists of twelve quires; the first quire is a bifolium, the second and third quires are binions, the fourth and fifth quire are ternions, the sixth to the eleventh quire are binions and finally, the twelfth quire, is a quaternion. The formula is thus: I²; II–III⁴; IV–V⁶; VI–XI⁴; XII⁸.

Foliation

The manuscript is foliated at some places, but the foliation is not regular. Only round numbers are indicated, but with no pattern; for example, the folios 30, 60, 80, 90, 100 are foliated. Where one text finishes and a new one begins, the folios are always marked. The foliation is done in pencil and it is not contemporary with the writing of the manuscript. The text of *Egils saga* begins on the folio 282 and the following folios marked are: 290, 300, 310, 320, 330, 336.

Layout

The text of *Egils saga* is written in one column with the average number of lines being 35,7. The size of the writing block is 153x251 mm. The writing block seems to be very consistent in size, however there is no visible marking of the writing block with the exception of very faint barely visible line of the inner margins, which could however be a cord in the paper. Despite that, the text does not exceed into the marginal area. There is no visible ruling or signs of pricking. The median result for W:H_{WB} is 0,6, which means that the proportions of the writing block are rather long.

The percentage that the writing block takes up on the entire page is on average 66%.

Text Density

The text density was established based on the number of signs and words per 10 cm of line, abbreviation percentage, *Unità di Rigatura* (UR), and number of signs per one square decimeter. In NB 313 fol., the median result for #signs is 41, for #words is 9,75, for ABBR% is 11,8%, for UR is 7,1, and for #signs/dm² is 558.

Script

The text of the “Younger Egla” is copied by one hand, which is however unidentified (see “Oslo NB 313 fol.”). The script is chancery-*fraktur* (*kansellibrotaskrift*). As already mentioned before while discussing AM 610 a 4to, these scripts evolved from Hybrid script and they all have a more formal appearance than cursive script, but they can be executed more quickly than Gothic textualis (Guðvarður Már Gunnlaugsson 2004, 67). There are some examples of manuscripts copied entirely in chancery-*fraktur*, but most often, *fraktur* and chancery-*fraktur* were used in headings and title pages (see for example AM 454 4to in this thesis). The text of *Egils saga* in Oslo NB 313 fol. is however entirely copied in chancery-*fraktur*. According to Guðvarður Már Gunnlaugsson (2014, 70), in the seventeenth century, more Icelandic scribes began to employ *fraktur* for copying the entire text as they find *fraktur* more appropriate for writing books, rather than cursive, which was used in everyday handwriting. For example, AM 448 a 4to copied by Ásgeir Jónsson at the end of the 17th century is entirely copied in chancery-*fraktur* (see example 64 in Guðvarður Már Gunnlaugsson 2007, 136–37). The text of *Egils saga* in NB 313 fol. is copied with great care, the letters are very legible, and strokes not executed in a hurry. The letters “o” and “d” are sometimes in a shape of a diamond, the letters with ascenders are straight pointed but the descenders on the letters “g”, “h”, or “f” are curved to the left in a big curl so the script has quite rounder appearance. The first ten lines on the folio 305r, have more *fraktur* appearance, with sharper and spikier letters that are not connected at all. Catchwords located at the bottom margins are written in a cursive script, rather than chancery-*fraktur* as the main text.

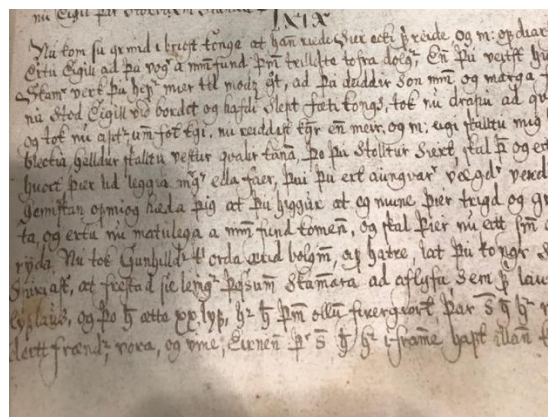


Figure C. 26: A script of the main text of *Egils saga* in NB 313 fol.

Design

The text of *Egils saga* begins on a new folio, but the heading does not have its own separate page as do some of the other texts in the manuscript (see “Surrounding texts”). The rubric on the first page says: “Saga Eigels Skallagrymssonar Sem Bio a Borg J Borgarfyrde”. The rubric is not followed by a chapter heading, rather an opening line immediately follows the rubric. Both the rubric and the opening line are written in big penwork decorated letters. The chapters begin to be marked from the second chapter on by roman numerals on a separate line so there are a total of 106 marked chapter headings.

The ink of the text is dark brown in color, the ink is not faded and is well legible throughout the entire manuscript. The usage of catchwords is rather irregular; they usually appear only on recto sides; however, sometimes they are missing completely and sometimes they also appear on verso sides so there seems to be no particular pattern for this placement of catchwords. The catchwords are written in a different script than the main text (see “Script”) and they are not underlined. They were most likely written by the scribe of the main text as the color of the ink is identical to the ink of the main text. There is no ruling preparation visible for ruling of the lines, nor are there any holes visible indicating that the marginal area would be marked by pricking, the size of the writing block is nevertheless very consistent.



Figure C. 27: Rubric in *Egils saga*, 282r

Decoration

The level of decoration of *Egils saga* text within the manuscript is not very high, especially compared to some other texts in the manuscript (see “Surrounding texts”). The most decorated parts are the rubric and the opening line on the first folio of the text. Here, the letters are penwork

decorated and rather big (see Figure C.27 above). The rest of the text is barely decorated as there are no illuminations, drawings, or big initials. The initials are usually only slightly bigger than their neighboring letters, and they are either not decorated at all or a small penwork loops and curls can be found on them (see Figure C.28).

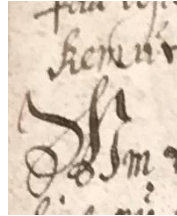


Figure C. 28: Initial in Oslo NB 313 fol., 292r

Damage

The manuscript is not in the best condition. The boards of the binding look worn but are in relatively good condition, the pastedowns on the inner sides of the binding are however ripped and stained. There are occasional brown stains on the leaves and water stains in the marginal areas. The leaves are sometimes a bit ripped. An attempt has been made to fix the most damaged or fallen out leaves as there are strips of newer paper attached to the original paper in the inner marginal areas. The text is however fully legible and there are no passages of the text missing due to the damage.

Paratextual features / Signs of use

There are not many paratextual features in the text of *Egils saga* in Oslo NB 313 fol. There is a marginal note stating simply “*Eigill*” on the folio 330r. There are two corrections throughout the text in the marginal area, probably made later throughout the manuscript’s transmission by someone other than the main scribe. Finally, on the folio 304r, there is a cross next to the new chapter heading and the letters “p” and “o” at the bottom marginal area. A later user of the manuscript was probably just practising their writing in the marginal area on this folio.

Surrounding Texts

There are four other texts in the manuscript apart from *Egils saga*. The text of *Egils saga* is the last text of the manuscript (except for a short additional text on the last page about a woman who dreamt about Egill Skallagrímsson). On the folios 1–116 is *Sverris saga*, on 119–243 *Hákonar saga Hákonarsonar*, on 244–61 *Víga-Glúms saga*, and on 262–82 *Saga af Vémundi kögr og Víga-Skúta*.

The first text of the manuscript, *Sverris saga*, was copied by “hand 1”. The text does not have very lavishly decorated opening page, as it simply states “Prologus Sverris sogu” in slightly bigger letters. The rest of the text is not decorated much either; only the first initial is decorated and has the size of over 6 lines, and few initials at the beginning of a new *þáttur* in the saga are decorated in penwork. The writing block takes up less space on the page than the writing block of *Egils saga* does, namely 55%. The median result for #signs is 24, for #words is 8, UR is 8,5. The scribe was therefore quite generous with his writing. This is also supported by the fact that stanzas in the sagas are written in short lines and that the text finishes on the folio 116 and the rest of the quire, 2 folios, are left blank. There are no paratextual features in the text, except for a few corrections added by a later hand.

Following *Sverris saga* is *Hákonar saga Hákonarsonar*, copied by “hand 2”. This text has outstanding first page with big opening letters taking up almost the entire first page and beautiful penwork decorations with thin lined flourishes and flowers (see Figure C.29). The front page is slightly damaged, and an effort has been made to fix the leaf by adding a stripe of a newer piece of paper in the inner part of the leaf; moreover, the first quire containing the text is loose from the binding. There are also water stains throughout the whole text in the bottom marginal area. The rest of the text is barely decorated with only a handful of initials being slightly bigger than the neighboring letters. The writing block takes up 56% of space on the page. The median result for #signs is 30, for #words is 8, UR is 7,7. The text of *Hákonar saga* is therefore more generous than the text of *Egils saga*, but slightly less than the text of *Sverris saga*. There are a few paratextual features in the form of corrections, and the letter “W” can be found in the marginal areas at various places throughout the text. In addition to this, there are some notes related to the text, commenting on the political situation in Iceland, for example: “Noregs kongur tekur fyrst heimildum a nokkrum syslom edur godords voldinn á Islandi”. The text finishes on the folio 243, the rest of the folio is blank, and *Víga-Glúms saga* begins on the following folio.

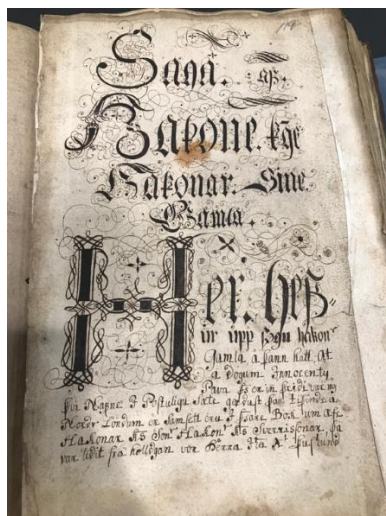


Figure C.29: Opening page for *Hákonar saga Hákonarsonar*, 119r

The text of *Víga-Glúms saga* was also copied by “hand 2”. The same hand is also responsible for the rubric and heading on the first folio. The first folio of the text has the saga’s title and the first line of the text decorated with beautiful large penwork letters. The heading does not however occupy as much space on the page as in the case of *Hákonar saga*. Just like in the case of the previous text, copied by the same hand, the level of decoration is limited to the title page and the rest of the text has very low level of decoration. The writing block takes up 70% of the space on the page. The median result for #signs is 35, for #words is 9, UR is 6,3. The same scribe was much less generous with his material for the text of *Víga-Glúms saga* than he was while copying the text of *Hákonar saga*. There are no other paratextual features except for the letter “W” in the marginal area.

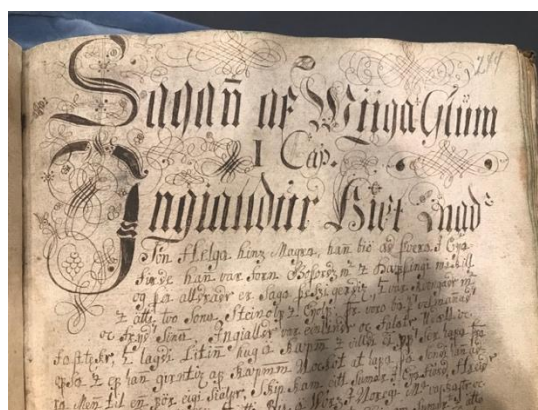


Figure C.30: Opening page for *Víga-Glúms saga*, 244r

Finally, the last text before *Egils saga* begins, is *Saga af Vémundi kögr of Víga-Skúta*, also copied by “hand 2”, who also decorated the first page. The heading letters on the first page are slightly smaller than in the case of *Víga-Glúms saga*, but the page is also nicely decorated in penwork (see Figure C.31). There are however no other decorated initials throughout the text. The writing block takes up 69% of space on the page. The median result for #signs is 32, for #words is 9, and UR is 6,3. This text has therefore very similar text density to the previous text but is written more densely than the first text copied by the same scribe. Two paratextual features in the form of corrections were made by the main scribe. The text finishes on the folio 281v and is immediately followed by *Egils saga* on the folio 282r.

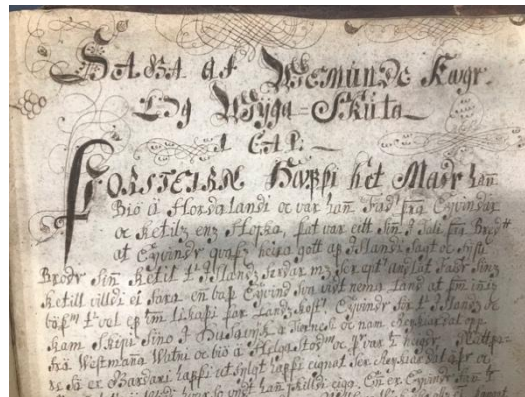


Figure C.31: Opening page for *Saga af Vémundi kögr of Víga-Skúta*, 262r

Clearly, the manuscript is not homogenous when it comes to its design, layout or text density and the texts were, moreover, copied by three different scribes. The different scribal hands and heterogeneous design and text density would suggest that the texts did not originally belong together. Moreover, the rest of the quire where the text of *Sverris saga* finishes is left blank, so it seems like the text is one codicological unit. On the other hand, the three scribes might have been commissioned to copy the texts and they might have been working simultaneously on the three different codicological units, that were intended to be bound together, in order to save time. Both *Sverris saga* and *Hákonar saga* were copied from *Flateyjarbók* (Jónas Kristjánsson 1967, 42) The stamp on the binding stating the year “1687” suggests that the manuscript could not have been unbound for long after the production of the texts as the “Younger Egla” would not have been composed for a long time before that.

C.5 Holm Papp 15 fol.

Size

The manuscript is in folio format with the average leaf width (W) 205 mm, and the average leaf height (H) 333 mm; therefore, the average result for W+H is 539 mm. This is the average result for the entire manuscript; however, the leaf size on folios 1–233, with the average result for W 202 mm and for H 327 mm, differ greatly from folios 234–343 with the average result for W 207 mm and for H 343 mm. The leaves from folio 234 on are on average 9 mm longer than on the previous folios.

The median result for proportion of the leaves ($W:H_{\text{leaf}}$) is 0,61. Again, this number changes depending on which folios are measured; the median result for $W:H_{\text{leaf}}$ on the folios 1–233 is 0,61 and the manuscript gets slightly longer on the folios 234–343 with the median result being 0,60.

Material and Binding

The whole manuscript consists of 343 leaves, and the text of *Egils saga* itself consists of 180 leaves. The support material is paper. The paper is quite thick and three different kinds of paper were used as there are three different watermarks visible. Firstly, there is a foolscap with a cap with two hand-bells and with seven bells in the collar, on which the middle spire also has a bell and a hermetic cross with three big rings at the bottom is attached to the bell.¹⁶⁰ Its counter watermark is a monogram ligature PL. Secondly, from the folio 234 a change of paper occurs and the watermark here is coat of arms of Amsterdam with no countermark. The two lions on each side of the shield are rather simplified versions. Thirdly, from the folio 322 another foolscap is visible, but this time it has four bells (five spires) on his collar, it has a chain attached to its head, the middle spire does not have a bell and has a hermetic cross with three big rings at the bottom. It has a countermark, which resembles a ligature NB. The three different sheets of paper also differ in their size. The paper sheets with the coat of arms of Amsterdam are ca 9 mm longer than the sheets

¹⁶⁰<https://www.wasserzeichen-online.de/wzis/struktur.php?klassi=001002005002002&anzeigeIDMotif=10561>
reference number: DE5580-Clm14260

of paper with the foolscap with seven bells on his collar (see the section “size” above). The paper sheets with the foolscap with four bells on his collar are somewhere in the middle, being ca 4 mm longer than the first kind and 4 mm shorter than the second. The penultimate quire consists of different paper types, as the central bifolium is different from the other four bifolia of the quire.

The binding is a cardboard binding with marbled paper on the boards, the spine and corners are covered in white leather. There is a shelfmark on the spine in golden letters inside a red square: “Cod. Isl. Papp. Fol. N:o 15” (see Figure C.33). The binding is not contemporary with the composition of the manuscript but more recent. The size of the binding is 220x350mm; the ratio for W:H is 0,62. There is a bifolium, in the front and back of the manuscript, of which one leaf is used as a pastedown, glued to the inner side of the binding boards, and the other leaf serves as a flyleaf. There are stubs visible after the first and before the last quire. These bifolia are of a different origin from the other sheets of paper of the manuscript. The paper is smoother, slightly browner and the watermark is cursive letters “L E l l E B O”. These two bifolia were added into the manuscript later during the process of binding.

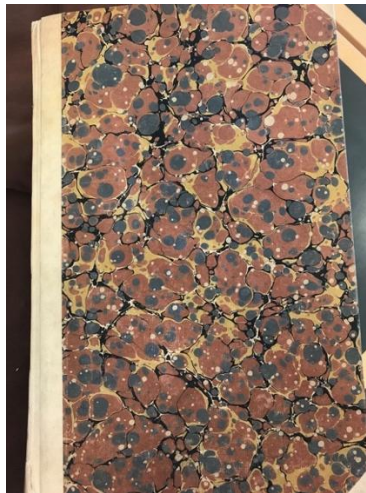


Figure C 32: Binding of Holm papp fol. 15

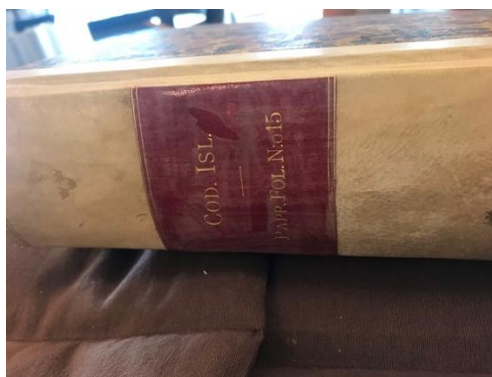


Figure C 33: Spine of the binding

Collation

The text of *Egils saga* begins on a new quire; the last quire of the preceding text was a quaternion, from which the last four leaves were cut off and only stubs remain now. The text of *Egils saga* consists of 18 quires. The first eight quires are quinions, the ninth quire is a quaternion, then the tenth to the seventeenth quire are quinions again, and the final quire is a senion. The formula is thus: I–VIII¹⁰; IX⁸; X–XVII¹⁰; XVIII¹².

The quire order was marked by the scribe of the text right below the main text in the middle of the bottom margin by signature marks. The signature marks are capital letters on the first folios of each quire. Since there are eighteen quires the marking starts with the letter “A” on the first folio of the text (164r) and finished with the letter “S” on folio 332.¹⁶¹

Foliation

There is no original foliation, the only original marking of leaves is the letters indicating the order of the quires (see “Collation”). There is however later foliation done in pencil in the upper right corner. The first folio, where *Grettis saga* begins, is marked and then every tenth folio is marked. The first folio of *Egils saga*, folio 164, is marked, the next marked folio is folio 171 and from here, every tenth folio is marked. Later, the folio 234 is marked, which is when the change of paper occurs and longer leaves begin to be used, then, again, every tenth folio is marked. The final folio,

¹⁶¹ If all the letters within this range were included, that would make it nineteen quires rather than eighteen; however, the letter “J” comes after the letter “H”, standing for either “I” or “J”.

343, is marked. In conclusion, only every tenth folio is marked unless some change, either of text or paper used, occurs.

Layout

The text of *Egils saga* was supposed to be written in two columns. The pages are separated into two columns; the text of *Egils saga* in Icelandic is on the left side. The right column was supposed to be filled with Swedish translation of the text, but it has never been done and therefore the second column is blank. The average number of lines is 36,2. The size of the single column writing block is on average 75x255 mm. Again, there is ca 9 mm difference of length in the two paper types starting on the folio 234. The average result for $W \times H_{WB}$ is 19 125. The average result for the ratio $W:H_{WB}$ is 0,29, and the percentage of which the writing block takes up on the page is on average 27,8%.

Text Density

The text density was established based on the number of signs and words per 10 cm of line, abbreviation percentage, *Unità di Rigatura* (UR) and number of signs per one square decimeter. In Holm Papp 15 fol., the median result for #signs is 18 per paragraph or ca 25 per 10 cm, for #words is 5 per paragraph or ca 7 per 10 cm, for ABBR% is 0%, for UR is 7,5, and for #signs/dm² is 285.

Script

The text was copied by Jón Vigfússon (†1692). The script is chancery (*kansellískrift*). Chancery is a cursive variant of *fraktur* (*brotaskrift*) and chancery-*fraktur* (*kansellibrotaskrift*). As chancery was quicker to execute than chancery-*fraktur*, chancery was used for copying entire books from the late 17th century until the end of the 18th century.¹⁶² Chancery, being a quicker form of *fraktur*,

¹⁶² For more information, see discussion about different use of chancery-*fraktur* and chancery in manuscripts copied by Ásgeir Jónsson by Verri (2011).

has letters that are more upright and more closely connected. The letter “r” is similar to the letter “x”, and the letters “m” and “n” are quite narrow. Admittedly, this chancery executed by Jón Vigfússon in Holm Papp 15 fol. is heavily influenced by cursive script and it has a more cursive appearance than chancery would usually have.¹⁶³ The letters in general are quite spiky, but letters such as “þ”, “h”, “k”, or “f” have loops on the descenders and ascenders.

While the main text is executed in chancery, the faster version of chancery-*fraktur*, the headings, rubrics and first lines of each chapter are in chancery-*fraktur*. The letters are more vertical, compressed, and have more pointed arches. The letters “s” and “f” point straight upwards and the letter “f” appears in its insular form.

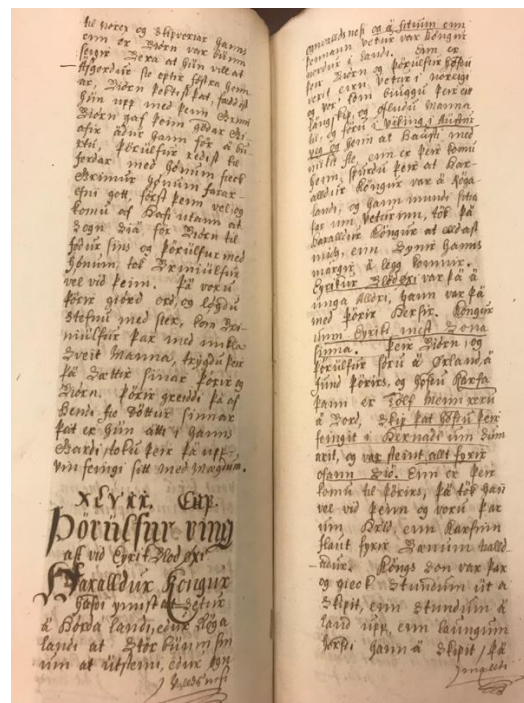


Figure C.34: Script by Jón Vigfússon in Holm papp 15 fol.

Design

The text of *Egils saga* in Holm Papp 15 fol. begins on a separate folio, folio 164r, and it has a rubric and heading in huge letters in chancery-*fraktur* script. The rubric says: “Hier byrjast Eigla edur Sagann af Eikle Skalla-grimssyne”. The rubric is followed by a chapter number and a heading

¹⁶³ See example 68 in *Sýnisbók íslenskrar skriftar* (Guðvarður Már Gunnlaugsson 2007, 143–44).

indicating what the following chapter is about, in the case of the first chapter “Frá Kvolld-Úlfe”. There is nothing about the date of the writing or the author/scribe of the text in the initial rubric.

Every new chapter is marked by a roman numeral and there are 110 chapters in total. Each chapter has a heading, indicating what the following chapter is about, and sometimes the headings take up space of four lines on a page. The first line of a new chapter is copied in chancery-*fraktur* script, rather than chancery (see “Script”), and is slightly bigger. The ink of the text is brown, but the titles and rubric seem darker, as more ink was used, and sometimes the ink there is soaked through the paper making it difficult to read the letters on the other side of the paper.

As mentioned above (see “Layout”), each page is separated into two columns and the text on the right side is missing. There are catchwords on each page in the bottom right marginal area. The script of the catchwords is similar to the script of the main text and the catchwords are underlined many times by strokes with curls. No catchwords were trimmed out in the manuscript.

The writing block for the first column is marked by pricking; the four corners of the writing block were marked as there are visible pricking holes. Then, it seems like the paper was folded lengthwise in the inner and outer area, in order to mark the boundaries of the writing block.

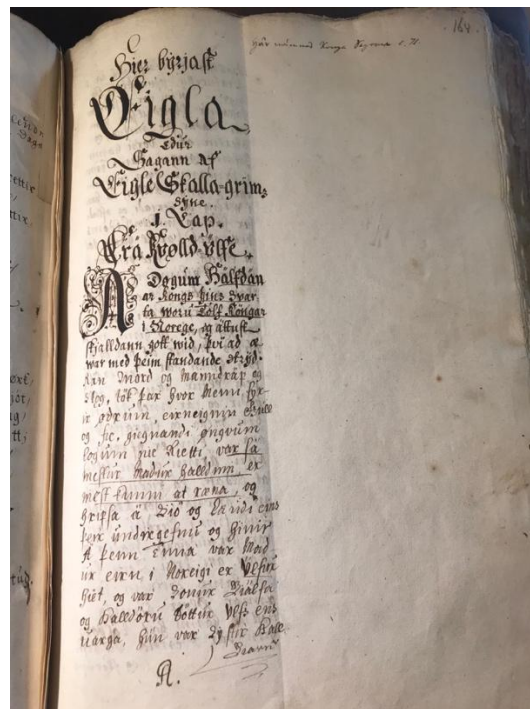


Figure C.35: Title page of Egils saga in Holm Papp 15 fol.

Decoration

The level of decoration in this manuscript is average. There are no decorations in the form of illuminations or drawings and there is no color used in the manuscript. The first page of *Egils saga* text is however nicely decorated (see Figure C.35 above); it has big initials, the script is chancery-*fraktur*, clearly executed with great care, the letters are penwork decorated with many curls, flourishes, and ornaments.

The opening initials for each chapter vary in their size and the level of decoration. For example, the capital letter “A” on the first page takes up a space of four lines and has beautiful penwork decoration. Mostly however, the initials are only slightly bigger than their neighboring letters and the level of decoration is not very high. In general, the headings for each chapter have more highly decorated initials than initials for new chapters have (see Figure C.36). The scribe responsible for copying the main text also did the initials and decorations.

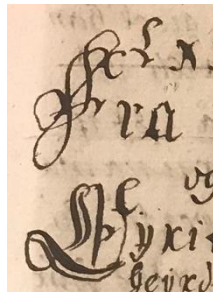


Figure C.36: Initials in Holm Papp 15 fol.

Damage

The manuscript is in excellent condition. There are no leaves missing, and no fallen out gatherings, no text is therefore missing. The paper itself is in a good condition, there are almost no stains, only occasional light brown stains, and no water stains. The paper has quite light color, and the ink is well legible except for when the ink has soaked through from the other side (see “Design”). The longer pages, folio 234r onwards, are in a slightly worse condition than the shorter pages at the beginning of the manuscript. The bottom of the longer pages is curved and slightly ripped, possibly because the longer pages have not been as well protected by the binding as the shorter pages. No

fixing had to be done on the manuscript with the one exception of folio 163, where a small part of the page was repaired at some point.

Paratextual features / Signs of use

There are no paratextual features providing the information about the provenance or later owners of the manuscript. The text of *Egils saga* is simply ended by stating: “og endar hier fra sögu af Eigli Skallagrimis syni”. There is therefore no colophon providing any information about when the copying was finished or by whom.

There are however several paratextual features to be mentioned, and all of them are related to the text. The first one is in Swedish and appears on the first folio of the text, on the folio 164r in the upper marginal area, and it says: “här nämnes konge sagorna c.75”. This marginal note was added by someone other than the main scribe of the text. Second verbal marginal note appears on the folio 167r, and it says “snial”. The handwriting is different from the main text, so this could be a comment made by a later reader of the text expressing their opinion about what is happening in the text.

Within the text itself, there are many underlined passages. It seems like it was the main scribe responsible for the underlining as the ink of the underlining is the same as the ink of the main text. The underlined passages mark variant readings. Unlike in the case of *Grettis saga* where there is a piece of information on the first folio of the text, that the variant readings are from Uppsala nr. 10 (now has the shelfmark DG 10).

There are two signs that can be found throughout the text, and which were placed in the right marginal area possibly by someone else than by the main scribe, as the ink is much darker than the ink of the main text. Firstly, there is a check mark on the folios 188r, 191v, 205r, 226v, 317r, 320r. Secondly, a horizontal slash begins to appear on folio 200v and recurs on folios 202r, 208r, 209v, and 212r. This sign appears in the right marginal area and was most likely done by someone else than the main scribe. As both of the signs most often appear by the underlined passages, they might have been added by someone who was reading the text later and might have been comparing the variant readings. All these three paratextual signs, the underlined passages and the two signs, might have been a way of highlighting certain passages in the text. There are no other non-verbal paratextual features in the manuscript in the form of corrections, *nota bene* signs, or manicules.

Surrounding Texts

Grettis saga

The only other text in Holm Papp 15 fol. is *Grettis saga* on the folios 1r–163v, preceding the text of *Egils saga*. The text is copied by a different hand, namely by Helgi Ólafsson (c. 1646–1707) (Gödel 1897, 130). The script has slightly less cursive appearance, with the letters being “spikier” than the letters by Jón Vigfússon. The text is however more densely written; the writing block takes up slightly more space on the page, namely 32%. The median result for #signs is 25 for one paragraph or 34 for 10 cm of the page, the median result for #words is 6 for one paragraph or 8 for 10 cm, and the median result for UR is 7. The median result for the ratio of the writing block is 0,33, therefore the writing block of *Grettis saga* is wider than that of *Egils saga*. While the text is more densely written than *Egils saga*, it does not seem that the scribe would be otherwise very economic with his material, as there is much blank space left between each chapter.

The level of decoration is similar to the text of *Egils saga*. The title page has a big heading stating the name of the saga, big chapter heading, nice penwork initial and a big first line. All the letters are in chancery-*fraktur* script with penwork decorations. The actual saga of Grettir is preceded by *Þáttur af Önundi tréfot*. The text of the *þáttur* has very low level of decoration with only very small initials. The level of decoration increases when the actual saga begins on the folio 18v. From here, each chapter has a rubric written in penwork decorated letters and big initials. The initials take up space from two up to six lines and their level of decoration varies, from being only slightly decorated to having many curls and floral elements (for example on the folio 71r).

Just like in the case of *Egils saga* text, *Grettis saga* was also copied on three different kinds of paper. One of them has the same watermark as the paper used for *Egils saga*, namely the foolscap with seven bells on his collar. The two other types of paper have different watermarks from the ones used for *Egils saga*. Firstly, there is coat of arms of Amsterdam visible, but the two lions by the shield have more elaborate appearance than the ones used for the text of *Egils saga*. Secondly, there is some coat of arms with a crown on the top and a motif within the shield that is not clearly visible due to the text covering it.

There are some paratextual features, which are the same as in the text of *Egils saga*, indicating that the two texts might have been read together. On the first folio, there is a marginal note in the upper margins made by the same person as the marginal note on the first folio of *Egils*

saga. Here, the text is longer and says that this text of *Grettis saga* includes variant readings from a parchment codex from Uppsala nr. 10 (now has the shelfmark DG 10), owned by Stefán Jón Stefánsson who lived in Iceland in 1641. In addition to this, the text of *Grettis saga* also has underlined passages made by the main scribe of the text, and there are the same horizontal slashes as in the text of *Egils saga*. Moreover, there are a few *nota bene* signs in the text and the text is finished with a little drawing.

Despite *Grettis saga* and *Egils saga* being together in this manuscript, it is not certain that these texts were intended to be put together from the beginning. The design, layout and text density of *Grettis saga* text are very similar to the text of *Egils saga*, therefore, the codicological features point towards the direction that they were. However, both texts were commissioned by the Antikvitetskollegiet, and it seems like the manuscript commissioned by the institution had very standardized codicological features (see chapter “Manuscripts’ use and function”). The fact that the texts were copied by different scribes and that the text of *Egils saga* begins on a new quire and four leaves of the previous quire containing *Grettis saga* were cut off, suggests that these were two different codicological units bound together later. As the binding is not contemporary with the composition of the manuscript it seems like the texts were not together from the start.

C.6 AM 454 4to

Size

The manuscript is in a quarto format and the average leaf width (W) is 157 mm, and the average leaf height (H) is 200 mm. The average result for W+H is therefore 357 mm. Following the categorization of Ornato and Bozzolo (1980, 218), the manuscript classifies among small to medium (*petit-moyens*) manuscripts which measure 321–490 mm, but compared to Arthur's (2015, 104) results about 17th-century manuscripts, AM 454 4to is rather small.

The median result for proportions of the leaves ($W:H_{\text{leaf}}$) is 0,78. The manuscript is wider than Már Jónsson's (2012, 241) results for proportions of one-column medieval manuscripts (0,737). The median result for $W:H_{\text{leaf}}$ is not the ideal proportion of 0,707.

Material and Binding

The manuscript consists of 127 leaves and the support material is paper. There are two different kinds of paper in the manuscript; the first four leaves are different at first sight, being slightly more yellow. On closer examination under the light, the first four leaves have different horizontal cord lines and watermark. There is a visible watermark on the first bifolium, namely a coat of arms of Amsterdam. The second bifolium does not have any watermark but the paper used there seems to be the same paper as the paper used for the first bifolium. From the fifth folio on, a different kind of paper was used. This paper has a big lettering watermark, which, due to its position at the fold and the writing covering it, was impossible to identify more closely.

The binding was done in Copenhagen, probably during the binding campaign in the 1770s. As the manuscript was copied in the early 18th century, it is likely that it was still unbound when Árni Magnússon received it and the current binding is therefore its first binding but not contemporary with the time of the writing. The marbled paper on the boards is however a later addition. There is no title of the saga on the front board, but there is a shelfmark on the spine, just like in the case of other bindings done in Copenhagen at the time. The pastedowns on the inner side of the boards are clear and they might not be surplus sheets of paper. No text or catchwords

were trimmed out during the binding and, on the contrary, the marginal areas remain quite big. There are flyleaves attached to the pastedown both at the beginning and end of the manuscript.

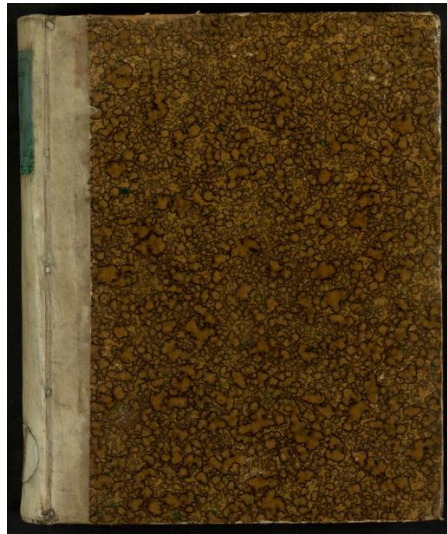


Figure C.37: Front board of AM 454 4to

Collation

The manuscript consists of sixteen quires. The first quire proved to be a little problematic as this quire has been altered (see Figure C.38). The first quire was originally a quaternion; however, at its current state, the conjoint leaves of the outer bifolium and first intermediate bifolium are missing and two bifolia were attached to each stub (marked red in the diagram below), making it six pages together. The mounting was extremely well done, as the attachment of the newer paper to the stubs of the older leaves is barely visible. The third folio also misses its conjoint leaf, but no leaf or bifolium was attached to this bifolium. Finally, the central bifolium is in its original form and not altered. In conclusion, there are two bifolia at the beginning of the quire, being a later addition, then there is one folio missing, then there is the central bifolium, then there are three folios whose conjoint leaves are missing. The first quire has therefore 9 folios.

The paper of the two added bifolia at the beginning of the quire is of different origin than the original paper, as the quality of the paper and watermarks on the paper differ (see “Material and Binding”). There is a coat of arms of Amsterdam watermark in the fold of the third and fourth folio. There is a watermark containing a row of letters in the fold of the seventh folio, but the other half of the watermark, which would have been on the third folio of the original quire, is missing.

The position of the different watermarks therefore confirmed the above suggested quire structure. Moreover, the first four folios were copied by a different hand, supporting the theory that the first four folios are a later addition. There is a capital letter “P” at the bottom right corner of the first added folio. This letter looks like a signature mark to help the binder assemble the sheet into the right order; however, since it is a first folio, the letter should be “A” and not “P” and the letter might therefore denote something else.

The rest of the manuscript has a rather straightforward quire structure, as the next fourteen quires are a quaternion and the final quire is a ternion: II–XV⁸, XVI⁶.

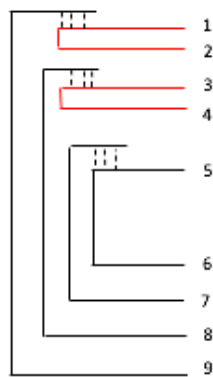


Figure C. 38: The first quire structure of AM 454 4to

Foliation

The manuscript is foliated with numbers 1–125; however, the foliation is not contemporary with the writing of the manuscript. The foliation was done in red ink in the right top marginal area. The foliation must have been done after the first four leaves had been added to the manuscript, as the foliation begins on the folio 1r and continues in the same ink and handwriting in the next gathering throughout the whole manuscript.

Layout

The text of AM 454 4to is written in one column. The number of lines on the first four leaves is always 18, while in the rest of the manuscript the average number of lines is slightly higher, being 21. The size of the writing block is 125x155 mm. The writing block on the first four leaves was

marked by blind ruling—there are four visible lines marking the writing block – and the writing block in the rest of the manuscript was marked by pricking as there are four visible pricking holes in the four corners of the writing block. The size of the writing block is therefore very regular, and the writing exceeds the marked area only occasionally. The median result for $W:H_{WB}$ is 0,8, which means that the proportion of the writing block is rather wide.

The percentage that the writing block takes up on entire page is on average 61%.

Text Density

The text density was established based on the number of signs and words per 10 cm of line, abbreviation percentage, *Unità di Rigatura* (UR), and number of signs per one square decimetre. In AM 454 4to, the median result for #signs is 39, for #words is 8,5, for ABBR% is 0%, for UR is 6,25, and for #signs/dm² is 538.

Script

The text of the manuscript was written in two hands. The first four folios (1r–4v) were most likely copied by Þórður Þórðarson (c. 1684–1747). Þórður Þórðarson was working as a scribe for Árni Magnússon during his later stay in Iceland in 1702–1713 and his hand appears on many added first and last pages in Árni Magnússon’s paper manuscripts (Stegmann 2016, 105). As Stegmann (Ibid.) mentioned, we can find Þórður’s hand on a few pages in AM 615 o 4to; AM 181 i fol.; AM 163 n fol.; and AM 163 m fol. Moreover, according to *handrit.is*, Þórður’s hand is also in AM 163 p fol., where he copied five lines on the folio 12v. After a comparison of the scripts of the above-mentioned manuscripts, I concluded that Þórður Þórðarson was most likely responsible for copying the first four folios of AM 454 4to. On the first sight, the letters in scripts copied by Þórður are long, often connected and the strokes are very thin. In his script, there are two different letter forms of the letter “h”, the letter “k” has loops in its ascender, and the letter “u” has a characteristic accent placed above. Moreover, we can see in the figures C.39 and C.40 below that the crosses in the middle stroke of the capital letter “e” look extremely similar. In this manuscript from the early 18th century, later-*kurrent* (*síðfljótaskrift*) would be expected, as later-*kurrent* began to be distinguished from the earlier form in the mid-seventeenth century (Guðvarður Már Gunnlaugsson 2014, 70).

The script of the text, however, seems to be early-*kurrent* (*árfljótaskrift*), rather than later-*kurrent*, as there are flourishes on the letter “k” and bowls over the letter “u”.

The manuscript contains a flyleaf in the front with information about the manuscript’s provenance. The first text might have possibly been copied by Þórður. Some of the letters on the flyleaf and the first four folios are very similar (see Figure C.41) and it would also make sense for Þórður to include this kind of information since he was responsible for the copying of the text.

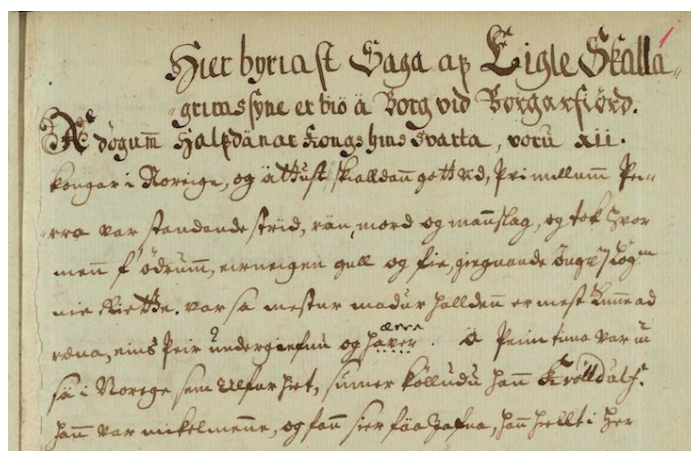


Figure C.39: Þórður Þórðarson's hand in AM 454 4to 1r

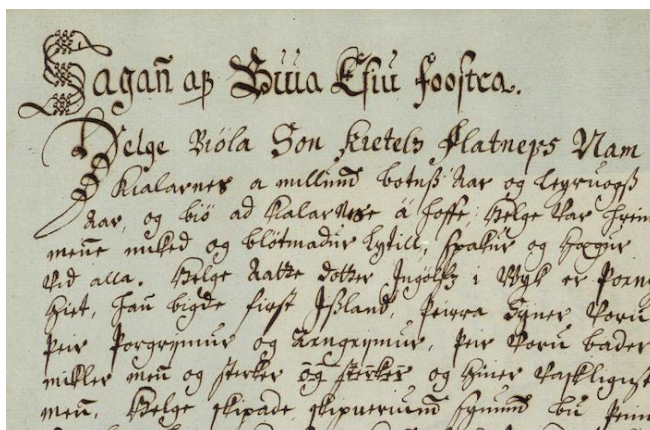


Figure C.40: Þórður Þórðarson's hand in AM 163 n fol. 1v

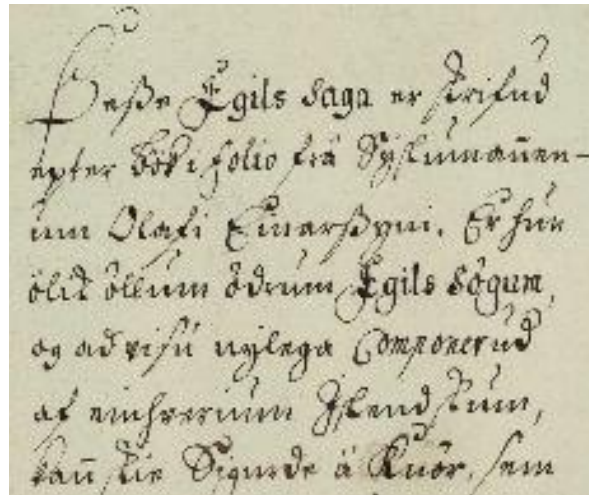


Figure C. 41: Flyleaf in AM 454 4to

The rest of the text (5r–125v) was copied by Gísli Guðmundsson (†1710) from Rauðalækur. Gísli's hand can be also found in AM 513 4to, where Árni Magnússon attributes the writing to Gísli: “þetta Exemplar hefur ritad Gísla Guðmundzson ä raudalæk”. Indeed, the script in AM 454 4to and in AM 513 4to is clearly copied by the same hand (see Figures C.42 and C.43). The script has a very “clean” appearance, the letters are not much flourished, they are less connected and have a quite round and short appearance with thicker strokes. The script of the main text is later-*kurrent* (*síðfljótaskrift*), while the rubrics and the first line of each new chapter are written in chancery-*fraktur* (*kansellibrotaskrift*).

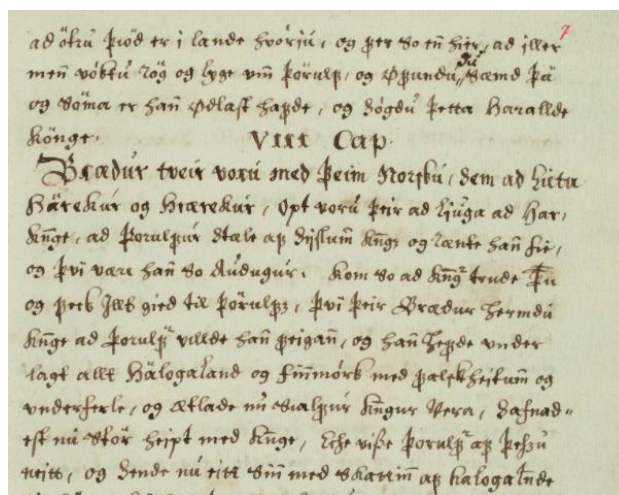


Figure C. 42: Gísli Guðmundsson's hand in AM 454 4to 7r

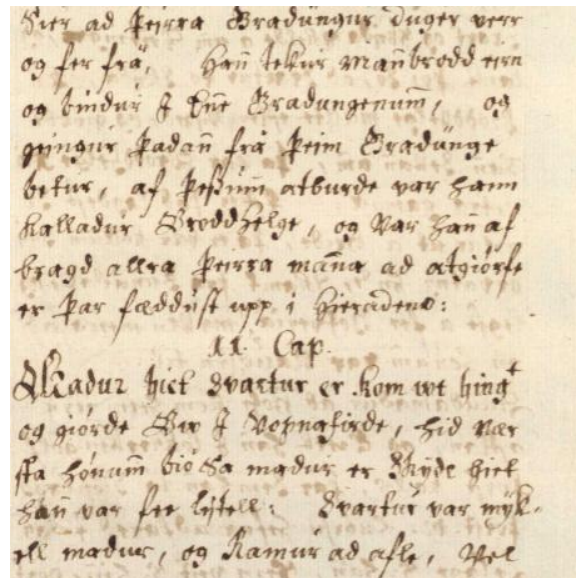


Figure C.43: Gísli Guðmundsson's hand in AM 513 4to 2r

Finally, it is possible to find Árni Magnússon's hand in the manuscript. Árni wrote additional information about the manuscript's provenance on the front flyleaf, after the first part of the text, possibly written by Þórður Þórðarson (see above). Árni also added catchwords on two folios at the beginning of the manuscript, namely on the folios 2v and 4v, and first seven chapter-headings in the marginal area. Moreover, corrections in his hand are present throughout the whole manuscript. Stegmann (2016, 146) mentions, that some texts copied by Árni's scribes show corrections in Árni's hand, which indicates that Árni took great care of supervising the work of his scribes, AM 454 4to being no exception.

Design

There is no title page in the manuscript and the saga begins on the first page. The rubric says: "Hér byrjast saga af Eigli Skallagrímssyni er bjó á Borg við Borgarfjörð" and there is nothing written indicating the date of the writing or the author/scribe of the text. Each chapter is marked with a number and a heading. The first seven chapters, however, have the heading and number added later by a different hand in the marginal areas. From the 8th chapter on, the chapter numbers and headings began to be written by the main scribe within the area of the writing block. There are 107 chapters in total, and they are all marked in roman numerals. On some lines, there is more blank

space left between certain sentences, which might be the scribe's way of dividing the text into what we could consider paragraphs.

The ink of the main text has dark brown color, the text is not faded, and it is very legible. There are catchwords at the end of each page; they are placed in the right marginal corner and there is always double slash symbol before the catchword but the words themselves are not underlined. The catchwords on the folios 5r–125v are written by the same scribe who was responsible for copying the main text on these folios. On the first four folios, the scribe of the main text did not write any catchwords, and they were added later by Árni Magnússon (see “Script”). No catchwords were trimmed out in the manuscript. There are no ruling preparations visible for ruling of the lines, but as mentioned before, the marginal area was marked by blind ruling on folios 1r–4v and by pricking on folios 5r–125v.

Decoration

The manuscript has a very low level of decoration with no illuminations or even larger initials. The initials were made by the scribes of the main text, Þórður Þórðarson and Gísli Guðmundsson, at the same time as the main text. There is always an initial at the beginning of each chapter. The initials, however, are not very decorated; most often they are only slightly bigger than their neighboring letters and not decorated at all. There are a few penwork initials, decorated with loops and curlicues. The most decorated initial is the first initial made by Þórður Þórðarson on the folio 1r, which is however not bigger than one line (see Figure C.44).



Figure C. 44: Initial by Þórður Þórðarson, 1r



Figure C.45: Initial by Gísli Guðmundsson, 44r

Damage

The manuscript is in perfect condition. There are no missing leaves or fallen out gatherings, the paper is clean with no stains and the text well legible everywhere. No text is missing due to trimming or ripped leaves.

Paratextual features / Signs of use

There are no paratextual features unrelated to the text and therefore there is no information about the provenance or later owners of the manuscript. There is no colophon at the end of the text either, but the text simply states that the saga is finished: “Og ljúkum svo þessari sögu af Eigli Skallagrímssyni” (fol. 125v).

Paratextual features that are related to the text are present in the manuscript in the form of corrections. There are corrections that were most likely done by the main scribe of the text as the ink and script look the same. In addition to these, there are many corrections done later throughout the manuscript's transmission; there is a correction on nearly every folio of the manuscript. Firstly, corrections in Árni Magnússon's hand are frequent throughout the entire manuscript. His hand can be already found on the first four folios copied by his scribe Þórður, where he also added catchwords (see “Script”). He was also responsible for deleting words, and sometimes entire sentences, by an overstrike. The deletion can be found on almost every page, and they stand out as the strokes are done in dark ink and are very bold. On the contrary, the corrections made by the scribe of the main text are more “subtle” than Árni's corrections, as they are closer to the main text in the margins, the letters are quite small, and the color of the ink lighter. Moreover, it seems like a different hand, later in the manuscript's transmission, added more corrections as the ink and script is different from both the scribe of the main text and Árni's hand (for example on the folio 61r). There are no non-verbal paratextual features in the manuscript in the form of highlighted passages, nota bene signs, underlined passages or manicules.

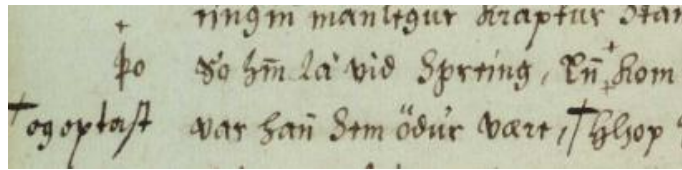


Figure C.46: Correction made by the main scribe vs. correction made by Árni, 49v

Surrounding Texts

The text of *Egils saga* was most likely once together with the text of *Fóstbræðra saga*, now in AM 566 c 4to, and *Rémundar saga*, now in AM 538 4to (see chapter 4.2.4).