Snorri Sturluson

Edda

Háttatal
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Edited by
ANTHONY FAULKES

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Manuscript Sigla

**R** Reykjavík, Stofnun Árna Magnússonar, Gks 2367 4to; ed. *SnE* (1931); facsimile in Wessén (1940).

**T** Utrecht, University Library, 1374; ed. W. van Eeden, *De Codex Trajectinus van de Snorra Edda* (Leiden, 1913); Árni Björnsson, *Snorra Edda* (Reykjavík, 1975); facsimile in *Codex Trajectinus*, ed. Anthony Faulkes (Early Icelandic Manuscripts in Facsimile, 15; Copenhagen, 1985).


**W** Copenhagen, Arnamagnæan Institute, AM 242 fol.; ed. *SnE* 1924; facsimile in *Codex Wormianus* (Corpus Codicum Islandicorum Medii Aevi, 2; Copenhagen, 1931).
Introduction

The Poem and its Author

Háttatal is an Icelandic poem in 102 stanzas divided into three sections (kvæði) which exemplifies a wide variety of verse-forms available to Norse poets in the thirteenth century, accompanied by a prose commentary that points out the main features of each verse-form. The content of the poem is praise in traditional skaldic style of Hákon Hákonarson, king of Norway 1217–1263, and his co-regent and future father-in-law Earl Skúli (1188/9–1240), for their generosity and valour in battle. The first section, stt. 1–30, is about Hákon, the second, stt. 31–67, is about Skúli, except for st. 67, which is about both rulers; in the third, stt. 68–95 are also mainly about Skúli, stt. 96–102 again seem to relate to both rulers; see note to stt. 1–30 and Möbius (1879–81), I 35–6. It was composed by Snorri Sturluson (1179–1241), apparently in Iceland after his first visit to Norway to visit the two rulers in 1218–20, and is thus an example of the modification of the skaldic tradition brought about by the increasing use of the written word for literature in Scandinavia: instead of being recited aloud from memory by the poet in person before the ruler and his court, Snorri’s poem was (presumably) sent in manuscript form to its patrons to be read by them or to them by someone else (cf. rita in Glossary). There is no record of its reception. It is found in manuscripts as the third part of Snorri’s Edda, after Gylfaginning (with its prologue) and Skáldskaparmál, though it is likely to have been the first part to have been composed (see Wessén 1940, 31–2).

Snorri’s authorship of the poem is unequivocally confirmed both by attribution in the earliest manuscript (U) and by the attribution to him of extracts from it quoted in Hákonar saga Hákonarsonar and the third Grammatical Treatise (both by his nephew Sturla Þorðarson) and in additions to Skáldskaparmál in W (cf. also the reference in TGT 96: í hattatali því er Snorri hefir ort; the title is also found in rubrics in U and with the quotations from the poem in Hákonar saga and TGT and in the heading in T). Whether he also wrote the commentary, and whether this was sent to the rulers of Norway along with the poem, is much less certain. The prologue to the Grammatical Treatises in W seems to refer to it.
naming Snorri as the author (eigi lengri reknar en Snorri lofar, GT Prologue 155, cf. Háttatal 8/29–31), and the reference in TGT 96 can also be taken to refer to the commentary. But there are occasional discrepancies between the stanzas of the poem and the comments on them that cannot all be blamed on inaccurate copying, though they may be partly due to the poet’s difficulty in analysing his practice if this was based on an intuitive rather than conscious grasp of principles. There are the following apparent examples of the commentary not fitting the verses:

(i) At 15/9–12 the etymology of the word *afleiðing* suggests that it belongs with the first word of st. 15 rather than the last of st. 14.
(ii) At 16/13 none of the possible meanings of *tíðar fall* seems to fit the pairs of words exemplifying *refhvǫrf* in stt. 17–22.
(iii) The similar phrase at 23/11, *i eina tíð*, also does not seem to fit the examples in st. 23.
(iv) Lines 23/11–16 seem to be in the wrong place, since st. 24 does not involve variation in length of line or in arrangement of hendings; these variations first appear in stt. 33 and 28 respectively.
(v) Lines 27/12–16 also seem to be in the wrong place, since the words as they stand ought more naturally to refer to the preceding verse, and it is rather artificial to make them introduce st. 28, with which they belong; cf. Möbius (1879–81), II 51–2.
(vi) Lines 28/12–13 mention the possibility of the *frumhending* falling on the second syllable of the lines with *skjálfhenda*, which happens in st. 33 but not in st. 28.
(vii) Lines 32/9–10 claim that the two hendings in the even lines both end *á einum hljóðstaf*, which is not the case.
(viii) Lines 77/9–10 state that there may be 7 syllables in a line of *háfðhnept*, but none of the lines of st. 77 has more than 6.
(ix) Line 79/10 states that the hendings in st. 79 are as in *dróttkvætt*, but line 3 has *aðalhending*.
(x) The statement at 82/10–12, whatever the meaning of *hljóðstaf*, does not seem to apply to st. 82.

Some of these discrepancies may be oversights on the part of the author, especially if there was an interval between the composition of the poem and the compilation of the commentary. Others may be due to our misunderstanding of the author’s terminology, which in some cases may have been experimental; and there is the perennial problem of medieval rationalisation never quite conforming to our modern methods of analysis. Certainly the fact that Snorri is clearly able to handle resolution with
short stressed syllables in his verse, though he is unable to give an explanation of it that conforms to Sievers’s perception of it (6/22–8/14), should not be used as evidence that he was not the author of the commentary, though there do seem to be certain illogicalities and misunderstandings in the commentary that readers are reluctant to attribute to Snorri.

The kind of analysis and the way in which the dialogue form is handled (the speakers have no identity and the questions are not maintained throughout the work) are also different from what is found in Gylfaginning and Skáldskaparmál, though this may be because Snorri’s techniques developed over the period he was engaged on his Edda (which may have been extensive, and Háttatal is assumed to have been written before the other two sections). The description of the kenning and particularly of the samkenning, the meaning of the word fornafn and the exemplification of nýgjarvingar are rather different in Skáldskaparmál from what we find in Háttatal (see under these words in the Glossary). In spite of all this there does not seem sufficient reason to doubt that the commentary is by Snorri, and that it formed part of his overall purpose in compiling the Edda as a handbook for young poets (see the so-called Epilogue, Skáldskaparmál 5/25–32, and cf. Kuhn 1983, 326). Though Háttatal is formally addressed to the rulers of Norway, its didactic purpose as an aid and encouragement to other poets and its intended Icelandic audience are obvious. There is a clear authorial voice in places in the commentary expressing unhesitant value-judgements on aspects of Norse poetry that there is no reason not to accept as Snorri’s; these characteristically condemn excesses of various kinds, such as over-use of attributives (4/18–20), mixing of metaphors (6/16), repetition of words (8/27), using words in too extravagant senses (16/13–16), inconsistency in verse-forms (58/14–16), variation of metre for its own sake leading to lack of euphony (65/14).

There are clear references to identifiable historical events only in stt. 32–7, 39 and 63–6 (cf. Möbius 1879–81, I 39), apart from the mentions of Snorri’s visit to Norway in 1218–20 (e.g. st. 93; there are other references to his personal experiences in stt. 27–30, 67–70, 80–81, 95, 100–01). Stanzas 33–7 refer to the ‘Vágsbrúarsumar’ of 1214 (Hákonar saga, ch. 10; the saga, however, does not stress Skúli’s involvement in these events), and st. 32 refers to the killing of Páll dróttseti, recorded in the annals under 1214 (Storm 1888, 124, 183; Flb IV 311), though the event probably took place late in 1213 (Munch 1857, 555). This killing is not mentioned in Hákonar saga, but it was in the longer version of Boglunga sogur, probably compiled c.1220 but now only extant in a
Danish translation from about 1600 (Bøglunga sognur 1988, II 126). It may be noted that although Háttatal gives the impression that Páll was killed in battle, he was in fact executed by Skúli for a treacherous attempt on the king’s life. Stanza 39 mentions Skúli receiving an earldom from his half-brother King Ingi Bárðarson, which happened in 1217 shortly before the king’s death (Hákonar saga, ch. 11); the two mentions in Háttatal of Skúli as hertogi, though, presumably only use the word in its general sense of ‘war-leader’, since Skúli only became duke in 1237 (Hákonar saga, ch. 190) and there is no likelihood that Háttatal was composed as late as that (cf. Möbius 1879–81, I 33–4). Stanzas 63–6 refer to the events of 1221–2, when Skúli led an expedition against the Ribbungar in the Vik and a large party of them, including one of their leaders, Gunnarr Ásúson, was killed at Apaldrssetr (Hákonar saga, ch. 74; Háttatal, stt. 63–4 are quoted in this chapter and st. 66 in ch. 75, the only stanzas from Háttatal quoted in the saga). It is rather odd that st. 64 describes Gunnarr as fighting successfully and does not actually mention his death; perhaps Snorri received a garbled account of what happened.

These events took place after Snorri’s return to Iceland and could not have been known there before the summer of 1222, so that is the earliest date for the composition of Háttatal; there is no reason to think that it was composed long after that date either, since no subsequent events are mentioned in it, not even the important happenings of 1223; cf. Möbius (1879–81), I 34, and note to st. 95 below; and Finnur Jónsson (1920–24), II 86. Konráð Gíslason (1869), 147–8 accordingly dated Háttatal to 1222–3, and this is the accepted date for the poem. Other references to the king’s activities and dealings with his enemies are described in rather general terms in Háttatal that hardly allow identification with particular datable events (stt. 4–9, 17–22, 49–62; cf. Finnur Jónsson 1920–24, II 79); the references to the punishment of evil-doers (stt. 1, 17) could, however, refer to the expeditions against the Slittungar (Hákonar saga, chs. 47–8) and Ribbungar (Hákonar saga, chs. 66–9).

In spite of the mentions of the historical situation in Norway around the time of Snorri’s first visit, there is very little evaluation on his part of the critical conflicts that were taking place and in which we may suppose he took a keen interest (there is no mention, for instance, of the conflicts between Norwegians and Icelanders or of the proposed military expedition against Iceland in 1220, Hákonar saga, ch. 59). Most of his comments are designed simply to glorify the position and qualities of Earl Skúli—sometimes to the implied detriment of the king himself. The over-prominence Snorri gives to Skúli, however, ironically foreshadows his
adherence to the earl’s side in the ensuing struggle for supremacy which the king eventually won, an adherence which was one of the factors leading to Snorri’s death in Iceland at the hands of an emissary of the king in 1241. Snorri seems already in Háttatal to undervalue King Hákon, his praise often seeming even more perfunctory in his case than usual in skaldic verse; the king was after all too young at the time to have achieved the martial prominence that Snorri’s verse attributes to him (he was born in 1204), and the eulogy comes dangerously close to being háð en eigi tof (‘scorn rather than praise’, Hkr I 5). The historical references are therefore more informative about Snorri’s own political leanings than about the actual events or situation in Norway when he visited it, though indeed the king’s youth may be his main reason for devoting the majority of the poem to Skúli; there must have been rather little to say about Hákon at that time. Skúli was, moreover, in fact the principal ruler of Norway and at the zenith of his power at the time of Snorri’s visit, having been granted a third of the country on his own account and being effectively regent of the rest because of Hákon’s youth (Hákonar saga, chs. 22 and 54). He must have seemed to most people around 1220 the most important man in Norway and a candidate for future kingship (see Helle 1958, 92), even though he did not openly try to become king until somewhat later (1223, Hákonar saga, ch. 88). By the time of Snorri’s second visit to Norway (1237–9) there was open rivalry and sometimes hostility between King Hákon and Earl Skúli, and Snorri not only spent most of his time with the latter, but also deliberately flouted the king’s orders, showing clearly which ruler he preferred (Hákonar saga, ch. 195). Moreover, the anecdote in Hákonar saga, ch. 194 suggests that Skúli responded favourably to Snorri’s poetic gifts; there is no evidence that King Hákon did. It is clear that on both his visits, Snorri was closer to Earl Skúli than to the king (Sturl. I 271–2, 277–8, 444).

Similarly, Snorri’s references to himself in the poem are little more than the standard skaldic references to the poet’s art and to the hospitality and generosity of the recipients of his poem (stt. 27–31, 67–70, 80–81, 93, 95, 100). A few stanzas refer to his journey from Iceland to Norway and provide the opportunity for some not unskilful descriptions of sailing (stt. 27, 101; cf. also stt. 19–22, 34, 36, 38 and 71–9, which are apparently about expeditions in which Snorri took part while in Norway, and stt. 23–4, 29, 83, 86–9 and 91, which describe the feasting at the Norwegian court—Snorri really seems to have been somewhat dazzled by the spendour there), but it would be as much a mistake to look in this poem for expression of personal response to experience as it is to look for it in
the poems of Snorri’s predecessors. A major part of the poem is devoted
to lively but unspecific and undetailed descriptions of battles supposedly
engaged in by Hákon and Skúli. The poem is both a technical exercise
and a part of the ritual of relationships between courtier and rulers, and is
not the place for self-revelation.

Influences on the Work

The forerunners of Háttatal are of three kinds. Many of the verse-forms
Snorri exemplifies had been used before by Norse poets (Norwegian or
Icelandic) of the Viking Age or later, though in some cases the origins
may have been in medieval Latin verse. A poem exemplifying various
Norse metres known as Háttalykill, ‘key of metres’, had been composed
by Hallr Þórarinsson and Earl Rǫgnvaldr of Orkney in the 1140s. And
there existed a number of Latin treatises on metre with examples, as well
as poems exemplifying the varieties of Latin metres.

In Latin literature probably the best-known treatment of metre was
Servius De centum metris (Keil 1855–80, IV xlv–xlvi, 456–67). It
contains a hundred examples of different metres composed by the author,
who refers to the work as ‘centimetrum’ (p. 457). The Venerable Bede, in
his own De arte metrica I xxiii (1975, 138), uses the phrase in libris
Centimetrorum as if such works were common. Aldhelm also wrote a
treatise De metris (Epistola ad Acircium; 1919, 61–204). It is not certain
that any of these Latin treatises were known directly in medieval Iceland.
While Háttatal more than any other of the writings attributed to Snorri is
reminiscent in manner and style of the learned Latin treatises
(particularly in its opening), the influence of any specific work cannot be
demonstrated either on its form or its actual scheme of categorisation
and vocabulary. All that can be said is that the idea of composing a poem
to exemplify (about) a hundred verse-forms with a commentary is very
likely to have been suggested by knowledge, even if indirect, of one or
more of the above works. As in other matters, Snorri seems to be
influenced by foreign models, but his actual product is not imitative or
derivative but based firmly on native tradition, though perhaps not for
the most part on his own original perceptions and analysis.

There is remarkable correspondence between the opening of Háttatal
and the beginning of Fortunatianus, Ars rhetorica, book 3 (4th c. AD;
Halm (1863), 120–21, with the text corrected from Faral (1924), 55 n. 2):
Introduction

Quot sunt generales modi dispositionis?
Duo.
Qui?
Naturalis et artificialis, id est utilitatis.
Quando naturalem ordinem sequemur?
Si nihil nobis obserit in causa.
Quid si aliquid occurrerit necessitate utilitatis?
Ordinem inmutabimus naturalem.
Et quid sequemur?
Artificialem.
Quot modi sunt naturalis ordinis?
Octo.
Qui?
Totius orationis (per partes), per tempora, per incrementa, per status, per scriptorum partes atque verba, per confirmationis ac reprehensionis discrimen, per generales ac speciales quaestiones, per principales et incidentes.

But Fortunatianus is concerned with rhetoric, not metre, and his categories are different; only the manner is similar, and no direct influence is likely. Similarly, the use of the categories _setning_, _leyfi_, _fyrirbøðning_ seem to correspond to the three categories of Latin theorists (_pars praeceptiva_, _pars permissiva_, _pars prohibitiva_; see note to 0/7), but again the categories are applied in a different way and to metrics rather than grammar or rhetoric, and the similarity shows no more than a passing familiarity with the manner of Latin textbooks.

_Háttalykill_ was probably not designed as a survey of available Norse metres, but was a _tour de force_ involving the use of various metres, some of which were traditional Norse ones, but some of which were clearly modelled on poetry in other languages (on _Háttalykill_ see Kuhn 1983, 317–19). As pointed out in JH–AH 120–21, of the metres represented in _Háttalykill_, only those of stt. 1 (ljóðsháttr), 2 (kvíðuháttr), 3 (dróttkvætt), 8 (munnvǫrp), 26 (háttlausa), 13 (tögdrapulag), 19 (Bálkarlag), 24 (runhent), 16 (hrynghenda) are clearly traditional Norse metres that were used at all widely in early verse. Snorri, in reproducing both the traditional and innovatory forms of _Háttalykill_ as well as giving examples of other metres that had never in the ordinary way been used by Norse poets before, must also to a certain extent be said to be exemplifying what was theoretically possible in Norse verse, not what had actually been practised. (On use of foreign metres in _Háttatal_ cf. Bjarni Einarsson 1969, 30; Heusler 1925, 1 313–14.) One untraditional feature in Snorri’s practice in _Háttatal_ is the tendency to end-stopping of lines. This is particularly noticeable (and indeed almost unavoidable) in the _runhent_ metres and _hrynghenda_,
which are dominant in the latter part of the poem. *Hrynenda* also tends
to trochaic metre, which emphasises its similarity to Irish and Latin forms.
A form of *hrynenda* and *runhent* are combined in stt. 90–91; the result
is nearly identical with the ecclesiastical trochaic tetrameter, which may
indeed be the origin of this type (see JH–AH 131). *Dunhenda*, *iðurmelt*
and *klífat* use devices that are common ‘colours’ in classical rhetoric
(JH–AH 127–8). *Stífar*, of which Snorri has three variants (*Háttalykill*
has only one, st. 31, where the b-lines are *stýfi*) are rare outside these
poems, and may also owe something to the influence of foreign metres
(JH–AH 120). The device of *refrún/refhvarf*, not really common in Old
Norse poetry (though it is used in *Háttalykill*, stt. 20, 28, 35, and there
are seven kinds in *Háttatal*), may also originate in Latin tradition (JH–AH
124). The same may be true of *greppaminni*, *sextármelt* and others
(JH–AH 125–7). There are also many verse-forms both in *Háttalykill*
and *Háttatal* that are not found in earlier Norse verse except as sporadic
variants in individual lines of verses that are otherwise normal *dróttkvætt*,
and many of these may originate outside the Norse area too.

But though the forms used in *Háttalykill* and *Háttatal* show wide
variation, they include few forms that use anything other than the eight-
line stanza (only *Háttalykill*, stt. 5 and 22, which each have ten lines;
*Háttatal*, st. 100 and *Háttalykill*, st. 1, which have six lines; and *Háttatal*,
st. 101, which has seven) and none that lack alliteration; rhyme is variable
in its nature and placing, and not always present. Line-length varies from
three syllables to nine; rhythms are almost infinitely variable, but very
few of those used in *Háttatal* are not Sievers types (stt. 72, 76 and 84; see
Sievers 1893, 113, 115). Kuhn (1983), 324 points out that fifty-six of the
stanzas in *Háttatal* are basically *dróttkvætt* in form (as are nineteen of
those in *Háttalykill*), namely stt. 1–32, 35–48, 52–8, 66–7, 88; the
variations in stt. 24, 36–8, 41–8, 52–8, 66–7 concern only the arrangement
of the hendings. Those of Snorri’s forms that do not conform to the
traditional rules of versification (according to Kuhn 1983, 325, stt. 9–10,
28, 37–8, 40, 43–4, 48, 57, 59–61) are rarely found used consistently in
whole poems outside the *Háttalyklar*.

Only one of the verse-forms of *Háttalykill* is completely lacking in
*Háttatal* (*núfuháttr*, st. 22). But many of the correspondences between
verses in the two poems are only approximate, and *Háttatal* often divides
Háttalykill forms into several variants (as for instance with tøglag), and
often has greater regularity and organisation in its forms as well as greater
complexity; the order is made more rational. Háttalykill is of course
incomplete, but fewer than half the forms in Háttatal correspond at all
closely to those of the earlier poem as it survives, and about forty-five
could be said to have no antecedent in it at all.

Háttalykill largely lacks the self-consciousness of Háttatal; the poets
do not speak so much of their art in the poem as Snorri does in his (see,
for example, Háttatal, stt. 95–7, 100, 102), and there is no commentary
preserved. It also lacks the organisation of the later poem. The verse-
forms seem to appear in random order. It is not an exemplification of
the court praise-poem; the subject-matter is an account of kings and heroes
of the past, to a certain extent in chronological order, so that the poem
belongs more with genealogical poems like Ynglingatal and Háleygjatal
or catalogue-poems like Íslendingadrápa than with Háttatal.

The precedents for the verse-forms of Háttatal in Norse poetry are
listed in the Appendix. From this it will be seen that there are clear
precedents for just over thirty of them; just over thirty have no precedents
at all except in some cases in Háttalykill; and the rest have partial
precedents, that is to say the features of the verse-forms are found in
individual lines of earlier verse, but not used consistently throughout a
stanza or poem. Put another way, most of the variations of dróttkvætt—
the stylistic or rhetorical ones, the syntactical ones, the use of elision,
contraction and resolution, those that involve particular arrangements of
hendings and alliteration and those that use particular rhythmical patterns,
exemplified in stt. 2–48, 52–8 and 66–7—are found in earlier poems
except for those of stt. 14 and 16, but except for stt. 13, 28, 35 and 66
generally only in odd lines and in some cases extremely rarely (as for
instance refhvarf, stt. 17–23). There are also precedents for hrynhenda,
tøglag, hálfdnept, Hadarlag; the runhent forms based on fornryðislag,
málaháttr, dróttkvætt and hrynhenda; kvíðuháttr and the ‘eddic’ metres
in stt. 62–4, 68–70, 77, 79–81, 83, 85–8, 90–91, 94–102, though not
generally conforming consistently to any one of the subtypes that Snorri
exemplifies. But there are no real precedents at all except in Háttalykill
for the stúfar (except in so far as these coincide with hálfdnept),
kimblabond, draughent, grænlenzki hátt, nýi hátt, stúfhent, náhent,
hnugghent and allhent of stt. 49–51, 59–61, 65, 71–6, 78, or for the
varieties of runhent in stt. 82, 84, 89, 92–3. On the other hand, while
there are probably no verse-forms used at all widely in earlier poetry
that are not represented in Háttatal, not all the variant patterns that poets
used in the arrangement of hending are found in it, particularly the type
with hending between syllables in the odd and even lines combined
with a separate pair of hending in the even lines (the type Mál es lofs at
lása | ljósgarð es þák barda, in Egill’s Skjaldardrápa, IF II 272; see
Kuhn 1981, 298–303). One of Snorri’s most characteristic tendencies,
and one in which he clearly departs from the practice of most earlier
poets, is his tendency to make all lines in a stanza consistent in form and
rhythm. Earlier skaldic poets usually took advantage of the flexibility of
dróttkvætt to vary both rhythm and arrangement of hending and
alliterative staves from one line to another.

Háttatal exemplifies the development in attitudes to poetry in Iceland
that led both to a greater awareness of literary and linguistic theory and
to more academic styles of composition. Háttalykill shows that this
development was well under way by the middle of the twelfth century; it
is also already clearly discernible in the poetry of Einarr Skúlason, a
great experimenter both with form and content, as well as a careful
show the same underlying trend (whenever it was that they were
composed), and Haukr Valdísarson’s Íslandingadrápa, Máttsháttakvædi
and Bjarni Kolbeinsson’s Jönsvíkingadrápa can be considered to reveal
the same academic tendency. These last three poems are all preserved in
manuscripts of Snorri’s Edda, like the four Grammatical Treatises, which
display the more specifically analytical attitude that developed towards
both language in general and poetry in particular once literacy was
established in Iceland. Several of the poems mentioned above have
connections with Orkney, and there were also close relations between
Orkney and Oddi in southern Iceland, where Snorri was brought up. It
has seemed likely to many scholars that there might have been a ‘school’
of (or indeed for) poets at Oddi with influence from and on Orkney. Both
places seem to have been particularly open to influence from more
southern parts of Europe while at the same time being especially concerned
to preserve knowledge of native Scandinavian tradition and culture (see
Bjarni Guðnason 1963, 258 n.; on Orkney as an intermediary between
the cultures of the European continent and Iceland see Chesnutt 1968).
There is however little actual evidence for the existence of formal training
of vernacular poets in medieval Iceland, though if there had been, Snorri’s
Edda would have been the ideal textbook (cf. Paasche 1957, 411–12); all
the sources indicate is informal apprenticeship such as is described in Egils
saga, ch. 78 (IF II 268). Composition of Latin verse was evidently taught
at the cathedral school at Hólar; see Jóns saga helga, ch. 8 (IF XV 2 217).
As a composer of praise-poetry for the Norwegian court, Snorri is almost at the end of the tradition, and his aim of revitalising the activity was not realised. There was indeed another generation of poets who composed in honour of the kings of Norway after him, of whom the most distinguished was his nephew Sturla Þórdarson, but in the thirteenth century praise-poetry had become a largely literary activity (Háttatal itself, if it was delivered at all, must have been delivered in manuscript form), and it is doubtful whether any new court poetry was transmitted or preserved orally after Snorri’s time (Sturla’s poems are preserved as quotations, presented as sources, in his own prose sagas). But as a means of preserving the memory of historical events, as well as as an organ of royal propaganda, skaldic poetry was being superseded by the written prose saga—had indeed been since the time of King Sverrir—and as a part of the ritual and entertainment of the court was being superseded by various kinds of prose narrative, including translated romances; taste in poetry was moving to favour the ballad and its derivatives; in Iceland a new genre, the rímur, was to replace skaldic verse as a medium of entertainment both written and oral. The skaldic tradition continued for a generation or so in altered style as a medium for religious poetry, both narrative and devotional, and some fourteenth-century poets refer to eddu reglur and eddu list (‘the rules of [the] edda’, ‘the art of [the] edda’; Skj A II 348, 394, 429). The references are usually part of a humility topos (the writer claims he knows nothing about the rules and art of poetry), and edda by now may mean nothing more than ‘poetics’ or ‘rhetoric’ in general, but the remarks are evidence that as a result of Snorri’s work there was a greater awareness of poetic theory in late medieval Icelandic poets. For these religious poets as for the composers of rímur it is likely that Skáldskaparmál was more influential than Háttatal, though the latter probably played its part in encouraging the metrical experimentation, variation and complexity that characterise Icelandic poetry in the late Middle Ages and later. The use of unusual metres in verses quoted in Sturlunga saga is also probably due in part to the influence of Háttatal; some of them seem to be direct imitations of forms in Snorri’s poem (see e.g. JH–AH 126); Snorri’s nephew Sturla Þórdarson also clearly chose metres for his poems from those exemplified in Háttatal. The specific tradition of the ‘key of metres’ initiated by Rognvaldr Kali, Hallr Þórarinsson and Snorri was continued by various Icelandic poets in the late Middle Ages and afterwards, for example, the Háttalyklar attributed to Loptr inn ríki Gutthormsson (Smástykker 1884–91, 203–82,
Snorri’s technical vocabulary is different from that of FGT and overlaps to only a limited extent with that of SGT (see hlíðastafr in Glossary; compare SGT 50–54 with the beginning of Háttatal) and TGT (see, for example, samstafa in Glossary), though TGT does quote and use Háttatal in various places. It is FoGT that is most clearly influenced by Snorri’s work, quoting it quite extensively (see especially FoGT 136–7) and using much of its terminology. The prologue to the Grammatical Treatises in W (probably written by the compiler of FoGT: Finnur Jónsson 1920–24, II 922 n. 3) also refers to Háttatal (as well as to Gylfaginning and Skáldskaparmál). The treatises, however, are in general more learned than Snorri, and show clearer signs, both in their terminology and methods, of knowledge of particular Latin treatises, TGT and FoGT being based quite closely on extant Latin sources, principally Priscian, Donatus and Alexander de Villedieu; see Foote (1982); Raschellà (1983), 302–04.

The names Snorri (or later scribes of his work) gave to the various verse-forms of Háttatal may in some cases have been traditional before his time; a number appear in headings in Háttalykill, though often in variant forms which may not be purely scribal, and the use of minni and minztr in some of them is reminiscent of the Irish mór/becc in Irish Treatises (I am indebted to Stephen Tranter [personal communication] for this observation, cf. Tranter 1997, 117–18), but a number of them were obviously originally names for phenomena occurring sporadically in skaldic verse (such as stælt, hjóstælt, tilsækt, tilbøgt, refhvarf, brithent, dunhenda, náhendr), and only when Snorri had constructed stanzas using them consistently did they become names of verse-forms (Kuhn 1983, 326). As a result of the influence of Háttatal many of them have remained in use in modern Icelandic (about 40% of Snorri’s terms appear in Helgi Sigurðsson 1891, 13–38, though not always with the same meanings as in Háttatal).

Evaluation

Though Snorri is now celebrated mainly for his prose writing, particularly Heimskringla, but also for his mythological work in Gylfaginning and Skáldskaparmál, his contemporaries seem to have thought more highly of him as a poet. While there is only passing reference to his historical works in Sturlunga saga (Sturl. 1 342), he is in several places referred to as...
Introduction

a poet (Sturl. I 269, 271, 278, 284; cf. Gumnaugs saga, ÍF III 51 n. 3; see Bjarni Einarsson 1969, 27), though without special reference to Háttatal; but evaluation of his other work is difficult when so little of it survives: Skáldatal (SnE 1848–87, III 270–86) mentions poems now lost on King Sverrir, King Ingi Bárðarson, Earl Hákon galinn (d. 1214; see Sturl. I 269); a poem Andvaka on Earl Hákon’s wife is mentioned in Sturl. I 271 (see Bjarni Einarsson 1969); of two poems on Earl Skúli besides Háttatal, all that is preserved is the stef, three lines, of one of them, Sturl. I 278, cf. 284 and Háttatal 69; of a poem apparently about Bishop Guðmundr Arason only a couplet survives (quoted TGT 76). Snorri was evidently quite a prolific poet, but besides Háttatal and the two fragments just mentioned all that survives of his poetry is six and a half lausavísur quoted in Sturlunga saga, TGT, FoGT, additions to Skáldskaparmál in W, and Hákonar saga Hákonarsonar.

Scholars this century have not rated Háttatal highly as a poem: the usual judgement has been that it shows technical brilliance but lacks inspiration—a more extreme version of the commonest view of skaldic praise-poems in general; cf. Finnur Jónsson 1920–24, II 88, who rates the lausavísur higher; Jón Helgason (1953), 131, 157–8; Hallberg (1975), 2. Spontaneity, expressiveness and sincerity were probably not, however, qualities thought indispensable in court poetry in the Middle Ages, when artistry and control of technique were more highly valued. Hans Kuhn, indeed, even criticised Snorri’s versification, and has claimed that he reveals that he does not understand certain aspects of Norse metre (1983, 327; 1969a, 230–31), and that he fails to observe some of the restrictions on placing of parts of speech in the verse-line that were almost invariably observed by earlier skalds, constructing, for instance, lines with a nominal element before the first stave (1969, 226; cf. 1983, 282, 325–7). In fact various changes in the language (e.g. changes in the relative stressing of different word-classes and blurring of quantitative distinctions, see Noreen 1923, § 125) resulted in poets of the later Middle Ages perceiving stress and metre rather differently from poets of the Viking Age, and it was becoming impossible to preserve the nuances of line-structure that had been natural to those poets in any case. Háttatal also seems more often to use artificial word-order than earlier skaldic verse, though not so frequently if the interpretations proposed by E. A. Kock in NN are accepted, rather than those of Finnur Jónsson in Skj B and LP. But the use of complex, almost regularly interwoven clauses at times (e.g. in stt. 36, 78, 98) becomes reminiscent of vers rapporté (on which see Raynaud de Lage 1951, 157–8 and de Vries 1964–7, II 31; cf. Háttalykill, st. 35). Snorri’s
Háttatal

lapses are not unprecedented, though they were usually avoided by the 'stricter' court poets, and various kinds of licence seem to have been permitted in the less formal verse such as is often quoted in Sagas of Icelanders; see Kuhn (1983), 218–20; (1937), 63, where he quotes references to such freedom in Sighvatr’s lausavísa 29 (Skj A I 274), Björn Hítdalakappi’s lausavísa 21 (IF III 190) and Sneglu-Halli’s lausavísa 7 (IF IX 292–3); cf. also Kuhn (1981). The only stanzas in Háttatal that seem not to be analysable according to Sievers’s principles seem to be 72 (the even lines), 76/1, 3, 5 and 84. It might be said that Snorri’s use of kennings shows little imagination too, considering the range of knowledge of them he shows in Skálaskaparmál, but a spirited defence of his verbal artistry has been made by Bjarne Fidjestøl (1982), 246–55. One apparent lack in a poem that is supposed to be a model for court poets is that the poem overall lacks a stef; but this is a consequence of varying the metre from stanza to stanza, making the traditional kind of stef impossible (the only use of a stef is the klofastef exemplified in the section on tøglag, stt. 68–70; cf. Fidjestøl 1982, 248). Though many will still find the content of Háttatal rather repetitious and tedious, most will be able to respond to the poet’s exultation and pride in his technical originality and achievement in his claim to have composed praise-poetry of an unprecedented kind and that his poem, his tour de force, will be remembered for ever (stt. 70, 95–7, 100, 102).

The commentary is a remarkable achievement; the level of analysis of the more technical aspects of verse-structure is impressive. But in a number of places the writer fails to bring out completely what seem to be the real distinctive features of stanzas (cf. Kuhn 1983, 326). In particular he clearly has only an intuitive grasp of resolution (the substitution of a disyllable with short first syllable for a long syllable in stressed position) and is unable to describe it accurately (see, for instance, 7/11–8/14). In general, though, if the writer does not analyse the metres quite in the way that a modern writer would, he shows remarkable perception given the means available to him. Another feature that disturbs modern analysts is that he tends to assign the name of a class of phenomena to a subclass of itself (e.g. 2/10–11 and 4/21–2), but this is common medieval (and indeed classical) practice, not a sign of incompetence.

In the arrangement of verse-forms, Snorri puts dróttkvætt first and forn-yrðislag and its variants last, in defiance of the usual assumptions about the historical development of Norse metres. This, however is not due to ignorance. Snorri knew that eddic poems—and hence their metres—had a longer history than skaldic poems, as is evident from Gylfaginning, where he excluded the latter from within the dialogue to avoid anachronism (eddic
poems he claims to have in some cases been composed by the Æsir in prehistoric times; skaldic poems are by historical vikings). The arrangement in Háttatal is not intended to be historical—which seems the natural approach only to modern scholars—but typological. The verse-forms are arranged and analysed structurally and evaluated hierarchically, with the standard form (for praise-poems, which is Snorri’s topic) first and the simplest types, *min smæri hættir*, those hardly, in Snorri’s view, being elaborate enough for court poetry, at the end. The section on *fornskálda hættir* (stt. 54–8) shows that he was well aware of the way in which the historical development of *dróttkvætt* took place, and that he realised that variation in the arrangement of hendings was characteristic of the earliest skaldic verse, even if the precise variations he attributes to particular early poets are not specific to the work of theirs that has survived. His view of the status of the ‘older’ poets probably owes something to the medieval attitude to the classics.

Snorri’s is by far the earliest medieval treatise on the metres of poetry in a Germanic language; before his time the only European vernacular in which such treatises were written was Irish (see Murphy 1961; de Vries 1964–7, II 32). His poem and its commentary are therefore of immense importance for our understanding of Germanic metres and of the ways in which medieval poets in northern Europe perceived their work. It is particularly remarkable that Snorri was contemporary with the first writers in southern Europe to deal in the vernacular with vernacular versification (Raimon Vidal, c.1200; Uc Faidit c.1240; see Patterson 1935, I 34), though his work is not very similar to theirs (it is more similar in method and approach to the Irish treatises, but it is improbable that he could have been influenced by them either; cf. Tranter 1997). It is possible that the Icelandic interest in poetic theory was one of the effects stimulated by the visit of Rǫgnvaldr Kali and his party to Provence in the mid-twelfth century, and by the subsequent mediation of cultural influence from Europe to Iceland via Orkney (cf. Heusler 1925, I 313).

Preservation

There are four independent manuscripts that contain all or a substantial part of Háttatal. In the Codex Regius (R = Reykjavík, Stofnun Árna Magnússonar GkS 2367 4to, written in the first half of the fourteenth century) it is virtually complete, though some passages at the tops of pages have been rubbed so as to be nearly illegible (of two lines in one stanza, no. 94, very little can be read, and the text at this point is not extant elsewhere) and it seems clear that some words and phrases have been omitted.
from the commentary (e.g. that to st. 53); the commentary is entirely lacking for st. 38, which is placed at the end of the poem. The commentary in various places requires emendation to make sense. The text of the verses has in many places been corrected or amended by a second contemporary hand (R*), which has also added some headings (see Finnur Jónsson 1892). Codex Trajectinus (T = Utrecht, University Library 1374, written about 1595, but probably a copy of a thirteenth-century manuscript now lost) has a text very similar to that in R, though inaccurate in many places and ending after st. 61 (the last leaves of the manuscript are lost). Codex Wormianus (W = Copenhagen, Arnamagnæan Institute, AM 242 fol., written about the middle of the fourteenth century) included Háttatal after the four Grammatical Treatises, but the leaves containing stt. 1–6 and 87–102 are now lost (they have been replaced on paper by text copied in the seventeenth century from extant manuscripts) and various passages in the commentary are omitted. The Uppsala manuscript (U = Uppsala, University Library, DG 11, written in the first quarter of the fourteenth century, and probably the oldest extant manuscript) has a text that breaks off after st. 56 (it seems that for some reason the scribe did not write any more) and is, as elsewhere in the prose Edda, rather different from the other manuscripts. The commentary seems in some places to have been shortened and is frequently incoherent, but also often contains words, phrases and headings lacking in the other manuscripts. Although the text is often inaccurate, it may well be derived from Snorri’s original independently of the hyparchetype of R, T and W, or may even derive from an early draft made by Snorri. As well as the text down to st. 56, U has, before the heading to the poem (and after the version of the second Grammatical Treatise that is included after Skáldskaparmál) a list of the names of most of the first thirty-six verse-forms together with the opening lines of the corresponding stanzas (this part of the text is denoted U*). Since many of the names of the verse-forms are omitted from the other manuscripts, this is a most welcome addition to the text, whether or not the names derive from Snorri. It is, however, difficult to see any possible purpose in this arrangement of the text other than as an aide-mémoire to someone who knew the text of the poem by heart, but wanted to be reminded of the order of the verses and of the names of the verse-forms. It may have been used either in conjunction with performance, or, perhaps more likely, in conjunction with an oral discussion or lecture on the various metres represented. The reason for stopping with st. 36 is not apparent. Other material in the Uppsala manuscript (Skáldatal, the Sturlung genealogy, the list of lawspeakers) suggests that the manuscript is derived from a compilation made from Snorri’s working papers.
Theoretically, agreement between the text of U and one other manuscript ought to represent the reading of the archetype (if U goes back independently to Snorri’s original, this would have been an authorial version), but contamination and scribal revision make the situation less straightforward. In some places all four manuscripts seem to share errors (e.g. in the placing of 8/38–40). The oldest manuscript (U) was written more than half a century after Snorri’s death and all four contain many patent inaccuracies and omissions. The text of Háttatal, therefore, cannot be said to be well preserved, and reconstruction of the original is scarcely possible, at least as regards the commentary; there is not often reason to doubt the essential accuracy of the text of the poem itself.

Stanzas 63, 64 and 66 are quoted in Sturla Þórðarson’s Hákonar saga Hákonarsonar (chs. 74–5; with attribution to Snorri), stt. 5/3–6, 15/7–16/1, 28/3–4, 40/1–4, 73/1–4, 83/5–6 in the third Grammatical Treatise (with attribution to Snorri except in the case of 40/1–4; the first of these in AM 748 I b 4to, the second, third, fourth and fifth in AM 748 I b 4to and (lines 1–2 only of st. 73) W, the sixth in AM 757 a 4to and W), stt. 12 and 14 in the fourth Grammatical Treatise (in W with no attribution), stt. 2/5–8 and 40/7–8 in the additions to Skáldskaparmál in W (with attribution to Snorri).

This Edition

The spelling is normalised to a thirteenth-century standard and abbreviations are expanded, without notice except where there could be ambiguity. Punctuation, capitalisation and paragraphing are added, though the occurrence of large capitals in R is noted.

Reconstruction of the author’s original or of the archetype have both been judged impossible, and the text is based on R, supplemented where necessary (where the text does not give acceptable sense or is clearly damaged) from T, W and U. Additions and corrections in the second hand in R when noted are marked R*, the names of metres and readings from the list of opening lines of stanzas in U are marked U*. Letters and words no longer legible in R are enclosed in square brackets, letters and words lacking in R and added from other MSS or by editorial conjecture are enclosed in pointed brackets. (Round brackets are part of the editorial punctuation.) An asterisk before a word indicates that it has been emended, the dagger-sign (†) that the order of words in R has been departed from, or that words in R have been relegated to the textual notes. The text has been checked with the manuscript, but some readings are legible in photo-
graphs made before its restoration that are no longer visible in the manuscript itself; and in some places the facsimile edition (1940) is more legible than either. Many of the readings reported in SnE (1931) and Skj A II, however, cannot be substantiated, and these editions have too many clear inaccuracies of detail for such readings to be accepted. The textual notes record all departures from the text of R and the manuscript sources, if any, of emendations, but do not attempt in general to record variants, for which the reader is directed to the separate editions of T, W and U.

Various rubricated headings in R are now indistinct or illegible (often it is even difficult to see whether there was a heading or not) and they are inconsistent in the other manuscripts. Where these rubrics of R can be deciphered they are given in the textual notes. There is sporadic numbering of the stanzas, sometimes rubricated (and difficult to decipher), and presumably by the original scribe, sometimes in black in the margin, and presumably the latter are later additions. The numbering is in some cases of verse-forms rather than stanzas, so that st. 9 is made no. 2 etc. (cf. 67/10–12 and note).

The glossary includes all technical and poetical words with full references, but many ordinary words that should cause no difficulty are omitted.

Further Reading

The fullest edition of Háttatal with discussion and commentary is Möbius (1879–81). There are notes and especially good interpretations of the verses (in modern Icelandic) by Magnús Finnbogason in SnE (1952). The text of course appears in the editions of Snorra Edda, of which SnE (1931) has the fullest textual notes, though they are not entirely accurate, and in the facsimiles of the manuscripts (see p. vi above). There is a Latin translation in SnE (1848–87), I and English ones in Snorri Sturluson, Edda, tr. Anthony Faulkes (Dent: Everyman’s Library, London, 1987), and in Martin (1974). The text of the poem (and of other verses by Snorri) appears with Danish translation in Skj and there are comments on individual stanzas in NN. Metrical matters are discussed in Kuhn (1983), there is literary discussion in Fidjestøl (1982) and Hallberg (1975), 2 and comparison with Irish treatises in Tranter (1997). The most important text for comparison with Háttatal is Háttalykill en forn (1941). For Snorri’s life and other writings see Gylfaginning (2005), xxxi–xxxii, and further Snorri: Átta alda minning (Reykjavík, 1979); John Simon, ‘Snorri Sturluson: His Life and Times’, Parergon, 15 (1976), 3–15.
Hvart er hættir skáldskapar?

Prett.

Hverir?

Setning, leyfi, fyrirboðning.

Hvart er setning háttanna?

Tvent.

Hver?

Rött ok breytt.

Hvernig er þætt setning háttanna?

Tvernn.

Hver?

Tala ok *grein.

Hvart er tala setningar háttanna?

Prenn.

Hver?

Sú er ein tala, hversu margir hættir hafa fundizk í kveðskap hofuðskáld. Ónnur tala er þat, hversu morg vísuðor standa í einu eyrindi í hverjum hætti. In þriðja tala er sú, hversu margar samstofur eru settar í hvert vísuðor í hverjum hætti.

Hver er grein setningar *háttanna?

Tvernn.

Hver?

Málsgrein ok hljóðsgrein.

Hvart er málsgrein?

Stafasetning greinir mái allt, en hljóð greinir þat at hafa samstofur langar eða skammar, hárðar eða linar, ok þat er setning hljóðsgreina er vör kollum hendingar, svá sem hér er kveðit:

Lætr sár Hákon heitir

(hann rekkir lið) bannat

(jörð kann frelsa) fyrðum

friðrofs konungr ofsa;
Hátatal

sjálfir ræðr allt ok Elfar,
ungr stillir sá, milli
(gramr *á gipt at fremri)
Gandvirkjófr ræðr landi.

Hér er stafasetning sú er hætti ræðr ok kveðandi gerir, þat eru tólfr stafir í eyrindi ok eru þrítir settir í hvern fjórðung. Í hverjum fjórðungi eru tvau vísuorð. Hverju vísuorði fylgja sex samstofur. Í gðrú vísuorði er settr sá stafir fyrr í vísuordi er vör kollum hófuðstaf. Sá stafir ræðr kveðandi. En í fyrsta vísuorði mun sá stafir finnast tysvar standa fyrir samstof. Pá stafi kollum vör stuðla. Ef hófuðstaf er samhljóðandi þá skulu stuðlar vera enn inn sami stafir svá sem hér er:

Lætr sá er Hákon heitir
hann rekkir lið bannat.

En rangt er ef þessir stafir standa fyrir samstofun optar eða sjaldnar en svá í fjórðungi vísu. En ef hljóðstaf er hófuðstafirinn þá skulu stuðlar vera ok hljóðstafir, ok er fégra at sinn hljóðstafr sé hverr þeira. Pá má ok hlýða at hljóðstaf standi fyrir optar í fjórðungi í fornþófinum eða í málflýting þeiri er svá kveðr at: ’ek’ eða svá: ’en, er, at, í, *á, of, af, um’, ok er þat leyfi en eigi rétt setning.

Þennur stafasetning er sú er fylgir setning hljóðs þess er hatt gerir ok kveðandi. Skal sú grein í dróttkvæðum hætti svá vera at fjórðung vísu skal þar saman fara at allri stafasetning ok hljóða. Skal í fyrra vísuorði þannig greina þá setning:

Þjóð kann frelsa fyrðum.

Hér er svá: ’þjóð . . . fyrð-. ’. Þat er ein samstafa í hværum stað ok sinn hljóðstaf fylgir hvárii ok svá upphafsstafr en einir stafir eru eptir eptir hljóðstaf í báðum orðum. Þessa setning hljóðfalls kollum vör skot-hending. En í gðrú vísuorði er svá:

Friðrofs konungr ofsa.

Svá er hér: ’-rofs . . . ofs-’. Þat er einn hljóðstafr ok svá allir þeir er eptir fara í báðum orðum, en upphafsstafr greina orðin. Þetta heita aðalhendingar. Svá skal hendingar setja í dróttkvæðum hætti at hin síðari hending í hverju vísuorði, er heitir viðhending, hon skal standa í þeiri samstofu er ein er síðar, en sú hending er frumhending heitir stendr stundum í upphafi orðs—kollum vör þá oddhending—stundum í miðju orði—kollum vör þá hluthending. Þetta er drótt-
Háttatal

kvæðr hátt. Með þeima hætti er flest ort þat er vandat er. Þessi er
upphaf allra háttta sem málrúnar eru fyrir óðrum rúnum.
Hvernig er breytt setning háttanna?
Tvá vega.
Hvernig?
Með máli ok hljóðum.
Hvernig skal með máli skipta?
Tvá vega.
Hvernig?
Halda eða skipta háttunum.
Hvernig skál breyta háttunum ok halda sama hætti?
Svá: at kenna eða styðja eða reka eða sannkenna eða yrkja at
nýgjörvingum.
Hvat eru kendir hættir?
Svá sem þetta:

Fellr of fúra stilli
fleinbraks, limu axla,
Hamðis *fang, þar er hringum
hylr ættstuðill skylja;
holt felr hildigelti
heila böes, ⟨ok⟩ deilir
gulls í gelmis stalli
gunseif skórungr reiðir.

Hér eru þill heiti kend í þessi vísu, en hendingar ok orðalengð ok
stafaskipti fara sem fyrir var ritat. Kenningar eru með þrennum
háttum greindar: fyrrst heita *kenningar, annat tvíkent, þriðja rekit.
Þat er kenning at kalla fleinbrak orrostu, en þat er tvíkent at kalla
fleinbraks ⟨fúr⟩ sverðit, en þá er rekit ef lengra er.

Úlfs bága verr ægis
ír báls hati málu;
sett eru borð fyrir bratta
brún Míms vinar rúnu;
orms váða kann eðu
allvaldr göfugr halda;
menstrÍðir njót móður
mellu dölgs til elli.

Hvat eru sannkenningar?
Svá sem þetta:
Háttatal

4 Stînn sár þróask stórum,
sterk egg frðnum seggjum
3 hvast skerr hlîfar traustar;
hár gramr lifir framla.
Hrein sverð litar hâða
6 hverr drengr; göfugr þengill
(ítr rønd furask undrum)
unír bjart(r) snðru hjarta.

9 Þat er sannkenning at styðja svá öðbit með soðnu efni, svá at kalla stînn sårín, þvíat hõfuð eru sár stór; en rétt er mælt at þróask. Þann sannkenning er sú at sárin þróask stórum. Nú er eitt vísurð ok tvær sannkennings. Í þrðu vísurði er kölluð sterk egg, en framir seggir.
Í inu þrîðja er svá, at hvast skerr, hlîfin er traust; ok í fjórða orði at kalla konunginn mikinn, en líf hans framligt, þar næst at kalla hreint sverð ok hárfliga roðut, en einnhverr liðsmanna, ok væri rétt mál þött maðr væri nefndr. Gøfugr er konungrinna kallaðr, røndi(n) var kostig ok furðisisk undarliga skjótt; konungrinuðði glaðr freknu hjarta. Nú eru hér sýndar sextán sann[kenningar í áttal] vísurðum, en þó fégra þær mjók í kveðandi at eigi sé svá vandliga eptir þeim farit.
21 Sannkennningar hafa þrenna grein: heittir ein sannkenning, önnur stuðning, þrîðja tvíðit.†

5 Óðharða spyr ek eyða
egg fullhvotum seggjum;
3 dårðrîkkum veldr dauða
dreng ofrhugað þengill;
hamdokkum fer Hlakkar
6 hauk munnorða aukinn
(*vegðreisinn spyr ek vísa)
valð(r) ógnþoríða skjalðar.

9 Hér fylgir stuðning hverri sannkenning, svá sem kölluð er eggin óðhorð, en fullhvatir menninir. Þat er sannkenning: hóðr egg, en hvatir menn. Þat er stuðning er annat þonnunarord fylgir sannkenning.
12 Hvæ eru nygjarvingar?
Swá sem þetta:
6 SVIÐR LÆTR SÓKNAR NAÐRÀ
slûðbraut jofurr skriða;
ótt ferr rógs ór réttum
ramsnaðr fetilhamsi;
linnr kná sverða sennu
sveita békks at leita;
ormr þyrr vals *at varmri
víggjöll sefa stígú.

Þat eru nýgjörfingar at kalla sverðit orm ok kenna rétt, en síðrirnar
gótur hans, en fetlna ok umgjörð hams hans. Þat heldr til ormsins
náttúru at hann skriðr ór hamsi svá at hann skriðr mjók til vatns.
Hér er svá sett nýgjörving at hann ferr leita blóðs bekkjar at þar er
hann skriðr hugar stígu, þat eru brjóst manna. Pá þykkja nýgjör-
vingar vel kveðnar ef þat mál er upp er tekít haldi of alla víslengð.
*En *ef *sverð *er ormr kallaðr, ⟨en síðan⟩ fískr eða vóndr eða annan
veg breytt, þat kalla menn nykrat, ok þykkir þat spilla.

Nú er *dróttkvæðinn *háttir með fimm greinum, ok er þó hinn
sami háttir réttir ok óbrugðinn ok er optliga þessar greinir sumar eða
allar í einni vísu ok er þat rétt, þvíat kenningar auka örfjólða,
sannkenningar fegra ok fylla mál, nýgjörvingar sýna kunnustu ok
orðfimi.

Þat er leyfi háttanna at hafa samstöfur seinar eða skjótar, svá at
dragísk fram eða aprt ór rétrri þólu setningar, ok megu finnask svá
seinar at fimm samstöfur sé í þröru ok inu fjórða vísuorði, svá sem
hérf er:

Hjálms fylli spekr hilmir
hvatr Vindhlés skatna;
*hann kná hjörvi þunnum
hræs þjóðar ræsa;
ýgr hilmir *lætr eiga
óld dreyrfá skjöldu;
styrs rýðr stillir hersum
sterkr járngrá serki.

Í þessi vísu eru allar oddhendingar ⟨inar fyrri hendingar⟩, ok er þó
þessi háttir dróttkvæðr at hátti.

Nú skal sína svá skjótar samstöfur ok svá settar nær hverja annarri
at af því eykr lengð orðsins:

Klofinn spyr ek hjálm fyrir hilmis
hjara⟨r⟩ egg; duga seggir;
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3 því eru heldr þar er sk( e) kr skjoldu
skafin sverð lituð ferðar;
bila muna gramr þó at gunna
6 gular ritr nái líta;
draga þorir hann yfir hreina
hvatan brand þrómu randa.

9 Hér er í fyrsta ok þríðja vísuörðu nú samstöfur, en í öðru ok í fjördagi
sjau. Hér er þat sýnt hversu flestar samstöfur megu vera í vísuörðu
með dróttkvæðum hætti, ok af þessu má þat vita at átta eða sjau
megu vel hlyða í fyrsta ok þríðja vísuörðu. Í þessi vísu eru allar
frumhendingar hluthundur, ok dregr þat til at lengja má orðit, at
sem flestar samstöfur standi fyrir hendingar.

12 þat er annat leyfi háttanna at hafa í dróttkvæðum hætti eitt orð
eða tvau í vísu með álögum eða detthent eða dunhent eða skjalfrhent
eða með nokkvorum þeim hætti er eigi spilli kveðandi. Þríðja leyfi er
þat at hafa aðalhendingar í fyrsta eða þríðja vísuörðu. Fjördagi leyfi
er þat at skemma svá samstöfur at gera eina ór tveim ok taka ór
annarri hljóðstaf. Þat kollum vé r bragarmál, svá sem hér, er kvað

21 Þórarinn máðlendingur:

*Varðak mik þars myrðir
morðfárs vegi *þórdi.

24 Enn er sú grein út sett myklu lengra. Þat er hit fimta leyfi at skipta
tíðum í vísuhelmingi. Sétta leyfi er þat at hafa í dróttkvæðum hætti
samhendingar eða líðhendingar. Þat er í sjaunda at hafa eitt
málssori í báðum vísuhelmingum, ok þykkr þat spilla í einstaka
vísum. Þetta er þat at nýta þót samkvætt verði við þat er áður er ort
vísuörðu eða skemra. Þúnda er þat at reka til hinnar fintú kennings,
er ór ættum er ef lengra er rekít; en þott þat finniss í fornskáldá
verka þá lárum vér þat nú önnút. Tiúnda er þat at vísu fylgir drag
eða stuðill. Ellipta er þat at ‘er’ eða ‘en’ eða ‘at’ má hafa optar en
eitt sinn í vísuhelmingi, svá sem Refr kvað:

Sæll er hinn er hranna
hádyra vel stýrir
(tíð erumk vítnis váða
*vingerð) unir sínu.

33 Ok svá þó at þat sé í súðara helmingi, ef maðr er nefndr eða kent
naðn hans í fyrra helmingi, þott þat sé eigi naðn annan veg en ‘hann’
eða ‘hinn’ eða ‘sá’ eða ‘sjá’. Tölpta er atriðsklauf.
Hvat er tíðaskipti?
Prent. 42
Hvernig?
Pat er var, þat er (er), þat er verðr.
Hver setning er þat at breyta háttum með máli einu? 45
Þat má svá gera at gefa nafn háttum ok greina svá tölul háttanna
ina fyrstu, en hálfa annarri ok inni þríðju tölul setningar. Pat er sem
fyrir var ritat, at hafa átta vísaorð í oríndi, ok hin þríðja tal a hafa
sex samstofur í vísaorði ok súnu setning hendinganna. Háttum er
skipt með ymissum orðtökum, ok er þessi einn háttir er kallaðr er
sextánnættir:

Vex iðn. Vellir roðna. 9
Verpr lind. Primu snærpir.
Fæsk gagn. Fýlkir eignask.
Fálr hitnar. Sèðsk vitmir.
*Skekr rönd. Skildir bendask.
Skelfir askr. Gríðum raskar.
Brandr gellr. Brynjur sundrask.
Braka spjör. Litask orvar.

Hér eru tvau máli fullkomin í hverju vísaorði, en orðalengð ok sam-
stofur ok hendingar ok stafraskipti sem dróttkvætt.

Nú er breytt annan veg dróttkvæðum hetti ok en með máli einu.
Þenna hátt kalla menn áttmælt:

Jörð vurr síklingr sverðum. 10
Sundr rjúfa spjör undir.
Lind *skerr í styr steinda.
Stökkr hauss af bol lausum.
Falla fólk á velli.
Fremr mildr jöflur hildi.
 Egg bítr á lím lýti.
Liggr skør síniðn hjörvi.

Hér er máli fyllt í hverju vísaorði. Þessi er hinn þríði:

Ýskelfir kann úlfum 11
auðmíldr búi gildi.
Lætr gylías kyn gáti
gunnsnar unu harri.
Fier gotna vínr vitni
valbjór afar stóran.
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Vargr tér ór ben bergja
blóðdrykk ok grön rjóða.

9 Hér lýkr máli í tveim vísuorðum. Sjá hátttr er nú skal rita er hinn fjórði þeira er breyttir eru, en hinn fimti at hátatali; þetta er stælt kallat:

12 Hákun veldr ok höldum
(harðráðum guð jarðar
tiggja lér með tíri)
teitr þjóðkonungs heiti.
Vald á víðrar foldar
(vindræfurs jofurr gæfu
óðlingi skóp ungum)
órlyndr skati gjörla.

9 <Hér er svá:>

Hákun veldr ok höldum
†teitr þjóðkonungs heiti,

12 en annat ok it þríðja vísuorð er sér um máli, ok er þat stál kallat. Þessi er hinn fimti:

13 Manndyrðir fá mæðar
mæt öld, fira gæti,
lythr audgjafa ítrum
óll. Stóð sær of fjöllum.
Rjóðvendils gat randa
ræki-Njóðr at sökja
(hæf ferð var su harða)
heim. Skaut þorðr ór geima.

9 Þetta kollum vör hjástaelt. Hér er it fyrsta <vísuorð> ok annat ok þríðja sér um máli, ok hefir þó þat máli eina samstofun með fullu orði af *hinu fjórða vísuorði, en þær fimm samstofur *er eptir *fara lúka
12 heilu máli, ok skal orðtak vera forn minni.
Þessi er hinn sjauindi:

14 Hákun ræðr með heidan—
hefir drengja vinr fengit
(lönd verr buðlungur brandi
breiðfeld) mikit veldi;
rógleiks nár ríki
remmi-Týr at stýra
(þld fagnar því) eignu
—orðrómi konungdómi.

Hér hefr upp már í inu fyrsta visuordi ok lýkr (i) inu síðarsta, ok eru þau sér um máli. Þessi er inn átti háttáinn:

Peim er, grundar grímu

gjaldeiðs ok var faldinn,
(drótt man enn *þann) átti
áðr hans faðir ráða.

*Gunnaðtr kná grýttu
(gramr þyr of þrek) stýra
(stórt ræðr hann, en hjarta
hvætr) buðlunga setri.

Hér er hinn fyrri visuhelmingr leiddr af þeiri visu er áðr var kveðin
ok fylgir þat málsorð er afleiðing er kjöllum, er síðarst var í hinni fyrri
visu, þessum visuhelmið(í) gi, ok er sá visuhelmingr eigi elligar rétt(í) at máli.

Peiss er hinn niundi háttar:

Setr of visa vitran
vígdrótt—en þar lníga—
(yr dregsk) við skotskúrum
skjaldborg—í gras *álðir;
vápnjóðr stíkar víða
(vellbrjótr á log) spjóttum
(þþyrning at sverða sóngví)
sóknharðr þrómu jarðar.

*Þat málsorð er fyrst er í þessi visu er síðars(í) *í hinni fyrri, ok er hin
*þóri svá drégin af hinni fyrri. Því heita þat drogur.

*Peissi er hinn þúndi háttar er vör kjöllum refnverfr. Í þeima hátti
skal velja saman þau orðtök er öllkust sé at greina ok hafi þo einnar
tíðar fall beði orð ef vel skal (vera). En til þessa háttar er vant at
finna öll orð gagnstaðig, ok er hér fyrir því sum orð drégin til
hæginda. *En sýnt er í þessi visu þat er orðin munu finnask ef
vandliga er leitað, ok mun hér þat sýnask at flest frumsmið stendr til
bóta. Svá er hér kveðit:
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17  Síks glóðar verr søkir
slétt skarð hafi jarðar;
3  hlífgranda rekr hendir
heit kold loga öldu;
fljótt válkat skilr fylkir
6  friðlæ—röðul(s) sævar
ránsið ræsir støðvar—
reifr—glåðr frönum meiðum.

9  Hér er í fyrsta vísuorði svá kvéðit: ‘síks’ ok ‘glóðar’, ‘vrr søkir’. Sík
er vatn, glóð er eldr, en eldr ok vatn hatar hvárt øðru. ‘Vrr søkir’:
ðat er ölkt at verja ok søkja. [Ann]at vísuorð er svá: ‘slétt skarð
haði jarða(r)’. Slétt, þat er jafnt, skarð, þa(t) er óslett, ok svá: ‘haði
jarðar’. Sær er haf, land er þorð. En þá er í *eitt *fall mælt at þá ferr
af hafi til jarðar. *Fríðja vísuorð er svá: ‘hlífgranda’. Þat er ljóst
reinhvörfmælt, ok svá: ‘rekr hendir’. Sá flytur braut er rek(r), en þá
støðvar er hendir. (Svá er í fjórða: ‘heit kold’, þat er ljós orð, ok
svá: ‘loga öldu’. Logi er eldr, alda er sjár. Fimta orð er svá: ‘fljótt
válkat’. Fljótt er þat er skjótt er, válkat þat er seint er, ok svá: ‘skilr
fylkir’. Sá er skilr dreifir, en þá er fylkir sammér. Sétta orð er svá:
‘friðlæ’. Friðr er sett, lae, þat er vél, ok enn: ‘röðull sævar’. Röðull er
sól ok gengr hon fyrir eld í þllum keni(n) gum. Sær er enn sem fyr í
móti eldi. Sjaunda orð er svá: ‘ránsið’. Rán, þat er ósiðr, ok svá:
‘ræsir støðvar’. Sá flytur er ræsir, en þá heldr aptr er støðvar. Átta orð
er svá: ‘reiðr glaðr’. Þat er ljóst mælt, ok svá: ‘frönum meiðum’. Þat
er ójað(t) at vinna manni frama eða meizlur. Hér eru sýnd í þessi
vísu sextán orðtök sundgreinilig, ok eru flest oflíjós til rëttis mál at
föra, ok skal þá svá upp taka: síks glöð, þat er gull; søkir gulls, þat
er mäðr; hann verr skarð jarðar hafi slétt, þat eru Fírðir, svá heitir
fylik í Nóregi; hlífgrandi, þat er внpli; hendir loga öldu er mäðr, er
rekr kold heit sverðinu, þat er at hegna ósíðu; fljótt válkat mä þat
calla er skjótt ráðit er, þat skilr hann af ófriðinum; konungr heitir
fylki; ránsið ræsir støðvar sævar röðuls frönum meiðum. Þetta
heita in mestu reinhvörf.

Pessi eru þonnur reinhvörf, ok eru hér hálflu færi vísuorð þau er re-
hvörfum eru ort, ok eru þau tvenn í þðru vísuorði, ok eru fyrir því
kölluð in mestu:

18  Blöð fremr (hlökk at háðisk
heldr slímar dul) vitni;
3  skjóldr, en skatnar fóldir,
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skelfr harðr, taka varða;
fal *lætr (of) her hvitan
hollr gramr rekinn framðan,
6 en tiggja sonr (seggjum
svalr brandr) dugir (grandar).

Hér eru þau refhvörf í öðru hverju orði: ‘heldr’ ok ‘slitnar’, ok ‘dúl’
ok ‘vitni’. Dul er laun, en vitni er sannan. En í fjórða vísuördi eru
þessi: ‘skelfr harðr’, ‘taka varða’. Í sótta vísuördi er svá: ‘hollr
gramr’, ‘rekinn framðan’. Í átta vísuördi er svá: ‘svalr brandr’
(brandr er elds heiti), ‘dugir grandar’. Þetta er ofljóst ort. Hér eru
ok önnur máltöf þau er til máls skal taka, svá at kalla blöð fremr
vitni (þat er vargr), en dul eða laun slitnar eða rofnar, at hlókk
háðisk (þat er orrho). Ok í öðrum fjórðungi er svá, at harðr
skjöldr (skelfr), en skatnar taka varða ríki. Ók (þ) þriðja fjórðungi er
svá, at hollr gramr of her lætr framðan fal hvitan rekinn; þá er
framiðr (er) framar er settir. Í fjórða fjórðungi er svá, at svalr brandr
grandar seggjum, en tiggja sonr dugir.

Þessi er hinn þröði refhvörfháttir:

Pessi er hinn þröði refhvörf.

Hér er eitt vísuörd í hvárum
helmingi þat er refhvörfum er ort ok tvenn ór hvárum, svá sem hér:
‘grunn djúp’, ‘hata unna’. (En þ) ínum efra helmingi er svá: ‘heil
klofnar’, ‘frið deiðu’. Þessi eru at kalli í mestu refhvörf ok minzt af
þessum.

Nú hefjask in minni refhvörf. Hér eru ein refhvörf í vísuördi:

Hélir hlýr at stáli,
haft fellr, en svífr þelli
(ferð dvyl fírrisk) harða
fram mát lagar glammri;
vindr rétt vámir bendir,
vefr rekr á haf snekkjur,
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veðr þyrr; vísa iðjur
(varar fysir skip) lýsa.

9 Hér er eitt rehfvarf í hverju viðurði ok flest ofljós. Þessi eru þannur in minni:

21 Lung frá ek lýða þengils
(lá reis of *skut) geisa,
3 en svarð of her herða;
hlíþp stöð und gram *Róða.
Pjóð fær þungra skeiða

6 þróng rúm skipat lúngum;
stál løtr styjar deiðir
stinn klokkr í mar sökkva.

9 Hér er rehfvarf í þoðru hverju viðurði. Þessi eru í þriðju:

22 Himinglæva strýkr hávar
(hrönn skilja sog) þiljur;
3 logstíga vill løgir
ljót fagdrasil brjóta;
lýsheims nár líjóma

6 (lól ár) of gram blíðum
(uð rekkir kjosl *klokkrvan
kold) eisa; far geisar.

9 Hér eru rehfvarf í hvárum helmingi. Þessi eru í minztu rehfvarf.

Enn er sá hátt er vör köllum rehfvarfa bróður:

23 Firrisk hónd með harra
hlumr; líðr vetr af sunri,
3 en flaust við log Lista
lóng taka hvíld at gongu.
Ól meðir líð lýða

6 (lét skipask höll) *lit rétta,
en skál at gjoð göla
gulls svífr (tóm) in fulla.

9 Hér er í þoðru ok fjörða þau orð er gagnstáðlig eru sem rehfvarf,
enda standa eigi saman ok er ein samstafa millum þeira ok lúkask
beði eigi (f) eina tíð. Þessir hættir er nú eru ritaðir eru dróttkvaðir at
hendingum ok orðalengö: hér eru sex samstofur í hverju viðurði ok
aðalhendingar í þoðru ok inu fjörða en skothendur í fyrsta ok þriðja.
Hvernig skal skipa dróttkvæðum hætti með hendi(n) gum eða orðalengð? 15

Svá sem hér er:

Hreintjörnum gleðr horna 24
(horn ná lítt at þorna, njoðr hegnir ból bragna)
bráningar skipa sagnir;
fólkþömlu gefr framla
framlyndr viðum gamlar,
hinn er heldr fyrir skot skjöldum,
skjöldungur hunangs öldur.

Hér er þat málsorð fyrst í öðru ok inu fjórða vísuorði er síðarst er í inu
fyrsta ok þriðja. Þetta er tilsagt:

Róst gefr ódlíngr jastar 25
—þöl virði ek svá—fyrðum.
Þögn fellir brim bragna 3
—þjóð forn er þat—horna.
Máls kann mildingr heilsu
—njoðr heitir svá—veita.
Strúgs kemr í val veiga
—vín kallak þat—galli.

Nú er orðskviðuháttr: 26

Fúss brýtr fylkir eisu
fens—bregðr hónð á venju.
Rámhegnir gefr Rínar
róf—spyrr ætt at jöfrum.
Mjók trúir ræsir rekka
raun—sér gjöf til launa.
Ráð á loftungr lýða
lengr—vex hverr af gengi.

Ískalda *skar ek öldu 27
eik (var súð in bleika
reynd) til ræsi[s fundar]
riks. Enik kaðr at sliku.
Brjótr þá hersírs heiti
hátt (dugir þeim at vátta)
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auðs af jarla prýði
fírs. Vara siglit til lítils.

9 Peitta er álاغsháttr. Hér hefr upp annat ok hit fúnða vísuorð með fullu Orð ok einni samstofu, ok leiðir þat Orð af Hinu fyrra vísuorði, en þær fimm samstofur er þá eru eptir eru sér um máli.

12 Þessi er hinn fyrsti hátttr er ritað sé þeira er breytt er af drótt-
kvæðum hætti með fullu háttaskipti, ok heðan frá skal nú rita þær greinir er skiptr er dróttkvæðum hætti ok breytt með hljóðum ok hendingaskipti eða Orðalengð, stundum við lagt en stundum af tekit.

ßetta er tvískelfi:

28 Vandbaugs veitti sendir
vígakkr—en gjoﬂ þakkak

3 skjaldbraks skylja mildum—
*skipreitð ou mér—heiða;

fann næst fylkir unna

6 föl dýr at gjoﬂ stýri
stálhreins; styrjar deilis
stórlæti só ek meta.

9 Hér (er) í fyrsta ok þriðja vísuorði þat er háttum skiptir: hér standask hljóðfyllendr svá nær at ein samstafa er í milli þeira. Þeir gera skjálfhendur stuðlar ok er hinn fyrri upphaf vísuorðs, en hendingar standask sem þrist. En ef frumhending er í þeiri samstofu er næst er hinni fyrstu, þá bregzk eigi skjálfhenda.

ßessi er detthendr hátr:

29 Tver man ek hilmi hýrum
heimsvistir ótvistar,

3 hlaut ek ásamt at sitja
seimgildî fémildum;

fúss gaf fylkir hnoßir

6 fleinstýri margdýrar,
hollr var hersa stilli
hodspennir fjólmennum.

9 Hér skiptask hættir í þöru ok fjórða vísuorði, ok raðir in fjórða samstofu háttunum. Þetta er draughsháttr:

30 Þoll bið ek hilmi hylli
halda grenna skjalda,
Háttatal

askr beið af því þroska
þilju Hrungrís ilja;
vígfoldar njót valdi
vandar margra landa—
ýtr vartu oss—til ítrar
elli dólgjá fellir.

Hér er enn í fjórða ok í þóru vísurði þat er háttum skiptir, ok ræðr
hér hin þrjója samstafa.
Nú hefr upp annat kvæði:

Stáls dynblakka stökkvi
stinngeðs samir minnask
(alms bífóskvi aukum
Ygg’s *feng) á lof þengils;
oddís bláferla jarli
þrjójt ne skal þrjóta
(Hárs saltunnu hrannir
hrörum) óð at stóra.

Petta heitir bragarbót. Hér skiptir háttum í fyrsta ok þrjója vísurði.
Hér standask sem first má stuðlar, en hendingar svá at ein samstafa
er í milli. Þat greinir háttuna.
Penni heítt kalla menn riðhendur:

Él þreifsk skarpt of Skúla
skýs snarvinda lindar,
egg varð hvoss í höggum
hraes dynbrunnnum runnin;
sveimpréytr bjó sveita
snjallr ístafna hrafni;
Páll varð und fre falla
fram þrábarri arnar.

Hér skiptir háttum í þóru ok fjórða vísurði: standa þar hendingar
báðar samt nær enda ok lúkask á einu[ím hljóðstafi]f báðar, ok er betr
at samhljóðandi *sé eptir aðra.
Pessi háttir er kallat veggjat:

Lífs varð rán at raunum
(reð sverð) skapat mjökk ferðum,
stöng óð þrátt á þingi
þjóðsterk, liðu fram merki;
hrauð of hilmis bróður
hvöss egg friðar ván seggjum,
spjót náðu blá bífta,
búandmenn hlutu þar renna.

Hér er háttaskipti í Ǫðru ok fjórða vísuordi ok er þar ein samstofun
sett í svá at tvær eru síðar ok aukit því lengð orðsins. Nú er flagðaháttr:

Flaust bjó fólka treystir
fagrskjólduðustum öldum,
leið skar bragnings bróðir
bjartveggjuðustu reggi;
hest rak hilmir rasta
harðsveipadastan reipum,
sjár hlaut við þróm þjóta
þunghúfuðustu lungi.

Hér skiptir háttum í Ǫðru ok ínu fjórða vísuordi: er hér aukit bæði
samstofu ok fullnat orðtak sem framast, ok eptir þá samstofun eru
þrjár samstofur ok er rétt dróttkvætt ef hon er ór tekin.

Reist at Vágsbrú vestan
(varrsíma bar fjarrri)
heitfastr hávar rastir
hjálm-Týr svólu stýri;
stökr óx er bar blakka
brims fyrir þórð ít grimma
herfjöld (húfar svóldu)
*hrannláð búandmanna.

Hér er skjálfhent með aðalhending í þriðja vísuordi í hvárum
tveggja helmingi, en Ǫðru sem dróttkvætt. Penna hátt fann fyrst
Veili. Pá lá hann í útskeri nokkvoru, kominn af skipsbroti, ok hófðu þeir
íllt til klæða ok veðr kalt. Pá orti hann kvæði er kallat er kviðan
skjálfhenda eða drápan steftaura, ok kveðit eptir Sigurðar søgu.
Þetta er þríhent kallat:

Hristi hvatt þá er reistisk
herföng mjökk long véstöng,
samði fólk en frumðusk
fullsterk hringserk grams verk;
Háttatal

hönd lek—*herjum reyndisk—
hjörr kaldr—allvaldr mannbaldr;
egg frá ek breiða bjöggju
bragning fylking; stóð þing.

Prennar aðalhendingar eru hér í þóru ok inu fjórða vísuði, ok
lúkask allar einnig, ok fylgir samstøfun fyrir hverja. Nú er hinn dýri
háttr:

Vann (kann virðum banna
vald) gjald (höfundr aldar)
ferð verð fólkja herði
fest mest (sá er bil lestir);
hátt þrátt hölda áttar
—hrauð auð jofurr rauðum—
(þat) gat þengill skatna
þjóð (stóð af gram) bjóða.

Hér eru í fyrsta ok þríðja vísuði tvær aðalhendingar samt í upphafi, 9
en hín þríðja at hætti við enda.

*Farar snarar fylkir byrjar,
freka breka lemr á snekkjum,
vaka taka vísa ‹rekkar, viðar› skríðar at þat biðja;
svipa skipa sýjur heppnar
sómum þromum í byr romum,
Haka skaka hrannir blókkum
hlíðar, miðar und kjól niðri.

†Hér eru þrjár hendingar í vísuði ok skothend í fyrsta ok þríðja
vísuði í þríðja hending ok fylgir samstøfa hverri hendingu.Þ
Pessi háttir er kallat tiltekit:

Ok hjaldreifan höfu
hoddstiklanda miklir
(mordflýtir kná móta
málmskúrar dyn) hjálmur
hjaldrs þá er hilmir foldar
hugdírum gaf stýri
(ógnsvellir fær allan)
jarlðóm (gofugr sóma).
Háttatal

9 Hér skiptir háttum í fímta vísuorð ok leiðir í því orði mátak af fyrra vísuhelmingi ok dregsk þat vísuorð með hljóðfylling mjök eptir skjálfhendu inni ný[ju].

Þessi háttur er kallat greppaminni:

40 Hverr fremr hildi barra?
Hverr er mælingum ferri?

3 Hverr gerir hopp at stærri?
Hverr kann auð at þverra?

Veldr hertogi hjaldri,

6 hann er først *blickurmanni,
hann á hopp at sýnni,
hann vélir blik spannar.

9 *Pessum *hætti er breytt til dróttkvæðs háttar með orðum. Nú er sá háttur er véð köllum liðhendur:

41 Velr ítrhugaðr ýtum
ótrjóld þefurr snotrum,

3 opt hefr þings fyrir þrongvi
þungfarrmr Grana sprungit;
hjors vill rjöðr at ríði

6 reiðmálmr Gnitahelðar,
vígs er hreytt at hættis
hvatt Niflunga skatti.

9 *Pat eru liðhendur er hinn sami stafr stendr fyrir hendingar, ok þá er rétt ort liðhendur háttur at í ðóru ok í hinu fjórða vísuorði se oddhending ok skothinging við þær hendingar er í *inu 〈fyrra〉 vísuorði eru, ok verðr þá einn upphafsstafr allra þeirra þriggja hendinganna.

Nú er sá háttur er véð köllum réthtent:

42 Alraðum drífr auði,
ógnraðkr firum hlakkar,

3 veit ek, *hvar vals á reitu
verpr hringdropa snerpir;
sjalr lætr á fit falla

6 fagrregn þjófur þegnum
(ógnflýtir verr ýtum
arm) Mardallar hvarma.

9 Hér eru aðalhendingar í fyrsta ok þriðja vísuorði, en gétt at taka ör skothingundur.
Háttatal

Enn er sá hátt er vör köllum ina minni *alhendu, þat eru skot-
hendur í inu fyrssta vísuordi í þáum helmingum, svá sem hér segir: 12

Samþykjar fremr sökk .*m*)

snarr Baldr hjarar aldir,
gunnhættir kann Grotta

blaðript hraða skipta;
féstríðir kná Fróða

fríðbygg líði tryggyva,
fjölvinjat hylr Fenju

fár mélir alinveldi.

In minni alhenda er þá rétt ort at haldit se víslengð saman, en ef
henni er skotit í fulla alhendu svá at skothendur sé þar sumar eða
allar í vísuordi, þá er þat eigi rétt.

Nú er alhent:

Frama skotnar gram; gotnum
(gjöf sannask) røf spannar—
menstiklir—vensk mikla—
mannýrðir vann skyrnðar;
herfjöldi—bera høldar—
hagbás lagar stálva
fríðask sjaldan við valdi—
vallands svala branda.

Hér eru tvennar aðalhendingar í hverju vísuordi. Þessi þykkir vera
fegrstr ok vandastr, ef vel er ortr, þeira háttar er kvæði eru ort eptir,
ok er þá full alhending ef eigi finn (sk) í ‘at’, ‘ek’, ‘en’, eða þau
smáord er þeim fylgja, nema þau standi í hendingum, en eigi hafa
allir menn þat varazk, ok er þat fyrir því eigi rangt, sem kvað Klœingr
byskup:

Bað ek sveit á glað Geitis,
gør er íð at þor tíðum,
þrógum hest á log lesta,
líð flytr en skrið nýtum.

Þetta er stamhend hátt:

Lætr undin brot brötna

bragningar fyrir sér hringa,
Háttatal

sá tekr fyirrr men menja
mætt orð of sik fættir;
armr kná við *blik blikna
brimlands viðum randa
þar er hón at lið liðnar
lyslóðar berr glóðir.

[Hér er í] fyrsta ok þriðja vísuordi tvílikvædit at einni samstofu ok
haft þat til hendinga, ok fyrr því kóllum vör þetta samhent at
tvíklypt er til hendingarinnar, ok standa svá hendingar í orðinu sem
riðhendur.

Nú er sá háttr er samhent er kallat:

Virðandi gefr viðum
*verbál liðar skerja.

gleðr vellbrjóti vellum
verðung *afar þungum;
ýtandi fremr ýta
auðs sæfuna rauðum
þar er mætum gram mæti
marbláks skipendr þakka.

Hér eru þær hendingar er vör kóllum samhendur, því at þessar eru
allar með einum stofum ok eru í *fyrsta ok þriðja vísuordi svá settar
sem skoðhendur í dróttkvæðum hætti.

Nú er iðurmælt:

Seimþverrir gefr seima
seimþr liði beima,
hringmildan spyr ek hringum
hringskemmi brott þinga;
baugstökkvír fremr baugum
bauggrimmr hjarar draug(þa),
viðr gullbroti gulli
gullhætt skafa fullan.

Hér er þrim sinnum haft *samhending, tysvar í fyrsta ok þriðja
vísuordi, en í þóru ok hinu fjórða er halld afhending sem í dun-
hendum hætti.

Þessi háttr heittir klifat:

*Auðkendar verr auði
auð-Týr boga nauðir,
Háttatal

*Þar er auðviðum auðit
auðs í gulli rauðu;
heiðmönnum býr heiðís
heiðmildr þofurr reiðir,
*venr heiðfræmuþreiðar
heiðgjöf vala leiðar.

Hér halda samhendingar af allan vísuhelming ok taka með aðal-
hending ina síðari í ðóru ok inu fjórða vísuordi.

Nú eru þeir hættir er stúfar heita:

Hjaldrremmir tek ríði Hildi
(hringr brestr at gjöf) festa,
lnigr und Þongna meyjar
hers valandi þjald;
Heðins mála þýr hvílu
hjúmlestanda flestum,
morgaukinn þiggr mæki
mund Hjarninga sprund.

Hér er it fjórða vísuord stýft ok tekin af samstafa er í dróttkvæðum
hætti skal setja með hending. Þessi er meiri stúfr:

Yggs drósar rýfr eisa
old meðsefa tjöld,
glóð stókkr í hof Hlakkar
hugtúns firum brún;
geðveggjar svífr glugga
g læs dynbrími hraes,
hvattra er hyrr at slétta
hjaldrs gnapturna aldrs.

Hér er stýft annat ok it fjórða vísuord. Nú er hinn mesti stúfr; hér
eru ðll vísuord stýð:

Herstefnir lætr hrafn
hungrs fullseðjask ungr,
ilspornat getr orn
aldrlausastan haus;
vilja borg en vargr
vígsara klífr grár,
opt sólígt far ylgr
(Þofurr göðr vill [sv]á) blóð.
Háttatal

9 Þessir hættir er nú eru ritaðir *eru greindir í þrjá staði, þvíat menn hafa ort fyrir svá að einni visu var annarr helmingr stýl(ð) r en annarr helmingr tvístýl(ð) r, ok eru þat háttaföll. Sá er hinn þróð er alstýlfr er, því at hér eru (öll)visuord stýlð.

Nú skal rita þann hátt er skothendr heitir:

52 Sær skjoldungs níðr skúrum,
skópt darraðar lyptask,
hríndr gunnfana grundar
glygg *of frek[num tiggja];
géis[a vė fyr visa,]
6 veðr stöng] at hlým Gungnis,
styrk eru mótt und merkjum
málm[ms of itran hilmi.]

9 Hér eru skothendur í öllum visuordum, en annat sem dróttkvæðr háttir. Nú er sá hátt er vör kollum liðhendur:

53 Stjóri vensk at stéara
stór verk dunu geira,
3 halda kann með hildi
hjaldr-Týr und sik foldu;
harri slítr í hverri
6 Hjarranda föt snerru,
falla þar til fyllar
fjállvarg[ars jör[u þollar.

9 Í þessum hátti eru liðhendur með tvennu móti, en aðrar á þá lund at við ina fyrri hending í fyrsta ok þróðja visuordi ðððð...)

Nú skal rita þá háttu er fornskáld hafa kveðit ok eru nú settir
saman, þótt þeir hafti ort sumt með háttaföllum, ok eru þessir hættir
dróttkvæðir kallaðir í fornum kvæðum, en sumir finnask í lausum
visum, svá sem orti Ragnarr konungr loðbrók með þessum hætti:

54 Skýtr at Skóglar veðri
(en skjalðagi haldask)
3 Hildar hlemmidrifu
of hvítum þróm rítar;
en í sefís sveita
6 at sverðtogi ferðar
rýðr aldar vinr odda
(þat er jarlmegn[in] snærla.
Hýttatal

Hverr séi jónra òggi
jarl fjólvítrum betra,
óða sjarnara at göða
glym hraðsveldan skjelda?
Stendr *af stála skúrar
stýr ðóltill Gauti
þá er fólks *jaðarr foldir
ferr sig-Njǫrðum varð.

Hér er í fyrsta ok þriðja vísuorði háttlaus, en í þóru ok fjórða
skothent ok riðent. Nú er Egils hátt:

Hverr ali blóði byrsta
bens rauðsylgum ylgi
nema svá at gramr of gildi
gráð dag margan vargi?
Gefr oddviti undir
egg nybítnar vîtni,
herr sér Fenris fitjar
fram klóloðnar roðna.

Hér er í fyrsta ok þriðja vísuorði háttlaus, en í þóru ok fjórða
aðhaldningar ok riðent. Nú er Fleins hátt:

Hilmir hjálm skúrir
herðir sverði roðnu,
hrjóta hvítir askar,
hrynja munju spangir;
hrynka Hlakkar eldar
harð[a] svarðar landi,
remma rímmu glöðir
randa grand of jarli.

Hér er svá farit hendingum sem í dróttkvæðum hætti, en hendingar eru
settar saman í þóndurðu vísuorði. Nú er Braga hátt:
Háttatal

58 Er til hjálma hyrjar
herjum styrjar væni
3 þar svá at jarl til ógnar
egnir tognu sverði;
sjá *kná garð fyrir grundu
6 grindar þundar jaðra
er skatna vinr skjaldar
skyldisk galdr at fremja.

9 Hér er í fyrsta ok þrjóða vísuordi í súðarsta málsorð haft til hendingar,
en missir þess orðs ins lýra er gera skyldi skothending, en við þetta
hendingarorð eru í öðru ok *inu fjórða vísuordi hendingar, ok er þat
12 önnur hending skothenda ok lið( hending en önnur aðalhending
við) ína fyrstu, en þessar hendingar er standa í öðru ok inu fjórða
vísuordi* standa sem í Fleins hætti. [Viða er þat í] fornskálda verka
er í einni vísu eru ymsir hættir eða háttafjöll, ok má eigi yrkja eptir
[því] þó at þat þykki eigi spillu í fornkvæðum.
Nú eru þeir hættir, greindir í þrjá staði, er kimblabónd heita. Þessi
er einn:

59 Hjálmlestar skerr Hristar
hreggöld Sigars veggi,
3 gramr lætr í byr brjóta
brands hniðhili randa stranda;
stálhrafna lætr stefnir
6 styrvind of sik þyrja,
þiggr at Gondlar glyggvi
*gagn oddviti bragna sagna.

9 Hér er í fjórða vísuordi í hvárum helmingi aukit aðalhending með
tveim samstofum eptir vísuord, en at öðru sem dróttkvætt. Nú er í
meira kimblaband:

60 Álmdrássar skylr ísa
ár flest meginbára sára,
3 könn lætr hræ[z] á hrönnnum
hjálmsvell þofurr gella fella;
styrjoka kná stiklír,
6 stinn, mens legi venja benja,
lætr stillir frár fylla
fólk sund hájarar lunda unda.
Háttatal

Hér eru tvenn kim(b) labðað á hvárum helmingi. Þessi eru in mestu kim(b) labðað:

Hraeljóma fellr hrími (tími
hár vex of gram sára ára)
—frost nemr—of *hlyn Hristar—Mistar
herkaldan þrom skjaldar aldar;
gullsendir brýtr grundar Hrundar
 Gunnveggs stofum leggi hreggi,
sóknvallar (spyr ek) svelli (elli)
svá skotnar þat (gotna þroma).

Hér fylgir hverju vísuorði kimlaband.
Nú skal ríta hrynjandi háttu; þessi er hinn fyrsti:

Hér er it fyrsta ok þriðja vísuorði aukit framan tveim samstofum til
háttar setningar, en ef þær eru af teknar þá er eptir sem dróttkvætt,
en ör orðu ok fjórða vísuorði má taka málsorð þat er tver samstofur
fylgja, in fima ok in setta í vísuorði; þá er þat orð ok dróttkvætt.
Í hrynhendum háttum eru optast átta samstofur í vísu(ð orði), en
hendingar ok stafaskipti fara sem í dróttkvæðum hætti. Þetta kollum
vér dróttkvæði hrynjandi.
Nú skal sína fleiri skipun háttanna. Er þessi hrynhenda kölluð
trollsháttr:

Stála kend(i) steykkvilundum
styrjar valdi rauðu falda,
rekkar styrðu rétt til jarðar
roðnu bard mark austan fjardar;
oddum rendi eljunstrandir
yta ferðar hringa skerðir,
hilmir sterði hvossu sverði
heila grundar meginundir.
Háttatal

9 Hér eru átta samstofur ⟨í hverju vísuordi; hér eru hluthendur í ollum orðum ok fylgja *prjár samstofur⟩ hverri hendingu, ok svá fara skothendur ok aðalhendingar ok stafaskipti sem í hrynhendu.

12 Þessi er einn hrynhendr háttr:  

Varði lét er víðum metti  
vigrekjandi fram at sökja,  

3 sk[erðir gekk í s]kúrum Hlakk[ar]  
Skóglar serks fyrir] roðnum merkjum;  
ruddisk land en ræsr Pr[enda]  

6 Ribbungum skóp bana [þun]gan,  
Gunnarr skaut und Gera fótar  
grimmsett[a il hjar]na kletti.  

9 Þetta er hrynhenda öð[ytt]. Þetta er draughent:  

Vápna hrið velta náði  
vægðarlaus feigum hausi,  

3 hilmir lét hóggum mœta  
herða klett bana verð(a)n;  
fleina lands fylkir rendi  

6 fjörnis hlið meginskiði  
(*ófragt *sverð *eyðdi fyrðum  
jófrí kent) holdi fenta.  

Í flessum hætti eru tíast sjau samstofur ⟨í hverju vísuordi, en hendingar ok stafaskipti sem í dróttkvæðum ⟨hætti⟩, ok ef hér er or tekin ein samstofun fyrsta eða þröðja vísuordi sú er stendr næst hinni fyrstu, þá falla hljóðin þll sem í dróttkvæðum hætti. Svá má ok af taka í þæru ok hinu fjörða vísuordi ina sönum samstofun ok er þá þat dróttkvætt; ok verðr sumt eigi mjúkt.  

15 Þenna hátta kollum vér munnuorp:  

Eyddi úthlaupsmönnum  
íð hertogi sjóönum,  

3 sungu stál of stillis  
(stöð ylgr í val) dólgum;  
hal morgan lét höfði  

6 hodðgrimnr jófur skemra,  
svá kann rán at refsa  
reiðr oddviti þjóðum.
Hátatal

Hér er háttlausa (†) inu *fyrsta ok þriðja vísuorði, en í őðru ok inu fjórða skothendur. Nú er sá háttr er kallaðr er háttlausa:

Ortak óld at minnum
þá er alframast vissak
of siklinga snjalla
með sex tøgum háttu.
Sízt hafa veg névellum
er virðan mik létu
á aldinn mar orpið
(þat er oss frami) jörfrar.

Í þessum hætti eru õngvar hendingar, en stafaskipti sem í dróttkvæðum hætti. Nú eru saman settir í tveim kvæðum sex tigir háttu ok um fræn þær átta greinir er fyrst er skipat (†) dróttkvæðum hætti með málsgreinum þeim er fylgja hættinum, ok eru þessir hættir allir vel fallnir til at yrkja kvæði eptir ef vill.

Nú skal upp hefja it þriðja kvæði þat er ort er eptir inum smærnum háttum, ok eru þeir hættir þó margir áðr í loftkvæðum. Hér hefr upp tógráðulag:

Fremstr varð Skuli—
Skala lof dvala,
sem ek mildum gram
mæð fjólssnorða;
meir skal ek steiri
stirs hróður fyrir
(kærr var ek harra)
*hers gnótt bera.

Hér er í őðru ok í fjórða vísuorði fjórar samstofur ok tver aðalhendingar ok svá settir hofuðstafir sem í dróttkvæðu, en í fyrsta ok þriðja vísuorði eru ok fjórar réttar samstofur ok in finta afkleyfissamstafa, þat er ‘ek’ eða ‘af’ eða ‘en’ eða ‘er’ eða þvílíkt. Þar eru ok skothendingar ok ein hljóðfylling við hofuðstafinn.

Petta er annat tóglag:

Kunn bjó ek kvæði
konungs bróður þjóð
—þann veit ek þengil—
þremn—fjólmennan;
fram skal in fjóða
fólkgaðs vaða
ljóss elds lagar
lofun friðrofa.

8 Svá ferr hér *annat ok fjórða vísuorð sem í fyrra hætti, en í fyrsta ok
þrríðja vísuorð er hér hendingalaust, en tveir hljóðfyllandr við hófuð-
staf sem í dróttkvæðu.

12 Þessi er hinn þríði hátr, er vör køllum [hagmælt]:

70 [Mitt] er of meti
[mart lag bra]gar
3  áðr ókveðit
oddbraks spakan;
hlýtr [gram]s geta
6  greppr öhepp[ra
skýr]r skrautfara.
—skjöldunga ungr.

9 Í þessum hætti eru skot[hendingar] í fyrsta ok þríðja vísuorði ok
stafaskipti sem í dróttkvæðum hætti, en at þóru sem tógmælt. Í öllu
þöglagi er eigi rangt þótt fimm samstofur sé í vísuorði er skammar
eru sumar ok skjótar. Þat er tógdrápuhátt en stef skal vera til fyrsta
vísuorðs ok líka því máli í inu síðarsta vísuorði kvæðisins, ok er rétt
at setja kvæðit með svá mærgum stefjamælum sem hann vil, ok er þat
tíðast at hafa þl jafnlöng, en hvers stefjamels skal stef upphaf ok
niðrlag.

Nú er grønlenzki hátr:

71 Slóð kann sneiðir
seima geima
3  hnigfák Haka
hleypa greypa,
hinn er af hlunni
6  hesta festa
lær leyfðr skati
langa ganga.

9 Hér er hit fyrsta ok þríðja vísuorð svá sem hagmælt, en annat ok
fjórða með aðalhendingum, ok eru tvær samstofur aðalhendar á ok
*endask báðar í einn staf.

12 Nú er hinn skammi hátr:
Háttatal

Gull *kná—greppar—  
glöa—róa,  
váss eru seggir  
samir framir;  
eik má und joðri  
una bruna,  
þá nýtr viði  
viðar skriðar.

Hér er it fyrsta ok þriðja vísuorð hendingalaust, en annat ok it 
fjórða sem grønlenzki hátr ok skemri orðókin. Nú er núi hátr:

Ræsir glæsir  
Røkkva *døkkva  
hvíútum ritum  
heina reina,  
skreýtir hreytir  
skañna stafna  
hringa stínga  
hjörutm svítum.

Í þessum hætti eru í hverju vísuorði fjórar samstöfur í hendingar ok tær aðalhen- 
dingar ok lúkask í einn staf báðar ok engi afkleyfisó. Þetta er stúfhent:

Hafrost hristir  
hlunnvigg tiggja,  
börgrund bendir  
brímdýrs stýri;  
blá veit brjóta  
byrskjó viði  
*bóðhárðr *börðum  
buðlunge þungan.

Í þessum hætti eru fjórar samstöfur í vísuorði í hendingar ok stafa- 
skipiti sem í dróttkvæðum hætti nema þat at allar hendingar eru 
náhendar. Þetta er náhent:

Hrinda lætr hniggrund  
haftkkks snekkjur,  
þá er falla, fleinþollr  
frár, mál, stálum;  
hlumi lítir *hergramr  
hirðmenn spenna
Í þessum hætti eru fjórar samstofur í vísuordi ok er eigi rangt (i) ín
fyrsta ok þríðja þótt fimm sé; þar eru skothendar; í þöru ok ín
fjórða eru aðalhendingar ok háðar saman ok ín fyrri stýð, en staфа-
skiptri sem í dróttkaðu.

Petra er hnuuggent:

Hrannir strýkva hlaðinn bekk, 76
haflauðr skeflir,
3 kasta nár kjalar stíg
kalt hlýr sölum;
svoðum hleypir svana fjöll
6 snjallmælt stíllir
hlunna of Haka veg
hríðfeld skíðum.

Hér er í fyrsta ok þríðja vísuordi sjau samstofur ok hendingalaust en
rétt at stófunum, en annat ok ít fjórða hefir fjórar samstofur en rétt at
stófunum ok skothending ok oddhent ok stýð ín fyrri hending.

Nú er hálfinnept:

[Snyðja] lætr í sólroð
snekkjur á Manar hlekk,
3 árla sér ungr jarl
allvaldr [brek]a fall;
lypta[sk kn]á lýðr opt
6 lauki of kjalar raukn,
greiða nár glygg váð,
greipum metta dragreip.

Í þessum hætti eru sex samstofur í vísuordi, en eigi er rangt þótt
verði fimm eða sjau. Í fyrsta ok þríðja vísuordi eru skothendar, en
aðalhendingar í þöru ok hinu fjórða; í hvárumtvegga stað ín fyrri
hending rétt í dróttkaðu en ín síðari stýð eða hnept, þat er allt eitt.

Sjá hattir er allhepte:

Hrónn skerr—hvatt ferr— 78
húfr kaldr—allvaldr,
3 lá brýtr—lög skýtr—
limgarmr—rangbarmr;
brátt skekr—byrr rekr—
6 blán vegg—ráskegge,
Háttatal

jarl lætr almætr
ósvipt húnskript.

Í þessum hætti eru fjórar samstofur í vísuorði ok tvær aðalhendingar
〈ok lúkask〉 báðar í einn staf ok allar hendingar hneptar. Þetta er
Haðar lag:

Læsir leyfðr vísi
landa útstrandir
bliðr 〈ok〉 bláskilðu〈m〉
barða randgarði;
ern kná jarl lýma
oddum valbrodda
jörð með élsnæðum
jaðri hrænaðra.

Í þessum hætti eru fimm samstofur í vísuorði en hendingar ok stafa-
skipti sem í dróttkvæðum hætti.
Nú eru þeir hættir er runhendur eru kallaðar. Þeir eru með einu
móti: hverr háttr runhendr skal vera með aðalhendingum tveim ok í
sínu vísuoði hvár hending. Þessi er rétt runhenda:

Lof er flutt fjórur
fyrir gunnurrum
(né spurð spörum
spjoll grams) snörum;
hefi ek hans fjörur
hróðs örum
ypt övörum
fyrir auðs börum.

Þessi háttr er haldinn með einni hending í hverju vísuoði; ok svá er
sú runhending er skilr hendingar ok skiptir örðum. Því er þetta
runhent kallat.
Þetta er hin minni runhenda:

Fluttak freði
*of frama greði
(tunga tæði)
með tölú reði;
stef skal støra
stíllí Møra
(hróðr dugir hrœra)
ok honum førar.

Hér gengr hending of hác lífá vísu en þonnur í síðari helmingi.

Þessi háttar er styðr eða hneptr af inum fyrra; þessi er in minzta runhenda:

82 Slikt er svá,
siklingr á
(þæg þess ann)
*órðróm þann;
jarla er

3
6

austan ver
skatna skýrstr
Skúli dýrstr.

9 〈Í〉 þessum hætti eru þrjár samstofur í vísuorði, en tvau vísuorð sér um hending; stafaskipti sem í dróttkvæðu. Enn finnsk þat svá at eigi er rangt ef stendr einu sinni fyrir málsorð hljóðstafr sá er kveðandi ræð.

12 Þessi eru enn runhendir:

83 Naðrs gnapa ógn alla,
eyðir baugvalla,
3 hlunns of hástalla
hestar svanfjalla;
orms er glatt galla

6 með gumna spjalla;
jarl fremr sveit snjalla,
slikt má skórum kalla.

9 Þessi háttar er ort með fullri runhending ok eru þar þíðast fimm samstofur í vísuorði, eða sex ef skjótar eru. Þessi er annarr:

84 Orð fekk gött gramr,
hann er gunntamr,
3 mjök er fullframr
fylkir raunsamr;
hinn er mál metr

6 milding síst getr
þann er svá setr
seggi hvern vetr.

9 Þessi er hneptr [af inni fyrri] runhending.
Häftatal

Mærð vilk auka
M[istar] lauka
góma [sverði]
grundar skerði;
dýrð skal segja
(drött má þegja)
styrjar glöða
stökkr[vi-Möða].

Í þeima hættu eru fjórar samþöfur í hverju vísuorði en hófuðstafi
sem í dróttkvæðum hættu ok fylgir þeim eitt hiljóðfyllandi.

Pessi er hinn þröði háttr runhendr:
Veit ek hringar hraða
í holl laða
(gott < er) hus Hlaða)
hirð ólsaða;
*drekk grár glaða—
en at gjóf vaða
vitar valstaða—
vandbaugskaða.

Þetta er rétt runhending, ok er þessi háttr tekinn af þóglagi. Hér eru
fjórar samþöfur í vísuorði eða finn ef skjótar eru.

Pessi er hin minni runhenda:
Drífr handa hlekkur
þar er hilmir drekkkr,
mjök er þrógrnum bekkur
bliðskálar þekkr;
leikr hilmis her
hreingullit ker
(segi ek allt sem er)
við orða sker.

Þessi er hneptr af hinum fyrra. Þessi er in minzta:
En þá er hirð til hallar
her(þ) oddviti kallar,
opt tekjjarl at fagna
við ótali bragna;
búin er gjóf til greizlu
at gullbrota veizlu,
Háttatal

þróngt sitr þjóðar sinni,
þar er mestr frami inni.

9 Pessi runhenda er tekin af dróttkvæðum hætti ok eru hér jafnmargar
samstöfur ok svá stafaskipti sem í dróttkvæðu.
Nú hefr upp inn fjórða bálk runhendinga:

89 Hirð gerir hilmis kátt,
holll skipask þróngt at gátt,
3 auð gefr þengill þrátt,
þat spyrfram í átt;
6 slíkt tel ek hilmis hátt,
hans er rausn of mátt,
jarl brýtr sundr í smátt
slungit gull við þátt.

9 Pessi háttar er hneptr af inum fyrra ok rétt runhendr. Nú er minni
runhenda:

90 Móg þjóð ferr til siklings sala,
sёмð er þar til allra dvala,
3 þiggi veitar sein(a) svala,
satt er bezt of hann at tala;
bresta spyrjum bauga flata
6 —bragna vinr kann gulli hata—
(œðri veit ek at gjoflund gata
grundar þorðir) fyrir hringa skata.

9 Pessi runhenda er tekin af hrynhendum hætti.

91 Figgja knað gulli göð
gotna ferð at ræsi mjóð,
3 drekka lætr hann sveit at sín
silfr skenkít it fagra vín;
greipum mettur gullin skál,
6 gumnum sendir Rínar bál
—eigi hittir æðra mann—
jarla beztr—en skjöldung þann.

9 Pessi er hneptr af hinni fyrri runhendu.
Hér hefr upp hinn fimta runhendan bálk:

92 Getit var grams fara,
gert hefi ek merð snara,
Háttatal

þengil mun þess vara,
þat nam ek líttr spara;
finnrat freknara
feði gunnstara,
mann nê mildara,
merkir blóðsvara.

Þessi er ok full runhenda. Þessi er hin minni runhenda þok tekin af hálfi neptum ðætti eða náhendum:

þengil laetr hopp hrest,
honum fylgir dâð mest;
þísi gefr vel flest
verbál ólest.
Húfar brutu haf ljótt,
heim *let ek jofur sótt,
yngva lofa(r) ðoll drótt,
jarl(s) saga *ek frama gnótt.

Þessi er stýför eða hnepr af fyrra ðætti.

[. . . . . . . . . .] gramr,
gull(i) sori Kraki fram(r),
efla frágum Haka hjaldr,
[. . . . . . . . . .] aldr;
ormi veitti Sigurðr sár,
slikt var allt fyr liðit ár,
Ragnarr þótti skatna skýrstr;
Skúli jarl er myklu dýrstr.

(Málaháttr:)

Munða ek mildingi,
þá er Þerra hilmí
fluttak fjógrur kvæði,
fímtan stórgafar.
Hvar viti áðr orta
með ðrefra ðætti
maðr of mengluð
maðr und himins skautum?
Háttatal

9 〈Fornyrðislag:〉

96  Ort er of ræsi
    þann er rýðr granar
3  vargs ok ylgjar
    ok vápn litar;
7  þat mun æ lifa
6  nema öld farisk,
    bragni(n) ga lof,
    eða bili heimar.

9 〈Bálkar lag:〉

97  Lypta ek ljósu
    lofi þjóðkonungs,
3  upp er fyrir yta
    jarls merð borin;
6  hverr muni heyra
    hróðr gjöflata
    seggr svá kveðinn
    seims ok hnossa?

9 Sú er grein milli þessa háttta at í fornyrðislagi eru í fyrsta ok þriðja
visuordi einn stuðill, en í óðru ok fjórða visuordi þá stendr hǫfuðstafr í
miðju ordi; en í stikkalagi eru þveir stuðlar en hǫfuðstafr í miðju ordi,
en í Bálkar lagi standask stuðlar ok hǫfuðstafr sem í dróttkvæði.
Starkaðar lag:

98  Veit ek verðari
    þá er vell gefa,
3  brónum beita
    ok búa snekkjur,
6  hæra hróðrar
    en heimdrega
    —unga jófra—
    en auðspörðuð.

99  Þeir ró jófrar
    alvitraðir,
3  hringum heztir,
    hugrakkastir,
6  vellum verstir,
    vígdjarfastir,
Háttatal

hirði Hollastir,
hapsi næstir.

Ljóðaháttr:

Glóggva grein
hefi ek gert til bragar,
svá er tírett hundrað talit;
hröðr sör( er)ðr
skala maðr heitinn vera
ef sá fer alla háttu ort.

Galdralag:

Sóttak fremð.
sótt ek fund konungs,
sóttak ítrán jarl,
þá er ek reist—
þá er ek renna gat—
kaldan straum kili—
kaldan sjá kili.

Njóti aldrsk
ok auðsala
konungr ok jarl.
þat er kvæðis lok.
Falli fyrri
fóld í ægi
steini studd
en stillis lof.
0/1–3 Heading from U; R has no legible heading, but begins 0/4 with a large decorated capital. In T the heading is Upphaf Háttatal. The beginning of Háttatal (to 6/10) is lacking in W 0/15 grein TU, málsgrein R 0/23 written háttanda R 0/28 greinir (2) [so U, written grein er RT]

1/1 Heading in U*: Fyrst er dróttkvæ›r háttr, in U: Dróttkvæ›r háttr. i., in T: It fyrsta kvæ›ði 1/7 á T, of RU 1/23 Unlike T, R has a stop after kvæ›ðr, instead of after at 1/24 á is a conjecture: RT have o, U has io (and lacks i but adds ok) 1/31 supplied from T 1/44 Heading in U: Kendr háttatr. ij. 1/55 begins with a large capital in R

2/1 There are traces of red, but no legible heading in R (read Kendir háttir in SnE (1931), þetta er kent in Skj A II; probably belongs at 1/55). Heading ii. kenningar T, Kendr háttir U* (cf. 1/44) 2/6 ok added by R*; also in T; en U 2/8 -seið] a letter written after the s (n?) deleted R 2/11 written renningar R 2/13 fúr TU

3/1 R has a trace of red but no legible heading; Rekit (numbered iii) TU, Rekit U*

4/1 Heading: Sannkent U*, Sannkent. iiij. U 4/8 hjatr TU 4/8 supplied from TU 4/21 Traces of a red heading R (þetta er tvíriðit?) 4/22 RT add þetta er tvíriðit kallat, but no example follows. Possibly an explanation or exemplification has been lost from the text

5/1 Heading in R not legible; in U (numbered v.) and U*: Tvíriðit; in T: Stuðningar v. (which seems to be correct) 5/7 vig-R, veg- R* -hrœsinn] first vowel written o RU, ø R*, ø T 5/8 vald RU, valdr T 5/10 en (2) altered in R

6/1 Heading in R not legible; Nýgjörvingar U (numbered vi.) and U* (spelt gerv-), Nýgjörningar vi. T (which uses this form consistently in the text too) 6/7 at R* (?) and UT, ör R 6/14–15 corrected from WU (U has sverðit, kallat); svá sem sverð (written seerð R) sé ormr kallaðr, fiskr RT 6/17 corrected from T; dróttkvæðum hátti R, dróttkvæðir hátt tr WU 6/22 R has a large capital

7/1 Heading: Oddhent U*, Oddhent. vii. U, vii T 7/2 written -hlæs R 7/3 hann R* and TWU, hér R 7/5 ýgr] TWU. R has yggr, which is possibly an adjective, but a long vowel is to be expected for the rhyme (though cf. explanatory notes to 16/12–13, 38/10 and st. 58), and the scribe does not consistently distinguish long and short consonants lætr UW (though in W the vowel is unclear), hætr (written hetr) T; R has etr with h added above the line; this is altered to hvetr by R* 7/9 supplied from WU (lacking also in T)

8/1 Heading in U: Þannur oddhending (?—nearly illegible), in T: viii. (no title to this verse in U*) 8/2 the -r added in R*; also present in WU (in T hiara reg is written for hjarar egg) 8/3 the e in skekr added by R* 8/8 written þræmu
R (?), altered to þrymu R*; þrumu TW, þrumu U  8/19 weim] altered to tveimr R* 8/22 Varðak T, Varðak R (the couplet is lacking in U)  8/23 þorði T, þorði U  8/32 stabi] All four MSS place lines 38–40 (sajá) here  8/37 -gerð TW(-gjörð U), -grið R  8/41 R has a large capital, W opens a new paragraph. U has a rubricated heading Hér segir af sextánmæltum (abbreviated ætt)  8/44 er WTU

9/1 R had a red heading here: Sextánmæltr (?); ii. hátt T, Sextánmælt U*  9/5 skekr R*TWU, skefr R  9/11 Trace of a heading in R.

10/1 Heading in U*: Áttmælt, in U: Áttmæltr hátt, in T; iii. hátt  10/3 skerr WTU, in T: iii. hátt

11/1 Heading in TU*: Fjórðungalok (T adds: iii. hátt)

12/1 Heading in RTU*: Stælt (T adds: v. hátt)  12/1, 10 ok altered from en R 12/4 -konungs R*TW, -konungi R  12/5 Valdr RWU; altered to Valdr 2R*, vauld T 12/9 supplied from W, RT omit; Petta er it fyrsta U  12/11 R and T repeat lines l–2 of the stanza instead of lines 1 and 4, as in WU (which here has konungs)

13/1 Heading in R*U*: Hjástælt, in T: vi. hátt  13/5 gat] appears to have been written gak or gack in R (?) and altered to kann by R* (?)  13/9 supplied from WU, lacking in RT  13/11 hinu W, inu U; hina R (the phrase is lacking in T)  er eptir fara WU, eru eptir þisvarð R, en þær eru eptir þisvarð T

14/1 Heading in R*U*: Langlokkum  14/9 í WU, lacking RT

15/1 Heading in R*: Óttaklit, in U*: Afleiðingum  15/3 [ann] conjecture; þanns R, hata WT, þess U  15/5 -hættir R* and TWU, -hættir R

16/1 Heading in R*U*: Drogrur  16/4 aldir R*TWU, aldrí R  16/7 þýngr R*TW, þungr R, þraungr U  16/9 corrected from W; síðars er R, síðarst er í T, síðast var í U  16/10 síðari U, síðara RT (clause omitted in W) 16/11 begins with a large capital, and there may have been a heading R; heading in T: Refhvarf. x. hátt, in U (rubricated): Hér segir um refhvarf  16/13 vera WU, lacking RT  16/15 En TWU, er R

17/1 Heading in U*: Refhvarf  17/5 lætr of conjecture; látit RTWU (cf. 17/18)  17/19 skelfr] lacking in all MSS i WU, lacking RT  17/19 er eitt fall TWU, sett full- R 17/14 written þríðu R  17/16 supplied from WU, lacking in RT  17/19 skilt] R adds fylkir, deleted 17/32 roðuls] -s added (or altered from -l) R  17/34 Heading in U: [ann] reifhvarf, in T: xi. hátt

18/1 Heading in U*: Ónnur reifhvarf  18/5 lætr of] conjecture; látit RTWU (cf. 18/18)  18/17 skelfr] lacking in all MSS i WU, lacking RT  18/19 er eitt fall TWU, sett full- R 17/14 written þríðu R  17/16 supplied from WU, lacking in RT  17/19 skilt] R adds fylkir, deleted 17/32 roðuls] -s added (or altered from -l) R

19/1 Heading in U*: In iii. reifhvarf, in T: xii. hátt (and similarly in the succeeding stanzas; from st. 26 omitting the word hátt, from st. 30 with arabic numerals 19/4 unna TWU  19/5 written v R  19/11 En f] supplied from WU (though these lack imm); lacking in RT

20/7 þýr could he read þvæ RT; þur R, unclear W

21/1 Heading in U*: Ónnur in minni  21/2 sket TWU, skot R  21/4 Róða WT, rjóða R, altered to rjóða R*, byjóða U
22/1 *Heading in U*: In þriðja 22/4 -drasíl R, altered to -drasil R*, drasil W, written dræsil T, dræsil U 22/7 klokkan R*TWU, kykkvan R
23/1 *Heading in U*: Refhvarfa þröðýr 23/6 it U, at (réttu) T, hin W, in R (written en) 23/11 i T, lacking RU; W reads ok eiga eina tíð 23/14 R has a large capital here; T opens a new paragraph with the heading: Dunhent. xvii háttur, U has a new chapter with the rubricated heading: Hér segir hversu skipta skal hættinum
24/1 *Heading in R*: Dunhenda, in U*: Dunhent (cf. T at 23/14)
25/1 *Heading in U*: Tilsagt
26/1 *Heading in U*: Orðskviðuháttur (written Orþ-)
27/1 *Heading in U*: Álagsháttur skar R*TU, skal R, braut W 27/3 fundar TWU (funda added in a later hand R) 27/16 Petta has a large capital in R 28/1 *Heading in U*: Tviskelt 28/4 skipreiðu TW, -ræði U, -reiðum R 28/7 stál- R*TWU, stol- 28/9 R*TWU
28/14 Large capital in R
29/1 *Heading in U*: Detthent 29/2 -vistir written vist er R
29/6 flen- R, flein- R*TWU 29/10 Petta has a large capital in R
30/1 *Heading in U*: Draugsháttur
31/1 *Heading in U*: Bragarháttur stókkvi R*, stókki R 31/4 feng R*TWU, fengs R 31/7 written saltaunn R
32/1 *Heading in U*: Líðhendum 32/10 supplied from T; i einum staf W, báðir i einn hljóðstaf U 32/11 sé TWU, sem R
33/1 *Heading in U*: Veggjat 33/10 Nú with large capital R; could be read Ne
34/1 *Heading in U*: Flagðalag 34/2 fagraðskjóðuðastum final -m (nasal stroke) unclear R 34/6 harðsveiðastaðan] first s unclear; perhaps i R(?)
35/8 -lúð R*TU, -ráð R, -lið W 35/10 at TWU
36/1 *Heading in U*: Firíhent 36/5 herjum R*TU, hverjum RW
38 This stanza is written at the end of Háttatal in R (where it is followed by Jómsvíkingadrápa), after st. 54 and its commentary in W, and not at all in T (which lacks the end of the poem). It is found in this place only in U. In W it is this stanza that is said to be in a metre invented by Veili (35/10–13); there is no commentary on the stanza in R or U. 38/9–10 are only in W (after the lines about Veili). The words i fyrsta ok þriðja visuðið in W are deleted, the second syllable of skothend is abbreviated, and in is written enn 38/1 is thus in WU; in R it is written Snarar farar arar snarar fylkir byrjar, with arar snarar deleted by R* and a mark indicating that the order of the first two words is to be reversed added 38/3–4 inserted at the end of the stanza R (probably not R*) 38/5 sýjar] written sygior R with the g deleted by R* 38/7 Haka written Hvaka R and the v deleted by R*
39/5 foldar R*TWU; apparently written folkar or folrar R 40/3 gerir unclear in R 40/6 blikur TU, bliknir R, blikur ?R*, bliksurs W 40/9 Pessum hætti TU, Pessi heiti (or hetti = hætti) R, í þe[ss]um hætti W
Háttatal

41/3 þróngrivi R*TWU, þróngrí R 41/7 written hettiz (i.e. hettisk?) R 41/11 inu T, eina R, lacking U; fyrra U, lacking RT (clause lacking in W)
42/3 hvar TWU, hvat R(?) 42/11 alhendu U, aþalhendu RT, sentence lacking in W
43/1 sokkum TWU; written sokkv R, sokkvi R* 43/7 -Vinjat RTU, -vinjar R*, -vinjar W
44/1–18 come before 43/1 in W, which is the more logical order (W omits 42/11–13 and 43/12 and 44/19) 44/6 hagbáls -s deleted R*
45/5 blik R*TWU, brim R (?) perhaps briu or brici 45/9 supplied from TWU
46/2 verbál TWU, verbáls R 46/4 afar TWU, aurar R 46/6 au›s -s deleted R* (?) 46/10 fyrsta W, ƒ›ru RTU 46/12 R has a large capital
47/4 flinga RTU, stinga R*, -ninga W 47/6 drauga WU, draugar T, draugum R* 47/9 samhending TWU, samhendingin R 47/12 Large capital R
48/1 Au›kendar TU, Au›kendur R, Au›kendum W 48/3 þar R*WU, þat RT
48/7 venr TWU, verr R? 48/11 R has a large capital
49/9 styft] R adds tekin
50/2 moð R*TWU, written moð R 51/9 eru U, ok RT, W omits 51/12 qll WU, RT omit
52/4 of T, af RW, um U 52/4–6 supplied from TWU (U has fyrir for fyr; the word is abbreviated in W)
53/3 kann] perhaps hann R 53/11 Heading in U: Hættir fornþáldi
54/1 Heading in T: Ragnars háttr (and numbered 46; R may also have had the numeral xvi here, but it is no longer legible) 54/7 vínr] the -r has possibly been erased in R (by R*?) 54/9 er TWU
55/1 Numbered 47 in T; the number in R is no longer legible 55/4 hraðsveldan] s deleted in R, altered to hrafþeldan R* 55/5 af TWU, of R 55/7 jaðarr WU, jaðar RT 55/10 Nú large capital in R
56/1–10 after 57/10 in W (which omits Nú . . . hattí in each case) Stanza-number no longer legible in R (numbered 48 in T) 56/7 hert altered to hann R*
56/10 The text of U ends here Nú] R has a large capital
58/5 kná R*TW; R appears to have búa or bna 58/11 inu T, written ena R, W omits 58/12 The words supplied are editorial conjecture; f. 50r in R ends with lið, which may be an abbreviation for liðhending; the top line of f. 50v (which is nearly illegible) seems to begin with ina fyrstu. T has skothending ok liðhending við ina fyrstu; W omits this part of the sentence 58/14 visuorði] RT add er 58/14, 16 Viða er þat i . . . pvi] supplied from TW
59/7 Glóndlar R 59/8 gagn TW, gang R 60/3 hræ[ . . . so W, hress T, hre[ . . . ] R (with an alteration that is not legible; SnE (1931) reads hvatt) 60/7 ítrar R*, written ítrar R, ítrar T, ítrar W 61/1 tellr R*, fell RTW 61/3 hlyn R*W, hlynr RT 61/8 skotnar has been altered (by R*?) 61/10 The text of T ends here 62/13 supplied from W 62/16 hrynþenda] altered to hrynþandi R (apparently in the same hand)
Textual Notes

63/1 kendi R*W 63/9–10 added at foot of page with indicative sign R 63/10 prjár] emendation; fjórar R, W omits this part of the sentence
64/3–8 supplied from W
65/7 corrected from W; Óllum sötti oddi R 65/9–10 supplied from W
66/1 Rubric in R: lxvii 66/9 corrected from W; fyrstu R
67/11 i supplied by editors; með W 67/14 R has a large capital here, W opens a new paragraph
68/8 hers R*W, hans R
69/9 annat W, annan R 69/12 supplied by editors; the sentence is omitted in W (for the name hagmælt cf. 71/9)
70/1–7, 9 supplied from W (though there skothendingar is abbreviated skoth. and the verb at 70/9 is singular)
71/1 R has an illegible rubric sneiðir] R*; R seems to have sneðir 71/7 leyfðr seems to have been altered in R 71/11 endask W, endar R
72/1 Rubric in R: lxv kná er R, altered to kná R* (i.e. the two words are joined by a line; this may be intended as a 3rd pers. sg. form)
73/1 Rubric in R: lxvi 73/2 dökka W, stökka R, altered to dökka R*
73/10 aðalhendingar] abbreviated aðalhend. R
74/1 Rubric in R: lxvii 74/7 bökðharð bærðum W, bökðjarð bærðum (altered to bærðum R*) R
75/1 Rubric in R: lxviii 75/2 snekkjur altered to snekkjum R* 75/5 herfram W, her fram R (possibly an error for herfram) 75/7 raungðó W, rauð goð R 75/9 supplied from W
76/1 Rubric in R: lxviii 76/11 skothending] abbreviated skothend. R
77/1 Rubric not legible R 77/1–5 supplied from W 77/2 hlekku perhaps hlokk R 77/11 aðalhendingar] abbreviated aðalhend. R
78/10 supplied from W
79/1 Rubric in R: lxixi 79/3 corrected from W; R* seems to have um bláskoðu 79/6 val-] fal- R*W 79/7 elsneþðum] the second vowel written o R 79/11 Rubric: lxixii R
80/6 R* ads til before hrðar; W reads til hrðar - grum] written aðrum R, altered to geyrum (i.e. grum) R*, gjórum W
81/1 Rubric in R: lxixii (?) 81/2 of] emendation; ok R, um R*W 81/9 corrected from W
82/1 Rubric in R: lxixvi 82/4 orðróm R*W, Óðrun R 82/9 supplied from W
83/4 -fíjallar R*W, -fíjallar R 83/5 galla] altered from gjalla? R (or R*?)
83/6 gumna] altered from gunna R? 83/7 fremr written fremr R
84/1 Rubric illegible R 84/9 supplied by editors (according to Finnur Jónsson, SnE (1931), 249; fyrri is written in the margin); ok með minni runhundu (abbreviated runh.) W
85/2–3 and 8 supplied from W
86/3 er R*W 86/5 drekkur R*W, dregr R. The text of W ends with this line
86/11 written hrunhenda R here and at 88/9
Háttatal

88/1 Rubric illegible R 88/2 hers R*
89/1 Rubric illegible R 89/10 runhenda] abbreviated runh. R
90/1 Rubric illegible R 90/3 seima R*
90/9 runhenda] abbreviated runh. R
91/1 Rubric illegible R 91/9 runhenda] abbreviated runh. R
92/1 Rubric illegible R 92/9-10 ok tekin . . . náhendum written after runhenda (1) in line 9 in R, but seems to belong to the description of st. 93
92/10 -hneptum written hnefstm R
93/6 leit R 93/7 lofar R*, lofa R 93/8 jarls R* (?), jarl R ek] er R
94/2 frmr R*, fram R 94/9 Heading added by R*; similarly 95/9, 96/9
97/10 vísuorði] R adds er 97/11 tveir] þríðr R 97/13 Heading in margins R
(where it apparently relates to st. 99) and R*
99/9 Heading added in margin R
100/4 -verðr R* 100/7 Heading in margin R
102/8 R has st. 58 here without any commentary, see textual note above; then follow Jómsvíkingadrápa (beginning at f. 53r29) and Málsháttakvæði
Explanatory Notes

0/1. Háttatal: ‘enumeration of metres’; though since some of Snorri’s varieties are stylistic or grammatical rather than metrical, perhaps ‘enumeration of verse-forms’. Hættir at 0/4 seems to be used in an even broader sense, in view of the answer given at 0/7. Cf. also 95/6. At 1/25 and in the term háttlausa (see Glossary) it is internal rhyme (or the lack of it) that is referred to; cf. 58/14–16 and note, and Glossary under tøgdrápulag.

0/7. These three categories are clearly based on the traditional pars praeceptiva, pars permissiva and pars prohibitiva of Latin grammarians. The first normally referred to Donatus’ books 1 and 2 (orthography and grammar or morphology), the second and third to the figures of speech (those that were permitted and those that were considered defects of style) in book 3. On leyfi cf. GT Prologue 155.

0/11. Rétt ok breytt: ‘normal and varied’. Compare the opposition naturalis~artificialis, applied to rhetorical ordering of discourse in a direct or a roundabout way in Fortunatianus, Ars rhetorica, 3.1 (Halm 1863, 120; see Introduction, pp. xii–xiii above). Alcuin (1941), 100 has the exchange: ‘An semper perspicue exordiri debet orator?—Aliquando perspicue, aliquando per circuitionem.’ The terms naturalis and artificiosus are applied in the Rhetorica ad Herennium, 3.16.28 to memoria.

0/16: i.e. rêttrar setningar. Similarly at 0/23.

0/19. tala: another term derived from the terminology of grammar. The three categories into which Snorri divides it are illogically on three different levels of discourse and are not complementary to each other.

0/29. harðar eða linar: presumably referring to quality of sound as opposed to length, though it is possible that the terms refer to accented and unaccented syllables. Accentuation, however, is less relevant to rhyme, which seems to be the topic under discussion here. Cf. GT Prologue 154.

Stanzas 1–30 are in praise of King Hákon, 31–98 are predominantly in praise of Earl Skúli; the last few stanzas praise the two rulers together. Finnur Jónsson (1920–24), II 79 and de Vries (1964–7), II 79 both strangely claim that stt. 68–101 are predominantly about Hákon, but there is no unequivocal mention of the king after st. 67 until st. 97. Cf. st. 69 and prenur in Glossary.
1/9–16. Cf. TGT 96–7, where alliteration is also discussed. Kveðandi seems here and in some other places to be used to mean ‘poetical effect’ in the most general sense, but elsewhere it seems to refer particularly to either alliteration (e.g. 1/13) or rhyme (e.g. 1/26).

1/40–41. Orð here as frequently elsewhere = vísurð. The objects of köllum in these two lines may be understood (i.e. frumhending), but possibly þá is the fem. acc. pron. rather than the adverb.

1/44. The writer distinguishes three kinds of variation of form (háttr): variation in sound, breytt með hjóðum 1/47, 27/14 (i.e. in arrangement of rhyme or alliteration or in length of line), stt. 28 onwards (though st. 24 seems to belong with these, cf. 27/13 n.); rhetorical variations, með máli skipped but halda sama hætti 1/48, 52 (systematic use of kennings etc.), stt. 2–6; and syntactical variations, breyta hátum með máli einu 8/45 (end-stopped lines, various kinds of parenthesis, linking of stanzas etc. and use of antithesis), stt. 9–23 (and 25–7). Stt. 7–8 involve variations in length of line due to various kinds of elision and resolution, which he also does not seem to think of as ‘real’ variations (cf. 67/10–12).

2/5–8: quoted in the additions to Skáldskaparmál in W to illustrate kennings for the head (SnE 1924, 111).

2/10–11. As elsewhere, one of the subdivisions of the category (kenning) has the same designation as the class to which all three subdivisions belong. Presumably the first category should be understood as ‘simple kenning’; cf. 4/21 (sannkenningar). These passages, which seem to have been written before the accounts of the kenning in Skáldskaparmál, chs. 1 and 67, are the clearest indication that Háttatal was the first part of the Edda to be composed. Snorri’s analysis of the kenning was refined after the writing of the commentary to Háttatal.

Stanza 3 seems to be exemplifying the systematic use of tvíkent (two examples in lines 1–2, one in line 5, one in lines 7–8); rekit (when kennings have more than two determinants) is not exemplified in a separate stanza, though examples appear in 2/1–2 and 3/4. Cf. textual note on 3/1.

4/8. E. A. Kock (NN 2174) points out that the pattern of this stanza requires an adjective with each noun and an adverb with each verb, and that R in fact has the neuter form bjart, which could be taken as adverbial (with unir; though it does not give easy sense as such). On the other hand the writer’s paraphrase of this line at 4/17 uses the masculine adjective gladr as equivalent of bjart (which is the reading of T and U at 4/8), and an adjective in agreement with the subject in such a context is virtually adverbial in force.
An acknowledgement that Snorri has systematised a variant (using it in every line when one would expect it to be only an occasional embellishment), thus making a new ‘form’ from it. Cf. 6/18–21.

This passage (cf. also 6/20) was used by the reviser of Skáldskaparmál in W, see SnE (1924), 105/1–5. The confusion noted in 4/22, textual note reappears there; perhaps the mistake arises from separating stuðning and tvírúð. Stanza 5 illustrates the systematic use of stuðning (though apparently only in lines 1–4: the compounds in the second half of the stanza are of a different kind), and there is no stanza illustrating tvírúð.

The meaning of nýggjörvingar in Skáldskaparmál is slightly different. It is there used to refer to extensions of meaning by the use of near-synonyms even if the result does not involve metaphor; that is, it means the making of new kennings on the pattern of older ones (cf. especially Skáldskaparmál, ch. 33). According to Hallvard Lie in KLNMI X 560 (‘Kviðuháttr’), nýggjörvingar are particularly frequent in kviðuháttr poems (see note to st. 102).

Egill Skallagrímsson sometimes used nykrat: lausavísa 23 (ÍF II 172) ‘Pél høggr stört fyrr stáli’; Höfuðlausn 8, 17 (ÍF II 188, 191); cf. also TGT 80, FoGT 131. Snorri’s comments on mixed metaphors have been compared with Quintilian, Institutio Oratoria 8. 6. 50 (1920–22, III 328–31), but the similarity, though striking, is not sufficient to indicate derivation. On nykrat in Norse poetry in general see Macrae-Gibson (1989), 170–71 and references in notes 45–6.

Dróttkvæðinn is the reading of T and is the form likely to have given rise to the erroneous reading in R; but this is the only occurrence of this pp. in the text and W and U have the more usual dróttkvæðr.

Hinn sami háttr: i.e. stt. 2–6 are not really in a different verse-form from st. 1. Cf. 1/52 and 1/44 n., 4/18–20 n.

I Ógðu ok inn fjórða vísurði: i.e. of each half-stanza, as throughout the commentary to Háttatal. Similarly 8/9: í fyrsta ok þríðja vísurði. Cf. Glossary under vísurð.

Stanza 7: all four of the five-syllable lines (and one six-syllable one, line 3) contain contracted words which at an earlier stage of the language would have had an additional syllable: -hlés, kná, hræs, -ár, -fá, -grá. Though the author does not say this, it is likely that such contractions gave rise to short lines and made the lack of a syllable acceptable, though it is also likely that the extra syllables continued to be used in performance of poetry long after they had disappeared from ordinary prose speech.
Cf. Kuhn (1983), 69–70. Eilífr Guðrúnarson, Pórsdrápa 5/8 (Skáldskaparmál, ch. 18) may have been Snorri’s model for st. 7; as elsewhere he has made a new verse-form out of an occasional phenomenon (cf. Bjarni Einarsson 1971, 22–3; 1987, 151–3). Note also Kormakr’s lausavisa 18/8, ÍF VIII 222. Similar phenomena occur in eddic verse, e.g. PE Völvspá 42/4, Guðrúnarkviða I 13/4, 19/6, 26/8.

Stanza 8. One of the extra syllables in each line except line 3 is accounted for as providing resolution of a stress with a preceding short syllable, in each case in the first word of the line. Other additional syllables in the odd lines would disappear if pronouns were suffixed (spyrk in line 1) and conjunctions were contracted (þvíro, þars in line 3, þótt in line 5) and if the monosyllabic forms fyr and of were used for the prepositions fyrir and yfir (lines 1 and 7). Lines 5 and 7 have further resolutions (munu and þorir). Line 3 still has an extra syllable, and this can only be got rid of by making the first verb singular, as in W, as well as eliding its vowel (reading þvís). It may be therefore that this stanza actually contains no ‘additional’ syllables in reality.

Snorri does not clearly show that he understands the principle of resolution. Contraction and elision he describes below as bragarmál. In manuscripts many scribes have expanded such contractions (just as they may have contracted such words as account for the short lines in st. 7) and it was maybe this that led Snorri to think that the extra syllables could have been pronounced without spoiling the metre, though it is likely that most readers would not have pronounced them, but would automatically have elided them whether they were written or not. Skaldic stanzas rarely contain extra syllables that cannot be accounted for in one of the above ways, but whether Snorri believed that extra unstressed syllables were acceptable in dróttkvætt as they were in eddic metres even if they were neither for resolution after short stressed syllables nor capable of elision is difficult to say. The remark at 8/12–14 suggests that he thought of the extra syllables as being a prelude or anacrusis. Since the initial syllable in each line (except line 3) is short, the hending would not normally fall upon it anyway, cf. 38/10 n. and Kuhn (1983), 80–82, where examples from tenth-century verse are given; endings with short syllables were avoided by later poets, see Kuhn (1977). On the positions where resolution was acceptable in dróttkvætt see Kuhn (1977); (1983), 55–6, 68–9; for examples of resolution and elision see Sievers (1878).

8/8. The reading of R is uncertain (see textual note), though Finnur Jónsson read þramu in Skj A II 54 (þramu in SnE 1931) and adopted þramu
Explanatory Notes

‘edges’ in Skj B II 63; but the use of a kenning might be expected here (prínum randa = battle). Hreinn is an odd adjective to use with it; perhaps it could be translated ‘pure’. W and T have hreinna (gen. pl. with randa).

8/10. hversu flestar: see Heusler (1950), § 394.

8/13. It is uncertain whether pat refers to the preceding clause or the following one in line 14 (in the former case the second comma in line 13 should be omitted and at interpreted as ‘so that’).

8/16. med álögum: cf. álögsháttr, st. 27.

detthent: st. 29.
dunhent: st. 24 (cf. textual note).
skjálfhent: cf. 28/11 and st. 35.

8/17–18. Cf. rétthent, st. 42.

8/18–20: i.e. varðak for varða ek. pars for par er. These are usually taken to be archaisms rather than poetical elision. Cf. Noreen (1923), §§ 158, 465, 473 Anm. 2; Einar Ólafur Sveinsson (1958), 97 and 101.

8/20. The stanza from which these two lines (only present in R and T) come is in Eyrbyggja saga, IF IV 38 (Skj A I 111, B I 105). The sentence as quoted is incomplete: the indirect object of varðak is kvinna frýju (‘from women’s reproach’). Myrþir mordfárs refers to the poet.

8/24. sú grein: i.e. leyfi.


8/26. samhendingar, liðhendingar: see stt. 46–8 and 41, 53, 58.

8/29. visurð eða skemra: apparently ‘whether it be [repetition] of a whole line or less’. Repetition of words within a stanza is normally not permitted (cf. 8/32–40), but may be an acceptable leyfi if it is effective (at nýta).

8/29–31. The longest known kenning in Germanic alliterative poetry is the one with 8 elements in the verse of fiór›r Sjáreksson quoted in Hkr I 187, verse 78 (Skj B I 302). Cf. LP s.v. gimslóngvir.

8/31–2. drag eða stuill: both unexplained; it is not even certain whether these are two terms for the same thing. Stuill here is clearly different from stuill as applied to alliterating staves (1/14 etc.). Drag may mean an extra line added at the end of a stanza (when this occurs it usually repeats or echoes line 8; cf. galdralag, see st. 101 n.), or could be the same as drogur (st. 16). There are various examples of the former quoted from dream-verses in Möbius (1879–81), II 129 (including Skj B I 400, st. 10, which is in Hkr III 177; see also Skj B II 609 under varselsvers). Cf. also Háttalykill, st. 22 (núfuháttr), which has a refrain-like addition to each quatrain. Snorri seems to confine the term galdralag to ljóðaháttr with an extra line at the end of the stanza (st. 101), while the dream-verses referred to above often add the extra line to dróttkvætt stanzas.
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8/33. í visuhelmingi: í visurði would make better sense (er comes twice in 8/34).

8/34–7. Not recorded elsewhere; taken to be part of Refr’s poem about a certain Porsteinn (perhaps the son of Snorri goði). For Hofgarða-Refr’s extant verse see Skj A I 318–21 (it is only preserved in manuscripts of the prose Edda, Heimskringla and Óláfs saga helga).

8/38–40: i.e. to repeat a reference to an individual previously named or referred to, even if only by the use of a pronoun, is counted as leyfi. This clause presumably belongs with the seventh leyfi above (8/26–8). Cf. textual note on 8/32.

8/45. með máli einu: i.e. syntactical variation, cf. 1/44 n. Here Snorri introduces the first of what he considers to be real variations of form and from now on most variations are given a name (8/46–7).


11/9–10. Stt. 2–8 were not considered to be fully breytt (cf. 1/52), since the variations in them were only rhetorical, or else involved leyfi (stt. 7–8). Stanza 12 is therefore the fourth variant verse-form (st. 10 was the second, cf. 9/11) and the fifth stanza-type including the standard type of st. 1. Stanza 13 is the fifth variant (12/13), stt. 14–17 are respectively the seventh to tenth verse-forms (taking st. 1 as the first).

Stanzas 12 and 14 are quoted in FoGT 136–7 in illustration of antitheton.

13/4, 8. The two ‘traditional statements’ (forn minni 13/12) are clearly connected with an account of creation, but have not been preserved elsewhere. Cf. Ps. 104 (103): 6 and PE Völuspá 4, 59 (see Fidjestøl 1982, 249).

14/1. Langlokum (see textual note). The name in the dat. is elliptical, meaning ‘(composed) with langlokur’, rather as some place-names were used in the dative (with a preposition), e.g. á Hallfredarstþöðum, IF XI 97. The form langlokum is also used in Háttalykill, st. 30 and FoGT 136. Cf. Möbius (1879–81), II 65 (such datives are used on other occasions in U, see textual notes on 15/1, 32/1; SnE (1848–87), II 377/23.

15/1–2. There seems to be a redundant element in the kenning: either gjaldseiðr or grundar seiðr would be sufficient to mean ‘serpent’. Cf. hranna hádýr 8/34–5 and 60/3 n. If the kenning is to be analysed as equivalent to seiðr gjaldgrundar it is similar in structure to vandbaugs- skadí 86/8 and vandbaugs sendir 28/1 (see also rødull in Glossary and 17/6 n.). Such kennings employ a kind of tmesis, on which see 36/7–8 n. Cf. also Meissner (1921), 164.

15/9–12: i.e. Peim er (15/1) is dependent on konungdómi (14/8). It is odd that the word afleiding is applied to the latter word rather than to the
first word of st. 15; sá víðhelingr means the first half of st. 15, which is not correct tilheiti (15/1 textual note) unless it is syntactically linked to the preceding stanza (cf. st. 39). See Möbius (1879–81), II 56, where the illogicality is taken as evidence of alteration or corruption in the archetype.

16/9–10. Cf. TGT 94, where 15/7–8 and 16/1 are quoted as an example of anadiplosis. The device is used extensively in Old French and Middle English. Cf. Gordon (1953), 89 and see also JH–AH 129. Similar linking of stanzas is found in medieval Irish verse, see Heusler (1925), I 313. Cf. st. 39 and 39/9–10 n.

16/11–15. Again Snorri seems to be making consistent verse-forms by regular use of what would normally be sporadic embellishments (cf. 4/18–20). He himself uses refhverf as an occasional device, e.g. 44/8 and 54/3 (if there was a verb hlemma ‘stop’; see Fritzner 1883–96, II 7).

16/12–13. hafi þe einnar tíðar fall: tíð here can scarcely mean ‘tense’ as it clearly does at 8/25 and 8/41 (and TGT 76), since many of the examples of refhverf below concern nouns and adjectives rather than verbs. The phrase may mean the opposite of lúkas hæði eigi í eina tíð (23/10–11), whatever that is, and possibly the same as í eitt fall mælt (17/13; in neither place can fall have its usual meaning of ‘grammatical case’). Tíð could perhaps mean ‘rhythm’ or ‘cadence’ (though in the first two and some other examples of refhverf the two contrasted words are of one and two syllables respectively). The concept ‘metrical foot’ does not really apply to dróttkvætt; even if one does apply it, verr and sekir in 17/1 would not by most people be considered to be in the same foot; the phrase may, however, simply mean that the two contrasted words must be adjacent (cf. 23/10), or possibly that they must be on the same side of the caesura (in the same hemistich), cf. Kuhn (1983), 89–90 (some of the pairs of antithetical words in st. 23 are divided by the caesura, cf. 23/11). Perhaps the most likely thing is that tíð refers to syllabic quantity, as perhaps fell þær tíma does at GT Prologue 154, and certainly tíð does in TGT 52–3, though for instance hafi jardar (17/2) and fromum meðum (17/8) do not fulfil this condition either. In fact the only way in which all Snorri’s examples can fulfil his condition is if the phrase means that both words must be stressed. Cf. endask báðar í einn staf 71/11 and lúkas á einum hljóðstaf báðar (32/10), lúkas allar einnig (36/10), lúkas í einn staf báðar (73/10, 78/10). It is possible that the statement is meant to apply, not to the two words linked by refhverf, but to the two words involved when there is ofljóst. Ofljóst can involve two words with vowels of different quantity, though this does not seem to happen with any of the examples in Háttatal, and
Snorri may mean that it should be avoided; cf. *Skáldskaparmál*, ch. 74, *TGT* 172, Bjarni Einarsson (1987), 160. Similarly, hendings can link syllables with vowels of different quantity, though this was generally avoided, at least as far as *aðathending* was concerned, cf. 38/10 n., 79/10 n. and st. 8 n. (see Kuhn 1977, especially p. 528).

16/16. *frumsmið*: i.e. either this kind of verse has never been attempted before, or this is the first time that Snorri has attempted this kind of verse. Cf. stt. 70 and 95.

17/3. *reka* elsewhere in the text means ‘drive, hammer’ literally or metaphorically. With the object *kold heit* it could mean ‘fulfils (cold promises or threats)’, sc. to punish evil-doers (*LP* s.v. *heit* interprets the hostility as towards gold, i.e. indicating the ruler’s generosity, though this conflicts with Snorri’s own interpretation below, 17/30), but it is perhaps more likely that the threats come from the enemy and that the phrase means ‘drives away cold threats’ (in *Skj* B II 65 the verb is translated ‘straffer’).

17/6. If the reading *rødul sævar* is correct (in spite of 17/32), *rødul-sævar meðum* would be equivalent to *rødul-meðum sævar*; cf. 15/1–2 n.

17/13. *í eitt fall mælt*: perhaps ‘said in the same breath, in the same phrase (clause?) or expression’; cf. 16/12–13 n. But it is difficult to see what the rest of the sentence means. Possibly Snorri has in mind that on their own *haft jarðar* (respectively dative and genitive) could imply ‘from sea to land’, since the two cases fundamentally signify origin and destination (see Nygaard 1906, §§ 113–16 and 141).

17/14, 16, 24. *ljóss* may have its normal meaning of ‘clear, obvious’ in this passage, but it may be connected with the use of *ofljóss* at 17/26, 18/13 and 20/9, which is almost certainly being used in its ironical sense ‘containing word-play, punning’, as in *Skáldskaparmál*, ch. 74. *Refhirvörf* as exemplified in stt. 17–23 nearly always requires the contrasting words to be taken in one sense to provide antithesis, but in another sense as part of the meaning of the verse.

**Stanza 20.** The first two words in each line give the following antitheses, usually by taking them in different senses from those required for interpreting the meaning of the verse (*flest ofljóss* 20/9): freezes ~ warms; raised ~ falls; travel ~ stay; away ~ towards; twists ~ straight; wraps ~ unwraps; steps ~ rushes; warns ~ exhorts.

**Stanza 21.** Antitheses at the beginning of the even lines: lay ~ rose; ran ~ stood; confined ~ spacious; stiff ~ pliable.

**Stanza 22.** Antitheses in the first two words of lines 4 and 8: ugly ~ fair; cold ~ embers.
Stanza 23. Antitheses in the second halves of the even lines: winter ~ summer; rest ~ movement; leaning ~ straight; empty ~ full.

23/10–11. lúkask beði eigi í eina tí: cf. 16/12–13 n. It is unclear whether this means the same as standa eigi same ok er ein samstafa millum þeira, or whether it refers to some other difference from ordinary refhvörf. The pairs of antithetical words in this stanza all include one monosyllable and one disyllable, as well as being not adjacent and perhaps not being considered to be in the same phrase (there is a similar problem with the meanings of lúkask á einum hljóðstaf báðar and lúkask allar einnig, 32/10 and 36/10, see notes to these lines). They are all stressed words, though in some cases if the lines are taken to be Sievers type D they may be only half-stressed (this is, however, unlikely, since then there would have to be greater stress on the preceding verbs). All the main syllables are metrically long (though their length may be different according to the rules in TGT 52–3), but then so were most of those in the contrasted words in ordinary refhvörf.

23/11–15. But variations involving hendings do not in fact appear until st. 28, though the repetition of words in st. 24 does result in similar hendings in each pair of lines (cf. stt. 41, 47, 48, 53). Variations in length of lines do not appear until st. 33. Cf. 27/12–15; Möbius (1879–81), II 51.

23/14–15. This seems to be the last question in the commentary to Háttatal.

Stanza 24 is very similar to st. 47, except that the latter has identical syllables at the beginning and end of the odd lines, as well as at the end of the odd lines and beginning of the even lines. In Egill’s lausavísa 4 (ÍF II 110), the first couplet is like st. 47, the second and last like st. 24. Cf. also Háttalykill, st. 33 (see JH–AH 127), Egill’s lausavísa 16 (ÍF II 156), Hallfreðr’s lausavísa 11 (Hkr I 331).

Stanza 25. The first part of the even lines, i.e. up to the final disyllabic word, is parenthetical and in each case provides a gloss (segir til) to a kenning in the main statements in the odd lines (to which the last word in each of the even lines belongs). The device of providing a gloss to a kenning is used by Egill in Hofþualsaun 8/4. Stanzas 25–7 do not involve change of metre or arrangement of alliteration and hendings otherwise than to fix the position of the caesura in the even lines, and logically they belong with stt. 9–16, especially st. 13. All three stanzas involve regularly placed parentheses that occupy less than a full line. (Cf. Kuhn 1983, 167–8.)

Stanza 26. The main statements come in the odd lines and the first word (always a monosyllable) of the even lines. The remainder of the even lines are parenthetical proverbial or gnomic statements (orðskvibir). Cf. st. 13.
Stanza 27. The parentheses in this stanza have no specified content, though they are positioned as in st. 26, with a caesura after the first syllable of the even lines (with a slight irregularity in line 3; this also has a caesura after its first syllable, which belongs in sense to the second part of line 2). The description in 27/9–11 could apply to st. 26 as well. Cf. JH–AH 132.

27/7. jarla pryði presumably refers to Hákon, the subject of this part of the poem, though according to Sturl. I 278 it was Skúli who gave Snorri the ship mentioned in the next stanza.

27/13. með fullu háttaskipti: i.e. with variation in length of line or arrangement of alliteration or rhyme. Pessi (27/12) refers to st. 28, though in fact st. 24 too can be seen as involving variation in the hending (cf. 23/14 and 1/44 n.; Möbius 1879–81, II 51–2); or alternatively as having linking of lines rather like the linking of stanzas in stt. 15–16.

Stanza 28: this is the metre of Hallar-Steinn’s Rekstefja (Skj A I 543–52), see Kuhn (1983), 333–4.


28/4. King Hákon may indeed have given Snorri a ship-levy estate (Snorri is said in Sturl. I 278 to have been made a lendr maðr), but in view of the undoubted gift of a ship mentioned in the second half of the stanza and the uncertainty about the ending of skipreiða (see textual note), it may be that the word should be skipreiða (skipreiði m. ship’s gear or rigging).

28/6. The gift of a ship (though by Skúli, not the king) is mentioned in Íslendinga saga (Sturl. I 278), cf. note to st. 95. Dýr is pl., though it seems unlikely that Snorri was given more than one. Because of the frequency of the generic sg. and the apparent occasional use of pl. when sg. is meant, as well as the similarity of some sg. and pl. forms, it is often difficult to know whether it is one ship or more that is referred to in Háttatal. See Glossary under skip, sog.

28/14. It is not clear whether it is permitted to have the first rhyme-syllable delayed in the odd lines too; this only occurs in the even lines in st. 28. Cf. 35/3 and 7. Lines 28/12–13 perhaps mean that if the hending falls on the second syllable in the odd lines, it will still be skjálfhenda but no longer tvískelft (or maybe ‘if the first hending falls on the syllable next after the first, the skjálfhenda [i.e. the position of the alliterating staves] will not be affected’). One of the characteristics of skjálfhenda seems to be that it uses type A lines with a ‘heavy’ first dip, which can carry the first hending; this is a common feature of Hallvarðr háreks-
blesi’s *Knutssdrápa* and Hallar-Steinn’s *Rekstefja* (see Sievers 1893, 107–8 and cf. 35/13 n.).

29/1–2. The two visits were presumably in the winters of 1218 and 1219 (not Snorri’s first and second visits to Norway), see *Sturl. I* 271–2.

29/9–10. The fourth syllables of the even lines are all long stressed syllables (with the caesura before them) which form the first syllables of trisyllabic words concluding the lines. The even lines are consequently all Sievers type E, made up of two trisyllables. The name *detthent* (‘falling rhymed’) probably refers to this rhythm (–´ – ×), cf. JH–AH 131.

30/9–10. The third syllable in each of the even lines is a long stressed syllable, the first of a disyllabic word (which is involved in neither alliteration nor rhyme); the even lines are all made up of three disyllabic words with long first syllables and are consequently all Sievers type A.

**Stanza 31** begins the (section of the) poem about Skúli. On this stanza see Kuhn (1969a), 228–30; (1983), 147. The odd lines are all type D with the first hending falling on the third syllable; in st. 32 it is the even lines that have this pattern.

**Stanza 32**: see Kuhn (1983), 165.

32/5. If *seim-* is read (as in TWU) the kenning would mean ‘gold-spender’.

32/10–11: obscure. The rhymes in even lines normally involve syllables containing the same vowel (followed by the same consonant or consonant group), so *lúkask á einum hljóóstaf báðar* may refer to the vowels in the following unstressed syllables, though in st. 32 they are only the same vowels in line 2 (and in line 6 in W, which reads *ilstafni*; even if *einum* were taken to mean ‘a’ rather than ‘the same’, the description would still only be applicable to line 6). Similarly it would seem that *samhljóóandi sé eptir aíra* can only refer to the final consonants at the end of the unstressed syllables, though both rhyme-words have unstressed syllables ending in consonants in line 4 and neither has them in line 6. In a number of places it seems that the writer thinks of rhyme-words as normally having two syllables, cf. 38/10, 48/9–10, stt. 74–5 (which are distinguished by having monosyllabic words providing the first hending in each line; st. 45 also has monosyllabic rhyme-words), 76/11, 77/11–12, 78/10. Cf. also 36/10 (*lúkask allar einnig*), 71/11 (*endask báðar í einn staf*), 73/10 (*lúkask í einn staf báðar*), 78/10 (*lúkask báðar í einn staf*); the first and last of these phrases relate to monosyllabic rhyme-words, the other two to disyllabic rhyme-words where both syllables rhyme. Cf. *TGT* 50–52 and 98; the example there given of *riðhent* has two-syllable rhymes and illustrates *homoeoteleuton*. On
two-syllable rhymes generally in skaldic verse see Kuhn (1983), 83, and note stt. 71–3; there are also examples in Kormakr’s lausavísur 38/5 and 63/7 (with Bugge’s emendation, see Skj A I 91), ÍF VIII 271, 301. Cf. 16/12–13 n.

33/2. TW read reið, R* has riðu (U reidd); with sverð as subject this verb would mean ‘swing, be wielded’.

33/5 hilmis bróður: Skúli was (half-)brother of King Ingi Bárðarson (1204–17); stt. 32–7 refer to the events of 1213–14, while Ingi was still king. (That Ingi and Skúli had different mothers is implied by the use of the word samfeðra in Hákonar saga, ch. 9; but Skúli is in various places called Ingi’s bróðir, and in the same chapter claims to be skilfenginn, ‘legitimate’; cf. also ch. 88, where he describes himself as ‘broðir Inga konungs samfeðri ok skilgetinn’. Earl Hákon galinn, on the other hand, was Ingi’s half-brother on the mother’s side. See Boglunga sögur (1988), II 26–7.)

33/9–10. The writer identifies the antepenultimate syllable as the additional one in the even lines and thus this syllable never takes part in the alliteration or rhyme. Preceding this syllable each of his even lines is Sievers type A2k (first dip a long, half-stressed syllable, second lift a short syllable by licence, Sievers 1893, § 61.4) or perhaps D2 (since the second syllable carries the rhyme and may be fully stressed); but if the third syllable in each line were considered to have resolution the fifth syllable would constitute the second dip and would not then be ‘extra’ (type A2ab or D1). Cf. st. 8, where resolution provides at least one ‘extra’ syllable in seven out of the eight lines and see Kuhn (1983), 68.

34/9–10. Here it is the fourth syllable from the end (or the fourth from the beginning) that is identified as the additional one; it could be regarded as providing resolution with the preceding short syllable, which if the lines are taken to be Sievers type D would be half-stressed, or the fifth syllable in the line could be regarded as an extra unstressed syllable in the dip of a type D line, with the half-stressed syllable short by licence (D2, Sievers 1893, § 61.4). The requirement that the first word in the even lines be a superlative adjective introduces a grammatical and non-metrical element into the variation. Cf. st. 9/2 in Víglundar saga, ÍF XIV 104.

35/11. Porvaldr veilí’s only recorded stanza (see ÍF XII 262) does not use skjálfhenda. The poem referred to at 35/12–13 does not survive. There seems to be an implication that the name of the poem (and the metre) was connected with the shivering produced by the cold, rather
than from the sound of the verse-form, though it seems possible that the name originally referred to the sound of alliterating staves coming close together early in the line (see next note; the name tvískelft, st. 28, would support this: that stanza had skjálfhenda twice in each half-stanza), in which case Snorri’s note is based on folk- etymology (or Veili’s poem had nothing to do with the metre skjálfhenda). The term kvíða is often used of poems that have no refrain, being found in the names of many narrative poems as well as of poems in the metre kvíðuháttr (see Appendix and Wessén 1915, 129), but the phrase drápan steðlausu seems a contradiction in terms, since a refrain is usually considered an essential feature of a drápa (though indeed Íslendingadrápa, Skj B I 539–45, is without one).

35/13. It seems clear from Snorri’s three accounts of it that for him the essential feature of skjálfhenda was the occurrence of the alliterating staves in the odd lines on the first and third syllables, rather than any particular arrangement of the hendings, though in 35/3, 7 this arrangement of the stúlar is combined with the placing of the first hending on the second syllable of the line, as in Háttalykill, st. 41/3 and 7, which Kuhn (1983), 105, 289, 333–4 takes to be an essential feature of the pattern; in tvískelft (st. 28) this arrangement of the alliteration is combined with the first hending falling on the first syllable of the line, in in forna skjálfhenda (st. 35) there are skjálfhendur in the third line of each half-stanza only, combined with aðahending. Lines 39/9–11 imply that in nýja skjálfhenda had skjálfhendur in the odd lines combined with skothending (as in Háttalykill, st. 41). All skjálfhent lines are characterised by having a ‘heavy’ first dip (Sievers type A2a), whether or not the first hending falls upon it.

Stanza 36. On brítent see JH–AH 130, where parallels in Latin verse are quoted.

36/7–8. In SnE (1952), 471 egg-...-ping is taken as a compound separated by tmesis; this figure is also assumed at 19/3–4 (grunnfoll; cf. grunn in Glossary) and 62/6–7 (folkskúrum) by Finnur Jónsson in Skj B II 66, 78. But although tmesis undoubtedly occurs in skaldic verse—the clearest examples involve the splitting of compound proper names, but there are cases with other nominal compounds too, especially kenning compounds; see Finnur Jónsson (1933); Reichardt (1969); Amory (1979); Kuhn (1983), 108–9, 111–12—all three supposed examples in Háttatal are capable of more satisfactory interpretations. See also 15/1–2 n.

36/10. lúkask allar einnig: i.e. all the rhyme-words are monosyllables (or monosyllabic second halves of compound words; they have no
ending syllables); *fylgir samstofun fyrir hverja*: each is preceded by a (non-rhyming) syllable. According to normal scansion the rhyming syllables in the even lines of this stanza are all in the dips (half-stressed if taken as type A2ab), and normally *dróttkvætt* lines end in a disyllabic word with the second syllable unstressed.

**Stanza 37:** On *hinna dyri hátt* see JH–AH 129.

37/5–8. E. A. Kock (NN 1311) tries to simplify the somewhat tortuous syntax of this half-stanza by taking *hátt* as an adverb (‘nobly’) parallel to *prátt* (instead of as an accusative noun, object of *bjóða*) and linking the whole of 37/5 with the following line (‘the prince of the clan of *holríar* distributed red wealth nobly, repeatedly’). He then takes *þat* as the object of *bjóða* and *þjóð* as the subject of *stóð*, and is forced to accept the reading of (R*W; U has *um*) in place of RT’s *af*. This is undeniably smoother, but the use of *hátt* is unusual, *jofurr*, though frequently used in the poem, does not elsewhere appear with dependent genitive, and the statement ‘people stood around the ruler’ fits ill into the context.

37/9. í fyrsta ok flríja: in the even lines too!

38/10: i.e. an unstressed syllable follows each rhyming syllable, in contrast to st. 37, where the first two rhyming syllables in each line were monosyllables (cf. st. 36). The first two rhyme-syllables in each line of this stanza, moreover, are all short, and with the following unstressed syllables provide resolution (giving Sievers type A2a or D lines; type D4 or E in lines 4, 6 and 8). It is unusual for the penultimate syllable of a line also to be short as in line 6, but this may be the result of the difficulty of finding a long-syllable rhyme for the short syllables earlier in the line, and short penultimate syllables are used in st. 90. See notes on stt. 8 and 16/12–13 and cf. Kuhn (1977); (1983), 80–82. Short and long consonants in pairs of rhyming syllables, however, as in lines 2, 3, 5 and 7, are not all that uncommon (Kuhn 1983, 77–8).


39/9–10. It could be the echo of *hjaldreifan* (line 1) in *hjaldr* (line 5) that is being referred to—or possibly that of *hjálmar* (line 4) in *hilmir* (line 5), cf. stt. 16 and 24—but by analogy with st. 15, also described as *títkek* (see textual note on 15/1), it would seem to be the syntactical linking of the two halves of the stanza by *þá er* that is the feature meant. Stanzas 39 and 40 would then both be syntactical rather than metrical variants and would belong logically with stt. 9–16 and 25–7. It is presumably accidental, rather than an essential part of *títkek*, that the alliteration in these lines (*hjálmar* | *hjaldr* þá er [or þás?] *hilmir*) is
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reminiscent of skjalfhenda (39/10–11). The writer does not explain how skjalfhenda in n‡ja differs from in forna (st. 35, cf. st. 28), but it is presumably that in the former the lines that have skjalfhendur have skothending rather than aðalhending.

40/1–4: quoted in TGT 94–5 as an example of anaphora. The stanza is also similar to áttmæli (st. 10). Cf. FoGT 150–51 and Eysteinn Ásgrímsson, Lítilj 62 (Skj B II 406), quoted by P. G. Foote (1982), 114; (1984), 256–7; also JH–AH 125–6 (who quote PE Helgakviða 157 st. 5–6 and Skj B II 157 st. 48, Sturl. I 428); the quatrains in Grettis saga, ÍF VII 151–2 form a similar stanza too. See Vésteinn Olason (1969).

40/7–8: quoted in the additions to Skáldskaparmál in W in illustration of descriptions of men as distributors of gold (SnE 1924, 105).

40/9. með orðum could mean either ‘with its lines’ or perhaps more likely ‘with words’, i.e. the same as með máli (1/47–8, 8/45, 9/11): ‘varied as regards dróttkvætt in meaning’—but not in sound. In any case this is another syntactical variant; it is identical with dróttkvætt metrically (breytt til: ‘based on?’) and does not conform to the description at 23/14–15. Note, however, that the repetition of hverr and hann as internally rhyming words in lines 1–4 and 6–8 has resulted in virtual end-rhyme in these lines too (cf. st. 99 and note; also stt. 41 and 53).

41/9: i.e. the alliteration falls on the same syllables as the rhymes. Cf. stt. 53 and 58 (and also stt. 24, 46, 47).


42/12. í inu fyrsta visurði: and in the third, too; and the skothendar are double in each case.

Stanza 43, in minni aþhenda, probably ought to come after st. 44, aþhent, as it does in W.

43/9–11. The author here shows his concern for consistency throughout individual stanzas; cf. 51/9–11, 53/11–13, 58/14–16; also 1/26–7, 4/18–20 and note, 8/15–17.

43/10–11: i.e. if one or more skothendingar occur in an aþhenda stanza.

Stanza 44. On aþhent see Kuhn (1983), 305–6.

44/7. E. A. Kock (NN 3146) points out that the preposition við should not really carry both alliteration and rhyme, and suggests that it should be taken as postposition (thus capable of carrying a primary stress) with herfjölð, and that valdi should be taken as nominative and subject of fíðask. There are other places, however, where the metre forces the poet to stress unusual words (e.g. hann 1/2, 7/3, 8/7, fram 20/4, fyrrir 80/2, hans 80/5, 89/6, par 88/8, honum 93/2).
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44/15–18. Not recorded elsewhere (Skj A I 534, B I 515). The metre would be more regular if contracted forms were used (bragarmál), i.e. baðk in line 1 and gős in line 2. The first lift of line 3 has resolution; cf. st. 8. On the line-type in lines 1 and 3 see Kuhn (1983), 156–9; it also appears in 44/1 and 7.

45/11–12. sem riðhendur: i.e. together at the end of the line, cf. stt. 32, 55, 56.

Stanza 46. Samhent is rather like liðhendur, st. 41, except that its odd lines have adælahending like retthent, st. 42, and the alliteration does not invariably fall on the same syllables as the rhyme in even lines. In addition, liðhendur has skothending between odd and even lines; iðurmælt (st. 47) has adælahending between them.

46/10. með einum stofum: i.e. they have the same initial sounds (as well as final ones).

Stanza 47 (iðurmælt) corresponds to Háttalykill, st. 29 (though this is less regular than Snorri’s stanza); cf. JH–AH 127. The closest parallels are perhaps Egill Skallagrímsson’s lausavísa 4/1–2 (ÍF II 110) and Hallfreðr’s lausavísa 11/1–2 (Hkr I 331).

47/10–11: i.e. st. 24 (see textual note on 24/1).

Stanza 48 (klifat) is similar to Háttalykill, st. 12; see JH–AH 127.

48/9–10. taka með adælahending ína síðari: i.e. the adælahending in the odd lines rhymes also with the adælahending in the even lines (as indeed they also do in iðurmælt, st. 47); in addition there is skothending between the rhymes in the first half-stanza and those of the second. On the device of having the same word repeated in several successive lines cf. Hallfreðr’s lausavísa 11 (Hkr I 331).

48/11 There appears to be no connection between the stúfar here and the poet Stúfr and his poem Stúfa (Stories from Sagas of Kings, ed. Anthony Faulkes, London 2007, 47/18).

Stanza 49 contains a series of allegorical references to Hildr Högnaðóttir, whose name means ‘battle’. Hildr is also the name of a valkyrie (e.g. PE Völuspá 30) and is frequently used in kennings for battle and armour; both persons can be used as personifications of battle and they are not always kept clearly distinct. The device is a form of oflfjóst.

49/9. í fjórða visuord: i.e. of each half-stanza, as usual; similarly 50/9.

49/10. skal setja með hending: i.e. is included after the second rhyme-syllable. Cf. 32/10–11 n.

51/10. annarr helmingr stýför: i.e. in one line only, as contrasted with tvístýför and alstýför.
Stanza 53 differs from st. 41 in that instead of adalhending in the even lines, which forms skothending with both rhymes in the odd lines, there is skothending in both odd and even lines, but adalhending between the first rhyme-syllables in each pair of lines. (On rhymes such as -ór ~ -jór see Kuhn 1983, 76.) Part of the sentence describing this is omitted in all manuscripts; it must have continued in some such way as ‘. . . there are full rhymes in the second and fourth [lines], and the other [helping rhymes] such that with the second rhyme-syllable there are half-rhymes in the second and fourth [lines]’ (. . . eru adalhendingar í øðru ok fjóða, en adrar at við ína síðari hending eru skothendingar í øðru ok fjóða). There is the further difference between stt. 53 and 41, which is not pointed out in the commentary as it stands, that st. 53 has oddhending in all lines, while st. 41 has it only in even lines. See NN 2182; Sievers (1893), 108.

53/11–14. Here again (as also at 51/9–11) the writer acknowledges that he is making a systematic use (eru nú settir saman) of what in earlier poets had been sporadic lapses or variations of metre found in occasional lines rather than in every line of a stanza. Cf. 58/14–16, where his tendency to prescriptiveness in this matter is most marked.

53/14. None of the verses attributed to Ragnarr in Ragnars saga lóðrókar seems to be consistently in this metre, though some of them, like Krákumál too (Skj B I 649–56; no longer attributed to Ragnarr), have occasional adalhending in even lines and frequently no hendings in the odd lines; but it is doubtful whether any of them are genuine anyway. The features of st. 54 are actually found more commonly in verse attributed to Bragi and Egill.

54/10–11. Cf. 1/11–13. The inclusion of an unstressed syllable before the hófstafdr is a common feature of early skaldic verse (e.g. that of Bragi and Egill Skallagrímsson) as well as of verse attributed to Ragnarr, including Krákumál; see Kuhn (1983), 168–9.

Stanza 55. Of the five lausavísur attributed to Torf-Einarr in Skj A I 31–2, none corresponds exactly to Snorri’s example, though the odd lines nearly all lack rhyme and the even lines frequently have skothending. But some couplets have skothending and riðhendur in the even lines (1/1–2, 5–6, 2/7–8, 3/5–6, 4/3–4, 5/5–6). Line-lengths could be made more regular by reading sé in line 1, eðr gjarnar at in line 3, þás in line 7.

Stanza 56. The features of Egils háttr are found in occasional couplets in Egill’s lausavísur, never in a whole stanza; see his lausavísur 6/1–2, 19/5–6, 40/7–8 (ÍF II 119, 163, 269). The odd lines of his stanzas frequently lack hendings, however.
56/7. All other manuscripts, and R* as well, have hann for herr; but both readings make good sense.

56/8. There seems to be no advantage in reading framkló lo›nar (or lo›na; cf. Skj B II 76); see Fidjestøl (1982), 72–3. Klok- in Skj A II 67 is an error.

57/9–10. If the rule for the position of the second hending in the line see Kuhn (1983), 89–90. Lines with the second hending not on the final stressed syllable are another feature of the earliest skaldic verse.

Stanza 58: see Kuhn (1981). None of Bragi’s surviving stanzas (Skj A I 1–5, B I 1–5) has all the features Snorri specifies for Braga háttir, though in a number of places the lack of hendings in one line of a pair is so to speak compensated by a rhyme between one syllable in that line and the hendings in the other line of the pair; but this only rarely seems to form aðalhending with either of them. See Ragnarsdrápa 4/5–6, 7–8, 9/5–6, 7–8, 13/3–4, 16/3–4, Bragi 2: 3/1–2, 3–4. Skothending between as well as within pairs of lines is found in Ragnarsdrápa 11/3–4, 7–8, 18/3–4; cf. also Ragnarsdrápa 17/2–3 and Egill’s lausavísa 27, ÍF II 200. In none of these cases are the hendings positioned as in Fleins háttir, though the two features are found (in different lines) in the stanza in ÍF II 224–5 (cf. 57/9–10 n. and see Kuhn 1981). In lines 3–4 of Snorri’s example, his aðalhending appears to be formed between syllables with long and short vowels (ógn- ~ togn-), but see Noreen (1923), § 127. 3. Cf. 79/7 and note to 79/10; Kuhn (1983), 80–82.

58/14–16. Inconsistency in the arrangement of hendings is especially characteristic of Bragi’s verse and of that of many other very early skaldic poets. Later poets became more regular (see Kuhn 1981). On the use of háttir to mean primarily the pattern of hendings being used see 0/1 n.

58/17. On kimblabþand see JH–AH 129–30. The device seems not to be a traditional Norse one and is probably adapted from French and Latin verse.

60/3–4. hræs seems to add a redundant gen.; hræs hrannir would be an satisfactory kenning for blood, as would hrannir fella (cf. 15/1–2 n.). ‘Waves of corpse-fellers’ would, however, also be a possible kenning for blood and there seems no reason to reject the readings of T, W and (probably) R. The correction that Finnur Jónsson claimed (SnE 1931, 240) had been made, to hraatt, cannot now be read, and though it would perhaps give easier sense, is of doubtful authenticity (it is read hraustr in Skj A II 68). Kock in NN 2184 proposed taking fella as inf. parallel to gella, though this is stylistically unlikely, and in any case falla would be the expected verb.
It has been questioned whether fólk ever really does mean ‘sword’ in Old Norse poetry; the sense-development is certainly problematical (see Richardson 1975). It is listed in the fúla of sword-names (or of names of parts of swords) in Skáldskaparmál (1998), 120, and though the compiler may have included it as a result of misunderstanding fólk (er) i dreyra in Gunnlaugr Leifsson’s Merlinússpá II 66 (Skj B II 37), where the word perhaps really means ‘warriors’, Snorri could easily have made the same assumption and is likely also to have known the fúla. There does not, therefore, seem to be any reason why Snorri should not have intended the meaning ‘sword’ here and possibly also in fólkskúrum (62/6–7; see next note), even if the meaning was not in fact sanctioned by earlier poets. The expression leitr sund unda fylla fólk, however, is odd whether fólk is taken to mean ‘battle’ or ‘sword’. Kock (NN 2184) proposed taking fólk as the first half of a compound with sund, meaning ‘mighty sea’ (obj. of fylla; cf. her-, þjóð-); stínn in line 6 would then either have to be emended to stínnr and taken with stíklr (so Skj B II 77) or, as suggested by Kock, taken as first half of a compound stímnmen ‘stiff neck-ring’. A further possibility would be to read leitr stínn fólk fylla sund unda ‘lets firm warriors fill a sea of wounds’.

Kock (NN 191) suggested that vísi should be taken as subject of heldr rather than of *skiptir (which necessitates adopting the reading of W for this word and taking heldr as impersonal), fólk skipta svá as a parenthetical clause (fólk cannot, however be taken as object of *skiptir, since this verb normally takes the dative), boga driptum as object of heldr rather than of *skiptir, skúrum as adverbial dative rather than as object of lýstr and Mistar regni as object of lýstr rather than of heldr. This has the advantage both of avoiding the emendation of skipta (if fólk is taken as subject) and the highly doubtful compound fólkskúrum, which involves both the questionable meaning of fólk = ‘sword’ and the use of tmesis. Cf. 36/7–8 n., 60/8 n. Kock’s arrangement also results in symmetrical organisation of the parenthetical clauses in each couplet of the stanza, rather than the tortuous syntax of Skj B II 78.

i.e. in this form of hrynjandi the first two syllables in the odd lines and the fifth and sixth in the even lines are not involved in the alliteration or rhymes (the stuðlar come near the end of the odd lines); Snorri always identifies the ‘extra’ syllables in verse-forms that have more than six in each line in this way (cf. 33/9–10 and note; when he says þá er eptir sem dróttkvætt, he means, of course, that the rhythm would then be as dróttkvætt, though the sense would be destroyed). The rhythm in the odd lines tends to be trochaic; i.e. the four syllables after the first two
are Sievers type A, while in the even lines the first four syllables constitute Sievers types D or E. There are no resolutions, but note that the fifth syllable in hrynjandi is often short (62/6, 63/8, 64/6, 7).

Stanzas 63–6 refer to events of 1221, when Skúli defeated the Ribbungar in the Vík and brought about the death of one of their leaders, Gunnarr Ásuson. Stanzas 63–4 and 66 are quoted in connection with the account of these events in Hákonar saga Hákonarsonar, chs. 74–5.

63/9–11: i.e. in every line the first hending falls on the third syllable (the first of a two-syllable word) and is followed by three unrhymed syllables (though they are not all unstressed) before the second hending; the rhythm is entirely trochaic (all Sievers type A lines). The ‘extra’ syllables in this stanza would presumably be identified as the fifth and sixth in the even lines and the first and second in the odd lines (although the first syllables carry the alliteration). The occurrence of alliteration and the alternation of oddhending and oddalhending are as in hrynhenda (= hrynjandi, st. 62), though their positions within the lines are not identical; in st. 62 the first rhyme-syllables were the third syllables of the line in odd lines but the second in even lines.

63/12. einn perhaps ought to read enn; the sentence is lacking in W.

64/9. óbreytt: this stanza (64) differs from st. 62 in that the stu›lar fall on the first and third (instead of the third and fourth) lifts of the odd lines (as in st. 63), and from st. 63 in that in three out of the four even lines the first rhyme (which falls on the second lift, or on the half-stressed element of a type E line) is on the second syllable of the line (as in st. 62), instead of the third (as in the odd lines and every line of st. 63). The odd lines have trochaic rhythm, and so has line 4 (fyrir probably to be pronounced fyr), but lines 2, 6 and 8 begin with Sievers types D or E. This stanza thus has its odd lines like st. 63 (except that the caesura falls after the third instead of the fourth syllable) and its even lines (predominantly) like st. 62. Cf. Möbius (1879–81), II 47. Lifts fall on short syllables in 62/6, 63/8, 64/6, 7. Except in 63/8 (and perhaps 64/7), these are under the regular conditions for licence (i.e. there is an immediately preceding long stressed syllable, see Sievers 1893, §§ 9.2 and 61.4). Serks in 64/4 does not alliterate, cf. note to st. 76.

65/9–14: i.e. each line begins with Sievers type A*2 or D*; the fourth syllables of lines 4 and 6 are short, i.e. these lines are type D*2 (cf. note to 62/9–12). The metre could be regarded as málaháttir (or Haðarlag; st. 79) with an added trochee, just as dróttkrætt is usually regarded as fornyrðislag with an added trochee and hrynjandi as dróttkvætt with an added trochee. Cf. Sievers (1893), 112, 240.
Explanatory Notes

65/14. eigi mjúkt: i.e. this metre sounds jerky (a heavy caesura tends to come after the third syllable); it presumably does not mean it is no longer mjúkt if the syllables are taken away. This metre seems not to be used except in Háttatal and Háttalykill, st. 4. Stanza 66. Cf. st. 55; the only difference is in the position of the frumhending.

67/2. This clause is dependent on siklinga.

67/9–10. sem í dróttkvæðum hætti: except that the höfudstafir is not at the beginning of the even lines (cf. 1/11–13), as is also permitted in st. 54; in both stanzas the even lines are all types B or C. 67/8 appears to have double vowel alliteration (oss, jófrar).

67/11–12. Stanzas 1–8 are all counted as one verse-form (regular dróttkvætt), since the variations were only rhetorical or examples of leyfi; cf. 1/52, 6/17–18, 8/45–50. Stanza 9 is counted as the first verse-form that is distinct from dróttkvætt. At 67/11 fyrst means at the beginning of Háttatal.

67/14. it friðja kvæði: see 69/4–5 n.

Stanza 68: all lines are regular Sievers types whether or not the ek is contracted in lines 3, 5, 7, so that as far as the metre is concerned this stanza is fornyrðislag (like stt. 69–71). There are five syllables in line 2, but the first two constitute resolution, so the five are the equivalent of four. The final stressed (half-stressed?) syllables in lines 2, 6 and 8 are short by licence; they are type A2k—though some of these lines could perhaps be taken as type D, like line 4, cf. Sievers (1893), 33, 100, 112. Note the aðalhending in syllables apparently containing æ and ø in line 4 (cf. LP s.v. mærð; but it is doubtful if there are enough early examples of mær- rhyming with -ær- to confirm the existence of an alternative form mærð). Line 1 lacks both a fifth syllable and skothending, presumably because it belongs with 70/8 in sense (and imitates the stef ‘Knutr vas und himnum’ in Sighvatr’s Knútsdrápa (Skj B I 232–4), which also lacks skothending though most other lines in the poem have hendings; see JH–AH 60). Stanza 68 has skothending and a single stuðill in the odd lines (except line 1) and aðalhending in the even lines, st. 69 has two stuðlar but no hendings in the odd lines and aðalhending in the even lines, st. 70 has skothending and two stuðlar in the odd lines and aðalhending in the even lines. All three variations are found in þöglag poems (see Appendix, pp. 87–8 below), but only Einarr Skulason’s Haraldsdrápa II (Skj B I 425–6) seems consistently to use one of them (it follows the pattern of st. 70).
Stanza 69: there is again resolution in lines 2 (type D4 or E?) and 8 (type D2). Line 7 has only four syllables (type A2k). Cf. Sievers (1893), 112.

69/4–5. Þrenn . . . fjórða: cf. 95/3. Snorri seems to be referring to the second and third sections of Háttatal (cf. 30/11 and 67/14) and two other poems about Skúli, making four in all. Cf. Finnur Jónsson 1920–24, II 78; Sturlunga saga I 278; Möbius (1879–81), I 34. See Þrennr in Glossary.

69/12. hinn þróði háttr: i.e. the third kind of tøglag.

Stanza 70. Like st. 68, with both aðalhendingar and skothendingar, but with two stuðlar rather than one.

70/1–4: is Snorri claiming to be using new metres, previously not employed by court poets? Note that mati is indefinite; it does not seem to mean just that such poetry has never before been composed about Skúli.

70/10–12. Cf. st. 8. As there, some of the extra syllables in stt. 68–70 are the result of resolution (skammar samstþfur?), some are unstressed enclitics which can usually be contracted (skjótar samstþfur?—but at 83/10 skjótar seems to refer to resolution too, at 86/10 to both resolution and enclitics). In st. 70 the first is the only line with five syllables.

70/12–16. Snorri provides as an example of a stef 68/1 and 70/8, which together make up a sentence independent of the rest of the three stanzas (i.e. it is a klofastef). Stanzas 68–70 thus exemplify one stefjamélab, and a complete tøglag poem would contain several such sections, with the beginning and end of each marked by the occurrence of the lines of the stef. Snorri does not indicate whether each stefjamélab can be marked by a different stef, as in Egill’s Hefuðlausn (Skj B I 30–33)—though that poem is not in tøglag.

Stanza 71 differs from st. 70 in that in it the aðalhendingar are two-syllable rhymes, as in stt. 72 and 73. Cf. 32/10–11 and note; see also JH–AH 129 and Kuhn (1983), 83.

72/9–10. But in st. 72 there is only one stuðl in lines 3 and 7.

72/10. skemri orþótkin: the stressed syllables in lines 4, 6 and 8 are short; in line 2 they end in vowels (the result of loss of -w-), and Snorri may have considered these also to be short, cf. Hreinn Benediktsson (1968); Sievers (1893), 58; Noreen (1923), § 49; Heusler (1950), 15; Kuhn (1983), 54. Sievers (1893), 113 compares these light lines to occasional occurrences of somewhat similar lines in tøglag. The odd lines are regular Sievers types, though line 7 is type C with delayed alliteration; see Kuhn (1983), 50; Sievers (1893), 38.

Stanza 73. All type A lines and two-syllable rhymes (cf. st. 71 n.). This verse-form is quite possibly Snorri’s invention, cf. 70/1–4 n.

73/1–4: quoted in TGT 98 in illustration of homeooteleuton.
Explanatory Notes

73/2: normalised Røkkva døkkva in Skj B II 80; but there is insufficient evidence for the existence of an alternative form of tøglag with ø (see LP s.v. døkkkr; Noreen 1923, § 167), and the vowel in the sea-king’s name can hardly be said to be certain even though it rhymes with Hløkk in a stanza of Bjørn Hítduelakappi (ÍF III 140). In any case by Snorri’s time the vowels ø and ø would probably have been sufficiently similar for them to be used to provide aðalhending together (cf. note on st. 68). R’s støkkva cannot be right.

73/10. lúkask í einn staf báðar: cf. 71/11 and 32/10–11 n.

73/11. In view of 74/11 and 75/11, Möbius (1879–81), II 103 assumed that the names of the verse-forms in stt. 74 and 75 were accidentally reversed in R (they are not given in any other manuscript; the verse-form of Háttalykill that corresponds to Háttatal, st. 75 is there named háhent (st. 15), cf. JH–AH 64).

Stanza 74. Since the first hending falls on the second syllable, all lines must be type A2a1 (secondary stress on first dip); similarly the even lines in st. 75.

75/4. It is awkward to have to take frár with fleinpollr and mál with falla; in the other even lines of this stanza there is a compound word in this position, and one would at least expect that frár and mál would go together; but Kock’s suggested før (NN 2185), even though it can be justified because the original reading of R is unclear (W has fjør), cannot really go with mál. The adjective means ‘passable’ (of a road) or ‘capable’ (of a person), though it is found also in the phrase før veðr (‘weather in which it is possible to travel’; e.g. Sturl II 144).

75/9–10. Lines 3 and 7 seem to be type A2b with anacrusis, an unusual feature to find in skaldic verse. Line 5 is A2ab with resolution of the first stress, line 1 is A*2b. Line 3 has six syllables unless flá er is read flás. The even lines are all type A2a. See Sievers (1893), 113.

75/11. styfð: i.e. monosyllabic.

Stanza 76. Lines 1, 3 and 5 are not Sievers types; their rhythm is like that of hrynjandi (stt. 62–4) with the final syllable omitted (cf. st. 91). The third word in each of these lines has a short syllable followed by an ending syllable, so they could be taken as type D* with an added long syllable at the end. Line 7 has only six syllables and as a whole (i.e. including the final syllable) can be taken as type A2b; Rask (SnE 1818, 262) and later editors have added fram after hlunna to make it the same as lines 1, 3 and 5. Line 6 seems to have double alliteration, but whereas st- and sn- were probably considered to alliterate together and with s, st- usually alliterates only with st- (like sk-; cf. stt. 64, 73, 83, 91 and
see Kuhn 1983, 50). Line 8 has *adalhending* and line 1 might be considered to have *skothending*: Finnur Jónsson (*SnE* 1931, 246 and *Skj B* II 82) emends *bekk* to *bord*, following W; the sense is not affected, but it avoids the possible *skothending* with *strýk*- which is not required.

76/11. *stýfo*: i.e. the first rhymes fall on monosyllables or long stressed syllables (the first parts of compounds) followed by other long and probably half-stressed syllables, rather than ending syllables. Cf. 32/10–11 n.

**Stanza 77.** Cf. Ómr Steinþórsson 1, *Skj B* I 385–6 (unless the poem is *stýft*, st. 51) and Óttarr svarti, *Oláfsdrápa sænska* (*Skj B* I 267). See Kock (1933).

77/9–10. If all the main verbs are taken to be unstressed, each line is type A2b with a long, presumably half-stressed syllable in the second dip (line 4 type A2ab2 or D*4*?), though lines 3, 5 and 7 can also be taken as type A*2*. There are resolutions in lines 2, 6 and 7 and perhaps line 4, but there is no way of making each line equivalent in number of syllables. Lines 1 and 8 are irreducibly six syllables, lines 3, 4 and 5 have only five. No lines have seven syllables.

77/12. *rétt í dróttkvædu*: i.e. the hending syllable is followed by an unstressed syllable, as is normal (though by no means invariable) in *dróttkvætt*. Cf. 32/10–11 n.

**Stanza 78.** All lines type A2ab, *stuðlar* always on the first and third syllables, hending on second and fourth. Cf. JH–AH 130.

78/10. *báðar í einn staf* perhaps refers to the fact that all hendings are monosyllabic (i.e. are not followed by an ending syllable; this phrase would then be tautologous with *ok allar hendingar hneptar*), or perhaps to the fact that the whole consonant groups at the end of the hending syllables are identical, unlike e.g. *lauki ~ raukn* 77/6, *heldr ~ skjöldum* 24/7, *spjór ~ orvar* 9/8. Cf. 73/10, 71/11, 36/10 etc.

**Stanza 79:** All lines type D*, all hending on first and penultimate syllables, all *stuðlar* on first and third syllables. Metrically, the stanza is *málaháttr*.

79/6. Finnur Jónsson (*SnE* 1931, 247; *Skj B* II 83) adopts the reading of R*W*, but while *falbrodr* may be a more normal kind of expression in skaldic verse, *valbroddr* is not impossible.

79/10. *sem í dróttkvæðum hætti*: but line 3 has *adalhending* instead of *skothending*. In line 7 the rhyme-syllables have long and short vowels (cf. Kuhn 1977; 1983, 80–82; see also notes to 38/10 and st. 58 above).

79/12–13. *i sinu visuoröl hvár hending*: i.e. the two rhyme-words are in successive lines, instead of in the same line as in *dróttkvætt*. In *full* (or *rétt*) *runhending* the same rhyme is used throughout the stanza.
80/6 has only 3 syllables; R* adds til before hróðs. Otherwise the stanza (like st. 81) is metrically similar to fornybislag (or its variants in stt. 97–8) though the lifts come on some unusual words (fyrir line 2, hans line 5).

80/10–11. Pvi er þetta runhent kallat: the reason, however, is not clear. If the name refers to the 'run' or series of rhymes running through the stanza, the versions in which the rhyme changes within the stanza would not be the reason for the name. Cf. runhenda in Glossary.

81/10–11 must refer to st. 82, in which the lines are one or more syllables shorter than those in st. 81 and the rhymes are masculine ones rather than feminine as in stt. 80–81. Cf. st. 102, where the odd lines have three syllables.

82/9–10. tvau vísuorð sér um hending: i.e. each pair of lines has a separate rhyme.

82/10–11. hljóðstafir does not seem ever to refer to alliterating staves elsewhere in Old Icelandic (see Glossary), though (like ljóðstafir) it does in modern Icelandic (see Helgi Sigurdsson 1891, 26). If it does do so here, it may mean that single alliteration in the odd lines is permitted in this metre (einni síni fyrir málur: 'only' once at the beginning of a word'; cf. 85/10 and see JH–AH 49). It is possible, however, that the sentence refers to the fact that the rhyming vowel in line 2 constitutes a complete word (ð: 'the vowel that constitutes the rhyme stands on one occasion in place of a word'). The phrase ráða kveðandi elsewhere refers to alliteration, however (1/13, 54/10), and the text of W unequivocally makes hljóðstafir refer to alliteration by adding í runhendum háttum at í fyrsta ok þriðja vísuorði after rangi in place of ef.

Stanza 83: all lines seem to be type D*1 (or C*1 )—though line 1 has two short syllables (resolution?) after the first lift—except for line 6, which is type A with anacrusis. The sixth syllable in line 8 is caused by resolution of the second stress (83/10 ef skjótar eru: cf. 70/10–12 and note). On the alliteration in line 8, cf. note on st. 76. The rhythm of the stanza is like málaháttr (see st. 95). Cf. Sievers (1893), 115.

83/2. eyðir as it stands must be vocative (addressing Skúli). The vocative, however, is, usually accompanied by an imperative elsewhere in the poem (e.g. 3/7–8, 30/5–8). Finnur Jónsson (following Rask's suggestion, SnE 1818, 264 note 1) in Skj B II 84 emends to eyðis (dependent on bestar; cf. variants in Skj A II 73).

83/5–6: quoted in TGT 52 in connection with a discussion of hendings; cf. 32/10–11 n.
83/9. ort: for the lack of concord cf. 41/10 (though there the word-order makes it less striking).

með fullri runhending: i.e. there is the same rhyme throughout the stanza.

84/9: i.e. the rhymes are masculine ones. The stuðlar also come in adjacent syllables at the end of the line (cf. st. 45). The stanza is not easy to scan; all lines have four syllables and could be type A with long, half-stressed syllables in the second dip, but then the hofudstaf in line 2 would be in the wrong place and there are other irregularities. If one thinks of the final dip in each line as having been omitted (hnepr), they could all be either type C or D*.

85/10. ok fylgir þeim einn hljóðfyllandi: i.e. there is only one stuðill in the odd lines (as in st. 96, but always on the first lift), in contrast to sttt. 80–81. All lines are type A.

85/11. The runhent metres are arranged in groups of three (in each group there is one full runhenda, one minni, one minzt), though the three in each group do not seem to have clear characteristics in common.

86/9. rétt: having the same rhyme throughout the stanza, cf. 79/13, 83/9 and note.

It is not altogether clear why this metre is said to be based on toglag more than the other short-lined runhent metres. There are four syllables in lines 2, 4, 5 and 8 and five in lines 1, 3, 6 and 7. In lines 1 and 3 the extra syllable is an enclitic (cf. 68/11–12), in line 7 it is the result of resolution of the first lift. With ef skjótar eru (86/10), cf. 83/10 and st. 83 n., 70/10–12 and note. Stanza 86 is also characterised by having the two stuðlar in adjacent syllables near the ends of the first three odd lines (as in st. 84 and in three cases in st. 83); in st. 86 these lines are type C. It differs from st. 84 mainly in having feminine rhymes, but seems essentially the same as st. 80.


87/9. hnepr: but the lines still have four or five syllables, though the rhymes are masculine ones. The stuðlar are in syllables separated by one syllable; the odd lines are all type B (as are also lines 2 and 8). The five-syllable lines both contain enclitics. Line 7 has six syllables; perhaps read segik or segk?

88/9–10. But lines 4 and 6 have unstressed syllables before the hofudstaf. Lines 1, 5 and 8 have seven syllables each (leyfi, one of them in each case being an enclitic (bragarmál); cf. st. 8).
89/9. **hneptr**: i.e. the unstressed syllable at the end of the line is omitted. Lines 1 and 2 still have six syllables owing to resolution of the second syllables (they are presumably type A2a with secondary stress in the first dip) and line 5 has an enclitic ek (read telk?).

**Stanza 90.** Lines 1, 3 and 7 have the *stuðlar* in the same position as st. 62. In line 5 they are as in stt. 63–4. The rhythm is trochaic except perhaps in line 1 (the first four syllables = type D). There is an extra syllable in line 7 (enclitic ek) and in line 8 (for fyrir read fyr?). The rhyme-syllables are short (thus making the end of the lines unlike stt. 62–4, but metrically equivalent to those of st. 91). The metre of this stanza is used in *Háttalykill*, st. 17 (where it is called *rekkit*) and in *Málsháttakvæði* (c. 1200; Skj B II 138–45; preserved in R after the end of *Háttatal*), alternating with that of st. 91 and generally, like st. 91, *in minsta runhenda*. It is similar to the ecclesiastical tetrameter found in medieval Latin, which may be its origin. Cf. JH–AH 131.

**Stanza 91.** In lines 1–4 the *stuðlar* are in the same position as in st. 62, in lines 5–8 as in stt. 63–4. The rhythm is trochaic throughout and there are no extra syllables (seven in every line). On the alliteration of line 4 cf. st. 76 n. The metre of stt. 90 and 91 is equivalent, the former having the final lift in the form ∪´×, the latter having it in the form –´. Both types are used in *Málsháttakvæði*.

**Stanza 92.** The rhythm seems to be like that of st. 83, i.e. five-syllable lines, or six with one resolution or enclitic (read hefk in line 2?), except for line 3; but the penultimate syllables are all short (and probably only half-stressed; licence following long stressed syllables, see Sievers 1893, § 9.2) and the *stuðlar* come on the first and third or fourth syllables. All lines can be taken as D*2 or A2b (lines 1–4). Cf. Sievers (1893), 115.

92/9–10. **ok tekin af hálfhneptum hætti eða náhendum:** in R placed at the end of the previous sentence, but it is st. 93 that is like *háfhept* (st. 77) and (rather less like) *náhent* (st. 75).

**Stanza 93.** The rhythm is like that of st. 77. Lines 1 and 3 have five syllables, line 4 only four (cf. st. 75, náhent). The rest have six, in each case including a word which has a short first syllable which may be counted as constituting resolution with the second (lines 6 and 8 also include enclitics). The *stuðlar* are placed as in st. 77 except in line 1, where they fall on the last two syllables as in st. 84. All lines can be taken as type A2b or A*1b or A*2b (or A2ab: they all have a long half-stressed syllable in the last dip; the second word in each line except line 4 is a finite verb, probably unstressed; cf. 77/9–10 n.)
This comment seems to refer to st. 93 (this and the misplaced clause at 92/9–10 may in the exemplar have been written in the margin, with the result that the scribe of R was unclear where they should be inserted). Though the majority of the lines in st. 93 have six syllables, they are in fact very like lines 1–4 of st. 92 with the final two short syllables replaced by one long one. *Af fyrra hætti* would normally mean ‘from the preceding verse-form’ (though it is perhaps possible that it means ‘from a preceding verse-form’); cf. 69/9, where the similar phrase clearly means ‘in the preceding verse-form’; and 91/9. Stanza 94 is also *stýfr*, but from *hrynenda* (stt. 62–4) or st. 90—like st. 91, with which it seems to be identical in rhythm except that it has a large number of short stressed syllables which possibly constitute resolution (lines 3, 5, 6 and two in line 2; cf. 62/9–12 n. and 64/9 n.); and the *stuðlar* are in the last two words in each odd line (cf. st. 62; only applies to the first half of st. 91). As in st. 91 and frequently in *hrynenda*, there is a tendency for each line to have a finite verb in second position and to be end-stopped. Both stt. 91 and 94 are *in minzta runhenda*. The references to traditional heroes in st. 94 are reminiscent of *Háttalykill*.

Stanza 95 has double alliteration in every odd line. All lines are either type *D* or type *A* with anacrusis except line 5, which is type *C* with extended first dip. Cf. st. 79. *Fluttak fjǫgur kvæði*: cf. 69/4–5 n. *Fluttak* presumably means no more than ‘composed’ (and maybe sent) here, since if *Háttatal* was composed in Iceland after Snorri’s first visit to Norway he would not actually have been able to deliver the third and fourth of his four poems to Skúli himself (in spite of the occasional use of vocatives in *Háttatal*, see 83/2 n.); but the first and second would have been composed before he left Norway in 1220. The words cannot mean that *Háttatal* was not completed until Snorri’s second visit to Norway (1237–9). The fifteen gifts Snorri received from Skúli are mentioned in *Íslendinga saga* (*Sturl. I* 278), but the source is probably *Háttatal*.

Stanza 96 has single alliteration in odd lines. All lines are type *A* or type *C* except line 7, which is type *E*. Since all the even lines are type *C*, the *hjôfstafir* is in no case on the first syllable of the line (cf. 97/10–11).

As far as st. 96, the third poem (st. 68 onwards) seems to be exclusively about Earl Skúli.

97/11. *stikkalagi*: probably an error for *Starkaðar lag*, since the description fits st. 98, but cf. 97/13 textual note: if st. 99 is *Starkaðar lag*, perhaps *stikkalag* is the correct name for the metre of st. 98. St. 99 is not, however, metrically more similar to verse attributed to Starkaðr
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than st. 98; and the poems Sýrlastikki (Skj A II 242) and Haraldsstikki (Skj A I 424, Hkr III 181) are not in the metre of st. 98 either. As in st. 96, the even lines in st. 98 are all type C, so that the hofuðstaf is inevitably delayed. Only occasional couplets in the verses attributed to Starkaðr in Gautreks saga (Skj B II 343–50) conform to the pattern of st. 98 and Snorri’s description of stikkalag; but they are unlikely to be genuine anyway. The closest is st. 23; cf. also TGT 68.

97/12. sem í dróttkvæðu: i.e. there is double alliteration in the odd lines and the hofuðstaf is at the beginning of the even lines. In st. 97 all lines are type A or type D.

Stanza 99, except for line 1, seems identical in metre to st. 97: all lines are type A or D, there is double alliteration in the odd lines and the hofuðstaf comes at the beginning of the even lines (line 1 would also fit into Bálkarlag if it were read Eru þeir jofrar or Peir eru jofrar). There is, however, the difference that in st. 99 all lines are kept to four syllables by the avoidance of resolutions and enclitics, which appear in four of the lines of st. 97. Stanza 99 also has virtual end-rhyme in lines 2–8 (cf. st. 40 and 40/9 n.), though according to TGT 52 such grammatical rhymes were not cultivated in Norse verse, and each of these lines ends with a superlative (cf. st. 34); but these features may not be intended as part of the prescribed pattern. If stt. 99 and 94 (or 86?), which both seem to duplicate earlier verse-forms, were omitted, the poem would have exactly 100 stanzas, like a Latin centimetrum; cf. 100/3.

Stanza 100. Lines 1 and 4 each have only three syllables (not uncommon in eddic ljóðaháttr); there is only single alliteration in line 4; lines 2 and 5 are type B with extended first dip; there are three lifts in lines 3 and 6.

100/1–3. This could be taken to refer to the commentary to Háttatal, thus confirming that it is by the poet. A hundred was the traditional number of verse-forms to include in Latin metrical treatises (centimetra).

Stanza 101. Line 1 has only three syllables (as sometimes in eddic galdralag verse); there is only single alliteration in lines 1 and 4 (line 2 is presumably type C and sött in that line unstressed and not alliterating, like þó in line 5, which is type B). Lines 6 and 7 each have three lifts, and perhaps line 3 too. It is, however, possible that lines 2 and 5 are to be read with three lifts as well, with two parallel alliterations with the preceding lines (cf. PE Sigr drífumál 18/5–6, 19/1–2). Galdralag is used occasionally in eddic poems predominantly in ljóðaháttr, such as Hávamál and Sigrdrífumál. Heimdalargaldr, of which the only known fragment is quoted in Gylfaginning (ch. 27), may have been entirely in
this metre. Its distinguishing feature is its having a seventh line, with its repetition or echo of the sixth; cf. 8/31–2 n. above. Stanzas 100 and 101 are the only ones in Háttatal not to have eight lines (Háttalykill, stt. 5 and 22, like Krákumál, use a ten-line stanza).

**Stanza 102** is kvíðuháttr: the name is found in TGT 63 and in Háttalykill, st. 2; cf. Wessen (1915). The metre was used by Egill Skallagrímsson in both Arinbjarnarkviða and Sonatorrek (ÍF II 258–67, 246–56), by Pjóðólfr of Hvinir in his Ynglingatal (preserved in Snorri’s Ynglinga saga, Hkr I 26–83) and by Eyvindr skáldaspillir in his Háleygjatal (Skj B I 60–62; quoted widely in Heimskringla and Skáldskaparmál). In Snorri’s example there are three syllables in odd lines (four if there is resolution) and four in even lines (or five if there is an enclitic); the first half of the stanza has single alliteration in the odd lines, the second half has double. All his odd lines have stressed initial and final syllables, whereas the earlier poets use a greater variety of rhythms. Sievers (1893, 117) suggested that kvíðuháttr originated in the systematisation of the occasional occurrence of three-syllable lines in fornyróðslag. The relationship, however, might be the reverse. Cf. also st. 82.
Appendix: Examples of Snorri’s Metres in Other Old Norse Verse

Of the 102 variants that Snorri exemplifies in Háttatal, a large number are not in the strict sense of the term metrical variants: stt. 2–6 illustrate the use of kennings and are in the same metre as st. 1, which exemplifies the ‘standard’ dróttkvætt form, by far the commonest of those used by skaldic poets (Háttalykill, st. 3), though as Kuhn (1983), 327 points out, Snorri uses rather a restricted range of possible rhythms in his dróttkvætt verses, probably unintentionally, in keeping with his general tendency towards making all the lines of individual verses more consistent in pattern than was customary in earlier poets. It does not seem to be usual, however, to use kennings in a regularised way as Snorri does in stt. 2–6, so that a single stanza confines itself to one particular pattern of kenning. Nor does it seem that earlier poets took advantage of the possibilities of ‘licence’ provided by contraction, elision and resolution to produce verses that seem to have a regular pattern of more or fewer than the usual six syllables in normal dróttkvætt as Snorri does in stt. 7–8 and in veggjat (st. 33), though resolution, contraction, and elision are all common enough in individual lines of verse, see Kuhn (1977); (1983), 55–6, 67–72; see also Sievers (1878). St. 7 may be inspired particularly by Eilífr Guðrunarson’s Pórsdrápa 5/8 (Skj A I 149; Skáldskaparmál, ch. 18). St. 34 (flagðaháttr) also contains an extra syllable because of resolution that comes in superlative adjectives. This is also exemplified in Háttalykill, st. 32, and is found in one line of a stanza in Víglundar saga (Skj AII 457, st. 10; IF XIV 104, st. 9).

Sextánmælt and áttmælt (stt. 9–10) are also exemplified in Háttalykill, stt. 21 and 38, but as patterns regularised over a whole stanza seem to be adopted from Latin poetry (JH–AH 126–7 quote as possible models verses by Matthew of Vendôme, Marbod and other writers of the eleventh to thirteenth centuries; with st. 9, sextánmælt, cf. Bede, De arte metrica I xii; 1975, 116–18). Few examples of these patterns being used throughout a stanza have been found elsewhere in Norse verse, though FoGT 151 has two stanzas in sextánmælt in the form of questions and answers, cf. greppaminni below. But although Snorri puts sextánmælt along with áttmælt and fjördungalok as a rhetorical device, it in fact
involves a particular type of line-rhythm which though exceptional is found quite widely in skaldic verse (in individual lines of stanzas); see Kuhn (1983), 120, 194, 268, 307, 334, who gives examples of this line-structure in individual lines of Arnórr jarlaskáld and other poets (e.g. Amört’s Porfinnsdrápa 7/5–7, IF XXXIV 47; there are a number of examples in Hallar-Steinn’s Rekstefja, e.g. 5/3, 17/1, 6–7, 18/7, Skj B I 526–9; cf. also Kormakr’s lausavísa 37/1, IF VIII 269). Bjarni Kálfsson, lausavísa, Skj A I 536–7 is quoted by Möbius (1879–81), II 129 as an example of áttmælt; there seems to be another in FoGT 134, st. 3; cf. also Hkr I 367–8, stt. 165–8 and 166/5–8; Hkr I 202, st. 90/3–8; Óttarr svarti, Óláfsdrápa sœnska 6, Skáldskaparmál, 85/29–32; Hallr Snorrason 1, Skáldskaparmál, 88/10–13. End-stopped lines and couplets as in stt. 10–11 are of course not uncommon in skaldic verse (they become commoner in the later period), but even fjórðungalok (st. 11) is not often used in a regular way to form a consistent verse-form in the way that Snorri uses it (it is found for example in Egill’s lausavisur 3 and 27, IF II 109, 200; also Einarr Skúlason, Elfarvísur 1, Hkr III 358–9; Hallfreðr, Óláfsdrápa (erfídrápa) 1, 22/5–8, 27/5–8; Póðar saga hreðu, stt. 1 (almost) and 6, IF XIV 168, 198; FoGT 134, 150; see Kuhn 1969, 65–72). Greppaminni (st. 40; itself a form of áttmælt) corresponds to Háttalykill, st. 23, though here the full complement of internal rhymes is not included in the way that Snorri managed to do it; the only other parallels to this in Norse verse may all be later than Háttalykill (see JH–AH 125–6; Vésteinn Ólason 1969; cf. 40/1–4 n.). Similar rhetorical devices are found in Latin verse.

Parenthetical sentences such as Snorri uses in stælt (st. 12) are common in skaldic verse, but it is not all that common for them to extend over the whole of lines 2–3 of a half-stanza; cf. Halffreðr’s Óláfsdrápa (erfídrápa) 6/5–8, 20/5–8, 25/1–4, Skj A I 160, 163, 165, B I 151, 154, 156; Einarr Skúlason, Geisli 1/1–4, Skj B I 1427; FoGT 136–7 can only exemplify this from Háttatal, but there is a surprising number of examples in Óskar Guðlaugson’s Búadrápa: sttt. 1, 3/5–8, 4, 7/5–8, 8, 1/1–4, Skj B I 536–8; cf. also Jómsvíkingadrápa 15, 19, 23, 27, 31, 35 (Skj A II 4–8, B II 4–8); lines 1, 4, 5, 8 of these stanzas form a stef (klofastef). For hjástælt (st. 13), however, there was a well-known model in Kormkr’s Þýrðadrápa (Skj A I 79–80, B I 69–70; preserved in quotations in Skáldskaparmál and Heimskringla); this seems to be the only example of the use of form minni (though some lines in the Norwegian Runic poem, Skj B II 248–9, are comparable), which according to Snorri is essential to the form. But examples of the same line-structure are not uncommon, and for instance Snorri’s stt. 26–7 (orðskviðuháttir and álagsháttir) and Háttalykill, st. 40
also use it; cf. Haraldr harðráði’s lausavísur 15–16, Skj A I 359–60, B I 331 and various further examples of individual lines with this pattern in Kuhn (1983), 179–82 (cf. also 289; proverbs are not normally used, however, and examples with the pattern in every couplet of a stanza as in Háttatal, stt. 26–7 and Háttalykill, st. 40 are not found). See also JH–AH 131–2 and Kuhn (1969c), 72, who compares Pjóðólfur, Haustlong 17/1–4, Skj B I 17. The structural pattern of tilsagt (st. 25; Háttalykill, st. 34, ‘tilsegjandi’) is also quite common (Kuhn 1983, 167–8, 194–5); many, though not all, parenthetical sentences in this position in the verse are explanatory as in Snorri’s example (in Egill’s Hófudlausn 8/4, ÍF II 188, the metre is not dróttkvætt; but cf. Egill’s lausavísa 42/4, ÍF II 274 and Skj B I 399, st. 6/7). Langlokum (st. 14) seems to be exemplified only in Háttalykill, st. 30, though the device is similar to that of the klofastef, sttt. 68–70; cf. FoGT 136, Fidjestøl (1982), 249, JH–AH 133–4. On the name see 14/1 n.; it is presumably derived from a phrase such as yrkja langlokum.

Syntactical linking of different stanzas, especially grammatical sub-ordination of parts of a verse to a preceding one (tiltekitt, st. 15), is generally avoided by skaldic poets (Kuhn 1969c, 65), but because so few connected stanzas from skaldic poems have survived, it is difficult to tell how often it occurred; if the first extant line of a stanza seems to be dependent on a preceding line this is usually taken to mean that a preceding line from the same stanza has been lost. The only clear example seems to be Einarr Skúlason’s Geisli 1–2 (Skj A I 459, B I 427; there are examples also in Sonatorrek, see ÍF II 247, note on st. 3, but this is not dróttkvætt). Stanzas beginning with ok, unz or dór do, however, occur (Bragi, Ragnarssdrápa 8, 11, Skj A I 2–3; Pjóðólfur, Haustlong 11, 20, Skj A I 18, 20, B I 16, 18; Einarr skálaglamm, Vellékla 7, 16, Hkr I 208, 242; cf. also Háttatal, sttt. 39 and 88). Syntactical linking of the two halves of a stanza (st. 39) is less uncommon (examples from Porphírnu hornklofi’s Glymdrápa are given in Fidjestøl (1982), 218; see also Kuhn (1969c), 63–4, 72, who quotes Hallfreðr, Óláfsdrápa (erfídrápa) 29. Drógar (st. 16) seems to be commoner outside Norse poetry (in Old French and Middle English, see 16/9–10 n.); TGT 94 is only able to offer Snorri’s example in illustration of this kind of verse-linking (which is there called anadiplosis), but of course more examples might be apparent in skaldic verse if we had more complete series of stanzas preserved. Refhýr (sttt. 17–23) appear also in Háttalykill, stt. 20, 28 and 35, where the antitheses are called refrún; this device is also found widely in medieval Latin verse (JH–AH 119, 124–5). Snorri also uses it as an occasional embellishment elsewhere (Háttatal, st. 44/8), but its frequency in Norse verse hardly justifies the amount of
space (with his careful subdivisions of types where it is used in regular patterns within stanzas) that he devotes to it in Háttatal. The type represented by Snorri’s síks gló›ar (17/1) of course appears in all kennings for gold of the type ‘fire of the sea’; the type involving ofljóst, such as heit kƒld (17/4) is hard to parallel (cf. Meissner 1921, 83; de Vries 1964–7, II 31).

A second type of verse-form that Snorri has a number of examples of is also not strictly metrical, but involves special arrangements of the endings. Dunhenda (st. 24; Háttalykill, st. 33), samhent (st. 46), íðarmelt (st. 47; Háttalykill, st. 29, though with less regular endings) and klifat (st. 48; cf. Háttalykill, st. 12) involve repetition of complete syllables either within the line or from one line to another; liðhendur (stt. 41 and 53) involves assonance where syllables both alliterate and have skothending, and also continues the rhyme in the even lines. There are examples of these devices in skaldic verse, though the particular types of repetition Snorri enumerates are rarely if ever maintained with complete regularity throughout a stanza. The development of their use is traced by Hans Kuhn (1981); they are particularly common in the verse of Egill (see his lausavísur-4, 16, 22/3, 41/1, 47. ÍF II 110, 156, 170, 269, TGT 86), Pörbjörn hornklofi (Glymdrápa 4/1–2, 6, 8/1–4, Hkr I 103, 112–13, 121; hence perhaps the poem’s name; cf. Fidjestøl 1982, 219–21), Þjóðólfr of Hvnir (Hauðsíong 9/1–2, 12/7–8, 19/3–4, Skáldskaparmál, chs. 17, 22) and Einarr skálaglamm (Vellekla 1, 5/3–4, 15/1–2, 36, Skj A I 122–3, 125, 131). Their frequency declines in later poets, who more and more adopted the rigid pattern of regular dróttkvætt, but examples occur in Eilífur Guðrúnarson, Pórsdrápa 16, Skj A I 151; Kormakr, lausavísur 5/7–8, 10/7–8, 17/1–2, 5–6, 27/1–2, 28/1–4, 31/7–8, 35/5–6, 38/7–8, 44/7–8, 47/5–6, 60/3–4, ÍF VIII 211, 214–15, 221, 242–3, 245, 268, 271, 276, 283, 289; Úlfur Úggason, Hástrápa 3/1–2, Skj A I 137; Glúmr Geirason, poem on Eiríkr bló›øx 1, TGT 94; his Gráfeldardrápa 3/3–4, Hkr I 162; Hallárdór ókristni, Eiríksflokkr 1/3–4, Hkr I 350; Ótarr svarti, Höfðílausn 2, 4/3–4, 10/7–8, Hkr II 6, 20; Eyvindr skáldaspillir’s lausavísa 9/1–2, Skj A I 173; Sighvatr Póðarson, Austrfaravísur 14/1–2, Hkr II 139; Þórh Kolbeinsson, Eiríksdrápa 11/1, Skj A I 216 (only in AM 61 fol.); Gísli Súrsson’s lausavísa 30, ÍF VI 105–6; Hallfreðr’s lausavísa 11, Hkr I 331, ÍF VIII 161–2 and his Óláfsdrápa 9, Hkr I 265; Björn Hítelakappi’s lausavísa 19/1–2, ÍF III 171; Tindr Hallkelsson’s drápa on Earl Hákon 1/1–2, Hkr I 281 and his lausavísa 1/1, ÍF III 308; Guthormr sindri, Hákonardrápa 6/5, 7–8, Hkr I 174; Haraldr hardráði’s lausavísa 19/3–4, Hkr III 188; his lausavísa 10 together with Þjóðólfr Arnórsson’s lausavísa 12/5–6, Skj A I 358, 379; Þjóðólfr Arnórsson, Magnúsflókkur 17/5, Hkr III
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53; Gunnlaugs saga, stt. 23–5; ÍF III 104–7; Einarr Skúlason, Skj A I 480–81, stt. 6 and 8; Skáldskaparmál 91/10–13, 92/3–6; Skj A II 209–10, B II 225, st. 7/5–8; Skj A II 213, B II 230, st. 2/3, 7; FoGT 134, stt. 1–3. Note also Snorri’s own lausavísa 7, SnE (1924), 112. In some early skaldic verse such devices between lines seem sometimes to replace regular headings within lines (e.g. Egill’s Skjaldardrápa, ÍF II 272–3; Bragi, Ragnarsdrápa 4/7–8, 5/5–6, 9/7–8, 11/5–6, 13/3–4, 16/3–4, Skj A I 2–4; cf. Kuhn (1981); (1983), 87–8, 292; see also Háttatal, st. 58, Braga hátt, below). There are also many similar devices used in medieval Latin verse, see JH–AH 127–9, though it is clear that for Snorri himself there were plenty of precedents in skaldic verse (particularly that by early poets whom he seems to have particularly liked, such as Bragi, Egill and Einarr skálaglamm), whatever their ultimate origins. These figures regained popularity in the later Middle Ages, perhaps under the influence of Snorri’s treatise: there is a late example of dunhenda from a ‘tjald í Hólakirkju’ printed in SnE (1848), 248, and dunhenda is combined with runhenda in a verse in Harðar saga, ch. 38, Skj A II 449; the resulting pattern is similar to that of the couplet of Glúmr Geirason, TGT 94, and Hjalti Skeggjason’s kviðlingr, Skj A I 139. Cf. Meissner (1921), 83 n.

The particular way of positioning the alliterating staves in tvískelft (st. 28) and in forna skjálfhenda (st. 35, cf. st. 39/10–11) with skjálfhendar is quite common in skaldic verse in individual lines, but it is used with regularity only in Hallvarðr háreksblesi, Knútsdrápa, Skj B I 293–4, which to judge from Snorri’s account of the form (see 35/13 n.) is predominantly in in nýja skjálfhenda (see Fidjestøl 1982, 125), and Hallar-Steinn’s Rekstefnja, Skj B I 525–34, which is the only consistent example of tvískelft (the name of the form and the rarity of it are both mentioned in st. 35 of the poem); cf. Kuhn (1983), 74, 104–6, 268, 289 (examples in odd lines of Kormakr’s verse, cf. IF VIII 269–70, verse 56; see Turville-Petre, 1976, 48), 333–4. Cf. Háttalykill, st. 41 (to judge from Snorri’s commentary this also is in nýja skjálfhenda, cf. notes to 28/14 and 35/13). There do not seem to be examples of poems consistently using in forna skjálfhenda.

The rhythmical pattern of detthendr (st. 29) is also found in Háttalykill, st. 18 (but with a different placing of rhymes); but in skaldic verse generally, while it is not uncommon for a b-line to begin with a trisyllabic word, it is not very usual for another trisyllable to follow—in the vast majority of dróttkvætt verses all lines end with a disyllable (cf. st. 16/3 and NN 1884A). A few examples are given in Kuhn (1983), 177–8 (among which are Pjóðóflr of Hvinir, Haustløng 1/3, 13/8, 20/8, Skj B I 14, 17–18, Skáldskaparmál, chs. 17 and 22; and Hallfreðr, Óláfsdrápa (erfsdrápa)
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29/2, Skj B I 156). The pattern seems to occur particularly frequently in Sighvatr’s verse: Vikingarvísur 8/8, 9/8, Hkr II 20–21; Nesjarvísur 5/4, Hkr II 61; flokkr on Erlingr Skjálfsson 9/8, Hkr II 28; poem on Queen Ástríðr 3/4, Hkr III 6; Bersóglisvísur 8/4, Hkr III 28. See Sievers (1893), 99–100; most of these examples are to accommodate trisyllabic names into the verse. Draugsháttir (st. 30, Háttalykill, st. 36) simply regularises one of the commonest patterns of even lines in skaldic verse (type A, leading to a regular trochaic rhythm; Kuhn 1983, 162), though it is not easy to find examples of verses which have this pattern in all four even lines. Bragarbót (st. 31) appears rarely in skaldic verse (e.g. Kormakr, Sigurðardrápa 7/3, Skáldskaparmál, ch. 2; see Kuhn 1983, 147; 1969a, 228–30) and certainly never consistently throughout a stanza. Ríðhendur (st. 32, cf. also stt. 55–6) also regularises a rare type of even line which according to Kuhn is not used by the strict court poets, though there are examples in Bragi, Egill and Kormakr (Kuhn, 1983, 165; 1969a, 228–9; another example in TGT 98). Stamhendr háttir (st. 45) seems to have its closest parallel in Kormakr’s lausavísur 5/7, 30/7, 38/1, 39/1 and 49/7, ÍF VIII 211, 245, 270–71, 285 (Kuhn 1969a, 226–7; 1983, 157, 289); cf. also Hallfreðr, Óláfsdrápa (erfr drápa) 8/1, Skj B I 152; Haraldr harðráði, lausavísa 13/3, Hkr III 134 (it is rare to find examples with aðalhending).

Of the other variations to the internal rhyme-scheme, prihen (st. 36) is also exemplified in Háttalykill, st. 6, hinn dyri háttir (st. 37) and the unnamed verse-form of st. 38 in Háttalykill, st. 9 (called hinn dyri háttir but actually more similar to Háttatal, st. 38), but these forms do not seem to have been used by skaldic poets. A single possible example of a line with three aðalhendingar is found in Bragi’s Ragnarsdrápa 13/2, Skj A I 3, depending on the reading adopted; cf. 4/1 and 5/3, which each have three skothendingar; note also Kormakr’s lausavísur 39/5 and 60/3 (ÍF VIII 271, 298) and Hallar-Steinn’s Rekstefja 18/2, Skj A I 547. There are similar things in Latin verse (JH–AH 129–30). Examples of aðalhending in odd lines as well as even lines of verses as in rétthent (st. 42) are found in skaldic verse, but not often maintained throughout a stanza: Bragi, Ragnarsdrápa 4/3, 11/7, Skj B I 1, 3; Egill’s lausavísa 10/1–4, ÍF II 142; Kormakr, lausavísur 15/3–4, 33/5–6, 37/3–4, 7–8, 50/5–6, 54/5–6, 55/7–8, 59/7–8, 60/1–2, 63/7–8, ÍF VIII 219, 265, 270, 286, 290–91, 297–8, 301; Einarr skálagnam’s Vellekla has many examples (see Kuhn 1981, 304); Björn krepphendi, Magnúsdrápa 2, Hkr III 217; Magnús berfœtttr, lausavísa 3/1–4, Skj B I 402; Hallfreðr, Óláfsdrápa (erfr drápa) 2/5–3/4, Hkr I 356–8; Hallbjörn Oddsson, lausavísa, lines 1–4, ÍF I 193; Þorbjörn Brúnaðson, lausavísa 1/1–4, ÍF III 289; TGT 99, st. 3/1–4; see
There are a few examples of skaldic poets using two pairs of rhymes in a single line (alhent, in minni alhenda, stt. 43–4), besides the verse of Klöingr quoted by Snorri: Bragi, *Ragnarsdrápa* 8/4, 17/4, Skj B I 2, 4; Hofgarða-Refr in his poem on Gizurr Gulfráráskáld, st. 3, *Skáldskaparmál*, ch. 2, st. 17 (see Kuhn 1983, 305–6); Hallar-Stéinn, *Rekstefja* 18/1, Skj B I 529; cf. also *Sturl. 1* 278 (the stef, but probably not the whole poem, of one of Snorri’s otherwise lost eulogies of Earl Skúli, was alhent); FoGT 124. *Skotthendr háttir* (st. 52), where skothendingar are used in even as well as odd lines, is found frequently in odd couplets of dróttkvætt, particularly in earlier poets, but rarely consistently throughout a stanza, e.g. Bragi’s *Ragnarsdrápa* 5/1–2, 7–8, 6/7–8, 9/1–2 (see Kuhn 1983, 87; Kormakr’s lausavísur contain several examples). *Ragnars háttir* (st. 54), *Torf-Einars háttir* (st. 55), *Egils háttir* (st. 56) and *munnvørp* (st. 66, Háttalykill, st. 8) have no rhymes in odd lines (and in stt. 55 and 66 the even lines have only skothing); such lines are common in earlier skaldic verse and in verse in fornaldar sögur, though not generally used consistently throughout a stanza, see notes to stt. 53/14, 54/10–11, 55, 56 and Kuhn (1981), 303–4; there are many cases in Einarr skálaglamm’s *Vellekla*; Kuhn (1983), 87–9, 292, 326; there is also a number of examples in Kormakr’s lausavísur. None of the extant verses of Ragnarr, Torf-Einar or Egill corresponds exactly to the metres Snorri names after them, though of course Snorri may have known other poetry by them that has not survived; Kuhn (1983), 326 points out that Snorri gives stt. 55–8 two characteristics each, but that these are not often in fact found together in extant verse. Cf. Finnur Jónsson (1920–24), II 84–5; *Njála* 1875–89, II 17–22. On rödhendur in stt. 55–6 see above; unstressed syllables at the beginning of even lines as in *Ragnars háttir* occur four times in Bragi’s *Ragnarsdrápa*, see Kuhn (1983), 168–9. Munnvørp is, however, used fairly consistently in Bjarni Kolbeinsson’s *Jómsvíkingadrápa*, Skj B II 1–10, the text of which is included at the end of Háttatal in R (Finnur Jónsson 1920–24, II 41); also in Kormarkr, lausavísur 9/7–8, 13/1–4, *ÍF VIII* 214, 217; Bárðr á Upplöndum, lausavísa, Skj B I 145.

*Fleins háttir* (st. 57) has the second headings on the second lift instead of the last in each line; so has st. 58. Occasional lines of this type occur in the very earliest skaldic verse: Bragi, *Ragnarsdrápa* 5/7, 8/6–7, 10/7, 16/1, 20/2, Skj B I 2–4; two lines in the verse in *Egils saga*, ch. 71, *ÍF II* 224–5 (see Kuhn 1981, 306–7). But in general the rule that the second hending must fall on the penultimate syllable of the line is strictly observed (cf. 1/38–9; Kuhn 1983, 89–90, 135, 162). The essential feature of *Braga háttir* (st. 58) is that the odd lines lack internal rhyme, but one syllable
them rhymes with one or more syllables in the even lines. This feature is quite common in early skaldic verse (though never used consistently throughout a stanza), including Bragi’s (see note to st. 58), Egill’s and Einarr skálaglamm’s, e.g. Egill’s Skjaldardrápa and lausavísur 27/1–4, 30/1–2, 42/1–4, 43/7–8, ÍF II 200, 204, 272–4, 293; Einarr skálaglamm’s Vellekla 5/3–4, 10/3–4, 12/3–4, 28/1–2, Skj A I 123–5, 129; also Þjóðólfr of Hvinir’s Haustlæting 7/5–6, 14/1–2, Skj A I 17, 19; Kormakr’s lausavísur 6/3–4, 13/5–6, 21/7–8, ÍF VIII 211, 217, 229; see Kuhn (1981); (1983), 87–8, 292. There are, however, few if any cases where there are skot-hendingar in the even line, one of which forms adalhending with the rhyming syllable in the odd line (the closest are perhaps Þjóðólfr of Hvinir’s Haustlæting 13/7–8, 20/7–8, Skj A I 19–20, though these two couplets each contain four rhymes; and Egill’s lausavísa 30/1–2, depending on the readings adopted), and none where the hendings in the even line are on the first two lifts; but in the sole surviving verse of Egill’s Skjaldardrápa (ÍF II 272–3) there are hendings between odd and even lines in three out of the four couplets, and other varieties of the pattern may have occurred in other verses of the poem. In another verse in Egils saga (ÍF II 224–5), which although not attributed to Egill may in fact be by him, there are rhymes between odd and even lines and also lines with the two hendings on the first two lifts, but not in the same couplet (unless this occurs in lines 3–4); cf. Bragi’s Ragnarsdrápa, stt. 5 and 16 (Skj A I 2, 4). These kinds of rhymes are rare after the end of the tenth century (Kuhn 1981, 306).

Háttalausa (st. 67; Háttalykill st. 26, with more regular placing of hofuðstafr), where hendings are entirely lacking, is found occasionally in early verse too (there is a number of examples in Egill’s lausavísur, e.g. most of numbers 1, 3, 7, 38, 40, ÍF II 100–01, 109, 121, 230, 268; also Kormakr, lausavísa 13/7–8, ÍF VIII 217; Halffreda saga ÍF VIII 142, Skj B I 168–9; many of the verses in Ragnars saga and other fornaldar sögur). Krakumál, which only has sporadic hendings, uses a ten-line stanza that Snorri does not include in Háttatal (cf. Finnur Jónsson 1920–24, II 152–3). Egill’s lausavísur contain a large number of variations from the standard hending pattern of dróttkvætt, though he rarely uses them consistently throughout a verse, and many of these, together with those of Bragi’s Ragnarsdrápa, the metre of which also varies considerably from the later norm, may have been the source of Snorri’s variant forms that regularise the use of such variations; the work of both poets was clearly well known to Snorri. Kormakr’s lausavísur also show a great deal of freedom in the arrangement of hendings, and another poet that uses many such variations is Einarr skálaglamm (Kuhn 1981; 1983,
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It is from the regularisation and systematisation of such sporadic variations in earlier poets, in whose practice the strict rules that became characteristic of later dróttkvætt did not yet apply, that many of Snorri’s forms are created.

There are actually comparatively few of Snorri’s variants of dróttkvætt that involve lines with more or fewer than six syllables where these are not accounted for by leyfi (stt. 7–8, 33–4). His three stúfar (stt. 49–51; cf. Háttalykill, stt. 5, which seems to have ten lines in the stanza, cf. JH–AH 44, and 31) have no real precedents in Norse verse, though the pattern of inn mesti stúfr is actually almost identical to that of hálfhnept (st. 77, see below) and many of the poems taken here to be examples of the latter could equally well be considered to be stúfr; cf. 77/12 and see Kock (1933).

To judge from Snorri’s descriptions, the only real difference is that the line-length in the stúfar was fixed, while it was variable in hálfhnept, and the rhythms in Snorri’s stúfar are more like dróttkvætt with the final syllable omitted (mostly types D and E), while in st. 77 the rhythms of the lines as wholes are more like Sievers types A2 and A*2. There does however seem to be an isolated example of inn meiri stúfr (st. 50) in Þórir sneipill’s lausavísa, ÍF I 270. It has been suggested that stúfr developed under the influence of Latin verse (see JH–AH 120). There is also a possibility that the idea of catalectic lines originated in corrupt readings, e.g. Porleifr jarlsskáld, lausavísa 2/8, ÍF IX 174, and the verse of Brynjólfr úlfaldi, Hkr II 82. Kimblabond (stt. 59–61) are in Norse verse before Snorri apparently only found in Háttalykill, st. 14, but examples are found in medieval Latin and French verse (JH–AH 129), and the influence of Irish verse has also been proposed (Heusler 1925, 313). Rhythmically, of course, in mestu kimblabond (st. 61) is like hrynghenda (stt. 62–4), dróttkvætt with a trochee added at the end of each line.

Hrynjandi or hrynghenda (stt. 62–4) became one of the most fruitful of the developments of dróttkvætt that almost certainly had its origin in medieval Latin verse; on this metre see Kuhn (1983), 312, 337–41. Snorri’s three variants are not used consistently in earlier examples, but the eight-syllable line appears, seemingly for the first time, in Hafgerdina-drápa (Skj B I 167, ÍF I 132–4, 395), c. 986, apparently from the Hebrides, and Christian in content (though the traditional early dating has been questioned, see Jakob Benediktsson 1981); its best-known early exponent is Arnórjarlaskáld in his Hrynghenda, Skj A I 332–8 (composed in 1046). It was also used by Markús Skeggjason in Eiríksdrápa, Skj A I 444–52, Gamli kanóki in Jóansdrápa, Skj A I 561, in two anonymous verses in Sverris saga (Skj B I 596–7), in a verse in one version of Fóstbrœðra
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saga (ÍF VI 233–4 note 5), by Óláfr livtaskáld, Sturla Dórdarson and many later poets (see Skj B II 610). In the fourteenth century it became a favourite medium for religious poems; the best-known is Eystein Ásgrimsson’s Lílja (Skj B II 390–416). It is represented in Háttalykill by st. 16 (cf. JH–AH 120–21), while the variant in st. 63 (trollshátt) has a near equivalent in Háttalykill, st. 37 (konungslag). Háttatal, st. 90 is an end-rhyming version of the form (though with a short final lift) which shows even closer affinity to the Latin hymnic trochaic tetrameter and is also found in Háttalykill, st. 17, where it is called rekît; this is also in part the metre of Málsháttakvæði, Skj A II 130–36, included at the end of Háttatal in R (see JH–AH 131; Murphy 1961, 21–5;). It is noticeable how all versions of hrynhenda tend to end-stopping and a trochaic rhythm based solely on stress, with lifts falling more and more on short syllables (see 93/9 note). The seven-syllable line of draughent (st. 65) corresponds to Háttalykill, st. 4, but does not seem to be found elsewhere.

Fornyrðislag, with its variants Starkár lag (or stíkkalag; this metre does not correspond closely to that of verses attributed to Starkárf, see 97/11 n.) and Bálkarlag (stt. 96–9, Háttalykill, st. 19) is in fact the commonest metre used in the poems in Skj I–II (see Skj B II 609) after dróttkvætt, though actually not many of the poems in such metres are court poems in praise of kings and earls, the main ones that are being the poem attributed to Pjóðlfr in Plateyjarbók on Haraldr hárfagr, Skj B I 18–19; the fragment of a poem probably about Haraldr harðráði by Snoegl-Halli, Skj B I 358; Haraldsstikki, Skj B I 394; Gísl Illugason’s poem on Magnúss berfœtt, Skj B I 409–13; Ívarr Ingimundarson’s Sigurðarbálkr, Skj B I 1467–75; cf. Fidjestol (1982), 177; Kuhn (1983), 312, 337. Besides its use in eddic and eddic-type verse (e.g. Darraarljóð and Gunnlaugr Leifsson’s Merlinúsþ, Skj B I 389–91, II 10–45) and riddles, it is found frequently in fornalda sögur, where it is often attributed to legendary and supernatural characters, though it can be used by skaldic poets (e.g. Egill’s lausavísa 46, ÍF II 296) in lausavísur, particularly those of a less formal kind, as well as in kvöðlingar and nöð; and a number of fornyrðislag verses are attributed to kings, such as Haraldr harðráði and Óláfr helgi. (The verse in TGT 68 is there said to be in Bálkarlag, but does not follow the pattern of Háttatal, st. 97 exactly.) The other so-called eddic metres, málahátt (st. 95; used sporadically in eddic verse alongside fornyrðislag, but consistently in PE Atlamál) and ljóðahátt (st. 100, Háttalykill, st. 1) are less common, but are used in some important poems, often alternating with each other or with fornyrðislag within the same poem: Porðþorm Hornklofi’s Haraldskvæði or Hrafnsmál, Skj B I 22–5; Eyvindr skálda-
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spillir’s Hákonarmál, Skj B I 157–60; Eiriksmál, Skj B I 164–6; Bjarkamál, Skj B I 170–71, as well as Hugsvínsmál, Skj B II 185–210 and some verses in fornaldrar sögur. Cf. Fidjestøl (1982), 176; Heusler (1925), 230–32; Kuhn (1983), 336; on the names see Wessén (1915), 129–34. Galdralag (st. 101), however, seems only to be found in eddic poems predominantly in ljóðaháttr, such as Hávamál and Sigrdrífrumál (Skírnismál, Grímnismál), as an occasional variation (see Heusler 1925, 247–9), though an extra line similar to the seventh line of a galdralag stanza is often found in dróttkvætt dream-verses, see 8/31–2 n.

Of the other forms with short lines that may be regarded as variations of fornyrðislag, one of the best-known is the rhymeless kviðuháttr (st. 102, Háttalykill, st. 2, where the name, lacking in Háttatal, is given; see also TGT 63), distinguished by its three-syllable odd lines (cf. Kuhn 1983, 336). It is used in Pjöðólfur of Hvinir’s Ynglingatal, Hkr I 26–83; Egill’s Sonatorrek, Arinbjarnarkviða and lausavísa 25, ÍF II 246–56, 258–67, 193–4; Eyvindr skáldaspillir’s Háleygjatal, Skj B I 60–62; Grettir’s Ævirkviða, Hallmundarkviða and other verses in Grettis saga, ÍF VII 86–7, 170–72, 176–7, 203–4; Pórarinn loftunga’s Glelognskviða, Skj B I 300–01, Hkr II 399, 406–8; Nóregskonungatal, Skj B I 575–90; Sturla’s Hákonarkviða, Skj B II 118–26; verses in Sjórnus-Odda draumr, Skj B II 222–3; and elsewhere; cf. also Fidjestøl (1982), 175–7. The element-kviða (when it refers to skaldic rather than eddic poems) is usually reserved for titles of poems in this metre, though Halldórr skvaldri’s Útfararkviða (Hkr III 245) is in fact another fornyrðislag poem (the name seems to be a modern one in any case). In view of the content of the poems in this metre, there seems little reason to connect either the name kviðuháttr or the element-kviða with the word kviða ‘(express) anxiety (about something), lament’; cf. Hallvard Lie in KLNM IX 559 (‘Kviðuháttr’) and Wessén (1915).

The other short-line forms all involve either internal or end-rhymes. Tøglag or tøgdrápalag (stt. 68–70, Háttalykill, st. 13) may be named after Pórarinn loftunga’s Tøgdrápa, Skj A I 322–4, Hkr II 308–10, which uses this form, as do Síghvatr’s Knútsdrápa, Skj A I 248–51—all these poems had a klofastef (like Snorri’s example, and both are concerned with journeys)—. Einarr Skúlason’s Haraldsdrápa II, Skj A I 457–8 and Pórarinn stuttfeldr’s Stuttfeldardrápa, Skj A I 489–91; it is also used in two fragments in TGT 83 and 95 (cf. Háttatal, st. 71), see Fidjestøl (1982), 176–7; cf. also Kuhn (1983), 300, 304, 312. Outside these poems the form is used rarely (Amundi Árnason’s lausavísa 5, Sturl. I 314; an anonymous half-stanza in Sturl. I 217), though there is an irregular example also in the pair of stanzas, one of them attributed to Bragi, in
Háttatal

Skáldskaparmál, ch. 54. Háttalykill, st. 13, like Tøgdrápa, Knutsdrápa and Stutfeldardrápa, sometimes has headings in odd lines (Háttatal, stt. 68 and 70) and sometimes has two stúlar (Háttatal, stt. 69 and 70), but Einarr Skúlason follows the pattern of Háttatal, st. 70 consistently.

Hinn grenlænzi hátr, hinn skammli hátr, nýi hátr, stúfhent (stt. 71–4) all have four-syllable lines with various arrangements of headings, but do not seem to be used by skaldic poets (cf. Finnur Jónsson 1920–24, II 85; JH–AH 129: they may be based on foreign metres), though all four could in fact be taken as variants of tøglag; for instance the pattern of stúfhent is found in 69/6 and 70/2, 4 and hinn grenlænzi hátr is very like tøglag, but has two-syllable rhymes in the even lines, cf. TGT 83 and 96. Háttalykill, st. 10 is also similar to Háttatal, st. 71 (though in it not all the odd lines have skothending as Snorri’s have), and two verses in FoGT (137–9) use hinn nýi hátr (this form may have been invented by Snorri; his example only is quoted in TGT 98). Náhent, hnugghent, hálfhnept, alfhnept (stt. 75–8) also involve short lines, mostly with rather different rhythms from tøglag, but apart from Háttalykill (of which st. 15 is similar to Háttatal, st. 75, though less regular, and stt. 25, 35, 39 to Háttatal, sttt. 77 and 78; cf. JH–AH 119, 125, 130), the only real precedents seem to be for hálfhnept (Háttalykill, st. 25, though here the even lines are actually more like Háttatal, st. 78). The most notable is Óttarr svarti’s Óláfsdrápa sænska, Skj A I 289–90 (all the fragments of which are found in Snorri’s Edda only; see Fidjestøl 1982, 171, 177), but the form also seems to be used in Haraldr hárfagri’s Snæfríðardrápa, Skj B I 5 (according to Ólafur Halldórsson 1969 this fragment in fact belongs with Ormr Steinþórsson’s poem below, and was probably composed in the twelfth century); Björn Breiðvikingskappi’s lausavísa 5, ÍF IV 110–11; Brynjólfr úlfaldi’s lausavísa, Hkr II 82, cf. note 1; Haraldr harðráði’s lausavísa 8 and Magnús góði’s lausavísa 1, Skj A I 330, 358; Ormr Steinþórsson’s poem apparently about a woman (Snæfríð?), Skj A I 415–16, Skáldskaparmál, chs. 3, 47 and 61 and Faulkes (1977–9), I 397 (see Poole 1982); the two couplets in Kormaks saga, ÍF VIII 216; the verse attributed to Magnús góði in ÍF XI 331; Eilíf Snorrason, lausavísa 1, Skj A II 42–3; Gunnarr, lausavísa, Sturl. II 109; Skj A I 600, st. 34, Faulkes (1977–9), I 377; and is occasionally used in later poems too, e.g. Árni Jónsson, lausavísa 2, Skj B II 461; note particularly Márkuvísur II–III, Skj B II 532–45; see Kock (1933). Snorri’s st. 77 is, however, very similar to st. 51, as noted above (both have lines of 5–6 syllables, though Háttalykill, st. 25 mixes four-, five- and six-syllable lines), and it is difficult to tell which type some of the above poems are closest to; many of them have very irregular rhythms, and
Appendix

occasionally have the four-syllable lines of Háttatal, st. 78 (e.g. Ótarr’s Ólafsdrápa 2/2, 3/2, 4/1, 3, 6/1); some have occasional lines perhaps more similar to Háttatal, st. 75. Most of them are listed in Skj B II 610 as stýft, and the editor’s note in ÍF XI 331 identifies the form of Magnús göði’s supposed verse as inn mestí stúfr. Snorri himself remarks on the similarity (77/12) and on the variability in length of lines in hálfrhept (77/9–10). It is possible that in stt. 75–8 Snorri has systematised variations found sporadically in such poems as those listed above, making several subtypes out of the one traditional verse-form, as he has done for instance with tøglag and hrynhenda. The four verses are all characterised by the inclusion of lines ending with two heavy syllables (of which the first is sometimes resolved, as in st. 76; alternating with lines ending in a trochee in stt. 75–6). Hröðarlag (st. 79; Háttalykill, st. 27 is similar but with less regular hendings) is easier to identify, and is found in a number of poems: Þormóðr Trelísson’s Hrafnsmál, ÍF IV 67, 102, 124, 156, 168 (which like the verse in Háttalykill is not as regular as Snorri’s example) and Sturla’s Hrafnsmál, Skj B II 126–31, are the chief, but cf. also Sigurðr slemvidjákn, Hkr III 312, the two quatrains in Sturl. II 211, Faulkes (1977–9), I 388/37–40 and Sýrlastikki, Skj A II 242.

Háttatal, stt. 80–94 are all examples of forms with end-rhyme (runhent). These are classified both according to the number of distinct rhymes in the stanza and according to the length of the lines (and their rhythm; cf. Kuhn 1983, 335). These vary from three to nine syllables and many of the patterns are similar to forms elsewhere in Háttatal apart from the presence of end-rhyme; presumably in principle Snorri believed that end-rhyme might replace internal rhyme in any metre (though the metre is rarely quite identical with the corresponding non-end-rhyming form; in particular runhent tends much more to end-stopping of lines). There are quite a lot of examples of runhent poems both before and after Snorri, but few of them correspond exactly to any one of his examples. Stanzas 82, 87, 88 and 90 have fairly near equivalents in Háttalykill, stt. 7 (there called belgdrægur), 24, 11, 17 (rekir; the stanzas in Háttalykill are similar in metre to those in Háttatal, though they do not always have the same rhyme-pattern). The best-known early example of runhent is Egill’s Höfuðlausn (ÍF II 185–92), though if it is genuine the lausavísa 1 of Egill’s father Skalla-Grímur (ÍF II 70) is the earliest extant runhent stanza. Both these examples use the short line (4–5 syllables, metrically equivalent to fornyrðislag) of Háttatal, stt. 80–81, 85–7; Egill sometimes uses masculine rhymes (like Háttatal, st. 87), sometimes feminine ones (like Háttatal, stt. 80–81, 85–6) and the rhymes are sometimes in pairs (in
Háttatal

minzta runhenda), sometimes continue over four lines ((hún minni runhenda; he also sometimes has skothending between pairs of lines, a device not mentioned by Snorri; cf. Háttalykill, st. 17). The rhythms of Háttatal, stt. 80 and 86 appear in Hefjolauðn, stt. 5, 8, 10, 13, 14 and elsewhere. Skalla-Grimr’s stanza is in minzta runhenda with masculine rhymes (Háttatal, st. 87; but rhyme is lacking in the final couplet). Modelled on Hefjolauðn seem to be Gunnlaugr’s Sigtryggs drápa (ÍF III 75) and Einarr Skúlason’s Runhenda (Skj A I 173–5); the latter uses only masculine rhymes, Háttatal, st. 87). Formyróðslag with end-rhyme is also used by Björn Húðaðlakappi in Grámaðafilm, ÍF III 168–9; by Póðr Særeksson in his lausavísa 3, Skáldskaparmál, ch. 6; and in a stanza in Fróðbjöls saga, Skj B II 293–4; but in most cases only masculine rhymes are used (Háttatal, st. 87), see Sighvatr 14 (Skj A I 275, st. 2); Gunnlaugr ormsungu, lausavísa 2, ÍF III 69; Þjóðólf Arnórsson’s poem on Haraldr harðráði (Skj A I 1368); Sneglu-Halli, lausavísa 11, Skj A I 390; Hólmgngu-Bersi, ÍF V 76 and VIII 261; Magnus Póðarson, lausavísa 1, Skj A I 542; the anonymous verses in Sturl. I 26, 519–20; Kolbeinn Tumason’s religious poem, Skj A II 39–40, stt. 8–10; Snjólfur vísur, Skj A II 396–7. It is notable that this form is used both for kvöðlingar and flim as well as for formal eulogy (and in religious verse). There are also examples, all with masculine rhymes only (Háttatal, st. 87), in TGT I 125, 138, 147. The six-syllable dróttkvætt-type line of Háttatal, st. 88 is used by Gísli Súrsson, lausavísa 18, ÍF VI 76; Ólafr Hávarðsson, ÍF VI 297; Pógils Hölluson, ÍF V 194; Póðr Rúfeyjaskáld, Sturl. I 30 and in the anonymous st. 3 in Sturl. I 21–2; Rögnvaldr jarl, lausavísa 31, ÍF XXXIV 235; Hallr Póðarsson and Ármóðr, lausavísa 3, ÍF XXXIV 183, 212; Bjarni Kálfsisson, Skj A I 536; in the couplet in Skáldskaparmál, ch. 60, Skáldskaparmál, 92/18–19; in the couplet in Hkr III 310; by Sturla Bárðarson, lausavísa 2, Guðmundr Ásbjarnarson, Póðir jókull, Sturl. I 297–8, 398, 438 and in the anonymous stanza in Sturl. I 391; by Guðmundr Galtason, lausavísa 2, Skj A II 44; in the anonymous quatrain in ÍF I 110 note 9; and in the Runic poem (Skj B II 248–9). The first two lines of Hjalti Skeggjason’s kvöðlingr (Skj A I 139) are also like Háttatal, st. 88, though in some versions they are more like Háttatal, stt. 80–81 and 85 or 83, and the even line also has internal rhyme (cf. dúnhenda, Háttatal, st. 24; the pattern is also found in Glúmr Geirason, TGT 94). It could be argued that this pattern of runhenda developed out of dúnhenda. In Harðar saga, st. 18, in ch. 38 (ÍF XIII 90), there is a stanza with irregular six-syllable runhent combined with dúnhenda (Háttatal, st. 24). Porkell Gíslason’s Búadrápa, Skj A I 553–5; Gnóðar-Ásmundardrápa, Skj A I 591, a stanza in Sturl. I 591 and Bárðar saga,
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st. 3 (Skj B II 482, ÍF XIII 124–5) seem to be the only examples of the pattern of Háttatal, st. 83 (málahátt for end-rhyme). Málshátakvæði (Skj A II 130–36; included at the end of Háttatal in R) seems to be the first poem apart from Háttalykill to use the seven- to eight-syllable runhent of Háttatal, stt. 90–91 and 94. Unlike Háttatal, stt. 91 and 94 it often has eight syllables (sometimes including resolution) in odd lines and seven in even lines when the rhymes are masculine. There are further examples in Sturl. I 257, Skj A II 463, st. 3 (like Háttatal, st. 91) and Oddverja Annáll, Storm (1888), 455, 457 (cf. JH–AH 130–31 and see hrynhenda above). Háttatal, st. 82 does not seem to be paralleled except in Háttalykill; there seem to be no parallels to stt. 84, 89, 92 (though st. 92 is not much different from st. 83; the rhythmic pattern occurs in málahátt, st. 95) and 93 (unless perhaps in the hálfhnept stanza in ÍF XI 331, which has end-rhyme in the last couplet).

Most of the above examples use in minzta runhenda (lines rhyming in pairs); occasionally minni runhenda (rhyme continued over four lines) is found, but there seem to be no examples before Snorri’s time of full runhenta (the same rhyme throughout the stanza). Snorri does not mention the possibility of the rhyme in one pair of lines (or half-stanza) forming skothending with that in another, though this feature is found in a number of stanzas in Egill’s Hfudblauz and occasionally elsewhere.
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Flb = Flateyjarbók (1944–5).
FoGT = Fourth Grammatical Treatise. In Den tredje og fjørde grammatiske Afhandling i Snorres Edda (1884), 120–51.
GT Prologue = Den tredje og fjørde grammatiske Afhandling i Snorres Edda (1884), 152–5.
Gyfaginning: see Snorri Sturluson (2005).
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Bibliography

The glossary is full but not complete: some ordinary words are omitted, and references are selective for words of frequent occurrence, but all technical words and all kennings in the verses are included with virtually complete references. ‘n.’ after a reference indicates that there is comment on the word in the explanatory notes. The following abbreviations are used:

- a. adjective
- abs. absolute(ly)
- acc. accusative
- adv. adverb(ial)
- art. article
- aux. auxiliary
- comp. comparative
- conj. conjunction
- dat. dative
- def. definite
- e–m einhverjum
- e–n einnhvern
- e–s einhvers
- e–t eithvert
- e–u einhverju
- f. feminine
- gen. genitive
- imp. imperative
- impers. impersonal
- indecl. indeclinable
- inf. infinitive
- instr. instrumental
- interrog. interrogative
- intrans. intransitive
- irreg. irregular
- m. masculine
- md. middle voice
- n. neuter
- neg. negative
- nom. nominative
- num. numeral
- obj. object
- ord. ordinal
- o–self oneself
- p. past
- part. partitive
- pass. passive
- pers. person
- pl. plural
- poss. possessive
- pp. past participle
- prep. preposition(al)
- pres. (p.) present (participle)
- pret.-pres. preterite-present
- pron. pronoun
- rel. relative
- sg. singular
- s–one someone
- s–thing something
- subj. subject
- subjunc. subjunctive
- subst. substantive
- sup. superlative
- sv. strong verb
- trans. transitive
- vb. verb
- wv. weak verb

*aðalhenda* error for *alhenda* 42/11 textual note.

*aðalhending* f. chief rhyme, full rhyme 1/37, 8/18, 23/13, 35/9, 36/9, 37/9, 42/9, 44/9, 48/9–10, 54/10, 56/10, 58/12, 59/10, 63/11, 68/9–10, 71/10, 73/9–10, 75/11, 77/11, 78/9, 79/12.

*aðalhendr* a. having full rhyme 71/10.
Glossary

áðr adv. previously; in the past 67/15.
afar adv. very 11/6, 46/4.
afhending f. use of the same rhyme-syllable in even lines as at the end of the preceding odd lines 47/10.
afkleyfisörð n. enclitic or proclitic (i.e. an unstressed grammatical word such as a pronoun, preposition or conjunction) 73/10.
afkleyfissamstafa f. enclitic syllable, = afkleyfisörð 68/11–12.
afleiðing f. antecedent (‘deducing’) 15/10; dat. pl. 15/1 textual note.
álag sv. nourish (e–u with s–thing) 56/1.
álag m. extension, supplement 8/16.
aldr (rs) m. life 102/1; in kenning for head 50/8; = time? 94/4.
álferralass a. lifeless; sup., completely dead 51/4.
alframast a. sup. quite the most outstanding; n. as adv. (predicative, see vita) 67/2.
allr a. all; n. as adv. all the way 1/5; pl. as subst., allra every one’s 90/2.
ánívatr a. entirely wise, wise about everything; sup. most wise in every way 99/2.
álmr m. (elm–) bow 31/3.
almaetr a. entirely worthy 78/7.
álraður a. entirely red (of gold) 42/1.
alstýfur a. (pp.) completely docked, i.e. having every line catalectic 51/11.
alvitr a. entirely wise, wise about everything; sup. most wise in every way 99/2.
ár (1) f. oar 22/6 (or ár (2) n.?) in kenning for sword, ár sára 61/2.
ár (2) n. year 94/6; acc. of time 60/2.
árla adv. early (in the morning) 77/3.
armr m. arm 42/8 (collective sg).
árr m. messenger; in kenning for warrior, ógnar árr 62/1 (acc. pl.).
asamt adv. together (e–m with s–one) 29/3.
askr m. ash (woody); spear 9/6, 57/3; in kenning for warrior (the poet), askr þilja Hrungris ilja 30/3.

at (1) prep. (1) with dat. at, in, to etc. (2) with acc., after 23/4, 38/4. (3) elliptically with gen., at the dwelling of, in the presence of 41/7, 91/3.

at (2) adv. with comp., the 1/7, 40/3, 7.

atriósíklaf f. 8/40: since the author gives neither definition nor example, it is difficult to know what he means by the term. The etymology (cf. réða, kljúa; in modern Icelandic atriði means ‘item, event’) suggests as possible meanings ‘asyndeton’ (dissolutoio, dialyton), ‘anacoluthon’, or ‘tmesis’. Cf. TGT 100.

átt f. family, clan 37/5 (gen. dependent on þjóð); frám í átt from generation to generation 89/4. Cf. ætt.

áttmæltri a. (pp.) containing eight separate utterances or sentences; n. as subst. as name of a verse-form 9/12, 10/1 textual note. Cf. mál (2).

auðgjafi m. wealth-giver (i.e. the king) 13/3 (dat. with lýr).

auðit pp. used impersonally with gen. and dat., granted; e–s er a. e–m s–thing is granted (by fate) to s–one 48/3.

auðkendr a. easily recognised, easily picked out (of men’s arms, because they have so much gold on them) 48/1.

auðmíldr a. generous with wealth 11/2.

auðr m. wealth 27/7 (gen. dependent on brjótr), 37/6 (dat. with hrauni), 40/4, 42/1, 46/6 (gen. dependent on ýandi), 48/1 (instr.), 48/4 (gen. with auðit), 89/3; in kenning for men 80/8.

auðsalr m. wealth-hall 102/2 (pl.).

auðsporðr m. one who is sparing of wealth, niggardly person 98/8 (contrasted with þá er vell gefa 98/2).

auð-Týr m. wealth-Týr, generous prince, = Skúli 48/2.

auðviðr m. ‘wealth-tree’, man 48/3.

auka (eykr, jök) sv. increase, enlarge 6/19, extend 62/9 (e–u by s–thing); fá e–t aukit e–m cause s–thing to be increased for s–one 5/6; impers. eykr e–u, e–u [er] aukit s–thing is increased 7/12, 33/10, s–thing is added 34/9, 59/9; activate, bring into being: a. Yggs feng, a. mærð make poetry 31/3, 85/1. Cf. steira.

austan adv., prep. (1) with acc. austan ver east of the sea, i.e. in Scandinavia 82/6, (2) with gen. austan fjærðar east of the fjord or on the eastern side of the fjord (i.e. presumably the Vík (Oslofjord), cf. Hákonar saga, ch. 74) 63/4 (with kendi or stýrðu?).

axl- see axl.

bági m. enemy; in kenning for Óðinn, ulfs b. 3/1.

bál n. pyre; in kennings for gold, ægis b. 3/2 (cf. ítr), Rínar b. 91/6.

bálkr m. dividing wall; section (of a list), group 88/11, 91/10. In the
name of the metre Bálkar lag 96/9, 97/12 it may have been a personal name. Cf. TGT 68.

bani m. death 64/6, 65/4 (gen. with verðan).

banna (að) wv. forbid (e–t e–m s–thing to s–one), prevent (s–one from using s–thing) 1/2, 37/1.

barð n. prow; pl. sides of prow (?) 74/7 (instr.); in kenning for ships 79/4; by synecdoche for ship (?) 3/3, 63/4 (obj. of stýrðu).

barr a. rough, violent 40/1.

bauggrimur a. arm-ring-hating, i.e. generous 47/6 (with baugstökvir).

baugr m. (gold) arm-ring, bracelet 47/5 (instr.), 90/5.

baugstökvir m. arm-ring flinger, i.e. generous ruler, = Skúli 47/5.

baugvöllr m. plain of the (shield’s) circle (i.e. of the disk round the shield-boss) = shield; in kenning for ruler 83/2.

beimar m. pl. men 47/2.

beita (tt) wv. with dat., use, brandish 98/3 (parallel to geða).

bekkr (bekkjar, bekks) (1) m. stream 6/12; sveita b. i. e. bleeding wound 6/6; in kenning for ale, blöðskalar b. 87/3.

bekkr (bekkjar, bekks) (2) m. bench; plank 76/1 (or by synecdoche = ship).

ben f. wound 11/7; in kennings for blood 56/2, 60/6 (with legi, see lögð).

benda (d) wv. bend (trans.) 20/5, 74/3; md. for pass. 9/5.

bera (bar) sv. carry 35/5; wear 44/5, 45/8; impers. e–t berr s–thing is carried, stretches 35/2; deliver, perform 68/8, pp. borinn upp lifted up, performed 97/4.

berjga (gð) wv. taste 11/7.

biða (beð) sv. experience, gain 30/3.

biðja (bað) sv. bid, pray; with gen. demand, obtain 38/4 (inf. with taka or pres. pl.); with acc. and inf., pray that s–one may 30/1, with inf. understood, order s–one (to go) 44/15.

bifsekir m. with gen., one who seeks to make s–thing quiver; álms b. warrior 31/3 (dat., i.e. for the warrior = Skúli).

bil n. hesitation 37/4.

bíla (að) wv. fail, give way 8/5; perish, end 96/8.

bíta (beít) sv. bite, cut 10/7; abs., pierce 33/7.


bjartveggjaðr a. (pp.) brightly sailed or bright-sided; sup. 34/4.

bjóða (bað) sv. offer, command; teach, show (inf. after gat) 37/8.

bjoggu see búa.

bjórr m. beer 25/4.

bláferill m. dark path; in kenning for shield (part of kenning for warrior), odds b. 31/5.

blákkur m. (dark-coloured or pale? dun?) horse (used as a proper name in
Hátatal

Skáldskaparmál, ch. 58); in kennings for ship, b. brims 35/5 (gen. pl. with herfjöld), Haka b. 38/7 (dat. of respect).
blár a. dark (in colour); of a sail 78/6; of spears 33/7; with byrskíð 74/5.
bláskíð n. dark ski; barda b. = ship 79/3 (infr., parallel to randgarði).
blek ur a. pale 27/2.
blöðr a. gentle, gracious 22/6, 79/3.
blöðskál f. pleasant bowl, cup that cheers; in kenning for ale, blöðskálar bækkr 87/4.
blíð n. gleam; in kennings for gold, b. spannar 40/8, b. brimlands 45/5.
blíðkna (að) vv. gleam 45/5.
blíður bækkrur m. miser 40/6.
blóð n. blood 6/12, 18/1, 14, 51/8, 56/1 (dat. with byrsta, or parallel to bens raudsylgjum; cf. byrstr).
blóðdrykkur m. blood-drink 11/8.
blóðsvör m. blood-bird (svör: a species of bird), i.e. eagle or raven, in kenning for warrior 92/8.
bogi m. bow; in kenning for arms, boga nauðir 48/2; in kenning for hail of arrows 62/6.
bolr m. trunk, body 10/4.
bórðgrund f. 'board-ground’, i.e. sea 74/3.
borg f. fortification, castle; vilja b. = breast 51/5.
bót f. improvement 16/17.
bráðr a. quick; n. as adv. swiftly, hard 78/5.
bragarbótt f. 'poem’s (poetry’s) improvement’, name of a verse-form 31/9.
bragarháttr m. ‘poetic metre’, name of a verse-form 31/1 textual note.
bragarmál n. ‘speech of poetry, poetic speech’, i.e. elision (of the vowel of an enclitic) 8/20. Cf. TGT 87.
bragnar m. pl. men; gen. with bol 24/3, þogn 25/3, sagna 59/8, ótali 88/4, vinr 90/6; dat. with þekkr 87/3.
bragningar m. prince; = Hákon 24/4 (subj. of gleðr); = Ingí Bárðarson 34/3; = Earl Skúli 36/8 (acc. with inf. after frá), 45/2; pl. = Skúli and Hákon 96/7.
bragr m. poetry, poem; poetic form 100/2; bragar lag verse-form 70/2.
braka (að) vv. crack, make a cracking sound 9/8.
brandr (1) m. firebrand 18/12–13; in kenning for gold (arm-rings), vallands branda 44/8 (with svala [refhvarf], obj. of bera).
brandr (2) m. sword 8/8, 9/7, 14/3 (instr.), 18/8, 19, 98/3; in kenning for shield 59/4.
brattr a. steep 3/3.
bregða (brá) sv. move; b. á e–t act in accordance with s–thing 26/2; md. be altered, be affected, cease to be 28/13.
breiðfjeldr a. extensive 14/4 (with lóni).
breið a. broad 14/4 (with fylking).
breki m. wave, breaker 77/4; pl., obj. of lem 38/2.
bresta (brast) sv. break (intrans.); be broken off (to be given as a gift) 49/2, 90/5. Cf. brjóta, brjótr.
breyta (tt) wv. with dat., vary, change (cf. skipta; usually impers. pass.) 14/4, 52, 6/16, 8/45, 9/11, 27/12, 14; breytt til changed to? in accordance with? modelled on? 40/9; pp. as a. 0/11, 11/10.
brim n. surf; b. horna = beer 25/3; blakkr brims = ship 35/6.
brimðýr n. ‘surf-animal’, i.e. ship 74/4.
brimland n. ‘surf-land’, i.e. sea; in kenning for gold, brimlands blik 45/6.
brjöst n. breast 6/13 (pl.).
brjóta (braut) sv. break (trans.) 22/4, 59/3, 61/5, 74/5, 78/3, 93/5; i.e. distribute (cf. bresta) 26/1, 89/7.
brjótr m. breaker, distributor; b. auds i.e. generous man (Snorri) 27/5.
bróðir m. brother 22/10 (metaphorical); hilmis b., bragnings b., konungs b. = Skúli, (half-)brother of King Ingi Bárðarson 33/5, 34/3, 69/2 (dat. of advantage).
brót n. fragment 45/1 (pl.).
brótna (að) wv. break in pieces, fragment (intrans.) 45/1 (to make rings fragment means to distribute gold).
brott adv. away 47/4.
brún f. brow; edge (i.e. shore) 3/4.
bruna (að) wv. advance with speed 72/6.
brünn a. brown, burnished (of a sword) 50/4 (with glöð).
brýnja f. mail-coat 9/7, 57/4; breynju ál storm of missiles 62/4.
búa (bjó) sv. prepare (e–m for s–one) 11/2, 49/5; fit out 98/4; b. e–t e–u provide s–thing with s–thing (man a ship with a crew) 34/1; b. e–t e–m (e–u) cover, adorn s–thing (with s–thing) for s–one 32/5, 48/5; p. inf. bijoggi made ready 36/7 (acc. (bragning) and inf. after frá); compose 69/1; búa of be endowed with 15/6; pp. báinn til ready for 88/5.
búaðnmaðr m. peasant 33/8; gen. with stókr 35/8.
búðlunge m. prince 15/8; = Hákon 14/3, = Skúli 74/8 (subj. of veit).
byrja (jað) wv. begin, undertake 38/1.
byrr m. (following) wind 38/6, 78/5; = storm, in kenning for battle, brands stranda b. 59/3.
byrskíð n. wind-spar or -ski, i.e. ship 74/6 (pl., acc. with veit).
byrstr a. (pp.) bristled (e–u with s–thing) 36/1 (‘bloody-bristled’, i.e.
with blood on its bristles or having gouts of blood looking like bristles (see Fidjestøl 1982, 73; NN 3261); with ylgi).

**byskup m.** bishop 44/14.

**bœr m.** dwelling; **heila b.** = skull 2/6.

**bøjóharðr a.** battle-hard 74/7 (with buðlungr).

**ból n.** evil, trouble, misery (malice?) 24/3.

**bœrr m.** a species of tree (spruce?); in kenning for man, **auðs b.** 80/8.

**dáða f.** deed, ability to achieve great deeds, valour 93/2.

**dáðrakkr a.** mighty in deeds, valiant 5/3 (with drengr).

**dagr m.** day; acc. of time 56/4.

**darraðr m.** spear; (collective) gen. with **skúrum** or **sköpt** 52/2.

**dauði m.** death 5/3.

**deila f.** dispute, strife 19/8 (obj. of skapar), 19/12.

**deilir m.** distributor; in kennings for ruler (Hákon), d. **gulls** 216, d. **styrjar** 21/7, 28/7.

**detthendr a.** ‘falling rhymed’ 8/16, 28/14; n. as subst. 29/1 textual note (the name presumably refers to the ‘falling’ rhythm in even lines [− −x], cf. JH–AH 131).

**djúpr a.** deep 19/11; with skip, high? low in water?—or with foll? (see grunn) 19/4.

**dólgr m.** enemy 66/4 (with of); in kenning for ruler (i.e. Hákon) 30/8, for Þórr 3/8.

**drag n.** an extra line at the end of a stanza (?) 8/31 n.

**draga (dró) sv.** drag 44/17; draw, pull 8/7; (metaphorically) 16/10; stretch (in meaning)? use (til for)? 16/14; dregr þat til at this results in this, that 8/13 n.; md. for pass. 16/3; dragask fram eða aprt be drawn forward or back, be increased or diminished 6/23; dragask eþir be similar to, be reminiscent of 39/10. In SGT 66 dreginn is used to mean long (of a vowel).

**dragreip n.** halyard 77/8 (subj. of meta).

**drápa f.** a formally constructed poem (usually distinguished from aflokkr by having steþ or refrains) 35/13.

**draughendr a.** ‘ghost-rhymed’ or ‘trunk-rhymed’? 64/9.

**drauðr m.** trunk (of tree); in kenning for men, **hjarar d.** 47/6.

**draugsháttr m.** ‘ghost-form’ or ‘trunk-form’? 29/10, 30/1 textual note.

**dreifa (þ) sv.** scatter 17/19.

**drekka (drakk) sv.** drink 87/2, 91/3; d. (menn) glaða ‘drink men glad’, give men drink so that they become happy 86/5 (obj. is vandbaugskaða).

**drengr m.** man, warrior 4/6, 14/2; collective sg. 5/4.

**dreyrfár a.** blood-coloured, blood-stained 7/6.

**drifa (dreif) sv.** drive; intrans. of ships 19/2, of rings (i.e. they move
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quickly, are freely given) 87/1; with dat. cause (missiles) to be driven 62/3 (obj. is brynju eðli); impers. with dat. s–thing is driven, scattered (‘it snows with’) 42/1.

dript f. snow-fall; boga d. = hail of arrows 62/6 (obj. of heldr).
drótt f. lady; Yggs d., i.e. a valkyrie; perhaps = Hildr, i.e. battle, in kenning for sword 50/1.
drótt f. court, following of a king or earl 15/3, 85/6, 93/7.
dróttkveðinn a. (pp.) composed in dróttkvætt 6/17 n.
dróttkvæðr a. pertaining to court poetry; in accordance with dróttkvæðr hátttr the verse-form known as dróttkvætt 1/26, 37, 41–2, 7/10, 8/11, 15, 25, 9/11 etc.; pl. 23/11, 53/13; dróttkvæð hrynjandi: hrynjandi based on dróttkvætt 62/15; n. as subst. dróttkvætt 9/10, 10, 11, 12, 75/12, 77/12, 82/10, 88/10, 97/12.
drógur f. pl. ‘drawings’ (cf. draga, drag) 16/1 textual note, 16/10.
duga (›) wv. (1) help 18/13. (2) abs., be capable, act well, be valiant 8/2, 18/8, 20; impers. with (at and) inf. it is a good thing, it is worth (doing s–thing) 27/6, 81/7.
dul f. secrecy, concealment 18/2, 9, 10, 15.
duna f. noise, din; in kenning for battle, d. geira 53/2.
dunhenda f. ‘echoing rhyme’ 24/1 textual note.
dunhendr a. ‘echoing rhymed’ 8’/6 n., 47/10–11; n. as subst. 23/14 textual note, 24/1 textual note. Cf. FoGT 147.
dvala (›) wv. delay, hold back (trans.) 68/2.
dvöl f. stay, rest 20/3; staying (in a place) 90/2 (pl.).
dynblakkr m. noisy horse; in kenning for ship, stáls d. 31/1. Blakkr is the name of a mythical horse in Skáldskaparmál, ch. 58.
dynbrími m. clashing flame; in kenning for sword, hraes d. (or hraes glæs d.) 50/6.
dynbrunnr m. rushing (resounding) stream; in kenning for blood, hraes d. 32/4.
dyn m. noise; in kenning for battle, málmskurar d. 39/4.
dýr n. animal; in kenning for ship, unna d. 28/6 (pl.).
dýrð f. glory 85/5 (obj. of segja).
dýrr a. dear, valued, precious 82/8 (sup. with jarla, = Skúli, and predicative); sup. with myklu 94/8; of a verse-form, elaborate, ornate, splendid 36/10.
dókkur a. dark (in colour); of ships 73/2 n. (with hreina).
edu conj. or 55/3, 96/8 (links farisk and bili).
efla (d) wv. make strong, increase, enact; wage (war) 94/3. Cf. stera.
efni n. material, speech-content 4/9.
efri a. comp. latter 19/11.
egg f. edge (usually by synecdoche = sword) 4/2, 12 (subj.), 5/2, 9, 10, 8/2, 10/7, 32/3, 33/6 (subj. of hrauð); instr. 56/6 (with nýbitnar; perhaps to be taken as forming a compound word with it, see NN 1318); instr. (with bjoggi), or possibly as first part of compound by tmesis with -þing 36/7.
egna (d) wv. use s–thing (e–u) as bait; entice, provoke (with s–thing); e. til ògnar tognu sverði aim to bring about battle with drawn sword 58/4.
eiða f. mother (see Skáldskaparmál, ch. 68); orms vða e. = Jórð, i.e. the land (of Norway) 3/5.
egiga (á, átta) pret.-pres. vb. have 7/5, 26/7; átti râða had to rule (over: with þeim er) 15/3 (subj. is hans faðir); get 40/7.
eiginn a. own; his own 14/7 (with ríki).
eignask (að) wv. md. abs., gain possessions 9/3.
eik f. oak; by synecdoche = ship 27/2 (instr.), 72/5.
einn pron. a. same 1/30, 31, 35, 8/26, 16/12, 80/9; only 8/45, 9/11.
einnig adv. = einn veg; in the same way 36/10.
einstaka a. indecl. single, not forming part of a series; e. vísa = laus vísa, staka 8/27.
eísa f. ember, fire; in kennings for gold, e. lýsheims (of gold as ornament on a successful king’s person, or on his followers) 22/8 (subj. of náir), e. fens 26/1; in kenning for sword, Yggs drósar e. (i.e. fire of valkyrie or of battle) 50/1.
el n. storm, in kennings for battle (hail of missiles): lindar snarvinda skýs él 32/1, brynjú él 62/4 (obj. of drífr).
eldr m. fire 17/10; in kenning for sword, Hlakkar e. 57/5, for gold (in kenning for ruler), e. lagar 69/7.
eljunströnd f. ‘energy-shore’, home of determination, i.e. breast 63/5 (obj. of rendi).
elli f. old age 61/7 (acc. with protna, or with spry); til e. until (your) old age 3/8, 30/8.
elligar adv. otherwise 15/11.
elsnœrðr a. (pp.) storm-bound 79/7.
en conj. but, and, and moreover 15/7, 16/2 etc.; with comp., than 91/8 (with aðra), 98/6, 8 (with verðari herra hróðrar; en heimdrégna contrasts with 98/3–4, en aðsporurð with 98/2); with fyr 102/8.
edask (nd, að) wv. md. come to an end, conclude 71/11. Cf. lúka(sk).
edni m. end (of the line) 32/10, 37/10.
eptir prep. with acc., at (after) the end of 59/10; as adv., behind; er e. sem what remains is as 62/10.
ern a. keen, energetic, able (with gen. = with s–thing) 79/5 (with jarl).
eyða (dd) vv. with dat., destroy 5/1, 65/7, 66/1.
eyðir m. destroyer; in kenning for battle-leader, ruler, e. baugvalla, = Skúli 83/2 (vocative, but see note).
eyrindi n. stanza, strophe (= vísa; cf. orindi) 0/20, 1/10.
fá (fekk, pp. fengit) sv. get, receive, obtain 14/2, 39/7, 84/1; fá e–m e–t, fá e–m e–s provide s–one with s–thing 11/5, 13/1; with pp., be able to 21/5, 51/7, 100/6, cause (s–thing to be s–thing) 5/5; md. be gained 9/3.
fagna (aô) vv. with dat., welcome, rejoice in 14/7; f. við rejoice at, receive joyfully 88/3.
fagr (rt) a. fair, fine 91/4.
fagdrasill m. fair steed; in kenning for ship, f. logstiga 22/4.
fagrregn n. fair rain (i.e. tears), in kenning for gold: f. Mardallar hvarma 42/6.
fagrskjalaðaestr a. (pp.) sup. provided with (having) the most beautiful shields 34/2.
falbroddr m. (spear-)socket-point; gen. pl. with ern, eager to use spears, skilful with spears (or perhaps with oddum, parallel with hrænaðra) 79/6 textual note.
falda (felt, pp. faldinn) sv. dress the head; faldinn grímu crowned with a helmet 15/2; f. rauðu dress one’s head in red (a red cap), i.e. get a bloody head, be wounded 63/2 (with kendí).
fall n. fall (of water), breaking water, breakers 19/3 (cf. grunn), 77/4 (obj. of sér); metaphorically, case? í eitt fall at the same time or with the same phrase 17/13 n.; as a metrical term, tóðar fall cadence? 16/13 n. Cf. GT Prologue 154, 155: fall çôr tîma, einnar tóðar fall, where the meaning seems to be ‘quantity’. In TGT and FoGT, fall means ‘grammatical case’.
falla (fell) sv. fall 2/1, 20/2, 42/5, 61/1: in battle 10/5, 53/7; subjunc. (optative) let it fall 102/5, cease 104/8 (understood; cf. lof); be fitting 75/3 (subj. mál); pp. vel fällinn very fitting 67/13 (cf. FoGT 136); occur 65/12.
falr (1) m. socket of spear; by synecdoche = spear 9/4, 18/5, 18.
falr (2) a. (freely) available 28/6, 43/8 (with meldr).
fang n. tunic (of a woman); Humblís fang coat of mail 2/3 (subj. of fellr; cf. textual note).
far n. vessel 22/8.
fara (fôr) sv. go 6/3, 90/1; travel 17/13, 78/1; be arranged 2/10, 62/14, 63/10, 69/9; impers. pass. with dat., s–thing is arranged 57/9; with inf.,
go and, go to 6/12, 55/8; f. eptir follow 1/36, 13/11, imitate 4/20; f. saman be consistent 1/27; md. perish 96/6.

fegra (rð) wv. make (more) elegant, adorn 4/19 (abs.), 6/20.
fegri a. comp. (of fagr) more elegant 1/21; sup. 44/10. Cf. FoGT 137.
feigr a. doomed, about to die 65/2.

fela (fal) sv. cover 2/5 (subj. is skวงศgr, unless it is understood from the previous clause).
fella (d) wv. cause to fall, put an end to, dispel 25/3.
fellir m. feller; in kenning for war-leader, ruler (= Hákon), dóliga f. 30/8 (vocative, parallel to vífoldar valði unless it belongs with nýr varðu oss); = sword in kenning for blood, hraes f. 60/4 n.
fémildr a. generous with money 29/4.
fen n. fen, lying water; in kenning for gold 26/2.
fengr m. booty; in kenning for poetry, Yggs f. 31/4 (cf. Skáldskaparmál, 5/7–8).

fenna (nt) wv. impers. cover (as with snow); pp. with dat., covered with s–thing (as with snow) 65/8 (with fíjorns hlíð, i.e. head).

ferð (1) f. movement, travel, journey 13/7, 20/3 (word-play with ferð (2))
ferð (2) f. troop, crew, usually = men 8/4 (gen. with sverð), 20/3, 37/3 (subj. of vann), 54/6; gotna f. 91/2, ýta f. (gen. with eljunstrandir) 63/6; in pl. = men, soldiers 33/2.
ferri (= fjari) adv. far (with dat., from being like s–thing) 40/2.
festa (st) wv. fasten; ensure, guarantee (e–m to s–one) 37/4 (pp. with vann); betroth o–self to (f. Hildi; metaphor for engage in battle) 49/2.
festr f. cable, hawser; in kenning for ship, hestr festa 71/6.

féstriðir m. money-tormentor, enemy of money, i.e. generous ruler (Skúli) 43/5.
fet n. tread, step 32/7 (variants fit TW, fót U).
fetilhamm m. baldric-slough, kenning for sword-fittings or scabbard 6/4.
fetill m. baldric, strap for hanging the sword from the shoulder 6/10 (pl. of the fittings collectively).
finna (fann) sv. find 16/14, 28/5; invent 35/10 (fann fyrst was the first to invent); with suffixed neg. finnrat cannot find, will not find 92/5; md. be found, appear, occur 0/19, 1/14 (with inf.), 6/23, 8/30, 16/15, 44/11 (í in it), 53/13; be considered 82/10.

firar m. pl. men 13/2; dat. of respect (advantage) 42/2 (with á vals reitu, i.e. onto men’s arms), 50/4 (with í hof hugtúns).
firrask (ð) wv. md. be separated from (be put aside by) 23/1; be deprived of (or shun?) 20/3 (‘get no rest’).

first adv. sup. (of fjari, ferri) farthest off, farthest apart 28/12, 31/10; with dat. furthest from (being) 40/6.
fit f. limb 42/5 (pegnum is dat. of respect or advantage); of an animal: paw 56/7. Cf. fet.
fjall n. mountain 13/4; in kenning for waves, svana fjöll 76/5 (acc. with hleypir).
fjallvargr m. mountain-wolf 53/8.
fjarri (= ferri) adv. far, a long way 35/2.
fjörði ord. num. fourth 69/5 (with lofun).
fjörðungalok n. (pl.?) ‘quarter-ends’, name of a verse-form 11/1 textual note.
fjörðungr m. quarter (stanza), i.e. a couplet 1/10, 10–11, 22, 18/16, 17, 19; f. vísu 1/20, 26.
fjolmennr a. having a great company or following 29/8 (with stíllí); predicative (vb. to be understood) 69/4.
fjolsnærðr a. many-stranded, complicated 68/4.
fjólvinjaðr a. having many meadows, i.e. resting-places, places on which ornaments may be put (as corn is sowed in a field) 43/7 (with alinveldi; if one adopts the reading of R*, -vinjaðr, the word belongs with meldr, and must mean ‘which finds many resting-places, i.e. recipients’).
fjólvítr a. wise about many things, in many ways, most wise 55/2 (with agi).
fjór n. life 62/4.
fjórðr m. fjord 63/4 (i.e. the Vik? see austan).
fjörnir m. ‘life-protector’, helmet; in kennings for head 62/5, 65/6.
fjórvar m. pl. men 80/1 (with fyrir).
flagðaháttr m. ‘ogre-form’ 33/10.
flagðalag n. = flagðaháttr 34/1 textual note.
flatr a. flat (of rings?) 90/5.
flausn a. kind of ship (etymologically related to fljóta sv.) 19/6 (indirect obj. of skapar), 23/3 (pl.), 34/1.
flleinbrak n. ‘spear-noise’, (turmoil of) battle 2/2, 2/12 (‘to call battle flleinbrak’).
flleinn m. shaft, spear; in kenning for shield 65/5.
flleinstýrir m. spear-guider, warrior. = Snorri 29/6 (dat.).
flleinþollr m. spear-fir, warrior. = Skúli 75/3 (subj. of leitr).
flestr a. sup. most, nearly every 16/16, 49/6 (dat. sg.), 60/2 (with ár); i.e. more than anyone else 93/3.
fljóta (flaut) sv. float 44/18.
fljót a. quick 17/18; n. as adv. hastily 17/5 (with válkat), 17/17, 17/30.
flytja (flutta) vv. cause to move (braut away) 17/15, 23; bring forward, present, deliver, perform 80/1 (pp.); with suffixed pron. -k 81/1, 95/3
(e–m to, for s–one). (Since Snorri probably did not actually perform the poem to its recipients, having composed it in Iceland after his return from Norway, the word can perhaps be taken to mean simply ‘compose’ here; cf. Möbius 1897–81, I 34.)

fold f. land; pl., obj. of varða 18/3, 55/7; = Norway 39/5, 53/4 (obj. of haldaf); = the earth 102/6 (subj. of falli); in kenning for head, fjörnis f. 62/5.

fólk n. (1) people, army, host 10/5, 34/1 (perhaps fólk (3)?), 36/3, 55/7, 62/6 n. (2) = battle 37/3 (with herði). (3) ? sword 60/8 (pl., obj. of fylla); as first element of compound separated by tmesis, fólkskúrum ‘sword-showers’ (or ‘battle-showers’, ‘army-showers’), i.e. rain of weapons, warfare? 62/6–7 n. See 60/8 n.

fólkglæðr a. battle-glad (people-glad?) 69/6 (with friðrofa).

fólkhamla f. host-rod, kenning for sword 24/5 (gen. with viðum).

forn a. old (of beer) 25/4: ancient, from old times 13/12, 34/12, 53/13.

fornafn n. pronoun 1/23. In Skáldskaparmál, chs. 1 and 67 the word is used of a kind of kenning or heiti that replaces a proper name.

fornkvæði n. pl. ancient (‘classical’) poems 58/16 (cf. 53/13).

fornskáld n. ancient poet, classical (Norse) poet 8/30, 53/11 and textual note, 58/14 (cf. FoGT 136, 147, GT Prologue 152–3).

fornyrðislag n. ‘old-story metre’ (or ‘old-talk metre’?) 95/9, 97/9.

fram adv. forward 20/4, 33/4, 64/2, 69/5; in front 56/8 n.; on one’s face 32/8; on (in time) 89/4; um fram in addition 67/11.

framan adv. in front, at the beginning 62/9.

framar adv. comp. further forward 18/19.

framast adv. sup. to the highest degree (i.e. the superlative) 34/10.

framí m. advancement, benefit 17/25 (cf. framr and fremja); honour, glory 44/1 (obj. of skotnar), 67/8 (e–m for s–one), 81/2 (gen. with graði), 88/8, 93/8 (gen. with gnótt).

framla adv. excellently, honourably, gloriously 4/4: in great measure, generously 24/5.

framligr a. excellent, outstanding 4/14.

framlyndr a. bold in nature, bold-hearted 24/6 (with skjöldungr).

framr a. forward-thrusting, outstanding, bold 4/2, 12, 17/8, 24 (cf. fremja), 32, 72/4 (with seggir), 94/2 (with Kraki).

frá a. swift, keen 60/7, 75/4 (with fleinpollr).

fregna (frá) sv: hear, learn, with acc. and inf.; frá ek lung geisa en herða svörð 21/1, frá ek bragning bjøggju 36/7, frágum Haka efla we have heard that H. waged 94/3; with acc. fregnum styr hans 62/8.

frekr a. bold, strong, violent 38/2.
frelsa (t) wv. free 1/3.
freðt. honour, advancement 101/1.

fremja (framða) wv. move forward (trans.), advance, promote; literally 18/6 (pp.), 12, 18, 19; metaphorically, benefit 18/1 (i.e. battle takes place, providing drink for the wolf), 18/14; f. e–n e–u benefit or honour s–one with s–thing 43/1, 46/5, 47/5, 83/7; at 17/24 fremnum is taken as 1st pers. pl. of fremja (in the verse as dat. pl. of framr); perform, wage 10/6, 40/1, 58/8; md. (for pass.), be performed 36/3.

fremri a. comp. (of framr) more outstanding, superior; at fremri (so much) the greater 1/7; sup. fremstr most outstanding 68/1 (with part. gen.: sense continued at 70/8).

fríðask (að) wv. md. be (left) in peace, be undisturbed 44/7 (subj. herfjöld); or taking the subj. as valdi, fríðask við ‘make peace with’; in either case the phrase means that the gold is always being given away by Skúli. See NN 3146).

fríðbygg n. ‘peace-barley’, in kenning for gold (the peace-giving grain of Fróði’s mill), Fróða f. 43/6.

fríðlæ n. peace-destruction, i.e. warfare 17/6, 20.
fríðr m. peace 17/20, 19/8 (obj. of viðr), 19/12, 33/6.
fríðrof n. breaking of peace, hostility 1/4 (gen. with ofsa).
fríðrofi m. breaker of peace, in kenning for ruler: f. elds lagar he who does not leave gold in peace, generous giver (Skúli) 69/8 (gen. with lofun).
frost n. frost; in kenning for sword (or battle?—cf. hrími), Mistar f. 61/3.
frumhending f. (= fyrri hending) anterior rhyme, the first of the two rhyme-syllables in a line of dróttkvætt verse 1/39, 8/13, 28/12.
frumsmíð f. first attempt (at making s–thing) 16/16.
frúði n. pl. information, knowledge, accounts of deeds 81/1.
frekn a. bold, courageous 4/17, 52/4; comp. (i.e. more courageous than Skúli) 92/5.

fullframr a. very bold 84/3 (with fylkir).
fullhvatr a. very bold, vigorous 5/2, 10.
fullkominn a. (pp.) complete 9/9 (cf. fylla).
fullna (að) wv. extend, amplify 34/10.
fullr a. full 23/8 (with skál), 43/10, 44/11 (i.e. proper), 83/9, 92/9; complete 13/10, 27/10, 13, 47/8.
fullseóðask (-sadda-) wv. md. with gen., f. hungrs fully sate one’s hunger 51/2.
fullsterkr a. most mighty 36/4 (with verk).
fundr m. meeting (e–s with s–one) 101/2; til e–s fundar to meet with s–one 27/3.
furask (að) wv. md. (vowel length uncertain) be furrowed, damaged 4/7, 17.
fürr m. fire; in kenning for sword, fleinbraks f. 2/1 (pl.), 13.
fúss a. eager (used as equivalent of adv.) 26/1, 29/5.
fylgja (lgð) wv. with dat. accompany, go with 5/9, 11, 8/31, 38/10, 61/9, 85/10; follow 63/10; f. fyrir preceede 36/10 n.; belong to 15/10, characterise, be characteristic of 67/12, 93/2 (‘he possesses’); er heim fylgja of that kind (class) 44/12; be contained in 1/11 (‘each line consists of six syllables’), 1/31; comprise, make up 62/12; be involved in 1/25.
fylki n. district, county 17/29.
fylking f. battle-line 36/8 (obj. of bjöggjú).
fylkir m. war-leader, ruler; = Hákon 9/3, 17/5, 32, 26/1, 28/5, 29/5; = Skúlí 38/1, 65/5, 84/4. Cf. fólk.
fylkja (lkt) wv. draw up, muster (an army) 17/19.
fylla (d) wv. fill 60/7 (‘lets blood fill swords’?—see 60/8 n.); complete 10/9 (cf. fullkominn); expand, fill out, amplify 6/20.
fyllr f. that which fills, filling; hjálms f. = head, in kenning for sword: Vindhlés hjálms f. 7/1 (instr.) (cf. Gylfaginning, ch. 27, Skáldskaparmál, ch. 8); food 53/7.
fyr prep. with acc. (or dat.) before 52/5; of time, fyr líðit ár in the far past 94/6.
fyrðar m. pl. men 1/3 (dat. pl. with bannat), 25/2 (with gefr), 65/7 (with eyðdi).
fyrir prep. (1) with dat. in front of 19/7, 64/4; fyrir grundu on the landscape 58/5; before, in s–one’s presence 45/2, 68/6 (with hers gnótt), 80/2 (with fjörum), 80/8; because of, by the agency of (or in the presence of, with?) 41/3, 90/8; vera fyrir e–u have precedence over, be the principal kind of s–thing 1/43. (2) with acc., before, in front of, in the presence of 3/3, 36/10, 97/3; in the face of 24/7; past 35/6; because of, as a consequence of (in exchange for?) 45/3. (3) as adv., in front 54/11.
fyrirboöning f. prohibition 0/7.
fyr adv. comp. before, earlier; in the past 51/10; above 2/10, 8/48, 17/21; fyr . . . en sooner than 102/5.
fyrri a. earlier, first (of two) 7/9, 8/39, 15/9, 28/11, 39/9, 58/10; preceding 15/10, 16/9, 10, 27/10, 69/9, 93/9 n.
fyrst adv. first 35/10 (i.e. he was the first to invent), 67/11 (in the beginning, i.e. of Háttatal).
fyrstr a. sup. first 24/9, 10, 27/12, 28/9, 13.
fýsa (t) wv. urge; impers. skip fýsar e–s the ship(s) is (are) eager for, hasten(s) towards s–thing 20/8.
fættir m. diminisher, one who reduces the number of certain things (by
giving them away); in kenning for generous ruler (Skúli), sá menja f.
45/4.
feðir m. feeder, in kenning for war-leader: f. gunnstara 92/6 (obj. of
fennrat).
fiara (ó) wv. bring, transfer 17/27; inf. (parallel to staera) with skal
(impers.), present (with stef as obj.) 81/8.
for f. travelling, journey, expedition 38/1, 80/5 (dat. obj. of ypt), 92/1
(obj. of geta); at for on the journey, in the travelling 44/16.
foþ n. pl. clothing; in kenning for mail-coat(s) 53/6 (obj. of slítr).
gagnstaðlir a. antithetical, of contrary or opposed meaning 16/14, 23/9
(cf. TGT 113, 114).
galdr (drs) m. chant; in kenning for battle, skjaldr g. 58/8.
galdralag n. incantation metre 100/7.
galli m. flaw, cause of damage, destruction; in kenning for wine, strægs
g., that which robs a man of dignity (or anger?) 25/8 (subj. of kemr);
for winter (cf. Skáldskaparmál, ch. 29), orms g. 83/5 (acc. of time).
gamall a. old; of mead 24/6 (with aldur).
ganga (1) f. travelling, movement (við; over) 23/4.
ganga (2) (gekk) sv. go, walk 64/3, 71/8; run, continue 81/9; g. fyrir
stand for, be equivalent of 17/21.
garðr m. enclosure, fence; in kenning for shield-wall: Pundar grindar
jaðra g. Pundr’s gate’s edges’ fence 58/5.
gát n. food, prey 11/3.
gata (1) f. path 6/10.
gata (2) = gat + neg. suffix 90/7, see geta.
gátt f. door-opening 89/2.
géoveggr m. mind-wall, i.e. breast; in kenning for wound, gluggi gæveggjar
50/5.
geimi m. ocean 13/8; geima slóð 71/2.
geirr m. spear; in kenning for battle, duna geira 53/2.
geisa (að) wv. rush 21/2 (with frá), 22/8, 52/5.
gella, gjalla (gall) sv. resound, ring 9/7, 60/4.
gelmir m. (= gemlir) hawk 2/7.
gengi n. accompaniment, company 26/8.
gera (ó) wv. make, cause to be, create 1/9, 8/19; form 28/11, 58/10;
compost 92/2; achieve 40/3; constitute 1/25; do 8/46; give (details)
100/2; impers. with dat. e–m gerir kátt s–one becomes cheerful 89/1;
pp. gørr performed 44/16.
geta (gat) sv. get, be gifted with 90/7 (with suffixed neg.); can find 84/6 (subj. hin er mál metr; if this clause is taken with milding, getr must be impers., there can be found) 84/6; with gen. mention, speak of 70/5; impers. getit var e–s mention was made of s–thing 92/1; with inf. be able 37/7 (with bjöða), 101/5, with at and inf. 13/5 (1st pers. sg.), with pp. 51/3.
gilda (ld) wv. make strong, increase, encourage; satisfy, do justice to? (cf. NN 1317); g. gráð vargí, i.e. by feeding it every day, by fighting battles 56/3. Cf. auka, herða, hressa, remma, stëra.
gildi n. feast 11/2 (to prepare a feast for wolves is to wage war).
gipt f. good luck, fortune (what is given by fate) 1/7.
gjald n. payment 37/2 (obj. of fest; according to NN 1311, parallel to vald and object of banna, with the meaning ‘repayment, vengeance’).
gjaldseiðr m. ‘payment-coalfish’, in kenning for ægishjálmar; grundar gjaldseiðr = serpent (fish of money of ground or fish of the ground where money is buried; fish whose ground is gold?) 15/2 n.
gjarn a. eager; comp. 55/3 (with at, to do s–thing).
gjöf f. gift 26/6, 44/2 (collective); at g. as (for) a gift 23/7, 49/2, for giving, to be given 28/6 (with dat., to s–one), 86/6.
gjöflati m. one who is slow to give (e–s s–thing), a miserly person (e–s with s–thing) 97/6 (gen. with hróðr).
gjöflund f. disposition to give, generous nature 90/7 (obj. of gata).
gjörla adv. completely 12/8.
glaðript f. joyful snow, in kenning for gold 43/4.
glaðr a. happy 4/17, 17/8 (with fylkir or ræsir), 24, 86/5 (predicative, see drekka), 91/1 (with ferð); n. as adv. er glatt it is a joy, there is gladness 83/5; as subst. m. steed (from the name of a mythical horse (Gylfağinning, ch. 15, Skáldskaparmál, ch. 58), in kenning for ship: g. Geitis 44/15.
glamm n. noise, uproar 20/4.
gleðja (gladda) wv. gladden; g. e–n e–u i.e. make presents of s–thing to s–one 24/1, 46/3.
glóa (að) wv. shine, glow 72/2.
glóð f. red-hot embers; in kennings for gold (rings), síks g. 17/1, 9, 10, 27, lýslóðar g. 45/8; in kennings for sword, Hlakkar g. 50/3, rimmu g. 57/7, styrjar g. 85/7.
gluggi m. window; in kenning for wound, geðveggjar g. 50/5 (obj. of svífr).
glygg n. storm, strong wind 52/4 (subj. of hrindr), 77/7 (subj. of náir); in kenning for battle, Gondlar g. 59/7.
glymr m. noise, clash, in kenning for battle: g. skjalda 55/4.
Glossary

glær (1) a. transparent, that can be seen through; 50/6 (with ge›veggjar; see next).

glær (2) m. sea; in kenning for blood, g. hræs; 50/6 (part of kenning for sword; cf. glær (1)).

gleæsa (t) vv. adorn 73/1.

glögr a. precise, close 100/1.

gnapa (ð) vv. tower 83/1.

gnapturm m. towering (jutting) tower; in kenning for head, g. aldrð 50/8.

gnott f. sufficiency, abundance, multitude; 68/8 (with fyrir); great extent 93/8.

góðr a. (n. gott) good 51/8, 84/1 (with orð), 86/3.

góla adv. readily 23/7.

gómur m. gum (of mouth), in kenning for tongue 85/3.

gotnar m. pl. men 11/5, 91/2; dat. with vensk 44/1, acc. with protna or gen. with ell 61/8.

gráðr m. greed, hunger 56/4.

gramr (1) a. angry 18/12.

gramr (2) m. king, ruler (‘hostile one’) 1/7, 4/4, 18/6, 18 etc.; of gram 19/3, 22/6, 61/2; often refers to Skúli, 36/4, 37/8, 68/3 (dat. of advantage) etc.; dat. with skotnar 44/1, with jakka 46/7, gen. with skrautfara 70/5, with spjell 80/4; context illegible at 94/1.

grand n. injury, damage 57/8 (obj. of remna).

granda(að) vv. with dat., harm 18/8, 13, 20 (subj. is brandr, obj. seggjum).

grár a. grey (of wolf) 51/6.

greiða (dd) vv. smooth out, unfold, straighten 77/7.

grein f. distinction (‘contrasting feature’) 0/15 (variant mólsgrein), 0/23, 1/26, 6/17, 18, 97/9; division, variant, type, category 4/21, 8/24 (i.e. leyfi), 27/14, 67/11; detail, account, particular 100/1. Cf. TGT 49, 101. The contrast in tala ok grein at 0/15 may be equivalent to ‘quantitative and qualitative’.

greina (d) vv. distinguish 0/28, 1/36, 2/11; make a distinction in (between) 8/46, 31/11; analyse 1/28; divide 51/9, 58/17; diverge? signify? 16/12 (at greina: in their distinction?) Cf. TGT 49–50, 101.

greip f. grip, grasp of the hand 77/8, 91/5.

greizla f. payment, handing over; er búaðn til greizlu i.e. is offered readily 88/5.


greppr m. man 72/1 (subj. of róa); poet, = Snorri 70/6.

greypr a. rough, dangerous, cruel 71/4 (with slóð).

gríð n. pl. peace, truce 9/6.
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**gríma** f. helmet; g. **grundar gjaldseiðs** = ægis-hjálmr, (metaphorical) helmet of terror (cf. Skáldskaparmál, ch. 40) 15/1 (see LP s.v. ægis-hjálmr).

**grimnr** a. grim 35/6 (with hrannlæð).

**grimsettr** a. (pp.) grimly equipped (with il; referring to the claws on a wolf’s paw) 64/8.

**grind** f. gate, in kenning for shield, **Pundar** g. 58/6.

**grund** f. ground; **fyrrgrund** on the landscape 58/5; in kennings for ruler = Norway 52/3 (gen. with tiggja), 90/8; for shield (in kenning for battle), **Hrundar** g. 61/5, (in kenning for warrior) **Mistar lauka** g. 85/4; for head, **heila** g. 63/8 (gen. with meginundir or gen. of respect); for serpent, **grundar gjaldseiðr** 15/1.

**grunn** n. shallow; as first half of compound separated by tmesis **grunnfall** shallow breaking water, shallows 19/4 (though grunn could be taken as a. n. pl. either with foll or with skip (if djúp is taken with foll); see NN 1303).

**grunnr** a. shallow 19/4 (?—see grunn), 19/11.

**grýtr** a. (pp.) covered with (surrounded by) boulders 15/5 (with setri).

**græd** m. gainer, increaser, gatherer (one who makes s–thing grow), with gen. in kenning for Skúli 81/2. Cf. **stærir**.

**greiðenstær** a. of Greenland 70/17, 72/10.

**grienn** a. green 30/2 (with skjalda).

**grøn** a. lips, chops 11/8, 96/2.

**guð** m. God 12/2.

**gull** n. gold 2/7, 17/27, 23/8 (descriptive gen. with skál), 47/7 (dat. of respect with viðr), 89/8 (obj. of brýr).

**gullbrotí** m. gold-breaker, distributor of gold, generous ruler = Skúli 47/7, 88/6.

**gullhaettir** a. dangerous to gold (by breaking it up and giving it away, being no lover of it), liberal with gold 47/8 (with gullbrotí).

**gullinn** a. golden 91/5.

**gullsendir** m. gold-distributor, = Skúli 61/5.

**gulr** a. yellow (of shields) 8/6.

**gumi** m. man; gen. pl. 8/5, 83/6; dat. pl. guñnum 91/6 (with sendir).

**gunnfani** m. battle-flag 52/3 (obj. of hrindr).

**gunnhaettir** m. battle-darer, warrior; = Hákon 15/5, = Skúli 43/3.

**gunnseiðr** m. ‘battle-(coal)fish’, kenning for sword 2/8.

**gunnsnarr** a. battle-keen 11/4.

**gunnstari** m. battle-starling, kenning for raven or eagle; in kenning for warrior, **fæðir gunnstara** 92/6.
Glossary

gunntamr a. accustomed to battle, good at fighting 84/2.
gunnveggr m. battle-wall, kenning for shield; in kenning for warriors 61/6.
gunnorr a. battle-keen, -quick or -generous 80/2 (with fórum).
gylðir m. ‘howler’, wolf 11/3.
gæta (tt) vv. take care; pp. (sc. hefir verit?—or perhaps read get and take it as imp.) 42/9.
gætir m. guardian, protector 13/2 (dat. with fá).
gæða (dd) vv. enrich, add strength to, increase 55/3.
gofugr a. noble 3/6, 4/6, 16, 39/8 (with ógnsvellir).
gorr pp. of gera.
gorr a. (= gorr) with gen. ready for, full of 80/6 textual note (with fórum).
háðyr n. high animal or thole-animal, in kenning for ship, hranna háðyr 8/35 (hár m. oar-thole, rowlock; háðyr would be a complete kenning for ship in itself).
haf n. sea 17/13 (subj. of er), 20/6, 93/5; instr. with slétt 17/2; with def. art. hafit 20/2, by word-play also pp. of hefja.
hafa (›) vv. have 70/15; use 47/9; h. til use as, make serve as 45/10, 58/9; with pp. 14/2 (hefri), 41/3 (hefr), 67/5 (subj. is jefrar), 1st pers. sg. hefi ek 92/2, 100/2.
hafbekkr m. ocean-bench, kenning for ship, in kenning for sea 75/2.
hafreinn m. sea-reindeer, kenning for ship 19/5 (indirect obj. of vóðr).
hallauðr n. sea-foam 76/2 (acc.).
hafrost f. sea-current 74/1.
hagbál n. skilfully-made pyre, in kenning for (objects made of) gold: lagar h. 44/6 (gen. with herfjölð).
hagl n. hail, in kenning for (hail of) battle, missiles: sóknar h. 62/2 (obj. of snýr)
hagmæltr a. ‘skilfully spoken’; n. as subst. as name of a verse-form 69/12, 71/9.
halda (helt) sv. with dat., hold, keep, defend 1/51 (inf. after skal 1/48), 3/6, 8/47, 53/3; inf. with bíd 30/2; maintain 80/9 (pp.); be maintained 6/14, 48/9; hold, i.e. direct (subj. vísi, obj. boga driþum: alternatively it may be taken as impers. with dat., e–u heldr s–thing comes, drifts, with regni) 62/5 n.; word-play with heldr (adv.) 18/9; impers. pass. e–u er haldir s–thing is maintained 43/9 (sc. minni alhenda), 47/10; h. aprt hold (s–thing) back 17/23; h. til be in accordance with 6/10; md. for pass. 54/2 (‘cannot be held’; or it may be reflexive, ‘they cannot defend themselves’).
halflhneptr a. ‘half-curtailed’ 92/10; n. as name of a verse-form 76/12.
halr m. man 66/5.
hamdókkur a. dark-coated (of raven) 5/5.
hams m. slough of snake 6/11.
hápp n. good fortune, success 40/3, 7, 93/1; dat. with næstir 99/8.
hár a. high 22/1; deep (or with high waves?) 35/3; noble, great 4/4 (paraphrased mikill 4/14), 27/6, 61/2 (with timi); comp. hæra 98/5 (with hröðrar). Cf. 37/5–8 n.
haráustr a. high-voiced, noisy 19/6 (with Rán).
harða adv. mightily 4/5, 20/3 (with svfr); very 13/7 (with hef; unless it is the a. with ferð); violently 57/6.
harðíliga adv. mightily 4/15.
harð r a. hard 5/10, (?)/13/7 (cf. harða), 18/4 (with skjöldr), 18/16; firm 18/11; of syllables, strong? accented? 0/29 n. (cf. linr).
harðráðr a. firm-ruling 12/2.
hárseþpaðr a. (pp.) tightly twisted or drawn, firmly rigged 34/6 (sup.).
harri m. lord; = Hákon 11/4, 23/1; = Skúli 53/5, 68/7 (dat. with kærr).
hástallr m. high stand; hlunns h high slipway-stand or high supporting structure (for a beached ship) 83/3.
hata (að) wv. with dat., hate, be opposed to 17/10, 19/11; be dangerous to, strive with 19/4; be hostile to, i.e. give away, be generous with (or referring to ruler breaking gold?) 90/6.
hati m. hater, enemy, in kenning for generous man who does not love gold but breaks it and gives it away: ægis báls h. 3/2.
háttafjöll n. pl. metrical fault or inconsistency (= Latin lapsus metri?) 51/11, 53/12, 58/15 (used of variation of metre within a stanza; cf. FoGT 147).
háttaskipti n. change of verse-form 27/13, 33/9.
háttatal n. number or list of verse-forms or stanza-types 11/10.
háttlaus f. lack of form (i.e. there are no headings, the verse is hendingalauß) 54/9, 55/9, 56/9, 66/9, 10.
háttir m. (dat. hætti, pl. hættir, acc. pl. háttu) manner, mode; manner of behaviour, how to behave 37/5 (obj. of biþa; cf. 37/5–8 n.); characteristic behaviour 89/5; fashion, manner (or metre?) 95/6 (sg.); at hætti as usual (or ‘in accordance with the metre’?) 37/10; category, type of usage 2/11; verse-form 1/9, 25, 6/18 etc.; pl. 0/4, 29/9, 10, 30/9; gen. pl. after num. 67/4, acc. pl. 31/11, 100/6; variation of form 8/15; i (af) fyrir hætti in (from) the (or a) preceding verse-form 69/9, 93/9 n. See note to 0/1 and cf. FoGT 136, 137, 138, 147, 150.
haukr m. hawk; in kenning for raven, Hlakkar h. 5/6 (dat. of respect).
hauß m. skull 10/4, 51/4, 65/2.
heðan frá adv. from now on 27/13.
hefja (hóf) sv. lift; enhance, raise to glory? 39/1; impers. e−t hefjr upp
s−thing begins 14/9, 27/9, 30/11; md. begin 19/14; pp. haft (word-
play with haf n.) 20/2.
heguna (gnd) wv. punish 17/30; keep back, hold in check 24/3.
heðfrðmuðr m. payment-performer, one who honours (s−one) with
payment of salary, generous lord, = Skúli 48/7.
heðgjöf f. gift of payment, salary 48/8 (dat. with venr).
heðr m. hawk; in kenning for arms, heðís reidir 48/5.
heðmaðr m. a man in the pay of a king or earl, retainer, soldier 48/5
(dat. of respect or advantage with bír reidir heðís).
heðmildr a. generous with payment (of salary) 48/6.
heðr a. bright, splendid 14/1 (with orðróm, line 8), 28/4 (with gjöf),
48/7 (with leðrar: they are bright because of their gold ornaments).
heili m. brain, in kennings for head: heila þar 2/6, heila grund 63/8.
heil a. whole, complete 13/12 (cf. fullkominn and FoGT 137); entire,
unbroken 19/8 (with hróum), 19/11.
heilsa f. salvation, in a kenning for mead (which aids loquacity): h. máls
25/5
heim adv. (at) home; with sökja 13/8, 93/6.
heimdregi m. stay-at-home 98/6 (contrasted with 98/3−4).
heinr m. world; pl. 96/8.
heimsvist f. staying at s−one’s home, visit (with dat. of person visited)
29/2.
heit n. promise or threat 17/4, 30 (see 17/3 n.).
heitfastr a. true to one’s word 35/3 (with hjálmtyr).
heititi n. (descriptive) name, name which is not the normal one by which
an object or person is called 2/9; with gen. 12/4, 11, 18/13, 27/5.
heitr a. hot 17/16.
héla (d) wv. freeze 20/1.
heldr adv. rather 18/2, 9 (word-play with pres. of hálada); quite, i.e.
extensively 8/3 (with litu).
helmingr m. half-stanza (four lines) = visuhelmingr 8/38, 19/10, 22/9
etc. (cf. FoGT 136−7)
henda (nd) wv. catch 17/16 (word-play with hendir ‘thrower’).
hendring f. rhyme, assonance (both internal rhyme and end-rhyme) 0/30,
1/37, 2/9 etc.; rhyme-syllable 38/10, 49/10, rhyme-word 76/11, 77/12,
79/13; at hendingum as regards internal rhyme 23/12; standa í hendingum
form part of the rhyme-scheme 44/12; með einni h. with
the same rhyme 80/9; sér um h. with a separate rhyme 82/10. In SGT
the word refers to the combination or conjunction of particular vowels and consonants.

hendingalauss a. without endings, rhymeless 69/10, 72/9; n. as adv. 76/9.
hendingaroró n. rhyme-word 58/11.
hendingaskipti n. change or distribution of rhymes 27/15 (cf. stafaskipti).
hendir m. thrower, in kenning for generous ruler, *h. loga oldru* distributor of gold 17/3, 15 (word-play with pres. of *henda*), 17/29.
heppinn a. fortunate 38/5.
her adv. here; i.e. in this verse 8/20.
herða (ó) wv. make hard, give strength to, increase 57/2; impers. *e–t herðir* s–thing hardens, becomes taut 21/3 (inf. with frá).
herðar f. pl. shoulders; in kenning for head 65/4.
herðir m. hardener, increaser, promoter; in kenning for ruler (Skúli), *fólka h. 37/3* (dat. with fest).
herfang n. war-gear; pl., obj. of *hristi 36/2.*
herfjóð f. great number, quantity (with gen.); obj. of *bar 35/7* (with *brims blakka*); great heap, subj. of *fríðask* (or acc. with við if valdi is taken as subj.) 44/5 (with *hagbáls*).
herfram a. war-bold 75/5 textual note.
hergramr a. war-fierce 75/5 (with *rógalfr*).
herkaldr a. extremely cold 61/4.
herr m. army 18/5, 18, 21/3, 49/4, 56/7, 68/8 (gen. with *gnótt*), 88/2; dat. with *reyndisk 36/5*; dat. of respect with *er væni 58/2* (‘the armies can expect’); men 87/5 (dat. of respect with *sker*).
hersir m. lord (i.e. of a *herðr ‘district’, or of a *herr’), a high rank in Norway 7/7 (dat. of respect), 29/7 (gen. with *stillir*); as a title, = lord 27/5.
herstefnir m. war-leader, = Skúli 51/1.
hertogi m. war-leader, = Skúli 40/5, 66/2; as title, duke 0/3. (Probably not used as a title in the verses. Skúli only acquired that title in 1237, long after *Háttatal* was composed. But the heading to *Háttatal* in U was probably added by a scribe after that date.)
hestr m. horse; in kennings for ship, *h. rasta 34/5, h. lesta 44/17, h. festa 71/6, h. svanfjalla 83/4* (subj. of *gnapa*).
heýjask (háðisk) wv. md. be held, be waged 18/1, 16.
heyrja (ó) wv. hear 97/5 (with acc. and pp.).
hildigólfir m. helmet (‘battle-boar’; cf. *Skáldskaparmál*, ch. 44); dat. sg. (instr.) *-gelti 2/5.* The word may relate to the ‘boar-images’ used on early medieval helmets and referred to in Old English poetry, and presumably means ‘helmet’ by synecdoche; unless the reference is
literally to protecting the head with a boar-shaped piece on the helmet. See NN 1295.

hildr f. battle 10/6, 40/1, 53/3.

hilmir m. ruler (‘helmet-provider’ or ‘leader of helmeted men’?); = Hákon 7/1, 5, 8/1, 29/1 (dat. with heimsvistir), 30/1; = Ingí Bárðarson 33/5 (hilnis bróðir = Skúli), 39/5 (with foldar); = Skúli 34/5, 52/8, 62/7, 95/2 (with Mæra; dat. with fluttak).

himinn m. heaven, sky 95/8.

hinn er pron. (he) who 8/34 (with stýrri), 24/7 (with skjoldungr), 71/5 (with leyfir skati), 84/5 (with milding; or ‘he who’ as subj. of getr).

hirð f. court, ruler’s following; obj. of laða 86/4, of kallar 88/1, dat. obj. of gerir 89/1; dat. with hollastir 99/7.

hirðmaðr m. member of the hirð 75/6 (obj. of lítar).

hitna (að) wv. become hot 9/4.

hitta (tt) wv. meet, come across; impers. eigi hittir there cannot be found 91/7.

hjáldr (ldrs) m. noise; battle 39/5 (gen. with stýrri), 40/5, 94/3 (obj. of efla); in kenning for sword, hjáldr hyrr 50/8.

hjaldreifr a. battle-happy 39/1.

hjaldremmir m. battle-strengtheners, = Skúli 49/1.

hjáldr-Týr m. battle-Týr, kenning for war-leader (Skúli) 53/4.

hjálmlestandi, hjálmlestir m. helmet-damager, warrior 49/6 (dat. with býr), 59/1 (= Skúli).

hjálmr m. helmet 8/1, 39/4 (pl., subj. of hófu); in kenning for head 71/1, for battle 57/1, for sword, hjálma hyrr 58/1.

hjálmsvell n. helmet-floe (-ice), kenning for sword 60/4 (obj. of lætr).

hjálm-Týr m. helmet-Týr, kenning for warrior (Skúli) 35/4.

hjarni m. brain; in kenning for head 64/8.

hjarta n. heart 4/8 (dat. with una), 4/18; i.e. valour 15/7.

hjástæltr a. (pp.) ‘abutted’; n. as subst. as name of a verse-form 13/1 textual note, 13/9.

hjórr m. sword 7/3 (instr.), 8/2, 10/8 (instr.), 36/6 (subj. of lék), 62/4; in kennings for warrior(s), hjórs fjóðr 41/5, hjóar Baldr 43/2, hjóar drægur 47/6, hjóar lundar 60/8.

hjótr m. hart, stag; in kenning for ships, stinga h. 73/8 (dat. of respect).

hlaða (hlóð) sv. load 76/1 (pp.).

hlaupa (hljóp) sv. run, gallop; of a ship (or ships) described as Róði’s horse (stud) 21/4.

hlekkr m. link in a chain; fetter; handa h. = arm-ring 87/1 (collective); Manar h. (that which surrounds M.) = sea 77/2.
hlemmidrifa f. noisy snowstorm; h. Hildar = rain of weapons 54/3 (dat. obj. of skýr).
hleypa (t) wv. cause to gallop (with dat. of the animal, acc. of the ground galloped over) 71/4, 76/5 (obj. is skíðum, i.e. ships). For the construction cf. renna (2).
hió f. side 38/8.
hið f. slope, hill(side); fjornis h. = head 65/6 (acc. with rendi, over; collective).
hiðf shield 4/3, 13; hrekk hliðfa = battle 62/3.
hiðfrandi m. shield- or defence-damager, i.e. sword 17/3 (instr. with rekr), 17/14, 29.
hljóð n. sound 0/28 (obj. of greinir), 1/25, 47; gen. pl. (with -setning, parallel to stafa-, referring to hending) 1/27; 27/14 (referring to alliteration?); hljóðin òll (referring to alliteration and hending) 65/12.
hljóðfall n. consonancy, assonance 1/32.
hljóðfyllandi m. alliterating syllable (in odd lines) 28/10, 69/10, 85/10.
hljóðfylling f. = hljóðfyllandi (cf. stuðill) 39/10, 68/13.
hljóðsgrein f. distinction of sound 0/26, 29. Cf. SGT 50, 52; TGT 33, 49, 50, 54–5, 63, 66–7 (= accentus, tenor, tonus).
hljóðstafr m. vowel 1/20 (complement), 21, 22, 31, 32, 35, 8/20; the meaning is uncertain at 32/10, see n.; in h. sá er kveðandi reðr (82/11, see note) it seems to refer to the alliteration, though neither hljóðstaf nor ljóðstafr seems to be used elsewhere in medieval texts for ‘alliterating stave’ (in the text of TGT 54 in W the word is probably a scribal error); cf. Konráð Gíslason (1875). In FGT, SGT, TGT, hljóðstafr means ‘vowel’.
hljóta (hlaut) sv. get (as one’s lot), be fortunate enough to (or ‘have to’?), with inf. 70/5, with at and inf. 29/3; be forced to (with inf.) 33/8, 34/7.
 hlumr (or hlummr) m. oar-handle 23/2; pl., obj. of spenna 75/5 (normalising to hlummi would make the metre of this line conform to that of 75/1).
 hlunnr m. roller(s) (part of slipway for ships), planks forming slipway 71/5; perhaps the props for beached ships, stocks 83/3; in kenning for ships, hlunna skíð 76/7.
 hlunnvigg n. slipway-steed, i.e. ship 74/2.
 hluthenda, hluthending f. mid-rhyme, a rhyme not at the beginning of a line 1/41, 8/13, 63/9.
 hliða (dd) wv. be permitted, acceptable 1/22, 8/12.
 hlýmr m. din; in kenning for battle, h. Gungnis 52/6.
**Glossary**

**hlýn** *m.* maple (tree); *(Huglar) rasta h.* = ship 19/1, *Hristar h.* = warrior (Skúli; phrase belongs with *feli*') 61/3.

**hlýr** *n.* bow (of ship) 20/1 (by word-play also 3rd pers. sg. of *hlýja* wv. to make warm); subj. of *náir* 76/4.

**hlókk** *f.* battle (also the name of a valkyrie) 18/1, 15; in kenning for warrior, war-leader, *hlakkar snerpir* 42/2, = Skúli. Cf. *Hlókk* in Index.

**hnept** *a.* (pp. of *hneppa* wv.) ‘squeezed’, reduced, i.e. shortened by one syllable, monosyllabic 77/12, 78/10, 81/10, 84/9, 87/9, 89/9, 91/9, 93/9. Cf. *styfa*.

**hniga** *(hneig)* *sv.* sink down; *aldir h. í gras* 16/2; *h. und e–t bend down* (under s–thing), move (underneath s–thing) 49/3.

**hnigfákr** *m.* bending, bucking horse; *Haka h.* = ship 71/3 (dat. obj. of *hleypa*). (Fákr is the name of a mythical horse in *Skáldskaparmál*, ch. 58; its rider happens to be Haki!)

**hniggrund** *f.* dipping, tipping ground; *hafbekks h.* = sea 75/1 (obj. of *hrínda*).

**hnigfili** *n.* bending board, pliable plank; *h. randa* = shield(s) (acc. with *brjóta*). (*rim-boards* could be a kenning for shields, or could mean the actual boards of which the shields are made).

**hnoss** *f.* jewel, treasure 29/5; gen. with *gjöflata* 97/8.

**hnugghendr** *a.* ‘deprived-rhymed’; n. as subst. 75/13.

**hnykkja** *(kt)* wv. with dat., wrench (off) 57/5.

**hoddgrimmr** *a.* hateful or cruel to hoards, i.e. generous with gifts 66/6.

**hoddspennir** *m.* hoard-spender, i.e. generous man (or ‘hoard-acquirer, -grasper’?), = Snorri 29/8.

**hoddstiklandi** *m.* hoard-flinger, i.e. generous ruler (= Skúli) 39/2. Cf. *stiklir*.

**hof** *n.* temple; in kenning for breast, *hugtúns h.* 50/3.

**hold** *n.* flesh 65/8 (dat. with *fenta*).

**hollr** *a.* gracious 18/6, 11, 18, with dat., loyal, devoted (to s–one) 29/7; sup. with dat. 99/7.

**holt** *n.* bare hill (or wood); in kenning for (top of) head (or for the hair? Cf. *NN* 1295), *h. heila bœs* 2/5.

**hra›a** *adv.* quickly 43/4.

**hra›i** *m.* speeder, flinger; *hrings h.* = generous prince (Skúli) 86/1 (acc. with *veit*).

**hra›sveldr** *(pp.)* quickly-swollen, swift-growing 55/4.

**hrafn** *m.* raven 51/1; dat. of respect (advantage) 32/6.

**hrannlând** *n.* wave-land, i.e. sea 35/8 (subj. of *bar*).

**hraustr** *a.* valiant, vigorous 62/7.
hregg n. storm; in kennings for battle, Hrundar grundar h. 61/6 (dat. for locative), h. hlífa 62/3.

hreggold f. storm-time; Hristar h. i.e. time of battle 59/2 (dat. of time, i.e. in battle).

hreingullinn a. pure gold 87/6.

hreinn (1) a. clean, polished, shining 4/5, 14 (complement), 8/7 (with þrómu; cf. 8/8 n.).

hreinn (2) m. reindeer; in kenning for ship, Rökкра reina h. 73/4 (obj. of glesir).

hreintjörn f. pure lake or pool; in kenning for drinks of ale or mead, h. horna 24/1 (instr.).

hressa (st) wv. make flourish, strengthen; lætr hþest causes successes to be increased, i.e. to take place 93/1. Cf. gilda.

hreyta (tt) wv. fling, scatter; impers. pass. with dat., e–u er hreytt s–thing is scattered, flung (of generous giving) 41/7.

hreytir m. scatterer; hringa h. = generous prince (Skúli) 73/5.

hrió f. storm; in kenning for battle, váþna h. 65/1 (subj. of náði).

hríþefldr a. stormy 76/8 (with fjóll, i.e. waves).

hríni m. rime, frost, dew; in kenning for battle (referring to missiles falling like dew?—cf. frost and see Meissner 1921, 182), hraeljóma h. 61/1.

hrinda (bratt) sv. push 52/3, 75/1.

hringdropi m. ring-droplet = gold (ring) 42/4 (cf. Gyflaginning, ch. 49, Skálóskaparmál, chs. 32, 35).

hringmíldr a. liberal with rings (gold), i.e. generous 47/3 (with hring-skemmi).

hringr m. ring (of coat of mail) 2/3 (instr.); arm-ring, gold ring 45/2 (gen. pl. with brot), 47/3 (dat. obj. of þinga), 49/2, 99/3 (dat. with hæztir); in kennings for (generous) prince 63/6, 73/7, 86/1, 90/8.

hringeserkr m. mail-shirt 36/4 (obj. of samði)

hringskemmir m. ring-damager (-shortener?), i.e. generous giver, prince, Skúli 47/4 (acc. with spyr).

hrísta (st) wv. shake 74/1; impers. (herfþong is the obj.), i.e. armour was shaken 36/1.

hrjóða (hrauð) sv. with dat. clear away, get rid of; h. auð i.e. give generously 37/6; strip (e–m e–u s–one of s–thing), take away (s–thing from s–one) 33/5.

hrjóta (hraut) sv. fly, be flung 57/3.

hróðr (rs or rará) m. praise, fame, glory 68/6 (obj. of bera), 80/6 (gen. with þrum), 98/5 (gen. with verðari), 100/4 (gen. with þverðr); (poem of) praise 81/7 (obj. of hræra), 97/6 (obj. of heyra).
Glossary

hrunhenda = runhenda 86/11 textual note, 88/9 textual note.

hrynhenda f. falling- , flowing- or clanging-rhyme form 62/16, 63/11, 64/9.

hrynhendr a. falling-, flowing- or clanging-rhymed 62/13, 63/12, 90/9.

hrynja (hrunða) wv. fall; ring, clang 57/4.

hrynjandi (1) pres. p. (a.) (= hrynhendr) falling, flowing or clanging 61/10. The metaphor may imply a comparison with the sound of waves breaking on the shore (cf. Hallvard Lie in KLN M VII 28, ‘Hrynhent’).

hrynjandi (2) f. (= hrynhenda) falling, flowing or clanging verse-form 62/15.

hæ h. corpse; in kennings for blood 7/4, 32/4, 50/6 (or for sword, see glæ), 60/3 n.

hraeljómi m. corpse-light, i.e. sword; in kenning for battle 61/1.

hraenaðr m. corpse-adder, i.e. spear 79/8 (gen. pl. with oddum).

hroiða (ð) wv. stir, move, set in motion, i.e. perform, create (poetry) 31/8, 81/7.

hrœnn f. wave 19/7, 22/2 (obj. of skilja), 38/7, 76/1, 78/1 (obj. of skerr); in kenning for ships 8/34; in kenning for blood, hres fella hrannir 60/3 n.; in kenning for (the mead of) poetry, Hárs saltunn hrainni 31/7.

húfr m. the side of a ship, the planks (collective) 19/7, 35/7, 78/2 (subj. of skerr), 93/5

hugdýrr a. noble-minded 39/6 (with stýri).

hugr m. thought; in kenning for breast 6/13 (= sefi 6/8).

hugrakkr a. bold in heart; sup. 99/4.

hugtúinn n. thought-enclosure, thought-field; hugtúns hof = breast 50/4.

hunang n. honey 24/8.

hungr (rs) m. hunger; gen. of respect 51/2.

húnskript f. mast-head tapestry, i.e. sail 78/8 (dat. with ósvipt).

hvar adv. where 42/3 (as conj., = þar er?, or with veit).

hvarr m. eyelid; in kenning for tears, fagrregn hvarama 42/8.

hvass a. sharp 32/3, 33/6, 63/7; n. as adv. 4/3, 13, (i.e. fast) 19/2.

hvatr m. sharp, keen 8/8; bold 5/11, 7/2; n. as adv., violently 36/1, energetically, vigorously, without holding back 41/8; hard 60/3 textual note, fast 78/1.

hverr a. pron. each, every 53/5 (with snerru), 84/8; each person 26/8; í þrú hverja in every other (alternate) 18/9; interrog., who 40/1–4, 55/1, 56/1; which, what 97/5 (with seggr).

hvetja (hvatta) wv. urge 15/8 (abs.); make keen, sharpen 50/7 (pp. with at and inf.: in order to, so as to).

hvíla f. bed; metaphorical for death on the battlefield, the bed prepared by Hildr 49/5.
hvíld f. rest (at: after) 23/4.
hvítr a. white; of weapons, shining 18/5 (with fal), 18/18, 54/4 (with fróm), 57/3, 73/3 (with rítum).
hylja (hulða) wv. cover 2/4, 43/7.
hylli f. favour, grace 30/1 (obj. of halda).
hyrr m. fire; in kennings for sword, hjaldrs h. 50/7, hjálma h. 58/1 (gen. with styrrar).
hyýr a. cheerful, friendly 29/1.
haefr a. fitting, suitable 13/7 (complement).
haftir m. darer, in kenning for warrior: vígs h. = Skúli 41/7 (see at (1)).
haetr a. dangerous (e–u to s–thing); sup. haetzir hringum, i.e. most generous 99/3.
högniði n. comfort, convenience, expediency 16/15.
hófuð n. head; dat. hófði skemra shorter by a head, i.e. (to be) decapitated 66/5.
hófuðskáld n. chief poet, major poet, ‘classical poet’ 0/19–20.
hófuðstafr m. chief letter, chief alliterating stave 1/12–13, 15, 20, 54/10, 68/10, 13, 69/10–11, 85/9, 97/10, 11, 12.
hófugr a. heavy 4/10.
hófundr m. judge 37/2 (subj. of kann).
högg n. blow 65/3; hæggum amid the blows 32/3.
hólðr m. yeoman, free farmer, man, subject 12/1 (obj. of veldr, parallel to heiti), 10, 37/5 (gen. with áttar), 44/5 (subj. of bera).
höll f. hall 23/6 (also by word-play f. of hálfr a., ‘askew, crooked, aslant’), 86/2, 88/1, 89/2.
hönd f. hand, arm (usually sg. collective) 23/1 (obj. of firrask), 26/2, 36/5 (obj. of lék), 45/7, 87/1.
ið f. labour, task; gor er ið at they work hard at 44/16 (‘their journey is pursued hard’).
iðja f. activity, work 20/7 (subj. of lýsa).
iðn f. labour, activity 9/1.
iðurnæträ a. (pp.) repeatedly said; n. as subst. 46/12 (cf. FoGT 147).
il f. sole (of the foot) 64/8 (of a wolf; to put heads under the sole of the wolf’s foot = kill so that wolves can eat); in kenning for shield 30/4.
ilr a. bad; haða illt til be badly off for 35/12.
ilsporna (að) wv. tread underfoot 51/3.
ilstafn m. sole-stem (of a bird), i.e. claw 32/6.
iskáldr a. ice-cold 27/1 (with öldu).
isss m. ice; in kenning for swords, álmdróðar ísar 60/1 (obj. of skýldr).
ifr (rs) a. noble, splendid 3/2 (with hati; or as first part of a compound
**Glossary**

ítrbáls, *cf. hagbál*, 4/7 (paraphrased *kostigr* 4/17), 13/3, 27/8 (with *auð*), 30/7 (with *elli*), 52/8, 66/2, 101/3.

ítrhugaðr *a*. splendid-thoughted, noble-minded 41/1.

jafn *a*. even 17/12.

jafnar *a*. the same number (of), as many (*sem* as) 88/9.

jara *f*. fray, battle; in kenning for warriors 53/8.

jarl *m*. earl, ruler next in rank to a king (generally refers to Skúli) 27/7 (gen. pl. with *prýði*), 31/5 (dat. with *ód*: for), 55/2 (obj. of *séi*), 77/3 (subj. of *leitr*, or of *sér* if the subj. of *leitr* is understood from the preceding stanza), 82/5 (part. gen. with *díyrstr*; perhaps parallel with *skatna* and to be taken with both superlatives), 91/8 (part. gen. with *beotr*), 93/8 (gen. with *frama*); as title 94/8.

jarldómr *m*. earldom 39/8 (obj. of *gaf*).

jarlmegn *n*. power of the (an) earl (sc. Skúli) 54/8.

járgrár *a*. iron-grey 7/8.

jófurr *m*. prince 26/4, 55/1; = Hákon 1/8 (in apposition with *stíllir*), 6/2, 10/8; = Skúli 37/6, 41/2, 42/6, 48/6, 51/8, 60/4, 65/8 (dat. with *kent*), 66/6, 72/5, 93/6; pl. = Hákon and Skúli 67/8 (subj. of *hafa*), 98/7 (obj. of *veit*), 99/1 (subj. of *ró*).

jórð *f*. earth, land 12/2 (obj. of *lér*), 13/8, 17/2 (gen. with *skarð*), 12, 13 (at the second occurrence is subj.), 14, 28; coast, shore 35/6, 63/3; = Norway 1/3, 10/1, 16/8, 79/7 (obj. of *pyrna*).

jostr *m*. yeast (in kenning for ale) 25/1.

káldr *a*. cold 17/4 (with *heit*), 22/8 (with *udr*) etc.

kall *n*. call, naming; *at kalli* by name, said to be (i.e. they count as) 19/9, 12.

kalla (*aô*) *wv*. call 0/30, 1/12, with suffixed pron. 25/8 (*this is the name I give to wine*); summon (*til* to) 88/2; with predicative *a.*, describe as 4/12 (subj. is *egg*), 4/14, 5/9; *k. menn* is known as 9/12, 31/12; *svá at k.* thus, to say that 18/14; *má kalla* can be called 83/8.

kasta (*aô*) *wv*. with dat., throw (aside) 76/3.

káþr *a*. cheerful; *n. kátt* 89/1.

kenna (*nd*) *wv*. teach; *k. e–m* with inf. force *s–one to do s–thing 63/1; to use kennings 1/53; *k. rétt* use an appropriate modification (determinant) 6/9; *pp. kent e–m* attributed to, belonging to *s–one* (with *sverð* 65/8; which use kennings 1/55, provided with determinants 2/9 (*cf. vkenndir*, *TGT* 103; *Skáldskaparmál*, ch. 54); indicated, denoted, expressed by a kenning 8/38.
kenning.f. modification, determinant 8/29; periphrastic description 2/10, 11, 12, 6/19, 17/21.
ekér n. goblet 87/6 (subj. of leikr).
kimbílaband n. ‘bundle-bond’ 58/17, 59/11, 60/9, 10, 61/9.
kjólur m. keel 22/7, 38/8; dat. sg. kili 101/6 (instr.), 101/7 (obj. of renna);
in kenning for sea 76/3, for ship 77/6.
klettur m. cliff, crag; in kennings for head, hjarna k. 64/8 (dat. obj. of skaut), herða k. 65/4.
klífa (kleif) sv. climb (upon) 51/6.
klífat pp. repeated; n. as subst. 47/12.
kljúfa (klaufl) sv. cleave 8/1 (pp.).
klofnar (að) wv. intrans., break, be cloven 19/8 (subj. is hrömn), 19/12.
kloñloinn pp. (a.) shaggy (prickly) with claws 56/8 (cf. Fidjestøl 1982, 72–3).
klæði n. pl. clothes, clothing 35/12.
klokkr a. flexible, pliant, yielding 21/8 (apparently with stál, but equivalent to adv., softly), 22/7.
kná pret.-pres. vb. aux. with inf., can, does 7/3, 15/5 (with stýra), 39/3, 60/5 (with venja), 72/1 (with glósa); impers. sjá kná one can see, there can be seen 58/5; with at and inf. 6/5.
komar (kom) sv. come 25/7; pp. having escaped 35/11.
konungdómr m. kingdom 14/8 (obj. of ræðr 14/1).
konungr m. king; = Hákon 1/4 (obj. of kann, or of leið if the subj. of kann is understood), 101/2, 102/3; = Ingi Bárðarson 69/2; as title, = Ragnarr Loðbrók 53/14.
kostigr a. splendid 4/17 (cf. itr).
kuðr (kunnr) a. known (e–m to s–one) 69/1 (with kvæði); k. at e–u known for s–thing 27/4.
kunnusta f. ability, art, artistry 6/20.
kveða (kvað) sv. say (in verse), recite, compose (poetry) 0/30 (pp.), 6/14 (pp.), 8/20, 15/9 (pp.), 16/17 (pp.), 17/9 (pp.), 44/13, 97/7 (pp.); compose in (a metre) 53/11 (pp.); impers. er svá kvæðr at which sounds thus (or when it is composed thus?) 1/23 (kveða at = ‘pronounce’ in FGT 228, 230; cf. atkvæði ‘pronunciation’ in SGT 52, 66); k. eptir compose a poem using the story of 35/13 (pp.).
kveðandi f. poetical effect, sound of poetry; referring to alliteration (cf. TGT 68, 69, 96, 97) 1/9, 13, 54/10; referring to hendings (cf. TGT 64, 91) 1/26; it is uncertain precisely what is referred to at 82/11 (see 82/10–12 n.); referring more generally to recitation, poetical effect 4/19, poetical form? 8/17. Cf. Laxdæla saga, ch. 37, ÍF V 106, Skáldskapar-
mál, ch. 72. The word appears to mean ‘metre’ in FGT 226, TGT 65, 88, 89 and FoGT 136.

kkeōskapr m. composition (of poetry) 0/19.

kviōa f. poem 35/12 (see 35/11 n.).

kvaēoi n. poem, series of stanzas 30/11, 35/12, 44/10, 53/13, 67/10, 13, 14, 69/1 (pl.), 70/13, 14, 95/3, 102/4.

kyn n. kin, kind, race 11/3 (acc. with leitr).

kær a. dear 68/7.

kenn a. clever 60/3 (with jofurr).

lá f. sea (surf) 21/2 (also by word-play p. of ligjja ‘lie’); 78/3 (obj. of brýtr).

laða (að) wv. invite 86/2 (inf. with veit).

lag n. tune; stroke (in rowing); manner, arrangement, measure, metre, verse-form 70/2, 78/11, 96/9, 97/12, 13.

land n. land 1/8 (obj. of rædr), 17/13 (complement); = Norway 64/5; pl. 14/3, 30/6 (gen. pl. with njór), 79/2 (gen. pl. with ústrandrír); in kenning for head (collective); svardar l. 57/6 (obj. of lúnýkkja), for shield (in kenning for spear or sword); fleina l. 65/5 (with meginskiði).

langlokum f. pl. (dat.) ‘with late conclusions’ or ‘with long enclosings’? 14/1 textual note (cf. FoGT 136; see 14/1 n.).

langr a. long 0/29, 23/4 (of ships), 36/2, 71/8 (with hesta, i.e. ships); comp. 2/13; n. as adv. further 8/24, 30.

lát (léð) sv. with acc. and inf., cause s–thing to do s–thing, let (make) s–thing (s–one) do s–thing 6/1, 7/5, 11/3, 21/7, 42/5, 75/1, 77/1; with inf. make [people] do s–thing 59/3 (‘lets shields be broken’); with acc. and pp. cause s–thing to be s–thing: leitr ofsa bannat 1/1, leitr fal framðan 18/5, 18, létu mik virðan 67/6 (the subj. is jofrar), leitr hopp hrest 93/1, lét ek jofur sótt 93/6; with pp. of impers. vb. leitr ósvipt hún-skript 78/7; with acc. and a. 66/5; declare, consider, judge s–thing [to be] s–thing 8/31.

laukr m. leek; in kenning for sword (part of kenning for shield): Místar l. 85/2; = mast 77/6 (instr.).

laun (1) f. concealment 18/10, 15.

laun (2) n. pl. reward, repayment 26/6.

lauss a. free, unattached 10/4; laus vísa separate verse not part of a sequence or long poem 53/13.

léa, ljá (ó) wv. grant (e–m e–s); l. tiggja jarðar 12/3.

legi see logr.

legjja (lagða) wv. lay; l. við add to, increase 27/15.

leggr m. leg, arm, limb; acc. pl. (obj. of brýtr) 61/6.
Háttatal

leið f. way; sea 34/3; in kenning for arms, vala l. 48/8 (obj. of venr).
leiða (dd) wv. lead; vera leiddr af be dependent on 15/9; impers. (?) leiddr e–t af s–thing belongs in sense with 27/10, 39/9. (The word is used to mean ‘pronounce’ in SGT 66.)
leika (lêk) sv. play; with acc., play with or in (move to and fro in) 36/5; l. við move to and fro against 87/5.
leita (að) wv. with gen. seek 6/6, 16/16 (impers. pass., sc. orðanna); l. e–s at þar er seek something (there) where 6/12.
lemja (lamøa) wv. strike, beat; impers. lem r e–t (á e–u) 38/2 (‘waves are struck’).
le ł ð f. length 7/12, 33/10 (cf. orðalengði).
le ngja (ngø) wv. lengthen 8/13.
le ngr adv. comp. for longer, i.e. for the (foreseeable) future 26/8.
le ngri a. comp. see lan gr.
le st f. cargo, lesta hestr = ship 44/17.
le sta (st) wv. damage, destroy; l. bil, i.e. be decisive, act quickly 37/4.
le ttr a. light; n. as adv., easily 23/6.
leyfa (st) wv. praise; pp. honoured 71/7, 79/1.
ley fí n. permission, licence 0/7, 1/24, 6/22, 8/15, 17, 18, 24, 25 (cf. TGT 91, 107; leyfils, FoGT 130).
líð (1) n. following, troops 1/2; with gen., troop, company 23/5, 47/2; men 43/6.
líð (2) n. vessel 44/18.
líða (le ið) sv. move 22/6, 33/4; pass (of time) 23/2; pp. having slid, having been placed (at e–u onto s–thing) 45/7 (with glóðir = rings), past 94/6.
líðhending f. ‘helping rhyme’ (rhyme and alliteration combined in the same syllable) 8/26, 58/12.
líðhendr a. ‘help-rhymed’, when rhyme and alliteration fall on the same syllable 41/10.
líðhendum f. pl. ‘helping rhymes’ 40/10, 41/9, 52/10, 53/9; dat. pl. 32/1 textual note (error for ríðhendum). This name is given to the verse-forms exemplified in both stt. 41 and 53.
líðr m. limb; at líð onto limb (collective) 45/7; in kenning for gold, líðar sker 46/2.
líðsmaðr m. member of a troop 4/15.
líf n. life 4/14, 33/1 (gen. with rán).
lífa (ð) wv. live 4/4, 96/5.
líggja (lå) sv. lie 10/8, 35/11; cf. lá.
língarmr m. branch-hound, i.e. enemy of branches or trees, kenning for wind or storm 78/4 (subj. of brýtr).
limr m. limb 10/7 (collective); l. axla = arm 2/2 (obj. of hylr).
lind f. (lime-wood) shield or spear 9/2 (dat.), 10/3 (acc.); in kenning for battle 32/2.
línr m. snake; in kenning for sword, l. senna sverþa ‘snake of quarrel of swords’ 6/5.
línr a. soft; i.e. weak, unaccented? 0/29 n. In TGT 39, 54 the word refers to lack of aspiration. Cf. GT Prologue 154.
līta (að) wv. colour, redden (with blood, by fighting battles) 4/5, 8/4, 96/4; md. for passive 9/8.
līta (leit) sv. see, look at 8/6; with acc. and inf. 75/5.
litill a. small; n. as subst. s–thing small 27/8 (litotes: ‘for nothing’ or ‘for small reward’).
litt adv. little, not much, i.e. not at all 24/2, 64/1, 92/4.
ljóðaháttr m. ‘song-form’ 99/9. (See Wessén 1915, 129–34.)
ljóma (að) wv. shine 22/5.
ljóss a. bright 69/7 (with elds), 97/1 (with loft); clear, obvious (‘of obvious meaning?’) 17/16; n. as adv. 17/14, 24. Cf. ofljóss.
ljósta (laust) sv. strike; impers. with dat. (Mistar regni) there strikes down 62/7 n.
ljótr a. ugly 22/4 (with lægir), 93/5 (with haf).
loðbrók f. ‘shaggy-breeches’, nickname of the viking Ragnarr (see Ragnars saga loðbrókar, ch. 3; 1906–8, 118) 53/14.
lof n. praise, eulogy 31/4, 68/2, 97/2, 102/8 (parallel to fold: ‘before the ruler’s praise (cease, be forgotten)’); poem of praise 80/1, 96/7 (subj. of mun lifa, = þat 96/5, and of ort er 96/17?). See Fidjestøl (1982), 253–4.
lofa (að) wv. praise 93/7.
lofþungr m. king 26/7 (cf. Skáldskaparmál, ch. 64).
lofþveiti n. poem of praise, encomium 67/15.
lofun f. praise, eulogy, poem of praise 69/8 (subj. of skal vaða).
logi m. flame 17/17; in kenning for gold, l. eldu 17/4, 17, 29.
lok n. end 102/4.
lúka (lauk) sv. with dat. end, complete 13/11 (cf. fylla); impers. with dat. 11/9, 14/9, 70/13 (inf. with skal); md. (= endask 71/11?) 23/10 n., 36/10, 78/10; lúkasøk á, í be followed by? contain? 32/10, 73/10 (in these two phrases the reference seems to be to the endings (or second syllables) of words containing the same sounds; see 16/12–13 n.). Cf. FoGT 137–8.
lund f. manner; á þá l. at in such a way that 53/9.
lundr m. grove; tree; in kenning for warrior: hjarar l. 60/8 (gen. pl. with sund or unda or fólk). Cf. steykkvulundr.
lung n. ship (‘longship’) 21/1, 34/8 (dat. of respect).
lúta (laut) sv. with dat. bow to 13/3.
lýðr m. people, troop 21/1, 23/5 (gen. pl. ‘of men’), 26/7 (with ráð, ‘over men’), 77/5.
lypta (pt) vv. with dat. lift, raise 97/1; md. (for passive) 52/2 (subj. is skópt), 77/5.
lýsa (t) vv. illumine; make famous, shed glory on 20/8 (obj. is vísa; ‘show what sort of person he is?’—or the verb may be intrans., ‘shine’, and vísa gen. with ðjúr).
lýsheimr m. pollack-home, i.e. sea, in kenning for gold 22/5.
lýslóð f. pollack-track, i.e. sea, in kenning for gold (rings) 45/8.
lýti n. blemish, deformity 10/7.
læ n. destruction; fraud 17/20.
lasa (st) vv. lock, secure (e–t e–u s–thing with s–thing) 79/1.
lægir m. ocean (‘lier, calm one’) 22/3.
lág m. sea 16/6 (the phrase belongs with fyrgr), 20/4, 23/3, 44/17, 78/3 (dat., obj. of skýr); in kennings for gold, hagbál lagar 44/6, eldr lagar 69/7; for blood, benja legi (dat. sg. with venja) 60/6.
lágstígr m. sea-path (in kenning for ship) 22/3.
lóngum adv. (dat. pl. of langr) for a long time 21/6.
maðr m. man 91/7 (obj. of hittir), 92/7 (with mildara, after né); indefinite subj. of viti 95/8, of skála 100/5.
 máhlíöng a. of Mávhálí on Snæfellsnes in western Iceland 8/21.
mal (1) n. (suitable) time, opportunity 75/4 (subj. of falla).
mal (2) n. speech; in kenning for mead, máls heilsa 25/5; discourse, language 4/15; rétt at máli correct in usage 15/12; meaning, content 0/28 (as opposed to sound; see Konráð Gíslason 1875, 98), 1/47, 48, 6/20, 8/45, 9/11, 17/26, 18/14 (cf. Skáldskaparmál, ch. 1; SGT 52); subject, way of talking, reference 6/14; statement, utterance, sentence 9/9, 10/9, 11/9, 13/10, 12, 14/9, 70/13 (cf. TGT 99, FoGT 136–7); vera sér um máli comprise, make up a separate statement 12/12, 13/10, 14/10, 27/11 (cf. FoGT 137); affairs, lawsuits 84/5 (if hinn er mál metr is a description of milding; if it is the subj. of getr it means ‘one who is a judge of matters, i.e. a discerning man’).
mála f. woman-friend; Heðins m. = Hildr as personification of battle 49/5; in kenning for land (of Norway): mála álfs bága, i.e. Óðinn’s wife Jóð 3/2 (obj. of verr).
málaháttr m. ‘speeches-form’ 94/9. (See Wessén 1915, 129–34.)
málfylling f. particle (unstressed grammatical word) 1/23.
málmr m. metal; in kenning for battle 52/8.
málmşkúr f. metal-shower; málmskárar dynr = battle 39/4.
málrúnar f. pl. speech-runes (runes as alphabet, phonetic runes) 1/43.  
Cf. málstufr in FGT 222, when it means (runic) letter; in SGT it means consonant.
málsgrein f. distinction of meaning (content; as opposed to sound) 0/15  
textual note, 0/26, 27; distinction of language 67/12. Cf. FGT 224–6;  
Skáldskaparmál, ch. 1; in TGT 37, 56–8, 60, 94, 98, 111, 112,  
FoGT 144 the word appears to mean sentence, in TGT 72, 79 = syntax, in  
TGT 61–2 = (use of) language.
málsorð n. word 8/27, 15/10, 16/9, 24/9 (here the reference is to the root  
syllables of words only), 58/9, 62/11; fyrir m. at the beginning of a  
word 82/11 n. (cf. fyrir samstófun 1/14).
máltak n. (selection of) meaning, significance 39/9 (= orðtak?);  
omnur máltak different ordering of phrase, expression or signification 18/14.  
mannbaldr m. outstanding person 36/6 (complement of reynðisk). Cf.  
Baldr in Index.
manndýrðir f. pl. virtues, glorious achievements 13/1, 44/4.
marblakkr m. sea-steed, i.e. ship 46/8 (see blakkr).
margþýr a. most valuable 29/6.
margr a. many 30/6, 70/14, 90/1; i.e. frequent 67/15; many a 56/4, 66/5;  
n. mari 70/2 (with lag).
marr m. sea 21/8; verpa á aldinn mar, i.e. waste, throw away 67/7.
máttir m. might; of mátt with might, of mighty proportions 89/6.
meginbára f. mighty wave; in kenning for blood, m. sára 60/2 (subj. of  
skylr).
meinskö n. mighty rod or plank, in kenning for spear or sword: m.  
fleina lands 65/6 (dat. with rendi).
meiginund f. mighty wound 63/8 (obj. of starði).
meiðr m. tree, in kenning for men or warriors: meiðum sevar rǫðuls  
trees of the sun of the sea, i.e. of gold 17/8 (dat. of respect), 24 (also 1st  
pers. pl. of meiða wv. ‘injure’), 32.
meiðr adv. further 68/5 (‘I shall continue to . . .’).
meiðla f. (= meðsla) injury, mutilation 17/25.
meldr m. meal, the produce of a mill; in kenning for gold, Fenju m. 43/8  
(cf. Skáldskaparmál, ch. 43).
mella f. trollwife; in kenning for Pórr, mellu dólgr 3/8.
men n. neck-ring, gold collar 45/3 (acc. with fyrir); in kennings for ruler,  
menja fættir 45/3, mens stiklir 60/6.
mengløtuðr m. neck-ring destroyer, generous prince (indefinite) 95/7.
menstiklír m. neck-ring thrower, generous prince, = Skúli 44/3 (subj. of vann; cf. stíkli).

menstríðir m. neck-ring afflicter, enemy, i.e. generous man 3/7 (vocative; = Hákon).

merki n. banner, standard 33/4, 52/7, 64/4.

merkir m. marker; in kenning for warrior: m. blöðsvara he who marks birds of prey (with blood, by providing dead bodies for them in battle) 92/8 (generic sg., ‘no warrior will find’).

meta (mat) sv. measure, judge, adjudge 84/5 (see mál (2)).

miða (ad) wv. impers. there is movement (i.e. the water moves) 38/8.

miðr a. middle of 1/41, 97/11.

miðill a. great 4/14, 14/4, 39/2 (with hjálmar); dat. sg. n. myklu as adv. with comp. much 8/24, with sup. by far 94/8; comp. meiri greater 49/10, 59/11; sup. mestr (the) greatest, very great, maximum 17/33, 36, 19/9, 12, 37/4 (with gjald; or with verð, see under gjald and verðr), 50/9, 60/9, 88/8, 93/2.

miðka adv. greatly, very 44/3 (with venk; or a., acc. m. pl. with frama? or emend to miklar acc. f. pl. with manndýrðir).

mildin g. m. kind, generous ruler; = Hákon 25/5, = Skúli 84/6 (obj. of getr), 95/1 (dat. of respect?—see muna).

mildr a. generous, kind (always of rulers) 10/6, 68/3; m. e–s generous with, unsparing of s–thing, in description of ruler, skjáldbraks m. 28/3; comp. with maðr 92/7 (obj. of finnrit).

milli prep. with gen., between; m. Gandvíkr ok Elfar 1/6.

minn poss. a. my; n. mitt 70/1 (with lag; ‘many a verse-form of mine’).

minnask (t) wv. md. remember; m. á e–t call s–thing to mind, recall, mention s–thing 31/2.

minni (1) n. pl. memorial, what is remembered or serves to remind: at minnum e–m as a memorial for s–one(’s benefit) 67/1; tradition, inherited statement, proverb 13/12.

minni (2) a. comp. lesser 19/14, 20/10, 42/11, 43/9; sup. minztr least 19/12, 22/9, 81/10, 87/9.

missa (t) wv. impers. with gen., there is lack of, s–thing is lacking 58/10.

mjúkr a. smooth 65/14.

mjóðr m. mead 24/3, 25/6, 91/2 (obj. of þiggja).

mjök adv. very 36/2, 84/3 (with raunssamr); to a great extent 39/10; greatly, very much 26/5, 33/2, 87/3 (with þecko); often, a great deal 6/11.

móðir f. mother; in kenning for land (Norway): mellu dólgs m. i.e. Pórr’s mother Jörð 3/7.

móðsefi m. mood-thought; in kenning for breast 50/2.
morðaukinn a. (pp.) made great, famous by killing 49/7 (with mæki).
morðfær n. ‘killing-danger’, i.e. sword; in kenning for warrior (Pórarinn máhliðingr): morðfær s myrðr sword-destroyer 8/23.
morðfytir m. one who urges, hastens or promotes killing, war-leader (Skúli) 39/3.
mót (1) n. manner, kind 53/9 (‘in two-fold fashion’), 79/12 (‘all have the same characteristic’).
mót (2) n. meeting; pl. in kenning for battles, m. málms 52/7.
mót (3) prep. with dat., towards, against 20/4 (and by word-play adv., ‘back (towards)’); í móti contrary to, the opposite of 17/22.
muna (man, munða) pret.-pres. vb. remember, keep in mind 15/3; m. e–m (dat. of respect?) e–t remember s–one for s–thing, remember s–thing as due to s–one 29/1 (here the dat. may go with heimsvisir), 95/1.
mundr m. n. bridal, wedding-gift, gift from husband at betrothal 49/8 (in apposition to mæki, ‘as a wedding-gift’, i.e. Skúli wages war—being betrothed to Hildr, i.e. battle).
munnroði m. mouth-reddening; auka munnroða add redness to the (raven’s) mouth (with blood, by offering carrion as a result of fighting battles) 5/6.
munnvørp n. pl. ‘mouth-throwings’, improvisation 65/15.
myklu see mikill.
myrðr m. destroyer, enemy; in kenning for warrior (Pórarinn máhliðingr), morðfær s 8/22.
mæki m. sword 49/7.
maela (t) wv. say, express 4/10, 17/13, 24.
maelingr m. niggardly person 40/2 (dat. with ferrí).
mar f. (gen. meyjar) daughter; Högna m. = Hildr, personification of battle (in kenning for shield) 49/3.
maerð f. glory 13/1 (gen. obj. of jà); poem of praise, encomium, eulogy 68/4, 85/1, 92/2, 95/7 (obj. of viði), 97/4.
merti n. pl. objects of value 46/7 (obj. of þakka, ‘for objects . . .’).
maetr a. noble 13/2, 46/7; splendid 28/8 (with störleti); fitting, worthy, honourable 45/4.
meða (dd) wv. make tired 23/5.
mota (tt) wv. with dat. meet, face 39/3, 64/1, 65/3, 77/8, 91/5.
motir m. meeter, one who faces; in kenning for warrior, oddbraks m. 70/1 (indefinite).
ná (ð) wv. aux. with inf., get to, manage, be able to do s–thing 8/6, 22/5 etc.; with at and inf. 14/5, 24/2.
náðr m. snake; in kenning for sword, n. sóknar 6/1; for winter 83/1.
nafn n. name 8/39, 46.
náihrdr a. ‘close-rhymed’, with rhyme in adjacent syllables (cf. riðhendr) 74/11, 92/10; n. as subst. 74/11.
náttúra f. nature 6/11.
nað Ur f. necessity; in kenning for arm, compeller, forcer: boga n. 48/2.
ne neg. adv. not 19/5, 31/6.
né conj. nor 67/5, 92/7; and not 80/3.
nefna (fnd) wv. name 4/16, 8/38.
nema (1) conj. unless, except; n. svá at if it were not that 56/3; i.e. until 96/6.
nema (2) (nam) sv. touch, strike 61/3; with inf. begin to (as verse-filler: ‘did’) 92/4.
niðr m. descendant; relative; skjoldungs n. = Skúli 52/1 (half-brother of King Ingi, see 33/5 n.). Skúli was not of royal blood (unless very distantly on the female side, cf. Boglunga sögur (1988), II 26–7; Hákonar saga, ch. 199, and ch. 242, ‘páirra sem eigi váru af sjálfrí langfeðgatþlu konunganna’), so niðr cannot mean ‘descendant’ here, unless Snorri is grossly flattering him; but it does occasionally mean ‘brother’ (see LP, niðr 1). The alternative is to take niðr as adv. ‘down’, skjoldungs with skárum and ser as impers. for pass.
niðri adv. below, underneath 38/8.
niðrlag n. end, conclusion 70/16.
njóta (naut) sv. with gen., enjoy, be possessor of, derive benefit from 72/7; imp. (optative) 3/7, 30/5; subjunc. (‘let them enjoy’) 102/1.
nýbitinn a. (pp.) newly bitten, just pierced 56/6.
nýgjorving f. extension of meaning, i.e. metaphor; in pl. extended metaphor, allegory 1/54, 5/12, 6/9, 12, 13, 20. The word refers to giving new meanings to words, not to original phrasing or neologisms. Cf. Skáldskaparmál, chs 33, 50, 69; TGT 80.
nýr a. new 39/11, 72/10.
nýta (tt) wv. make use of, get benefit from 44/18 (i.e. ‘we travel fast’, cf. njóta); gain an effect, use effectively 8/28 (or ‘be acceptable, allow [it]’?). Cf. ónýtr and FoGT 147.
nýtr a. beneficial (e–m to s–one) 30/7.
naðst adv. next 28/5; with dat., next after 65/11; par naðst and then 4/14.
naðstr a. sup. closest (e–u to s–thing) 99/8 (i.e. experiencing the greatest happy); next, adjacent to 28/13.
ðreytr a. (pp.) unchanged; ordinary, without variation 64/9.
ðrugaðinn a. (pp.) unchanged, without deviation, without being departed from 6/18.
Glossary

óö see vaða.
oddbrak n. point-clash, -crack, i.e. battle; oddbraks metir = warrior 70/4.
oddhending f. front-rhyme, rhyme which comes at the beginning of a line 1/40, 7/9, 8/1 textual note, 41/10–11. Cf. st. 53 n.
oddhendr a. having a rhyme-syllable at the beginning of the line 76/11; n. as subst. 7/1 textual note.
oddr m. point (of weapon) 79/6 (instr.); pl. by synecdoche = weapons 54/7 (obj. of rýðr), 63/5 (dat. obj. of rendi); = arrow in kenning for shield 31/5.
oddviti m. leader (= Skúli) 56/5, 59/8 (with gen. pl.), 66/8, 88/2 (with gen. sg.).
ôðharðr a. mighty hard 5/1, 10 (complement).
ôðr m. poetry 31/8.
of (1) prep. with acc. and dat., over, around; with acc. concerning 45/4, 67/3.
of (2) pleonastic particle with verbs 56/3.
ofjóss a. containing ofljóst (lit. 'excessively clear'), punning, using word-play 17/26, 20/9; n. as adv. 18/13. Cf. Skáldskaparmál, ch. 74; TGT 66, 89, 172.
ofrhugaðr a. most bold 5/4.
ofriðr m. lack of peace, hostility (-ies), warfare 17/31.
ofsi m. arrogance, violence 1/4 (obj. of bannat).
ógn f. threat, attack, battle 58/3; in kenning for warriors 62/1; in kenning for winter, alla naðrs ógn throughout the adder's terror (acc. of time) 83/1 (cf. Skáldskaparmál, ch. 29).
ógnfljúttir m. attack-, battle-hastener or -promoter (i.e. Skúli) 42/7.
ógnrakkr a. attack-, battle-bold 42/2 (with snerpír).
ógnsvellir m. battle-increaser, 'war-sweller' (i.e. Skúli) 39/7.
óhneppr a. not obscure, not shabby, not unremarkable (hneppr: barely sufficient), i.e. successful (litotes) 70/6 (with skrautfara).
ójafn a. not equal, not equivalent, not the same (thing) 17/25.
ók conj. and; links randgarði and bláskóðum 79/3, links átti ráða and var faldinn 15/2; as well as 12/1, 10.
ókveðinn a. (pp.) unrecited, not composed (in), not used in poetry 70/3 ('many of my verse-forms have never been used before').
ólestr a. (pp.) unblemished, complete, pure 93/4.
ólikastr a. sup. most dissimilar, most contrary 16/12.
ólikr a. dissimilar, different, opposite 17/11.
ólitill a. no small (litotes) 55/6.
ónytr a. unacceptable or not allowed? ineffective? worthless? 8/31 (cf. nýta; FoGT 147).
Hättatal

orð n. (1) word (= málsorð) 1/32, 36, 4/9, 16/13; med fullu orði comprising a complete word 13/10, with a complete word 27/10; in kenning for teeth 87/8; pl. statement or phrase? 17/16. (2) line (= visuorð) 1/40, 41, 4/13, 7/12, 8/13; = word or line 80/10; med ordum = either ‘in words’ (i.e. it is not a metrical variant) or ‘in lines’ (i.e. it is similar in structure, varied in mál) 40/9 n. (3) reputation, renown, fame 45/4, 84/1.
orðalengð f. length of line 2/9, 9/9, 23/12, 15, 27/15.
orðfimi f. verbal skill or dexterity, agility 6/21.
orðfjöldi m. store of words, vocabulary 6/19.
orðrómr m. renown 14/8, 82/4 (obj. of á).
orðskviðuháttr m. proverb-form 25/9, 26/1 textual note (contains proverbs or gnomic statements in syllables 2–6 of the even lines).
orðtak n. turn of phrase, arrangement of words (cf. máltak) 8/50, 17/26; expression 13/12, 34/10; language, choice of words 16/12, word (chosen) 72/10. Cf. TGT 45, 101, 109, 115. In Gylfaginning the word means ‘saying’.
ormr m. snake 6/9, 10, 15, 94/5 (= Fáfnir, dat. with veitti); in kenning for fiórr 3/5 (= miðgarðsormr, cf. Gylfaginning, ch. 51); in kenning for sword, o. vals 6/7, for winter, orms gallí 83/5.
orpit see verpa.
ort(-) see yrkja.
orrost f. battle 2/12, 18/16.
oslór m. bad custom, immoral practice 17/22 (contrasted with síðr m. ‘custom’), 30.
osléttr a. uneven, not level 17/12.
osvipt a. (pp.) unreefed (svipta wv. with dat., to reef); letr e–u ósvipt cause s–thing to be unreefed, i.e. he does not have (the sail) reefed, sails without fear of the high wind (cf. Hálfs saga 1981, 178/35 [read hálsa], ÓH 666) 78/8.
ótal n. a countless number (of) 88/4.
otrígjöld n. pl. otter-payment, compensation for death of otter, i.e. gold (cf. Skáldskaparmál, ch. 39) 41/2.
ót adv. (n. of óðr a.) fast 6/3.
ótvistr a. not unhappy, (very) enjoyable 29/2.
óvarr a. unwary, unhesitant, brave 80/7 (with bôrum).
óx see vaxa.
prýðir m. adorner, one who dispenses honour to (with gen.); jarla p. = King Hákon 27/7 n.
ráð n. (power to) rule (with gen., over) 26/7.
ráða (réð) sv. with dat. rule 1/5, 14/1 (the obj. is konungdómi 14/8), 15/4
(with *peim er*); abs. 15/7 (or ‘undertake, perform’, with *stórt* as obj.); determine, govern 1/9, 13, 29/9, 30/9 (abs., ‘be the determining factor’), 54/10, 82/11; plan, decide 17/31; abs. be the cause 33/2.

**ramr** a. strong, powerful 38/6.

**ramsnákr** m. strong snake; in kenning for sword, *rógs r. 6/4.*

**rán** f. plunder, robbing 33/1; robbery 17/22, 66/7.

**randgarðr** m. shield-enclosure, shield-wall 79/4 (instr.).

**ranghármar** m. curved side or rib-edge (i.e. side of ship; *rǫng* f. ‘rib’) 78/4 (subj. of *skyr*).

**rangr** a. wrong, incorrect, contrary to the rule 1/19, 44/13, 70/11, 75/9, 77/9, 82/11.

**ránhegnir** m. punisher (or preventer, checker) of plundering 26/3.

**ránsiðr** m. practice of plundering, plundering behaviour 17/7, 22, 32.

**ráska** (a›) wv. disturb; impers. with dat. (= pass.) 9/6.

**ráðskýgg** m. yard-beard, beard of ship’s yard-arms, i.e. sail 78/6 (obj. of *rekr*).

**rauðr** a. red; of gold 37/6 (with *auð*), 46/6 (with *sæfuna*), 48/4; n. as subst. *falsa* *rauðu* put on red (caps) 63/2 (see *falsa*).

**rauðsýglr** m. red drink; in kenning for blood, *bens r. 56/2* (dat. [instr.] with *ali*).

**rau∞n** n. draught animal (ox or horse); in kenning for ship, *kjalar r. 77/6.*

**raun** f. tried qualities, experience 26/6 (dat.); pl., reality 33/1 (*skapat at raunum* ‘made into a reality’; or *at raunum* ‘in truth, in accordance with experience, as they truly discovered’?),

**raunggö∂r** a. proved good, of tried goodness 75/7.

**rausn** f. magnificence (of behaviour, i.e. hospitality) 89/6.

**rausnsamr** a. splendid in one’s way of life, living in great style (referring to hospitality) 84/4 (complement).

**refhværf** n. ‘fox-turn’, ‘fox-trick’ (or ‘fox-lair’?), antithesis (the name presumably relates to the word-play, and refers to the cunning or deceptive meanings or to the sudden shifts of sense in the antitheses) 20/9; usually pl. 17/34–5, 18/9, 19/10, 14 (*ein*: one pair of), 21/9, 22/9, 23/9; as the name of a verse-form 16/11, 17/1 textual note, 17/34 (sg. 17/34 textual note), 18/1 textual note, 19/1 textual note; *in mestu refhværf* 17/33, 36, 19/9, 12; *in mínni refhværf* 19/14, (20/10); *in minztu refhværf* 22/8; *refhvarfa bró∂r* 22/10.

**refhvarfaháttr** m. *refhværf*-form 18/21.

**refhværfmaeltr** a. (pp.) expressed in *refhværf* 17/15.

**refsa** (aø) wv. punish (*e–m e–t s–one for s–thing*) 66/7.

**regg** n. a kind of ship 34/4 (instr.).

**regn** n. rain; in kenning for battle (rain of weapons), *Mistar r. 62/8* (obj. of *lystr*).
Háttatal

reinða f. chariot, carriage, where s–thing is carried, resting place; in kenning for arms: heildis reinðir 48/6 (obj. of byr).

reinða (dd) wv. brandish 2/8.

reinðmálmr m. ‘riding-metal’, metal carried on horseback; in kenning for gold, r. Gnitaheidar 41/6 (cf. Skáldskaparmál, ch. 40).

reinð a. angry 17/8 (with ræsir or fylkir), 17/24, 66/8.

rein n. ridge or strip of land; Røkkva reinar = sea in kenning for ships 73/4.

reip a. rope 34/6 (instr. with hardveipadastan).

reisa (t) wv. raise; md. for pass. 36/1.

reitr m. (acc. pl. reitu) a strip of land; in kenning for arm (where the hawk sits), vals r. 42/3 (firum is dat. of advantage).

reka (rak) sv. drive; of a horse or ship 20/6 (also by word-play 3rd pers. sg. of rekja wv., ‘spread out, unfold’), 34/5, 78/5 (of the sail); drive away (or fulfil? avenge?—but then the obj. should be gen.) 17/3 n., 15, 30; drive back 18/12 (pp.); of metal-working, hammer: pp., inlaid (with fal) 18/6, 18; extend (a metaphor), use extended kennings (i.e. with more than two determinants) 1/53, 8/29; pp. 2/11, 13, 8/30. Cf. Skáldskaparmál, ch. 50. In Háttalykill, rekit is the name of the verse-form corresponding to Háttatal, st. 90 (8-syllable runhenda).

rekkja (kt) wv. embolden, encourage, strengthen, urge on 1/2; try the strength of? enliven, make dance? (cf. NN 2176) 22/7.

rekkr m. man, warrior 26/5, 38/3, 63/3.

remma (›) wv. cause to be strong, increase (s–thing) in strength or intensity 57/7. Cf. gilda, stera.

remmi-Týr m. god who encourages, increases the intensity of s–thing; in kenning for ruler (Hákon): röguleks r. encourager of war 14/6.

renna (1) (rann) sv. run, flee 33/8; pp. flooded, soaked (e–u) 32/4.

renna (2) (nd) wv. cause (e–u s–thing) to run over or through (e–t s–thing) 63/5, 65/5, 101/5. Cf. hleypa.

réttthendr a. consistently rhymed; n. as subst. as name of a verse-form 41/13.

rétt a. straight 6/3; direct 20/5; correct, normal 0/11, 12, 1/24, 4/15, 6/18, 19, 23, 34/11, 43/11, 68/11, 70/13, 76/10, 77/12; r. at máli correctly constructed 15/11; proper 17/26, i.e. good 23/6 (of gl; with the reading in it would refer to holl); of runhenda, having the same rhyme throughout the stanza (= full runhending 83/9) 79/13, 86/9; n. as adv. straight 63/3, correctly 41/10, 43/9, i.e. literally 4/10, appropriately 6/9, with the same rhyme thoughout the stanza 89/9; rétt at stofum with normal alliteration 76/10.

reyna (d) wv. try, put to the test 27/3; md. turn out to be, prove (e–m to s–one) 36/5.
ríða (reið) sv. ride; of gold, fly, be scattered, be distributed 41/5.

ríðhendr a. ‘rocking-rhymed’, with rhyme-syllables close together at the end of the line; n. as subst. 55/10, 56/10. Cf. TGT 98.

ríðhendur f. pl. ‘rocking rhymes’, rhymes close together at the ends of lines 31/12, 45/12.

riki n. kingdom, realm 14/5 (obj. of styra), 18/17.

ríkr a. powerful 27/4 (with raesís).

rimma f. tumult, battle; in kenning for swords 57/7.

risa (reis) sv. rise 21/2.

rista (reist) sv. cut, incise, carve 35/1, 101/4 (obj. is straum).

rit f. (engraved) shield 8/6 (pl., obj. of līta), 54/4, 73/3 (instr.).

rita (að) ww. write 2/10, 8/48; write in, exemplify 11/9, 23/11, 27/12, 13, 51/9, 13, 53/11, 54/13, 61/10.

ríða (rauð) sv. redden (with blood, in battle) 7/7, r. í e–u 54/7; pp. roðinn 4/15, 57/2, 63/4 (painted red?), 64/4 (perhaps here = golden? cf. rauðr); of reddening of the lips of wolves by the dead bodies provided for them in battle 11/8, 96/2.

ríðor m. reddener (with blood); in kenning for warrior (= Skúli): hjörð r. 41/5.

ríðövendill m. red(dening) rod, in kenning for sword: r. randa 13/5.

rajuda (rauf) sv. rip, tear 10/2, 50/1.

ró = eru 99/1.

róa (røra) sv. row 72/2.

roðinn a. (pp.) see ríða.

róðna (að) ww. become red (with blood) 9/1, 56/8 (i.e. they cause men to fall in battle and become prey to wolves).

rofnar (að) ww. be broken 18/15.

róg n. slander, strife, battle, in kenning for sword 6/3.

rógálfr m. ‘hostility-elf’, i.e. war-leader, ruler (Skúli) 75/8 (subj. of lītr).

rógleikr m. strife-game, i.e. war, in kenning for ruler 14/5.

rúm n. place; position, bench in a ship 21/6 (also by word-play n. pl. of rínnr a., ‘spacious’).

ruña f. confidante, wife; in kenning for land (Norway): Míms vinar r. = Óðinn’s wife Jórð 3/4.

rúnar f. pl. runes, runic alphabet 1/43.

runhenda f. end-rhyme (to runi m. ‘running, flowing’ or runa f. ‘string, row, list’) 79/11, 13 (rét r. a stanza with the same rhyme in each line, = full r.), 88/9, 90/9, 91/9, 92/9 (full r.); minni r. (with four lines rhyming together) 80/12, 86/11, 89/10, 92/9; minzta r. (with lines rhyming in pairs) 81/11, (87/9).
runhending f. end-rhyme (end-rhyming form) 80/10, 83/9 (full r., = rétt r.), 84/9, 86/9 (rétt r. an end-rhyming form with the same rhyme throughout the stanza), 88/11.
runhendr a. having end-rhyme 79/12, 82/12 (m. pl. with hættir understood), 85/11, 89/9 (rétt r. ‘having the same rhyme throughout the stanza’), 91/10; n. as subst. as name of a form 80/11.
ryðja (rudda) wv. clear; md. for pass., be cleansed (of rebels) 64/5.
rasa (t) wv. (cause to) move (quickly) 17/23; make flow (blood) 7/4.
ræsir m. mover, leader (of battle or of men in battle), ruler; = Hákon 17/7 (cf. ræsa), 32, 26/5, 27/3; = Skúli 73/1, 91/2, 96/1; r. Prænda, i.e. Skúli 64/5.
ræði n. oar 75/7 (pl., subj. of skjálfa); in kenning for tongue, tölur r. 81/4.
reki-Njǫrðr m. Njǫrðr (a god) who uses or cultivates the use of; in kenning for warrior (i.e. Hákon), r. rjóðendils randa sword-user 13/6.
rþúll m. sun; in kenning for gold (part of kenning for warriors): rþóuls sævar meðar ‘trees of sun of sea’ 17/6 (the emendation from rþóul seems established by 17/32, though it would be possible to take rþóul- sævar meðar = rþóul-meðar sævar with the same meaning, cf. vandbaugr and vandbaugskaoði and note to 15/1–2), 17/20. Cf. djúrpþóull in Bragi’s verse quoted in Gylfaginning, ch. 1.
rþj f. amber, in kennings for gold: Rínar r. 26/4, spannar r. 44/2 (subj. of vensk).
rþnd f. shield-rim (or border of the shield-boss; by synecdoche = shield) 4/7, 16, 8/8, 9/5, 57/8; in kenning for sword, rjóðendill randa 13/5, for shield (or the phrase could be a description of the boards of, i.e. comprising, the shields) 59/4, for men 45/6, for battle 8/8 textual note (see also explanatory note). Cf. Skáldskaparmál, ch. 49.
rþst f. (1) a distance of travel on land. (2) whirlpool; current 35/3 (obj. of reist); in kennings for ship, rasta hlynr (or Huglar rasta hlynr: Huglar rþst (1) = Hugl’s [island’s] way, i.e. sea) 19/2, rasta hestr 34/5, for ale, r. jastar 25/1.
sá (1) (søra) sv. with dat., strew 52/1 (see niðr); sow as corn 94/2.
sá (2) pron. demonstrative and anaphoric 1/6 (with stillir), 45/3 (with fettir, = Skúli); f. sú 13/7 (with harda ferð; if harda is not adv.); dat. því 14/7 (obj. of fagnu); acc. þann that person 15/3.
saga f. story 35/13.
salr m. hall 90/1.
saltr m. hall 90/1.
saltunna f. hall-vat, -barrel; in kenning for poetry 31/7 (Hárs salr = Valþjóll, Hárs saltunna = one of the containers of the mead of poetry [cf. Skáldskaparmál, 3–5]; its hrannir are the mead).
sama (Ø) wv. impers., it befits 31/2 (with dat. of the person and inf.).
samhenda f. ‘coincidental rhyme’, rhyme falling on the same syllable as the alliteration (and producing identical syllables; cf. liðhending) 46/9.
samhending f. = samhenda 8/26, 47/9, 48/9.
samhendr a. having coincidental rhyme; n. as subst. as name of a verse-form 45/13.
samhljóandi m. consonant 1/15, 32/11 (this is also the word used in FGT and TGT; = málstaf in SGT).
samkvæðr a. identically expressed, repeated, consonant 8/28.
sanna (ao) wv. gather together 17/19.
samr a. seemly, suitable, fine 38/6; with gen., suited to s–thing, subject, exposed to s–thing 72/4.
samstafa f. syllable 0/21, 28, 1/11, 30, 39 etc.; pl., (number of) syllables 9/9–10. This is the usual term in FGT, SGT, TGT.
samstófun f. syllable (= samstafa) 1/14, 19, 13/10, 29/9, 33/9, 34/10, 36/10, 65/11, 13 (FGT 224, 230, 240, SGT 63, note to line 42).
samþykkji f. agreement, unity, peace (in kenning for gold, i.e. rings) 43/1 (cf. sökk).
sammann f. confirmation, proof, demonstration 18/10.
sannask (ao) wv. md. prove true, become a reality 44/2.
sannkenna (nd) wv. use affirmatory or intensive attributives or adverbs 1/53; pp. n., as name of a verse-form 4/1 textual note.
sannkenning f. ‘true description’ 3/9, 4/9, 11, 12, 18, 21, 5/9, 10, 11, 6/20. (As here defined samnkenning refers to use of affirmatory, intensive or evaluative epithets or adverbs, not to limiting or distinguishing epithets. The element kenning is used in the formal sense of the use of a description or compound containing two elements, whether metaphorical or not. Cf. Skáldskaparmál, ch. 67 (where the word refers to epithets describing innate or ‘essential’ qualities); TGT 100, 103 (probably an error for mannkenning), 108, and cf. pp. 320–21).
sannr a. true (literal, accurate) 4/9; n. as subst., truth, what is true 90/4.
sár (1) = sá er (rel.) 1/1 (either ‘he who’ as subj. of lætr or ‘who’ with antecedent konungr).
sár (2) n. wound 4/1, 10, 11, 94/5; in kenning for blood 60/2, for sword 61/2.
seðjask (saddask) wv. md. be sated, eat one’s fill 9/4.
sefi m. thought, mind; in kenning for breast 6/8.
seggr m. man 4/2 (dat. of respect), 4/12, 5/2, 8/2, 18/7 (obj. of grandar), 8/20, 33/6 (dat. of respect), 72/3, 84/8 (acc. pl.), 97/7 (with hverr, subj. of muni).
Háttatal

segja (sagða) wv. say, tell 42/12 (be exemplified), 85/5, 87/7.
segl n. sail 19/1.
seimgildir m. gold-payer (-giver or perhaps -increaser; cf. gilda) = Hákon 29/4.
seimr m. gold (thread) 47/1, 90/3, 97/8 (gen. with gjoflata); in kenning for generous ruler (Skúli), seima sneiðir 71/2.
seimþverrir m. gold-diminisher, i.e. generous ruler, = Skúli 47/1.
seimþr a. gold-liberal 47/2.
sempja (samða) wv. put together, compose 68/3; arrange, don 36/3.
senda (nd) wv. send; i.e. give 91/6 (subj. is jarla beztr = Skúli).
sendir m. sender, provider (impeller, user, wielder?); in kenning for war-leader (Hákon) 28/1.
senna f. quarrel; in kenning for battle, sverða s. 6/5.
serkr m. shirt; in kennings for coat of mail: stýrs s. 7/8 (obj. of rýðr), Skóglar s. 64/4 (in kenning for warrior).
setja (tt) wv. put 0/22, 1/10, 12, 18/19; set, place, position 1/37, 3/3, 7/11, 16/1, 46/10, 68/10; construct 6/12, 70/4; treat 84/7; þar er fyrir sett there is placed before it 54/11; s. í insert 33/10; s. með place with, next to, after, include with 49/10; s. saman make consistent 53/11, place together 57/10, compose 67/10; s. áð extend 8/24 (cf. Skáldskaparmál 41/13, 16).
setning f. arrangement, ordering, positioning 0/29, 1/25, 32 (?), 8/45, 47; til hättar setningar which characterise the form, as the rule of the metre 62/10. Cf. TGT 36. In modern Icelandic the word means ‘sentence’.
setr (rs) n. seat, abode; buðlagna s. = kingdom 15/8 (obj. of stýra).
sextámaðér a. (pp.) containing sixteen utterances or sentences (cf. mál (2)) 8/51; n. as subst. 8/41 textual note (apparently pl.), 9/1 textual note.
síðar adv. comp. later; er ein er s. last but one 1/39; svá at tvær eru s. before the last two 33/10.
síðari a. comp. second (of two) 1/38, 8/38, 48/10, 77/12, 81/9; succeeding, latter (sc. vísa) 16/10.
síðarstr a. sup. last 14/9, 15/10, 16/9, 24/9, 58/9, 70/13.
sigla (d) wv. sail; vara siglt it was not sailed, the sailing was not 27/8.
sig-Njǫrðr m. battle-Njǫrðr (or victory-Njǫrðr), kenning for warrior 55/8 (dat. with varða).
sík n. ditch, channel (= sea in kennings for gold) 17/1, 9, 27.
síklingr m. ruler; = Hákon 10/1, = Hákon and Skúli 67/3 (with þá-clause dependent on it), = Skúli 82/2, 90/1. Cf. Skáldskaparmál, ch. 64.
silfr n. silver; dat. in silver (utensils) 91/4.
sín pron. reflexive gen.; at sin at his house 91/3.
sinn *poss.*, *a*. his, its (own); *s. hljóðstafr* [there is] a separate (different) vowel [in each] 1/30, *í sínu vísuvöð* in a different line 79/13.
sinni *n*. company 88/7.
síðja (*sat*) *sv*. sit 29/3, 88/7.
sízt *adv.* least of all, in no way 67/5; scarcely, not at all 84/6.
sjá (*sá, pres. *sér*) *sv*. see 28/8, 58/5, 77/3, 93/8; subjunc. could see, could indicate 55/1; with acc. and inf. 56/7; *sjá til e–s* look for s–thing, expect s–thing 26/6.
sjaldan *adv.* seldom, not often 44/7.
sjaldnar *adv.* more seldom, less often, fewer times 1/19.
sjár *m*. sea 17/17, 34/7; acc. over the sea (with *renna*) 101/7. Cf. *sær*.
skaði *m*. damage, destruction; *vinna gulli skaða* = distribute gold 47/8.
skaka (*skók*) *sv*. shake 38/7; impers. with acc. (for pass.) 8/3, 9/5, 10/3 textual note, 19/1, 78/5.
skál *f*. bowl (as receptacle for ale or wine) 23/7, 91/5 (subj. of *mœtir*, i.e. it is held by).

skala = *skal* with neg. suffix, shall not, must not 68/2, 100/5.
skálðskapr *m*. poetry, the making of poetry; prosody 0/4.
skammr *a*. short 0/29, 70/11, 71/12; comp. *skemri* shorter 66/6 (predicative with *hal*), 72/10; less (than a full line) 8/29 (i.e. whether the repetition be of a full line or of something less).
skapa, skepja (*skóp*, pp. *skapat*) *sv*. and *wv*. create, cause (*e–t e–m* something for *s–one*) 19/6 (subj. is *Rán*, obj. *deilu*, indirect obj. *flaustum*), 64/6; *s. e–t at e–u e–m* make s–thing into s–thing for s–one 33/2 (but possibly *at raunum* is an independent phrase (‘in truth’) and *skapat* has the sense ‘caused, decided, fated’).
skaptn *n*. shaft (of spear) 52/2.
skarð *n*. cleft, gap 17/2 (*s. jordar* = fjord(s) (collective), Firðir in Norway), 17/11, 12, 28.
skarpr *a*. sharp 32/1 (with *étr*, or n. as adv.?).
skati (*pl. *skatnar*) *m*. man 7/2 (obj. of *spekr*), 18/3, 17, 37/7 (gen. pl. with *pænglill*, 58/7 (with *vinr*); generous man, lord 71/7 (= *Skúli*); part. gen. with *skýrstr* (perhaps parallel with *jarla* and to be taken with both *skýrstr* and *dýrstr*) 82/7, 94/7; *hringa s.* (i.e. the one generous with rings, = *Skúli*) 90/8.
skattur *m*. treasure; *Niflunga s.* = gold (see *Skáldskaparmál*, ch. 42) 41/8 (dat. with *hreyt*).
skaut *n*. sheet, skirt; expanse 95/8.
skefla (*ð*) *wv*. impers. with acc. s–thing is heaped up, made into heaps or drifts 76/2.
skeiðaf. warship, a large longship 21/5.
skelfr a. trembling 18/11 (cf. skjalfr).
skemma (ð) wv. shorten 8/19.
skenkja (nkt) wv. serve; pp. 91/4.
sker n. skerry, half-submerged rock in the sea; in kenning for gold, líðar s. (cf. Skáldskaparmál, ch. 32), part of kenning for ruler, virðandi líðar skerja = Skúli 46/2; in kenning for teeth, orða s. 87/8.
skera (skar) sv. cut 4/3, 13, 27/1, 34/3, 59/1, 78/1; impers. (= pass.) 10/3.
skerðir m. diminisher, damager (he who makes a skarð in s–thing); in kennings for ruler (= Skúli): hringa s. i.e. generous prince 63/6 (subj. of rendi). Skoglar serks s. i.e. warrior 64/3, Mistar lauka grundar s. i.e. warrior 85/4 (dat. of advantage).
skið n. long flat piece of wood; ski; in kenning for ships: hlunna s. 76/8 (dat. obj. of hleypir). Cf. byrskið.
skilja (lí) wv. divide, part 17/18–19, 22/2; separate, differentiate 80/10; distinguish, understand, perceive 17/5, 31.
skip n. ship 19/2, 20/8 (acc. pl. ?[?]), 24/4, 38/5 (gen. pl. with sýjur or þrjómmum).
skipa (að) wv. with dat. arrange; er e–u er skipat í into which s–thing has been arranged or ordered 67/11; with acc., man, occupy 21/6; pres. p. skipendr those who man, crew (with gen.) 46/8; md. be occupied, get filled 23/6, 89/2.
skipreidda f. ship-levy estate, an estate providing the levy for equipping a ship 28/4 n. (obj. of veitti).
skipsbrot n. shipwreck 35/11.
skipa (pt) wv. with dat. (1) change, vary 1/48, 8/24, 23/14, 28/9, 30/9, 39/9, 80/10; impers. (= pass.) 31/9, 32/9, 34/9; e–u er skipi 8/50, 27/14 (‘by which d. is varied’); md. be changed, varied 29/9 (cf. breyta; in TGT 111 skipta means exchange or transfer; cf. FoGT 120). (2) divide, share out 43/4 (cf. TGT 112); abs., deal, organise, arrange (obj. understood) 62/6 (see 62/5–8 n.).
skjaldborg f. shield-wall 16/4 (obj. of setr).
skjaldbrak n. shield-crash, i.e. battle; in description of ruler: skjaldbraks mildr battle-prodigal 28/3.
skjálfa (skalf) sv. tremble, shake 9/6, 18/4 (subj. is skjóldr; cf. skelfr), 18/17, 75/8 (subj. is raði).
skjálfhenda f. ‘shivering’, when the alliterating syllables in the odd lines are separated by only one other syllable 28/11 (obj. of geru), 14; in forna s. 34/12, in nýja s. 39/11.
skjálfhendr a. ‘shivering’, having alliterating syllables in the odd lines separated by only one other syllable 8/16, 35/13; n. as subst. 35/9.

skjóta (skaut) sv. with dat. shoot; put, cause to go 64/7; push (aside) 78/3; impers. (= pass.) spring, shoot, be shot up 13/8, there is shot 54/1; ef henni er skotit í if it (i.e. an occasional minni alhenda) is slipped into, if it is allowed to slip into 43/10.

skjótr a. fast 17/17–18; quick, i.e. unstressed or short (usually referring to resolution of stresses into two short syllables, or to enclitics and proclitics) 6/22, 7/11, 70/12 n., 83/10, 86/10 (cf. SGT 66); n. as adv. quickly 4/17, 17/31.

skjöldr m. shield 7/6, 8/3, 9/5, 18/3, 17, 24/7, 61/4; skjaldagi = skildir eigi 54/2 (see Noreen 1923, § 396, Anm. 1; perhaps better to read skjöldungi, as U. = skjöldum eigi, instr.; see hálda); in kennings for warrior 5/8, 30/2, for battle 55/4, 58/7.

skjöldungur m. ruler; = Hákon 24/8 (subj. of gefr); = Skúli 70/8 (gen. pl. with fremstr 68/1), 91/8; skjöldungs niðr = Skúli 52/1 (see niðr). (The word probably originally meant ‘shield-warrior’, but cf. Skáldskaparmál, ch. 64.)

skot n. shot, shooting 24/7.

skothenda f. half-rhyme, assonance 23/13, 42/10, 11–12, 43/10, 46/11, 52/9, 58/12, 63/11, 66/10, 75/10, 77/10.

skothending f. = skothenda 1/32–3, 41/11, 58/10, 68/13, 70/9, 76/11.

skothendr a. having half-rhyme 38/9, 51/13; n. as subst. 55/10.

skotna (að) wv. impers. e–m skotnar e–t s–thing falls to one’s lot 44/1, one succeeds in s–thing, is fortunate in s–thing 61/8 (or svá skotnar þat as a separate clause, ‘thus it turns out’, see sveällir).

skotskúr f. shower of missiles 16/3 (prepositional phrase with sett).

skrautfór f. splendid, glorious expedition 70/7 (obj. of seta).

skreyta (tt) wv. decorate 73/5.

skriða (skreið) sv. glide along (with acc. of the path) 6/2, 11, 13.

skriðr m. gliding movement 38/4 (gen. obj. of biðja), 44/18, 72/8 (obj. of þyrr).

skúr f. shower; dat. pl. (adv.) 62/7 (‘in showers’; see note); in kennings for battle: darráðar s. 52/1 (obj. of sæ; if darráðar is taken with skúr, skúr here means ‘shower of blows’), stála s. 55/5 (gen. with Gauti), hjálma s. 57/1, Hlakkar s. 64/3.

skutr m. stern 21/2.

ský n. cloud; in kenning for shield (part of kenning for battle): lindar snarvinda s. 32/2.

skyldask (ld) wv. md. pledge o–self, undertake (with at and inf.) 58/8.
skyli m. 'protector', king 2/4 (gen. sg. or pl. (?) with ætt(stu›ill); taken as proper name in Skj B II 61, cf. Skáldskaparmál, ch. 64), 28/3 (dat. with þakkak).

skylija (skulða) wv. wash (over) 60/1.

skýra (ð) wv. make clear; pp. vann manndýrðir skýrðar caused (his) virtues to be evident 44/4.

skýrr a. clear(-minded?), intelligent 70/7 (with greppr; indefinite); sup. 82/7 (either attributive with Skúli or predicative, parallel to dýrstr), 94/7.

skor f. hair, head 10/8.

skorungr m. outstanding one; = Hákon 2/8 (subj. of felr 2/5; or of reiðir, parallel to deilir gulls, if the subj. of felr is understood from the first half-verse), = Skúli 83/8 (obj. of kalla).

sléttja (tt) wv. make level, make smooth or flat; pp. 17/2 (with skarð; hafi is instr.), 17/11, 28; slice off (the—metaphorical—obj. is buildings, which will be razed) 50/7.

sléttr a. flat, smooth 17/12.

sliðrbrætur f. scabbard-path 6/2.

sliðrir f. pl. scabbard 6/9.

slikt a. such; n. as subst., such an activity 27/4, 89/5, such activities 94/6, such a one (Skúli) 83/8; slíkt er svá so it is 82/1.

slíta (sleit) sv. tear apart 53/5.

slíttu (að) wv. break, come apart 18/9; be broken 18/2, 15 (dal slítr at i.e. it is revealed that, there is no disputing that, there are clear reports that).

slóð f. track, path; s. geima, i.e. the sea 71/1 (with hleypa: over the sea).

slýngva (slóng) sv. throw; pp. slunginn við fastened, twisted together with or in 89/8.

smáorð n. (grammatical) particle 44/12.

smár a. small; n. as subst. í smátt into small pieces 89/7; comp. smæri lesser, less important or elaborate? or with shorter lines? 67/14.

snarla adv. swiftly, energetically 54/8.

snarr a. swift, keen, bold 4/8 (paraphrased frekn 4/17), 38/1, 43/2, 80/4 (with fjórum); of a poem, fine 92/2.

snarvindr m. keen wind; in kenning for battle, lindar s. (part of kenning for shield) 32/2.

sneiðir m. cutter; in kenning for ruler: seima s. i.e. distributor of gold, generous prince, = Skúli 71/1.

snekkja f. warship, ‘snack’ 20/6 (obj. of rekr), 38/2, 75/2 (obj. of letr), 77/2, 98/4.

snerpa (t) wv. make sharp or harsh (snarpr); impers. (= pass.) become harsh 9/2.
**Glossary**

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<th>Definition</th>
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<td>snerpir</td>
<td>m. sharpener; in kenning for war-leader (Skúli): <em>hlakkar</em> s. 42/4.</td>
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<tr>
<td>snerra</td>
<td>f. onslaught, battle 53/6.</td>
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<td>sniða</td>
<td>sv. cut (in two) 10/8.</td>
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<td>snjallmæltr</td>
<td>a. (pp.) clever in speech, eloquent 76/6.</td>
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<tr>
<td>snjallir</td>
<td>a. brave or wise, clever 32/6, 42/5 (with <em>jofurr</em>), 67/3, 83/7.</td>
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<td>snotr</td>
<td>(trs) a. wise 41/2 (with <em>ýum</em>).</td>
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<td>snýðja</td>
<td>(snudda) vv. hasten, go fast 77/1.</td>
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<td>snýja</td>
<td>vv. cause s–thing (e–to) to snow 62/1.</td>
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<td>sog</td>
<td>n. keel 22/2 (pl.: the keel parts of a ship?).</td>
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<td>sökna</td>
<td>f. advance, attack; in kenning for swords 6/1, for missiles 62/2.</td>
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<td>söknharðr</td>
<td>a. attack-, battle-hard 16/8 (with <em>vápnjóðr</em>).</td>
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<tr>
<td>söknyðir</td>
<td>m. battle-field; in kenning for warrior (Skúli) or sword 61/7.</td>
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<tr>
<td>sól</td>
<td>f. sun 17/21.</td>
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<td>sólgit</td>
<td>see svelga.</td>
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<td>sólrød</td>
<td>n. ‘sun-reddening’, dawn 77/1.</td>
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<td>sómi</td>
<td>m. honour 39/8 (with <em>allan</em>, obj. of <em>fær</em>).</td>
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<td>sott</td>
<td>pp. of <em>sékja</em>.</td>
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<td>spakr</td>
<td>a. wise 70/4 (with <em>mati</em>).</td>
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<tr>
<td>spara</td>
<td>(ð) vv. spare, hold back 80/3 (1st pers. pl., sc. Snorri), 92/4 (obj. <em>pat</em>, i.e. the praising; but see <em>þat</em>).</td>
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<td>spekja</td>
<td>(spakða) vv. make quiet 7/1.</td>
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<td>spenna</td>
<td>(t) vv. grasp, clasp 75/6.</td>
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<td>spilla</td>
<td>(t) vv. spoil 8/17; abs. be a blemish, be bad style 6/16 (opposed to <em>vel keðnar</em>; equivalent of <em>nykrat</em>), 8/27, 58/16.</td>
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<tr>
<td>spjalli</td>
<td>m. friend (one who converses with one [e–s]); <em>gumna</em> s. = Skúli 83/6.</td>
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<tr>
<td>spjót</td>
<td>n. spear 16/6 (instr. with <em>stikar</em>), 33/7, 66/2 (instr. with <em>eyði</em>).</td>
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<td>spjöll</td>
<td>n. pl. tidings, news; i.e. accounts of Skúli’s achievements 80/4 (obj. of <em>sporm</em>).</td>
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<td>spjörr</td>
<td>n. spear 9/8, 10/2.</td>
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<td>springa</td>
<td>(sprakk) sv. burst, break; pp. <em>sprungit</em> broken, i.e. been distributed (by Skúli) 41/4.</td>
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<tr>
<td>spjund</td>
<td>n. lady; <em>Hjáðninga</em> s. = Hildr; personification of battle 49/8 (subj. of <em>þiggr</em>).</td>
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<tr>
<td>spyrja</td>
<td>(spurða) vv. hear, learn; with acc. and inf. (equivalent of ‘that’-clause) 5/1, 4713, 90/5; with acc. and a. or pp. (hear that s–one is s–thing) 5/7, 8/1, 61/7 (cf. <em>þrotna</em>); impers. (= pass.) <em>þat spyr</em> this will be heard (reported) 89/4; pp. with <em>spjöll</em> tidings (we have) heard 80/3; s. at e–m learn, hear about s–one 26/4 (i.e. they become famous).</td>
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<tr>
<td>spong</td>
<td>f. metal plate or disc (part of mail-coat) 57/4.</td>
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<tr>
<td>sponn</td>
<td>f. span; hand; in kennings for gold: <em>blik spannar</em> 40/8, <em>rof spannar</em> 44/2.</td>
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Háttatal

staðr m. place, position 1/30, 77/11 (‘in each case’, i.e. both in the odd and the even lines, with both kinds of rhyme); class, group, type, category 51/9, 58/17.

stafasetning f. spelling 0/28; arrangement of letters (i.e. alliteration) 1/9; (i.e. internal rhyme) 1/25, 27.

stafaskipti n. distribution, arrangement of staves (alliteration) 2/10, 9/10, 62/14, 63/11, 65/10, 67/9, 70/10, 74/9–10, 75/11–12, 79/9–10, 82/10, 88/10. Cf. hendingaskipti. (In TGT 65 the word means ‘change of letters’.)

stafn m. stem (of ship) 73/6.

staf r m. (1) stave, staff; in kenning for warriors: gunnveggs s. 61/6 (dat. of respect with leggi). (2) letter, sound (at the end of a syllable or word) 1/31, 71/11, 73/10, 78/10; (at the beginning of a syllable) 41/9; pl. initial letters (or spelling overall?) 46/10; alliterating sound (stave) 1/10, 12, 13, 14, 15, 19; at stafum in alliteration 76/10, 11.

stál n. (1) steel; weapon 66/3; in kennings for warrior(s): stála valdr weapon-wielder (Skúli) 44/6 n., stála steykkvilundar 63/1; for battle: stála skúr 55/5. (2) inlay, inlaid (parenthetical) statement (cf. stæltr) 12/12 (cf. TGT 70). (3) stem, prow 20/1, 21/7, 75/4 (instr. with hrenda); in kenning for ship 31/1.

stálhrafn m. stem-, (prow-)raven (or -horse: Hrafn is the name of a legendary horse, see Skáldskaparmál, chs. 44 and 58), i.e. ship, in kenning for seafarer 28/7.

stálhrreinn m. stem-, (prow-)reindeer, i.e. ship, in kenning for seafarer 28/7.

stallr m. perch; in kenning for hand: gelmis s. 2/7.

stamhendið a. stammering-rhymed 44/19, 45/10.

standa (stöð) sv. stand 13/4, 66/4; be placed 1/39, 45/11, 54/10, 58/14, 97/10; come 1/40, 32/9, 58/13, 65/11; appear, be 0/20; take place, continue 36/8; s. af arise from 37/8 (subj. is pat 37/7), 55/5; s. fyrir come at the beginning (of) 1/14, 19, 22, 41/9 (come in front of), 82/1 n. (come in place of, as?), come before 8/14; s. í be in the position of 44/12; s. saman be adjacent 23/10; s. til be capable of, stand in need of 16/16; md. come, be positioned 97/12; standask nær come, be positioned close to each other 28/10; s. sem first (md) come as far apart from each other as possible 28/12, 31/10.

stef n. refrain 70/12, 15, 81/5 (obj. of stera; referring to verse in general?—but cf. Fidjestøl 1982, 248, where it is suggested that the reference is to the stef-like repetition in 82/7–8 and 94/7–8).

stefjamél n. refrain passage, passage enclosed by a refrain 70/14, 15 (gen. of respect).

steflauss a. lacking a stef or refrain 35/13.
Glossary

stefnir m. director, steerer; in kenning for ruler (Skúli): stálhrafna s., i.e. seafarer 59/5.

steindr a. (pp.) coloured 10/3.

steinn m. stone; instr., by stone 102/7.

sterkr a. strong 4/2, 12 (complement), 7/8.

steykkvílundr m. in kenning for warriors, stála s. steel-impelling (throwing) trees 63/1 (dat. with kendi). Cf. stókkvir.

stig m. path; pl. in kennings for breast: sefa s. 6/8, huðar s. 6/13; in kenning for sea: kjalar s. (dat. obj. of kasta) 76/3.

stika (að) wv. fence (make a fence round with palings), enclose in a fence 16/5.

stikkalag n. ‘needle-metre’?—probably an error for Starkadar lag 97/11, but see note and cf. LP s.v. stikki; NN 2095: also the poem-names Sorlastikki, Haraldsstikki (Flb I 307, Hkr III 181).

stiklir m. thrower (stikla: cause to jump or fly); in kenning for (generous) ruler (Skúli): mens s. 60/5. Cf. menstiklir, hoddstiklandi.

stillr m. ruler; = Hákon 1/6, 7/7, herra s. 29/7 (dat. with hollr); = Skúli 60/7, 66/3 (gen. with dólgum), 76/6, s. Mœra 81/6 (dat. of advantage, for); collective, = Hákon and Skúli 102/8; in kenning for warrior, controller, operator (of swords, = Hákon) 2/1.

stingr m. prow, in kenning for ship: stinga hjört 73/7 (the pl. may refer to spikes fitted on the prows of ships).

stingr m. prow, in kenning for ship: stinga hjört 73/7 (the pl. may refer to spikes fitted on the prows of ships).

stíngeir a. firm-minded 31/2 (with bengils).

stínnr a. stiff, unbending 21/8, 60/6 (n. pl. with fölk; or emend to stínnr, with stiklir, ‘unyielding’; see 60/8 n.); severe, sharp, painful 4/1, 9 (complement).

stjóri m. controller; in kenning for ruler (Skúli): s. dana geira 53/1.

stóð n. stallion (accompanied by mares); in kenning for ships: s. Róða 21/4 (also by word-play p. of standa sv. ‘stand still’, in contrast to hljóp).

stórgjof f. great gift 95/4 (obj. of munða).

stórleti f. munificence 28/8.

stórr m. great 4/10, 53/2; a great deal of 11/6; n. as adv. stórt mightily 15/7 (or n. as subst., ‘he undertakes great things’?); stórum greatly 4/1, 11; comp. stærri greater 40/3.

straumr m. current (of sea) 101/6 (obj. of reist).

strjúka (strauck) sv. stroke 22/1.

strúgr m. dignity, pride; or indignation, anger?—in kenning for wine, strúgs gallí 25/7.
strýkva sv. stroke 76/1.
strýnd f. shore; in kenning for shield: brands s. 59/4.
stuðill m. (1) prop, support (i.e. the alliterating staves in the odd lines of verses) 1/14, 15, 21, 28/11 (nom. pl. with þeir), 31/10, 97/10, 11, 12. Cf. hjööfyllandi, hjööfylling. (2) ‘buttress’, an additional line at the end of a stanza (?) 8/32 n.
stuðning f. support (i.e. intensive prefix) 4/22, 5/9, 11.
stuðhendr a. ‘stump-rhymed’, having the (first) rhyme-word docked (shortened by a syllable, i.e. monosyllabic); n. as subst. 73/10.
stuðr m. stump, something docked; catalectic (verse) 48/11; meiri s. 49/10, hinn mesti s. 50/9. Cf. stýfa.
stundum adv. sometimes 1/40, 41, 27/15.
stýja (studda) vv. support; pp. ‘supported as it is’ 102/7 (with fold; steini is instr.); use a support (stuðning), i.e. an intensive prefix with an adjective or adverb 1/53 (abs.), strengthen (with an a. or adv.) 4/9.
stýfa (ð) vv. ‘make into a stump’, dock, apocopate; pp. stýför catalectic 49/9, 50/9, 10, 51/10, 12; of a word rather than a line, shortened by one syllable, monosyllabic 75/11, 76/11, 77/12; shortened, abbreviated 81/10, 93/9.
stýra (ð) vv. with dat. govern, rule over 14/6, 15/6 (obj. is grýttu setti); steer 63/3.
stýri n. steering-oar, rudder 35/4 (instr.), 74/4.
stýrir m. steerer, controller, user; in kennings for seafarer: hranna hádyra s., i.e. viking warrior, man 8/37, stálhreins s., i.e. Snorri 28/6 (dat. with gjaf); for war-leader (Skúli), hjálðr s. 39/6 (dat. with gaf).
stýrjókull m. battle-glacier, -icicle, i.e. sword 60/5 (obj. of venja).
stýrkr a. strong, powerful 52/7 (with mótt, probably attributive not predicative: ‘powerful meetings of metal take place under the standards’).
stýrr m. tumult, battle 10/3, 55/6; warfare 62/8; in kennings for ruler: stýrjar deilir, = Hákon 21/7, 28/7, stýrjar valdi, = Skúli 63/2, styrs steirr, = Skúli 68/6; in kenning for battle, hjálma hyrjar s. 58/2 (gen. with til), for swords 85/7, for coats of mail, styrs serkr 7/7.
stýrvindr m. battle-wind, i.e. warfare 59/6.
staelt a. (pp.) inlaid, intercalated 11/10; n. as subst. 12/1 textual note. Cf. stál; stela means ‘to hammer steel into’. Cf. TGT 70, 113, FoGT 136–7.
stéra (ð) vv. make great, increase; carry out (deeds) 53/1; cause 63/7; create, perform (poetry) 31/8, 81/5. Cf. auka, efla, gilda, herða, remma.
stérir m. increaser, creator, performer; in kenning for war-leader (Skúli), styrs s. 68/5 (dat. of advantage). Cf. Latin auctor (from augeo).
Glossary

stóðva (að) wv. cause to stop, put a stop to 17/7 (with person being restrained in dat.), 17/16, 23, 32.

stæng f. pole (for standard or banner) 33/3, 52/6 (collective).

støkkva (stök) sv. fly, spring 10/4; of a sword causing a wound 50/3.

støkkvi-Mói m. in kenning for ruler (Skúli): styrrjar glóða s. the Mói who makes fly or impels (i.e. wields) or scatters (i.e. gives) swords 85/8 (gen. with þyrð). Cf. steykkvilundr.

støkkvir m. impeller; in kenning for seafarer (Snorri): stás dynblakka s. 31/1 (dat. with samir).

stókr m. flight 35/5 (subj. of óx).

súð f. planking (on a ship’s side) 27/2.

sumar n. summer 23/2.

sumr a. pron. some; n. as subst. some of this, ‘this is in some ways’ 65/14.

sund n. sound, sea; in kenning for blood, s. unda 60/8 (obj. of lætr or fylla, see note).

sundr adv. apart 10/2, 89/7.

sundra (að) wv. separate, tear apart; md. for pass. 9/7.

sundrgreiniligr a. containing diversity of meaning, antithetical 17/26.

svá adv. thus; nema s. at if it were not that (or unless in this way that) 56/3; þar svá at = svá at þar, or as rel. = where 58/3.

svlar a. cool 18/8, 12, 19, 35/4, 44/8 (with branda, a metaphor for gold (ornaments); an example of refhvarf, cf. 18/8), 90/3 (again referring to gold).

svanfjall n. swan’s mountain, i.e. wave; in kenning for ships 83/4.

svanr m. swan; in kenning for waves 76/5.

svart a. black, of ships 73/8, 76/5 (with skíðum).

sveimflreytiir m. turmoil-labourer, -performer, i.e. warrior (= Skúli) 32/5 (reading seim-, as TWU, the term would mean ‘gold-spender’, i.e. generous ruler).

sveit f. troop, company (of men) 44/15, 83/7, 91/3.

sveiti m. sweat; in kenning for blood: sefís s. 54/5; = blood 6/6, 32/5 (dat. with bjó).

selga (svalg, pp. sógit) sv. swallow 51/7.

selja (svalða) wv. be(come) cold 35/7.

svell n. (lump of) ice; in kenning for sword, sóknvallar s. 761/7 (instr. with þrotta). See next.

svellir m. heaper up, causer of swelling, in kenning for warrior: sóknvallar s., i.e. he who heaps up corpses on the battlefield, or he who increases battle (cf. ógnsvellir); = Skúli 61/7 (dat. with skotnar, or dat. of agent (‘at the hands of, before’) with þrotta). Cf. NN 175, 1319 and see sveit.
sverð n. sword 2/13, 4/5, 15, 6/9, 15 (subj.), 8/4, 10/1 (instr.), 17/30, 33/2, 57/2 (instr.), 58/4, 63/7 (instr.), 65/7; in kennings for battle 6/5, 16/7, for tongue, góma s. 85/3 (instr.).
sverðtug n. sword-drawing, i.e. battle 54/6.
svîr a. wise 6/1.
svîfa (svêfl) sv. glide 20/2 (impers. with dat.?); glide round (from hand to hand, at gjoof as a gift, freely) 23/8; glide through (the path in acc.) 50/5.
svîpa (aô) vv. with dat. cause to vibrate or flex, jerk; or intrans., sweep (forward) 38/5.
svîrðr m. (1) thong, rope made of hide 21/3 (obj. of herða). (2) scalp; in kenning for head, svarðar land 57/6 (obj. of hnykkja).
sýja f. riveting, clinching, line of nails (of the side of a ship) 38/5.
sýna (d) vv. show, demonstrate, exemplify 4/18, 7/11, 8/10, 16/15, 62/16; display 6/20, 17/25; md. be apparent 16/16.
syngva (sông, sungu) sv. sing; of noise of weapons 66/3.
sýnn a. obvious, clear to see, unequivocal; comp. 40/7.
sæfuni m. sea-blaze, i.e. gold 46/6 (instr. with fremr).
sæll a. happy, blessed 8/34.
sær m. sea 13/4, 17/13, 21; in kenning for gold 17/6, 20, 32. Cf. sjár.
sætt f. settlement, agreement 17/20.
sêfir m. queller, killer; = sword in kenning for blood: sêfis sveiti 54/5.
sêkir m. attacker, enemy; in kenning for (generous) ruler (Hákon): s. síks glóðar, i.e. enemy of gold. generous giver 17/1, 27; by word-play also 3rd pers. sg. of sêkja vv., ‘attacks’ 17/10.
sêkja (sôta) vv. seek 101/2, with suffixed pron. -k 101/1, 3; s. heim visit (s–one in his home) 13/6, látâ e–n sótt heim pay s–one a visit 93/6; attack 17/11; s. fram advance, engage 64/2.
sêmô f. honour 27/6, 90/2 (ail in).
sõgn f. crew 24/4 (obj. of gleðr); bragna s. troop of men 59/8 (gen. pl. with oddviti).
sõngr m. song; in kenning for battle: at sverða sõngvi 16/7.
sõnnunarárô n. confirmatory or corroboratory word, word of emphasis; intensive 5/11 (cf. sannan, sannask, sannkenning).
sôkkva (sôkk) sv. sink 21/8.
sôkkvir m. destroyer, in kenning for gold (objects): sambykkjar s. 43/1 (instr.). Cf. sôkk.
taka (tók) sv. take 23/4; seize 18/11; receive, get 45/3; with inf. begin to 18/4 (subj. is skatnar), 17, 38/3, go and 49/1; with at and inf. 88/3;
t. af shorten, decrease 27/15, omit 49/9, 62/10, 65/13, base on, derive from 86/9, 88/9, 90/9, 92/9; t. með include, be consonant with, link with 48/9; t. til málís use for the sense 18/14; t. ór subtract, leave out 34/11, 42/9, 65/11 (with dat., from something), take away from, subtract from 8/19, 62/11; t. upp take up, begin, raise (a topic) 6/14; t. upp (vísu) interpret (a verse), read in (prose) order 17/27.
tala (1) f. number, enumeration 0/15, 16, 19, 20, 21, 6/23, 8/46, 47, 48. Cf. TGT 50, 74, 76, 77, 85, FoGT 135, 142, where the word refers to grammatical number.
tala (2) f. speech; in kenning for tongue 81/4.
tala (3) (að) ww. speak 90/4.
téa (ð) ww. periphrastic aux. with inf.; tér bergja ok rjóða does taste and redden 11/7.
teitr a. happy 12/4 (with Hákon), 11.
telja (talða) ww. declare; with double acc., declare something to be something 89/5; count, enumerate 100/3.
tið f. time; tense 8/25 (cf. TGT 76); (metrical) quantity? 16/13 n., 23/11 n. Cf. TGT 52–3, GT Prologue 154.
tiðaskipti n. variation of tense 8/41. Cf. TGT 77.
tiðr a. frequent; tíð erumk (something) is frequent with me, i.e. I often do it, I am good at it, I like doing it 8/36; dat. pl. as adv., frequently, repeatedly, constantly 44/16; sup., most common, usual 70/15; sup. n. as adv. generally 65/9, 83/9.
tiggi m. prince, ruler (= Hákon) 12/3 (dat.); tiggið sonr = Hákon 18/7, 20; = Skúli, t. grunndar 52/4 (dat.), 62/1, 74/2 (gen. with hlunnvigg), 90/3.
til prep. with gen., to 27/3, 88/1, 90/1; towards 63/3; for 26/6, (purpose) 27/8, 58/3 (to bring about), 88/5, as 53/7, 70/12, of 58/1 (with verði); in (as a result of) 90/2; about 100/2; (time) until 30/7.
tilsagór a. (pp.) ‘annotated’; n. as name of a verse-form 24/10, 25/1 textual note (kennings in the verse are explained in the following line).
tiltekinn a. (pp.) ‘linked’; n. as name of verse-form 15/1 textual note, 38/11.
timi m. time; in kenning for battle (time of swords), sára ára t. 61/1.
tírr m. glory 12/3.
tíreðr a. counted in tens (i.e. a decimal rather than duodecimal hundred) 100/3.
tjald n. tent, awning, curtain; in kenning for shield, Hógnameyja (Hildr’s, battle’s) t. 49/4; for breast, móðsefa t. 50/2.
toginn a. drawn (of a sword) 58/4.
tómur a. empty 23/8 (with holl). NN 1305 takes tóm here as the noun tóm n. ‘leisure’, used adverbially with svífr to mean ‘during the period of leisure’.
treystir m. tester (truster? encourager?), in kenning for ruler (= Skúli):  
fóka t. 34/1 (cf. reynir, Skáldskaparmál, chs. 31, 47 and LP, s.v.).
trollsháttir m. ‘troll’s verse-form’ 62/17.
trúa (ð) wv. with dat., trust 26/5.
tryggva (gð) wv. secure, entrust (e–t e–m s–thing to s–one) 43/6.
tunga f. tongue 81/3.
tvennr a. double, having two divisions 0/9 etc.; twofold 53/9; pl., having  
two sets (pairs) 17/35, 19/10, 44/9, 60/9.
tvíkendr a. (pp.) doubly modified, with double (two) determinants 2/11, 12.
tvíklypt pp. (cf. klippa wv. ‘clip’, see Noreen 1923, § 85) repeated 45/11.  
U has tvíkylft (written -kylpt), and this word is perhaps related to kylfú  
f., ‘club’; the original may have had tvíklífat (cf. klyfat). Tvíklyppa and  
tvíklífa appear as variants with the meaning ‘repeat’ in Konungs  
skuggsjá (1920), 121/9.
tvíveinn pp. repeated; t. at repeated as to, (there is) repetition of 45/9.
tvíriinn a. (pp.) ‘double-twisted’, doubly strengthened, having two  
qualifiers (adverbs) to the adjective or adverb; n. as subst. 4/22.
tvískelför a. (pp.) ‘double-shaken’, having alliterating syllables close  
together and a heavy syllable between them twice in the half-stanza;  
n. as subst. 27/16, 28/1 textual note. The word is used in Hallar-Steinn’s  
Rekstefja 35 (Skj A I 552).
tvíst‡förr a. (pp.) ‘doubly docked’, catalectic in two lines 51/11.
tysvar adv. twice 1/14, 47/9.
tøgdrápuháttr m. ‘journey-poem form’ 70/12. The quality of the first  
vowel is uncertain; cf. tog n., rope’, tøgr m., ‘ten’ (of a poem of ten  
stanzas?), German Zug, ‘journey’. In ÍF XXVII 308 the poem Tøgdrápa  
(by Þorarin loftunga; probably the first poem to use this form) is  
connected with King Knútr’s journeying in Norway. Sighvatr’s Knúts-  
dxrápa; the next poem in the form, is also a journey-poem.
tøgdrápalag n. ‘journey-poem metre’ 67/16 (see tøgdrápuháttr, which  
apparently means the form of the poem as a whole, while tøgdrápalag  
and tøglag refer to the form of individual verses, see JH–AH 60).
tøglag n. ‘journey-metre’ (evidently = tøgdrápalag) 68/14, 70/11, 86/9.
tøgmaelt a. (pp.) ‘journey-spoken’, in tøglag; n. as subst. 70/10.
tøgr m. ten; sex t. with part. gen. = sixty, 67/4.
tøja (tœ›a) wv. help; abs. 81/3.
unr f. = unnr wave 22/7.
úlfr m. wolf (i.e. Fenrir, in kenning for Óðinn) 3/1; dat. pl., for wolves 11/1.
umgjörð f. fittings, scabbard 6/10.
una (ô) wv. with dat., rejoice in 4/8, 17, 11/4; vel una sinu be content with one’s lot 8/37; with inf. be happy to do s–thing 72/6.

und (1) f. wound 10/2, 56/5 (pl., obj. of geifr); in kenning for blood: unda sund 60/8.

und (2) prep. with acc. and dat., under 21/4, 32/7, 38/8, 49/3 (with tjald), 52/7, 53/4, 64/7 (with il), 72/5, 95/8.

undarlíga adv. amazingly 4/17.

undgagl n. wound-gosling, i.e. raven 62/2 (‘the bird of prey is aware of this’, i.e. that corpses will be available as a result of the chieftain’s warfare).

undinn see vinda.

undrum adv. amazingly (= undarlíga 4/17) 4/7.

ungr a. young: of Hákon 1/6; with herstefnir (i.e. Skúli) 51/2, with Skúli (68/1) 70/8 (‘when still young’); of Skúli 77/3, of Hákon and Skúli 98/7.

unna (ann, unna) pret.-pres. vb. love 19/11; u. e–s grant s–thing, be pleased for s–thing to be so 82/3.

unnr f. = uôr wave, in kennings for ship unna Gyllir 19/4 (also by wordplay unna ‘love’ 19/11), unna dyr (pl.) 28/5.

upphaf n. beginning 1/40, 28/11, 37/9; i.e. foundation (?) 1/43.

upphafsstafur m. initial consonant or sound 1/31, 36, 41/12.

úthlaupsmaðr m. highwayman, robber 66/1.

útsker n. outlying skerry, offshore rock 35/11.

útströnd f. outlying coast 79/2.

váð f. cloth; sail 20/5, 77/7 (obj. of greiða).

vada (ôô) sv. advance 33/3, 52/6 (at: to); step, pace (see veôr); rush forward 86/6 (at gjôf; to be given, i.e. are quickly distributed); v. fram, of a poem: be presented 69/6.

váði m. causer of danger or harm; enemy; in kenning for Þorr: orms v. 3/5, for Óðinn: vitnis v. 8/36. Cf. Gylfaginning, ch. 51.

vaka (ô) wv. be awake 38/3.

val n. choice(st) 25/7 (with gen. pl.).

valbjjôr m. slaughter-, carnage-beer, i.e. blood 11/6.

valbroddr m. slaughter-point, spear; gen. pl. with ern, eager to use spears, skilful with spears; or perhaps parallel to hrænaðra, gen. with oddum 79/6 n.

vald n. power; use of or desire for power, arrogance 37/2 (obj. of banna).

valda (olla) sv. with dat. cause, bring about 40/5; v. e–m e–a cause s–thing to s–one 5/3; rule over, possess 12/1, 10 (objects are heiti ok hóðum); pres. p. valdandi ruler: hers v. = Skúli 49/4.
valdi m. ruler, wielder; in kennings for rulers, vígfoldar vandar v. sword-wielder, = Hákon 30/5 (vocative); styrijar v. battle-leader, = Skúli 63/2.
valdr m. wielder; in kennings for warrior/ruler: v. skjáladar = Hákon 5/8, v. stála = Skúli 44/7 (or this could be the nom. valdi here, see note).
valka (að) wv. handle; roll in the mind, ponder, plan 17/5 (pp. with friðle; fljót vélkat = rash), 17/18 (in the sense ‘ponder, weigh’, or (?) hover’), 17/30.
valland n. falcon-land, resting place of falcon, i.e. arm; in kenning for gold, valllands brandr 44/8.
valr (1) m. the slain, the fallen 6/7, 66/4.
valr (2) m. falcon; in kennings for arms: vals reitir 42/3, vala leiðar 48/8.
valstaðr m. falcon-perch (-stead), arm; in kenning for gold 86/7.
ván f. hope 33/6 (dat. obj. of hraut).
vandaðr a. (pp.) finely (painstakingly) wrought, elaborate, done with care 1/42.
vandbaugr m. ‘wand-ring’; vandbaugs sendir = baugs vandsendi, sender or provider or wielder of the wand of the shield (baugr [part of a shield, the boss or its surround] by synecdoche = shield, its wand is a sword), i.e. the king 28/1.
vandbaugskáði m. ‘wand-ring damager’ = baugs vandskaði, damager of the wand of the shield, sword damager, warrior 86/8 (pl., obj. of drekkir).
vandíga adv. precisely, completely 4/19; carefully 16/16.
vandr a. difficult 16/13; sup. most demanding, choicest 44/10 (cf. vandaðr).
vápín n. weapon 17/29, 96/4 (pl.); in kenning for battle 65/1.
vápnrjóðr m. weapon-reddener (i.e. with blood), warrior, = Hákon 16/5.
vara (1) (ð) wv. impers. e−n varir e−s s−one expects s−thing 92/3.
vara (2) (að) wv. warn 20/8 (word-play; cf. vór); md. be on one’s guard against, avoid (pat: this practice) 44/13.
vara (3) = var with neg. suffix 27/8.
varða (að) wv. defend 18/4 (obj. is foldir), 18/11, 17; v. e−t e−m defend s−thing against s−one 55/8.
vargr m. wolf 11/7, 18/15, 51/5, 56/4 (dat. of respect or advantage), 96/3.
varmr a. warm 6/7.
varrsími m. (or -síma n.) thread or line of wake 35/2 (acc.).
vás n. hardship, wet and cold 72/3 (gen. with samir).
vatn n. water 6/11, 17/10.
váttta (að) wv. with dat., bear witness to, report 27/6.
vaxa (óx) sv. grow, increase 9/1, 35/5, 61/2; grow in power, gain 26/8.
vé n. standard, banner 52/5 (subj. of geisa).
veðr n. weather, wind 20/7 (also by word-play 3rd pers. sg. of vaða sv., ‘pace, step deliberately’), 35/12; in kenning for battle: Sköglar v. 54/1.
veðja (vaða) wv. fold, wind; hesitate 64/1 (with at and inf.).
vefr m. cloth; sail 20/6 (also by word-play 3rd pers. sg. of veðja wv., ‘fold’).
vega (vá) sv. fight 8/23.
veggjaðr a. (pp.) ‘wedged’; n. as subst. 32/12, 33/1 textual note.
vegr m. wall; sail 78/6 (obj. of skekr); in kenning for shield: Sigars v. 59/2 (pl. obj. of skerr).
vegrresinn a. ‘glory-boasting’, proud of one’s glory 5/7.
vegr (1) m. honour 67/5 (dat. obj. of orpit).
vegr (2) m. way 1/45, 49, 6/15, 8/39, 9/11; in kenning for sea: Haka v. 76/7.
veig f. drink, a filled cup 25/7.
veita (tt) wv. give 25/6 (obj. is heilsu), 28/1, 90/3, 94/5.
veizla f. feast 88/6.
vel adv. well; with sup. easily, by far 93/3.
véla (t) wv. cheat, use deceit on; entrap 62/4; with gold as obj.: cause to be lost, i.e. give away generously 40/8.
veldi n. power 14/4.
velja (valða) wv. choose, select, arrange (saman together) 16/12; select (e–t e–m s–thing for someone [as a gift]) 41/1.
vell n. gold: pl., gold ornaments 46/3 (instr. with gleðr), 67/5, 98/2, 99/5.
veðla (valði) m. gold-breaker, i.e. generous lord; = Hákon 16/6 (subj. of þryngr).
veðlbrjótr (-broti (so TWU) would be more normal) m. gold-breaker, i.e. generous lord, = Skúli 46/3. Cf. gullbroti.
veðla (tt) wv. with dat. cause to roll 65/1.
venja (1) f. custom 26/2.
venja (2) (vanða) wv. accustom (e–t e–u s–thing to s–thing) 48/7 (i.e. gives frequently), 60/6 (‘accustom swords to blood, fights frequently’); md. become customary, become normal or common 44/3; with at and inf., accustom o–self to s–thing, do s–thing frequently 53/1.
ver n. sea 82/6.
vera (var) sv. be 13/7; er = there is 58/1, it is 83/5; sem er as it is 87/7; with pp. 15/2, = has been 80/1, 97/3, 100/3, with neg. suffix vara (impers.) 27/8; of customary action 50/7; impers. referring to customary action 41/7, 48/3; eru = take place 52/7; with suffixed pron. enk 2714, vartu 30/7; ró = eru 99/1.
verbál n. ‘sea-pyre’, i.e. fire of sea, kenning for gold 46/2 (obj. of gefr), 93/4 (obj. of gefr).

verða (varð) sv. become 68/1; come to be 41/12, 77/10; turn out to be 65/14; with pp. (forming pass.) 32/3, 33/1; with inf., have to 32/7.

verðr a. worthy 37/3 (with ferð; but according to NN 1311, this is verð n.; repayment, reward, obj. of fest); with gen. (bana) deserving of 65/4 (with klett); comp. with gen. (hróðrar) 98/1 (with unga jofra).

verðung f. court, king’s or earl’s following 46/4.

verja (1) (varía) wv. defend 3/1, 10/1, 14/3, 17/1, 10, 11, 28; with suffixed pron. vardak 8/22 n.

verja (2) (varða) wv. enclose, clothe, cover; of covering men’s arms with gold rings, v. e–m arm 42/7, v. audí 48/1.

verk n. deed 36/4 (pl., subj. of fromdu), 53/2.

verki m. (literary) work, composition (i.e. a poem, poetry) 8/31, 58/14.

verpa (varp) sv. with dat. throw 42/4; impers. with dat. for pass. 9/2; pp. orpit 67/7.

verstr a. sup. worst; vellum v., i.e. most hostile or harsh to gold, most eager to be generous with it 99/5.

vestan adv. from the west (or in the west?) 35/1.

véstþing f. banner-pole, standard 36/2 (subj. of reistisk).

vetr m. winter 23/2; acc. of time 84/8.

við prep. (1) with dat. against 16/3 (prep. phrase with setr); at, in the face of 88/4; with, i.e. where he is 44/7 (but according to NN 3146, postposition with herjëlð (acc.); see note). (2) with acc. against 34/7, 87/8; across, over 23/3 (dependent on gongu); together with (or by means of; with slungit) 89/8; because of 45/5.

viða adv. widely, over great distances 16/5; widely found, in many places 58/14.

viðr m. ‘expanse’, sea 74/6 (obj. of brjóta).

viðr (1) = vinr, see vinna.

viðr (2) m. tree; by synecdoche = ship (gen. sg. with skriðar) 38/4, 72/8 (cf. eik); in kennings for warriors, v. fólkhómlu 24/6, v. randa 45/6 (dat. of respect with armr, which is collective).

viðrhending f. accessory rhyme (the second of two internal rhymes in a line) 1/38.

vig n. battle 41/7.

vigjarfr a. battle-bold, battle-daring; sup. 99/6.

vigdrótt f. war-band 16/2.

vigfold f. battle-land, i.e. shield 30/5.

viggjoll f. river of battle, i.e. flowing blood 6/8 (Gjoll is the name of a mythical river in Gylfaginning, chs. 4 and 49).
Glossary

vigraĸkr a. battle-bold 28/2.
vigrekjandi m. cultivator of battle, = Skúli 64/2.
vígßárř a. battle-wounded (of the breast) 51/6.
vill m. will; in kenning for breast 51/5.
víjga (ld) vv. aux. with inf. want to; with suffixed pron. vill 85/1; 3rd pers. sg. vill tries to 22/3, vill svá wishes it so 51/8; with at and subjunc. 41/5.
vín n. wine 25/8, 91/4 (obj. of drekka).
vinda (vatt, pp. undinn) sv. wind, twist; pp. twisted 45/1 (with brot).
vindr m. wind 20/5 (also by word-play = 3rd pers. sg. of vindr sv. ‘twist’).
vingerð f. wine-making, wine-product; vínís váða v. = Óðinn’s wine-making, i.e. the making of (the mead of) poetry 8/37 (see Skáldskaparmál, 4–5).
vonna (vann; 3rd sg. pres. viðr) sv. do; v. e–m e–t cause s–one s–thing 17/25, 19/5, 47/7; with pp., cause s–thing to be done 37/1 (vann gjald [or verð, see verðr], fest), cause s–thing to be made s–thing 44/4 (vann manndyrðir skýðar).
vínr m. friend; in kenning for Óðinn: Míms v. 3/4; for King Hákon: gotna v. 11/5, drengia v. 14/2; for Skúli: aldar v. 54/7, skatna v. 58/7, bragna v. 90/6.
víða (ró) vv. evaluate, consider (s–thing to be s–thing, svá) 25/2; v. e–n e–s consider s–one worthy of s–thing, honour s–one with s–thing: er víðan (pp.) mik léttu with which they caused me to be honoured 67/6.
víðandi m. (pres. p.) valuer, one who sets a (high) price on s–thing, values s–thing, in kenning for ruler (Skúli): v. liðar skerja 46/1.
víðar m. pl. men 37/1 (dat. with banna), 46/1 (dat. with gefr), 64/1 (dat. with metti).
visa f. strophe, stanza (= eyrindi, órindi) 1/20, 27, 2/9, 6/19, 7/9, 8/12, 16, 28, 31, 15/9, 11, 16/9, 15, 17/26, 51/10, 53/14, 58/15, 81/9.
visi m. leader, ruler; = Hákon 5/7, 16/1, 20/7 (obj. of lýsa or gen. with íðjur); = Skúli 38/3 (gen. sg.), 52/5, 62/5 (subj. of heldr—or *skiptr, see note), 72/7, 79/1, 93/3.
visulengf f. length of a verse; of alla v. throughout the verse 6/14, v. saman throughout the verse 43/9.
visuorð n. line (of a verse) 0/20, 22, 1/11 etc.; í fyrsta (fyrra) visuorði in the first line of (each) couplet 1/13, 28; í öðru visuorði in alternate lines, in the second of each pair of lines 1/12, 17/35; í visuorði in a line 43/11; eptir v. at the end of a line 59/10. Cf. TGT 63–5, 83, 92, FoGT 137–8.
vita (veit, vissa) pret.-pres. vb. know 62/2; with at-clause 90/7; veit ek as parenthesis or with hvar-clause 42/3; with acc. and inf. 74/5 (subj. is bauðingr), 86/1; with acc. and a., know s–one is s–thing 69/3, with
Háttatal

acc. (unga jofra) and comp. a, 98/1; subjunc. with acc. (mærð) and pp. (orta) 95/5; with suffixed pron. (vissak), acc. and sup. adv. ('whom I knew [to be] quite the most outstanding') 67/2.

viti m. beacon, fire in kenning for gold (as ornament for arms): v. valstaða 86/7 (subj. of valda).

vitni n. witness, testimony 18/10. Cf. vitnir.

vitnir m. ‘watcher’, wolf 8/36 (i.e. Fenrir, in kenning for Óðinn), 9/4, 11/5 (dat.), 18/2 (obj. of fremr), 18/15, 56/6 (dat. with gefr).

vitr a. wise 16/1.

vögðarlaus a. merciless 65/2 (with hríð).

væni n. expectation; er e–m v. til e–s s–one can expect s–thing 58/2.

völlr m. field, battle-field; dat. sg. velli 10/5; pl. vellir 9/1.

vöndr m. wand in kennings for sword 6/15, vígfoldar v ✰ (in kenning for warrior) 30/6.

vør f. landing-place 20/8 (gen. sg. varar; also by word-play 3rd pers. sg. of vara (2) ‘warn’).

vørðr m. defender, guardian; gréndar v. = ruler 90/8 (subj. of gata: ‘I know that no ruler has ever been gifted with . . .’).

yggr a. frightening 7/5 textual note (cf. LP).

ýgr a. terrible, fierce 7/5.

ylgr f. she-wolf 51/7, 56/2 (obj. of alía), 66/4, 96/3 (gen. with granar).

ýmiss (yms-) a. various 58/15.

yngvi m. ruler, = Skúli 62/3, 93/7. Cf. Skáldskaparmál, ch. 64.

yppa (t) vv. with dat. raise; make known 80/7.

ýr m. (yew-)bow 16/3.

yrkja (orta, pp. ortr) vv. compose (poetry) 0/2, 8/28, 18/13, 35/12, 41/10, 43/9, 44/10, 51/10, 53/12; with acc., compose in (verse-forms) 100/6 (pp.); with dat., using s–thing 17/35, 19/10; y. at e–u compose with, using s–thing 1/53; y. eptir compose in, in accordance with (a metre or verse-form) 44/10, 67/13, 14, compose in imitation of 58/15; y. med compose using (verse-forms) 1/42 (pp.), 53/14, 67/1 (p. with suffixed pron.), 83/9, hvar viti maðr maðr orta med where would one know of praise composed in 95/5; ort er it (lof) has been composed (or abs.? Cf. lof) 96/1.

ýskelfir m. (yew-)bow-shaker, warrior = Hákon 11/1.

ýta (tt) vv. push: pres. p. ýtandi auðs distributor of gold, generous ruler, = Skúli 46/5.

ýtar m. pl. men 41/1 (dat. of advantage with velr), 42/7 (dat. of respect with arm, which is collective), 46/5 (acc.), 63/6 (gen. with ferðar), 97/3.

þá (1) adv. then 72/7; þá er conj. when 36/1, 39/5, 55/7, 75/3, 88/1, 95/2, 101/4, 5.
Glossary

bá (2) p. of þiggja 27/5.
bá (3) acc. pl. of sá (2); þá er (rel.) 67/2 (with siklinga), 98/2 (with jofra).
bakka (að) wv. thank (e–m e–t s–one for s–thing) 46/8; with suffixed pron. -k 28/2.
þar adv. there 16/2; belonging in following at-clause 58/3 (cf. svá); þar er conj., where 45/7, 46/7.
þat conj. = at ?92/4 (with þess), see NN 3263.
þáttir m. strand; við þátt in or with strand(s) 89/8 (with slungit).
þegja (þagða) wv. be silent 85/6.
þegn m. subject 42/6 (dat. of respect or advantage with fit).
þekkr a. pleasing, welcome 87/4 (with bekkr).
þelli n. firs (collective); by synecdoche = ship(s) 20/2.
þengill m. king, ruler; = Hákon 4/6, 5/4, 21/1 (fjóða þ.); = Skúli 31/4, 37/7 (þ. skatna), 69/3, 89/3, 92/3, 93/1. Cf. Skáldskaparmál, ch. 64.
þiggja (þá) sv. receive 27/5, 49/7; þ. at e–m receive from s–one 91/1; get, gain 59/7.
þilja f. plank, planking 22/2 (obj. of strýkr); in kenning for shield: þ. Hrungris ilja (part of kenning for man) 30/4.
þing n. assembly = battle 33/3, 36/8 n. (subj. of stóð; cf. egg); in kenning for war-leader (Skúli): þings þrongvir 41/3.
þinga (að) wv. adjudge, settle, determine; þ. brott e–u give s–thing away 47/4.
þjóð f. people 21/5, 66/8 (dat. with refs), 69/2 (dat. with kunn), 88/7, 90/1; company, group (with holda áttar) 37/8 (indirect obj. of bjóða; cf. note).
þjóða f. great river; þjóðár hræs, i.e. rivers of blood 7/4.
þjóðkonungr m. king of a nation, great king, = Hákon 12/4, 11, 97/2.
þjóðosterkr a. mighty strong 33/4 (with stong).
þjót a. emit a noise, resound 34/7.
þoll m. fir; in kennings for warrior(s): þ. skjalda 30/1 (= Snorri), þ. jor 53/8. Cf. fleinþollr.
þora (ð) wv. aux. with inf. dare 8/7, 23.
þorna (að) wv. become dry 24/2.
þráðenn n. beloved (longed for) child (offspring); demanding child? 32/8 (dat. of respect with fet).
þrá a. obstinate; n. as adv., irresistibly 33/3, powerfully or repeatedly 37/5, constantly 89/3.
þrekkr m. endurance, fortitude 15/6.
þrennr a. triple, having three parts or divisions 0/5 etc.; pl. in sets of three 36/9; in pl. can mean simply ‘three’ 69/4 (with kvæði: the poem
is in three parts or there are three poems, i.e. three series of stanzas; the
reference seems to be to the second section of Háttatal and two other
poems, so that the third section will make a fourth poem about Skúli,
cf. 69/5 and 95/3, and see Finnur Jónsson 1920–24, II 78; Sturl. I 278).

-prifask (preifsk) sv. md. thrive, go forward, rage 32/1.

-prihendr a. triple-rhymed; n. as subst. 35/14, 36/1 textual note.

-príma f. noise, uproar, battle 9/2.

-prjóta (praut) sv. imper. with acc., one stops; with at and inf. 31/6;
e–n prýr e–t one comes to lack s–thing; pp. prótnin: spyr ek gotna
prótna elli I hear men [are] deprived of (have lost) old age, i.e. they die
young in battle 61/8 (alternatively prótna may be inf. here, see prótna).

-próask (að) vv. md. grow, thrive, increase 4/1, 10, 11.

-próski m. development, advancement 30/3.

-prótna (að) vv. come to an end, cease to be; spyr ek gotna elli prótna I
hear that men’s old age is being prevented 61/8, cf. prjóta.

-prúma m. noise; in kenning for battle, p. randa 8/2 textual note.

-pryngva (þræng) sv. press, proceed energetically (at to) 16/7.

-prómr m. edge, side (of shield) 8/8 n., 54/4, 61/4 (obj. of nemr); side of
ship, gunwale 34/7, 38/6 (dat. obj. of svipa, or adv., ‘with its fine sides’,
if svipa is intrans.); pl., coast 16/8 (obj. of stíkar).

-próngr a. narrow 21/6; n. as adv., crowded, in large numbers 88/7; (filled)
tight 89/2.

-próngvir m. presser, compeller; in kenning for war-leader: þings þ. (=
Skúli) 41/3.

-prungfarmr m. heavy burden; in kenning for gold: p. Grana 41/4 (see
Skáldskaparmál, ch. 40).

-prunghúfaðr a. (pp.) heavily planked; sup. 34/8.

-prungr a. heavy 21/5, 46/4 (with vellum), 74/8 (with víði); harsh 64/6.

-prunnr a. thin, slender 7/3, 19/7.

-prverra (ð) vv. (cause to) decrease; þ. auð be generous 40/4.

-prýkkja (þottá) vv. be thought 6/13, 16, 8/27, 44/9, 58/16, 94/7.

-prýra (þurða) vv. rush along 6/7 (with acc. of route); rage, whistle past
20/7, 59/6.

-prýrna (d) vv. spike, hedge, surround or enclose with s–thing sharp (with
instrumental dat.) 79/5.

-poðn f. silence 25/3 (obj. of fellir; i.e. makes men loquacious).
æ adv. for ever 96/5.

-agir m. sea, ocean 3/1 (in kenning for gold), 102/6.

-ætt f. family line; people 26/4; direction, region; ór ættum out of
proportion, beyond bounds, off course, excessive 8/30. Cf. ãtt.
ættstuðill m. pillar of family, outstanding member of dynasty; æ. skylja pillar of the line of kings 2/4.
æðri a. comp. higher, better, greater, nobler 90/7 (with gjóflund), 91/7 (with mann), 95/6 (with hætti).
ægir m. terrifier; in kenning for ruler (= Skúli): æ. jofra 55/1 (dat. of comparison with betra).
qölingr m. nobleman, prince (= Hákon) 25/1.
qflugr a. mighty 65/7.
q1 n. ale 23/5, 25/2.
qld f. mankind, men 7/6 (obj. of letr), 13/2 (with qll, subj. of lýr), 14/7, 50/2 (dat. of respect with tjöld), 61/4 (gen. with skjaldar), 67/1 (dat. of advantage with minnum), 82/3, 96/6; pl. aldir 16/4 (subj. of hníga), 34/2, 43/2 (obj. of fremr); in kennings for ruler (Skúli): aldar hofundr 37/2, aldar vínr 54/7.
qolsaðr a. ale-sated 86/4 (‘so as to make them filled with ale’).
qondurðr a. beginning of, early part of 57/10.
qð (pl. qørvar) f. arrow 9/8.
qøbrjótr m. eager breaker; in kenning for warrior (Snorri): odds bláferla ø. eager breaker of shields 31/6.
qørn m. eagle 32/8, 51/3.
qørr a. liberal (e–s with s–thing); giving rise to a great deal of s–thing 80/6 (with forum).
qøxl f. shoulder 2/2.
qørverðr a. unworthy (e–s of s–thing) 100/4.
Háttatal

Baldr m. name of a god, one of the Æsir; in kenning for warrior, hjarar B. (i.e. Skúli) 43/2 (cf. mannhaldr in Glossary).

Bálkr m. perhaps the name of a poet after whom the metre Bálkar lag is named 96/9, 97/12.


Bragi m. 9th-c. Norwegian poet 57/10.

Bragi [gamli Boddason] m. 9th-c. Norwegian poet 57/10.

Egill Skallagrímsson m. 10th-c. Icelandic poet 55/10.

Elfr f. the Göta älv, river in south-west Sweden to which Hákon’s rule is supposed to extend 1/5 (gen. with milli).

Fákr m. a mythical horse (Skáldskaparmál, ch. 58); as common noun in kenning for ship 71/3.

Fenja f. a giantess, one of the operators of Fróði’s mill (cf. Skáldskaparmál, ch. 43); in kenning for gold 43/5.

Ferðir m. ['Fjords'], a district in western Norway (Firðafylki) 17/28.

Fleinn Hjǫrsson. Norwegian poet, c. 800? (mentioned in Landnámabók, ÍF 1339 and Skáldatal, SnE (1848–87), III 270, but none of his poetry survives) 56/10, 58/14.

Fróði [Fróðleifsson] m. legendary king, owner of a magic mill (cf. Skáldskaparmál, ch. 43); in kenning for gold 43/5.

Gandvik f. the White Sea (conceived as the northern limit of Scandinavia) 1/8 (gen. with milli).

Gautr m. a name of Öðinn; in kenning for warrior, G. stál skúrar (i.e. Skúli) 55/6 (dat. with af).

Geitir m. a sea-king; in kenning for ship, glaðr Geitis 44/15.

Geitir m. a sea-king; in kenning for ship, glaðr Geitis 44/15.

Gjoll f. mythical river, see víggið in Glossary.

Glæðr m. a mythical horse (Gylfaginning, ch. 15, Skáldskaparmál, ch. 58); as common noun in kenning for ship 44/15.

Gnitaheîðr f. the heath where Fáfnir lay on the gold (see Skáldskaparmál, ch. 40); in kenning for gold, reîðmálmr Gnitaheiðar 41/6.

Grani m. Óðinn’s spear; in kenning for battle, býrni Gungnir 1887, 64, ch. 74) 64/7.

Gunnarr Ásuson m. one of the leaders of the Ribbunar, died 1221 (see Hákonar saga Hákonarsonar 1887, 64, ch. 74) 64/7.

Gyllir m. a mythical horse (Gylfaginning, ch. 15, Skáldskaparmál, ch. 58, PE Grímnismál 30); in kenning for ship, unna G. 19/3.

Góstul f. a valkyrie; in kenning for battle 59/7.

Haki m. a (legendary) sea-king, brother of Hábarðr 94/3; in kennings for ship, Haka blakkr 38/7, Haka hnig-fákr 71/3, for sea 76/7. Cf. Hátta-lykill, st. 14 (see JH–AH 62), Hkr I 43, Skáldskaparmál, chs. 58, 62, Saxo Grammaticus, book VII.
Hákun (Hákon Hákonarson, king of Norway 1217–63, born 1204) m. 0/2, 1/1, 17, 12/1, 10, 14/1. Most references to the king or ruler in stt. 1–30 are to him. His father is referred to at 15/4 and 18/7.

Hamðir m. legendary hero (see Skáldskaparmál, ch. 42, Hamðismál in PE); in kenning for coat of mail, Hamðis fang 2/3.

Hárr m. a name of Óðinn ('hoary one'); in kenning for poetry, Hárs saltunna hrannir (Hárs salr = Valhöll, Óðinn’s hall) 31/7.

Háttatal n. ‘enumeration of (verse-) forms’ (see háttr in Glossary) 0/1; cf. 11/10. The name is also found in TGT 96 and in Hákonar saga Hákonarsonar (1887), 64 (ch. 74).

Héinn [Hjarrandason] m. legendary king (see Skáldskaparmál, ch. 50); his mála is Hildr, whose name means ‘battle’, so that she is made a personification of battle 49/5.

Hildr f. daughter of Hfgni, legendary king (see Skáldskaparmál, ch. 50); also the name of a Valkyrie; the name means ‘battle’, and is used as a personification of battle (ofljóst: Hildr = hildr) 49/1; in kenning for battle (‘Hildr’s noisy snowstorm’, i.e. ‘rain of weapons’) 54/3

Himinglaeva f. daughter of Ægir (personification of the ocean), a wave 22/1

Hjaðningar m. pl. followers of Heðinn Hjarrandason; Hjaðninga sprund = Hildr, personification of battle 49/8.

Hjarrandi m. a name of Æðinn; in kenning for mail-coats, Hjarranda fót 53/6.

Hlaðir f. pl. Lade, seat of the earls of Hlaðir near Niðarós (Trondheim), northern Norway 86/3.

Hlókk f. a Valkyrie; in kenning for raven, Hlókkar hakkr 5/5, for sword, Hlókkar gróð 50/3, Hlókkar eldr 57/5, for battle, Hlókkar skúrir 64/3. Cf. hlókk in Glossary.

Hrist f. a Valkyrie; in kenning for battle 59/1, for warrior (Skúli) 61/3.

Hrund f. a Valkyrie; in kenning for shield 61/5.

Hrungr m. a giant (cf. Skáldskaparmál, ch. 17); in kenning for shield, part of kenning for warrior (i.e. Snorri), þilja Hrungris ilja (referring to H. standing on his shield) 30/4.

Hugf an island off south Hordaland. Norway (Huglo) 19/1 (gen. dependent on grunn fell, = near Hugf; according to NN 1303 with rasta, forming a kenning for sea, see røst in Glossary).

Högr m. an otherwise unknown poet after whom a metre is named 78/11 (see Vésteinn Ólason 1984, 58).

Hogni m. a legendary king, father of Hildr (see Skáldskaparmál, ch. 50); Hognar mær = Hildr, personification of battle; in kenning for shield, Högr myjar jíald 49/3.

[Ingi Báróarson] m. king of Norway 1204–17, (half-)brother of Earl Skúli; referred to 33/5, 34/3, 39/5, 69/2.

[Jófr] f. Óðinn’s wife (Úlfs bága mála, Míms vinar rúna) and Óðinn’s mother (orms váda eída, móðör mellu dólgs) as personification of land (i.e. Norway; a kind of ofljóst, the name Jófr = jófr) 3/1, 4, 5, 7.

Klúningr Porsteinsson m. bishop of Skálholt, died 1176 (cf. Hungvaka); the verse may have been composed c. 1152 when he travelled abroad for consecration; no other poetry by him is preserved 44/13.

Kraki m. Hröfr kraki, legendary king of Denmark (cf. Skáldskaparmál, ch. 44 and Hröfrs saga kraka) 94/2.

Listi m. Lister, district in southern Norway 23/3 (gen. with log, i.e. ‘off Lister’).
Háttatal

Mardúl, f. a name of Freyja, who weeps tears of gold (see Gylfaginning, ch. 35, Skáldskaparmál, ch. 37); in kenning for gold 42/8.


Mist f. a valkyrie; in kenning for sword, Mistar frost 61/3, Mistar laukr 85/2, for battle, Mistar regn 62/8.

Móïi m. son of Þór, in kenning for warrior or ruler (= Skúli) 85/8, see stókkvi-Móïi in Glossary.

Mœrir m. pl. inhabitants of Mœrr (Møre i.e. Nordmøre and Sunnmøre) in Norway; in kenning for ruler of Norway (i.e. Skúli), stillir Mœra 81/6, hilmir Mœra 95/2.

Móñ f. an island (either the Isle of Man or the Danish Møn); in kenning for sea, Manar hlekkr 77/2.

Niflungar m. pl. the sons of Gjúki, Gunnarr and Hfgni (cf. Skáldskaparmál, ch. 42 and Völsunga saga); in kenning for gold, Niflunga skattr 41/8.

Njarðr m. name of a god, one of the Vanir; in kenning for warrior (King Hákon), raki-Njarðr rjóvnendils runa 13/6, for warriors, sig-Njarðum 55/8 (dat. after varða).

Nóregr m. Norway 17/29. In the verses sometimes referred to as wife of Öðinn (Iðr, ‘land’, q.v.).

[Njöfnin] m. referred to in kennings for Norway, álfv bági 3/1, Míms vinr 3/4; in a kenning for poetry (see Skáldskaparmál, 5/5–8), vitnis váði 8/36; cf. Pundr, Yggdr, Hárr, Hjarrandi, Gaut.

Páll m. King Ingi’s steward (dróttseti; killed by Skúli in 1213–14, see Storm 1888, 124, 183; Flsb IV 311; Bjög-lunga sagur 1988, II 126) 32/7.

Ragnar laðbrók m. 9th-c. viking (see Ragnars saga) 53/14, 54/1 textual note, 94/7.

Rán f. wife of Ægir, personification of the (rough) sea (cf. Skáldskaparmál, ch. 33) 19/5.

Refr m. presumably = Hofgarða-Refr (Skáld-Refr) Gestsson, 11th-c. Icelandic poet (Skj A i 318–21; mentioned in Njáls saga, Þyrbjörga saga, Kristni saga, Landnámabók), several times quoted in Skáldskaparmál and once in Hkr (II 382; ÓH 572); the fragment quoted in Háttatal is not preserved elsewhere 8/33.

Ribungar m. pl. ‘mob, rabble’, a party of rebels in 13th-c. Norway 64/6 (dat. of respect).

Róõi m. a sea-king; in kenning for ship(s), Róõa stóð 21/4.

Ríkvi m. a sea-king; in kenning for sea, Ríkva reinar 73/2 and note.

Sigurr [Fáfnisbani] m. (dragon-slayer) 94/5 (cf. Skáldskaparmál, ch. 40); Sigurðar saga 35/13 is probably not the extant Völsunga saga nor any other written saga, but the story in the abstract as it appeared in eddic poems known to Snorri.

Skúli hertagi m. Duke Skúli, father-in-law of King Hákon (1188–9–1240) 0/3; in the poem often called jarl 32/1, 68/1, 82/8, 94/8; (half-)brother of King Ingi Bárðarson 33/5 (see note), 34/3, 52/1 (see niðr in Glossary), 69/2. Most of the references to ‘ruler’ in stt. 31–96 are to Skúli.

Skogul f. a valkyrie; in kenning for battle, Skoglar veðr 54/1, for coat of mail (part of kenning for warrior, i.e. Skúli), Skoglar serkr 64/4.

Snorri Sturluson m. 0/2; refers to himself in the poem by kennings, e.g.
askr þilju Hrunngis ilja 30/3. odds bláferla őrbrjótr (31/5) as well as by the first-person pronoun (see, besides stt. 30–31, stt. 27–9).

Starkaðr m. legendary hero and poet (cf. Gautreks saga and Saxo Grammaticus) 97/13.

Torf-Einarr m. earl in Orkney c. 900 (cf. Orkneyinga saga, ÍF XXXIV) 54/3. Verses attributed to him are preserved in Hkr I and Fagrskinna (ÍF XXIX) as well as in Orkneyinga saga (Skj A I 31–2).

Týr m. a god, one of the Æsir; in kenning for Hákon, rögleiks remmi-Týr 14/6, and for Skúli, hjálm-Týr 35/4, aud-Týr 48/2, hjaldr-Týr 53/4. To judge from Skáldskaparmál, ch. 1 Snorri took such expressions to contain the name of the god Týr, though earlier poets may have intended the common noun týr m. ‘god’.

Vágsbrú f. a place in Firándheimr (brú = bridge) 35/1.

Veili m. (Pórvaldr veili; the name given thus in U) Icelandic poet, died 999 35/11 (cf. st. 38 textual note). A stanza by him is preserved in several accounts of the conversion of Iceland (Skj A I 134; cf. Njáls saga, ÍF XII, 191, 261–2 n., 264; ÓTM II 157–8; Kristn saga 2003, 20, 22; Hkr I 320), but the poem referred to in Háttatal is not preserved.

Vindhlér m. a name of the god Heimdalr (cf. Gylfaginning, ch 27, Skáldskaparmál, ch. 8); in kenning for sword, Vindhlés hjálms fyllr 7/2.

Yggr m. (‘terrifier’) a name of Óðinn; in kenning for poetry, Yggsfengr 31/4 (cf. Skáldskaparmál, 5/7–8), for valkyrie, Yggs drós (Hildr, i.e. battle?), part of kenning for sword 50/1.

Dórarinn [svarti Bórolfsson] máhlíöngr m. 10th-c. Icelander (see Eyrbyggja saga, ÍF IV) 8/21.

[Bórr] m. a god, one of the Æsir; referred to as orms váði 3/5, mellu dólgr 38.

Prundir m. pl. the people of Prándheimr (Trøndelag) in northern Norway; in kenning for ruler of Norway (i.e. Skuli), ræsir Prunda 64/5.

Pundr m. a name of Óðinn; in kenning for shield, grind Pundar 58/6.
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