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IN PRAISE OF WOMEN

An Edition of “Sprundahrós”¹

“SPRUNDAHRÓS” (In Praise of Women) is an eighteenth-century *víkivakavæði* in 22 stanzas. It praises the virtues of a total of 25 noteworthy women, who may be grouped into one of three categories: 1) biblical women; 2) female rulers (in general, and then more specifically from Scandinavia and the British Isles); and 3) women from Old Norse-Icelandic literature. Probably due both to its late composition and the fact that it survives in only three manuscripts, “Sprundahrós” has received scant scholarly attention and has never been edited.² However, it is one of several Icelandic poems from the seventeenth, eighteenth, and nineteenth centuries, which praise groups of noble and honourable women (e.g. Magnús Ólafsson á Laufás’s “Kvennadans” [1619], Árni Böðvarsson’s “Íslands kvennalof” [ca. 1750], and the so-called “Kvendæmaþáttur” [1816] in Lbs 4795 8vo).³ “Sprundahrós” is also closely linked to the *kappakvæði* written in *víkivaka* metre, and its relationship to these poems forms an interesting discourse on ideals of gender in early modern Iceland.

This article presents an introduction to and preliminary analysis of “Sprundahrós”, focusing on its content, authorship, and style. This is then

- 1 I wish to express my most heartfelt gratitude to Margrét Eggertsdóttir, who answered my many questions regarding the transcription of this poem, and who reviewed the normalized text. I would also like to thank the anonymous peer reviewers, whose comments and suggestions greatly strengthened the article.
- 2 The poem is briefly mentioned in general overviews of late poetry in: Jón Árnason and Ólafur Davíðsson, *Íslenzkar gátur, skemtánir, víkivakar og þulur*, 4 vols. (Copenhagen: Møller, 1887–1904), 3: 342–43; Jón Samsonarson, *Kvæði og dansleikir*, 2 vols. (Reykjavík, Almenna bókafélagið, 1964), 2: 170; Jón Helgason, *Íslenzk fornkvæði. Íslandske folkeviser*, 8 vols., Editiones Arnarnagæanae, B: 10–17 (Copenhagen: Munksgaard and Reitzel, 1962–1981), 8: 120; and Shaun Hughes, “Late Secular Poetry,” *A Companion to Old Norse-Icelandic Literature and Culture*, ed. Rory McTurk (Oxford: Blackwell, 2005), 205–22 at 217.
- 3 For an edition of “Kvennadans,” see Anthony Faulkes, ed., *Magnúsarkver: The Writings of Magnús Ólafsson of Laufás*, Rit 40 (Reykjavík: Stofnun Árna Magnússonar á Íslandi, 1993), 27–82. “Kvendæmaþáttur” has not yet been edited.

followed by a diplomatic and normalized edition of the text. The primary aim is to make the poem available for further, more in-depth analysis, particularly so that it may be compared to and examined alongside other poems about women, which were composed, circulated, and performed in early modern Iceland.

Overview

Following a presentation of the refrain (typical in *vikivakakvæði*, as detailed below), “Sprundahrós” begins with the poet requesting the attention of his audience (1/17) and then setting the stage for his enumeration of praiseworthy women by calling to mind the most virtuous of all women: the Virgin Mary. She is described as pious and as woven in fine virtues (2/11–12); in fact, she herself is a mirror of virtue [“dyggðaspegill” (2/18)]. The poet then focuses his attention on praiseworthy women from the Hebrew Bible. The first is Esther, the Jewish queen of Persia from the Book of Esther who saved her people from genocide.⁴ She is praised for the loving and great deed she performed for the people of Israel (3/1), when she – a lucky and pious wife (3/6) – foiled Haman’s schemes to annihilate them (3/5). The poet then treats two women from chapters 4 and 5 of the Book of Judges: first Deborah, the judge (4/1), prophetess (4/3), and warrior who successfully led a counterattack against a Canaanite army (4/8); and then Jael, who dealt the fatal blow to the army’s commander, Sisera, when he came to her tent (4/11–15), and whose deeds were among those recounted in Deborah’s song of praise to God following the victory (4/17).

The next stanza concentrates on Rahab, a prostitute from Jericho who helped the Israelites capture the city, and whose faith and good works redeemed her (5/1–4).⁵ The poet also refers to how Rahab is commended

4 Esther is the subject of a *rímnaflökkur* in 5 fitts, *Rímur af bókinni Ester*, by Einar Sigurðsson í Eyðölum (1538–1626) published in the *Vísnaþók* of 1612 (reprinted at Hólar in 1748 as *Sú gamla vísnaþók*). See Jón Torfason and Kristján Eiríksson, eds., *Vísnaþók Guðbrands* (Reykjavík: Bókmenntafræðistofnun Háskóla Íslands, 2000), 169–83, 464–65. Esther is also mentioned in *Hússpostilla*, see Gunnar Kristjánsson and Mördur Arnason, eds., *Vidalínspostilla. Hússpostilla eður einfaldar predikanir yfir öll hátíða- og sunnudagaguðspjöll árið um kring* (Reykjavík: Mál og menning, 1995), 179.

5 See “Kvæði af Rahab” in Jón Torfason and Kristján Eiríksson, eds., *Vísnaþók Guðbrands*, 131–33, 461.

and praised in the New Testament in an apparent allusion to Hebrews 11:31 (5/17–18). Next are Ruth and Naomi from the Book of Ruth; Ruth is praised for her steadfast love and kindness to her grieving mother-in-law, Naomi (6/1–4), and both women are described as having been rewarded for their virtue and piety (6/11).⁶ Then comes Mary Magdalen, the faithful follower of Jesus who appears in all four canonical gospels of the New Testament, and whose report, according to the poet, proved the prophecy of the Lord – a reference to her witnessing and announcing the resurrection, which Jesus had prophesied (6/17–18).⁷ The section on biblical women concludes with a verse about Abigail, the peacemaker described in 1 Samuel 25:1–44 who negotiated peace between her first husband, Nabal, and King David, whom Nabal had insulted; after this, Yahweh struck down Nabal, allowing David to marry the newly widowed Abigail (7/17–18). The poet describes her as praiseworthy (7/1), and her virtue as shining brightly (7/6).

The next category is that of the female ruler. The first described is Salome Alexandra, who ruled over Judea in the first century BCE (8/1–2).⁸ The poet describes her reign as a peaceful one (8/3), and lauds how she established peace through good counsel after the death of her husband (8/8–12). After her death, the poet notes, prosperity collapsed and the kingdom fell (8/14–17). The beginning of the following stanza is dedicated to the third-century warrior queen of the Palmyrene Empire in Syria, Zenobia, who expanded her empire and conquered Egypt and parts of Asia Minor in memory of her husband, who had been assassinated (9/1–4). The remaining lines of the stanza are dedicated to the wife of Pilate, who, according to Matthew 27:19, sent a message to her husband, telling him of a dream she had and warning him not to execute Jesus (9/5–9); however, her warning was not heeded (9/10–19). Zenobia, Pilate's wife, and Abigail are also grouped together in Bishop Jón Vídalín (1666–1720) of Skálholt's

6 Ruth is also the subject of a *rímnaflökkur* in 3 fitts, *Rímur af bókinni Rut* by Einar Sigurðsson í Eyðölum, see Jón Torfason and Kristján Eiríksson, eds., *Vísnaðabók Guðbrands*, 140–47, 169–83, 462–63. Ruth and Naomi are also mentioned in Jón Vídalín's *Hússpostilla*, see Gunnar Kristjánsson and Mördur Árnason, eds., *Vídalínspostilla*, 718.

7 Mary Magdalen's announcement of the resurrection is mentioned in Jón Vídalín's *Hússpostilla*, see Gunnar Kristjánsson and Mördur Árnason, eds., *Vídalínspostilla*, 366.

8 For more on Queen Salome, see Kenneth Atkinson, *Queen Salome: Jerusalem's Warrior Monarch of the First Century B.C.E.* (Jefferson, NC: McFarland, 2012).

well-known and widely-read *Hússpostilla* (1718–20), in a section concerning the wholesome advice of a good wife (“holl ráð góðrar konu”).⁹ The next stanza returns briefly to the New Testament, and is about Tabitha, the charitable widow and disciple from Acts of the Apostles (9:36–42). The poet praises her achievements, charity, and good works (10/3–15), as well as her handiwork (10/17–18). After Tabitha comes the ancient Eastern Iranian empress Tomyris, who is praised for valiantly and radiantly defeating Cyrus the Great (11/1–6).¹⁰

The poet then turns to female rulers from Scandinavia and the British Isles, beginning with the prudent Queen Thyre (wife of the tenth-century King Gorm the Old), who is referred to in the poem by her byname, Danabót [Denmark’s adornment] (12/3).¹¹ Thyre, who after the Viking Age was reenvisioned as a model of saintliness, is praised for her wisdom and ability to interpret dreams (12/1–2), and for saving her son, Harald Bluetooth, “frá heljar nót” [from hell’s net] (12/8–12). Next is the beloved Queen Louise of Great Britain (1724–1751, daughter of King George II and wife of King Frederick V of Denmark and Norway) who died in childbirth at the age of 27.¹² She, too, is praised for her wisdom (12/14–15), and for giving comfort to the poor (12/17); the poet concludes his remarks on Louise by noting that she is missed by those who recall her (12/18). Olga (Helga), grandmother of Vladimir the Great and wife of Igor (Ívar), is the focus of the thirteenth stanza. Like Thyre, she was a noblewoman who converted to Christianity, and the poet describes the positive influence she had in her husband’s kingdom – specifically, that because of her, people did not behave like criminal, pagan swines (13/11–12).¹³ After Olga comes the fourteenth-century Queen Margaret I of Denmark, Norway, and Sweden, who united the three kingdoms under the Kalmar Union. The last ruler described is Elizabeth I of England, who was wise (15/4), popular among

9 Gunnar Kristjánsson and Mördur Arnason, eds., *Vidalinspostilla*, 169.

10 Herodotus, *The Persian Wars, Volume I: Books 1–2*, transl. A. D. Godley, Loeb Classical Library 117 (Cambridge: Harvard University Press, 1920), 258–69.

11 Saxo Grammaticus, *Gesta Danorum. The History of the Danes*, ed. Karsten Friis-Jensen, transl. Peter Fisher, 2 vols., Oxford Medieval Texts (Oxford: Clarendon Press, 2015), Book ix, chap. 11.2–3 (1: 672–75), there Thira. See also Judith Jesch, *Women in the Viking Age* (Woodbridge: Boydell Press, 1991), 50–52, there Thorvi.

12 Hal Koch and John Danstrup, eds. *Danmarks Historie*, 2nd ed., 15 vols. (Copenhagen: Politiken, 1970), 9: 296–300.

13 See Judith Jesch, *Women in the Viking Age*, 111–15.

her people (15/11), and faithful to her God (15/12), and whose excellent reputation lasted well beyond her death (15/17–18).

The final group of women is from Old Norse-Icelandic literature. The first of these, and the focus of the sixteenth stanza, is Ástriðr Ólafsdóttir of Sweden (d. 1035), Queen Consort of King Ólafr Haraldsson of Norway. She is praised for her generosity (16/1), eloquence (16/2), and honesty (16/3–4), and for saving her father through her arranged marriage (16/8–9).¹⁴ Ástriðr is followed by the ninth-century matriarch and settler Auðr djúpúðga, who is praised in particular for her loving temperament and the hospitality she extended to her guests (17/5, 12), and for the steadfastness of her Christian faith (17/8–9). Next is Langholts-Þóra, one of the settlers described in *Landnámabók*, who exhibited the important Viking Age ideal of hospitality by providing food to her guests; she is praised for this in the poem (18/5–6).¹⁵ Halldóra, wife of Glúmr of *Víga-Glúms saga* is mentioned, and she is lauded for her generosity and compassion in tending to the wounds of men from both sides after a battle in which her husband was involved (18/11).¹⁶ Ketilríðr, the female protagonist of *Víglundar saga*, is described next.¹⁷ Her love, according to the poem, never failed, and she remained courteous despite the torments she faced at the hands of her mother and brothers (19/1–4). Perhaps the most interesting figure to be included in a poem about praiseworthy and pious women is Guðrún Ósvífrsdóttir, the central character of *Laxdæla saga*, who underwent a Mary Magdalen-like transformation from sinner to saint by the end of her life, when she retired to Helgafell and became Iceland's first nun and anchoress.¹⁸ The possibility of redemption is likely the reason for the inclusion of her story, which is told only briefly, and which focuses on the contrast between her most wicked moment — bringing about the killing of her former love, Kjartan (19/11–12) — and her later penitence through fervent prayers (19/18).

In the final three stanzas, the poet reflects on these outstanding women, whose collective wisdom and moral conduct, he states, are beautiful models (20/1–4, 21/1–4). The poem's name is given again in the final stanza

14 See ÍF XXVIII, 5–6, 13–14, 17–20 and ÍF XXIX 26, 179.

15 See ÍF I, 102–3, 105.

16 See ÍF IX, 35, 78, 94 (esp. 78).

17 See ÍF XIV, 75–116.

18 See ÍF V, 86–229, esp. 149–56, 223–29.

(22/3), and it ends with the poet directly addressing the virtuous woman listening, asking her to consider these examples (22/11–15).

Manuscripts and Authorship

The oldest manuscript preserving “Sprundahrós” is ÍB 815 8vo, the first in a two-volume collection of poetry called *Hvarfsbók* (ÍB 815–16 8vo). *Hvarfsbók* comprises 150 poems and poetic fragments from ca. 1600–1900 by various authors on a variety of subjects, which were assembled in 1890 by Þorsteinn Þorkelsson (1831–1907), who lived at Syðra-Hvarf in Svarfaðardalur and who provided brief introductions and tables of contents to both volumes.¹⁹ The works included in the two manuscripts include poems on religious and secular subjects, poems about the weather, epithalamia, elegies, epistolary poems, psalms, and *rímur*. “Sprundahrós” is the 35th poem in ÍB 815 8vo; it begins on fol. 131r and ends on 135r and was copied ca. 1800. The poem’s heading reads: “Kvæði er kallast Sprundahrós. S^r JJS” (A poem called Sprundahrós. Rev. JJS).

“Sprundahrós” is also extant in two other manuscripts, both copied by the farmer and scribe Gunnlaugur Jónsson á Skuggabjörgum (1786–1866). The first of these is JS 255 4to (1841), which belongs to a five-volume collection of poetry (*kvæðasafn*) copied between 1840–45 by Gunnlaugur.²⁰ In JS 255 4to, which is paginated, “Sprundahrós” is the second poem; it begins on p. 10 and ends on p. 15. The third manuscript in which “Sprundahrós” is found is JS 589 4to (1841), the second in another five-volume *kvæðasafn* compiled between 1840–54; the first four volumes are in Gunnlaugur á Skuggabjörgum’s hand.²¹ In JS 589 4to, “Sprundahrós” is the 26th poem and is on pp. 140–45. According to Silvia Hufnagel, both JS 254–58 4to and JS 588–91 4to “...contain poems and verses from both the most famous poets of Iceland and some rather unknown local poets that were in several cases Gunnlaugur’s neighbours or relatives. To name but two examples,

19 Páll Eggert Ólason, *Skrá um handritasöfn Landsbókasafnsins*, 3 vols. (Reykjavík: Landsbókasafn Íslands, 1918–37), 2: 537–38.

20 Páll Eggert Ólason, *Skrá um handritasöfn Landsbókasafnsins*, 2: 537–38.

21 Páll Eggert Ólason, *Skrá um handritasöfn Landsbókasafnsins*, 2: 602–3.

poems by the Rev. Hallgrímur Pétursson and Guðmundur Kolbeinnson at Marbæli are included.”²²

In the contents section of the first volume of *Hvarfsbók*, Þorsteinn Þorkelsson writes that “Sprundahrós” was “ort af J.J.s. líklega sjera Ingjaldur sem var í Múla †1832” [composed by J.J.s., likely Rev. Ingjaldur who was at Múli †1832] (fol. 8v). According to Þorsteinn, the subsequent three poems in the codex are also by “S^r JJS”: “Vinaspegill” (incipit: “Maður skyldi manni hjálpa”), which outlines ideals of friendship (fol. 135r); another *vikivakakvæði*, “Hugraun” (incipit: “Innplantaði allra fyrst”), which gives examples of famous marriages from the Bible, history, and the sagas (fol. 138v); and an epithalamium to Rev. Sæmundur Þorsteinsson að Garpsdal (1745–1815) and Ingibjörg Þorsteinsdóttir (1722–1805) (incipit: “Linar sút, lyftir brúnum”) (fol. 142r). Þorsteinn Þorkelsson’s attribution of “Sprundahrós” to Rev. Ingjaldur Jónsson að Múla (1739–1832) in ÍB 815 8vo may derive from Sighvatur Grímsson Borgfirðingur’s (1840–1930) *Prestaæfir*, preserved in Lbs 2358–73 4to, where it is listed in the sixteenth volume (Lbs 2373 II 4to) as among those poems composed by Ingjaldur (p. 979). Ólafur Davíðsson’s attribution of the poem to Ingjaldur almost certainly derived either from Þorsteinn Þorkelsson or Sighvatur Grímsson Borgfirðingur.²³

However, in Gunnlaugur Jónsson á Skuggabjörgum’s transcriptions of the poem in JS 255 4to and JS 589 4to, “Sprundahrós” is ascribed to Rev. Jón Jónsson á Kvíabekk (1739–85); in JS 255 4to, the heading of the poem reads “3^{ia} Kvæde kallast Sprunda hrós. Ordt af Sjra Jóni Jónssyne” [The 3rd poem is called “Sprundahrós,” composed by Rev. Jón Jónsson] (p. 10), and in JS 589 4to, the attribution comes at the end of the poem following the final stanza (“Jón Jónsson á Kvíabekk prestr” [Rev. Jón Jónsson á Kvíabekk] [p. 145]). Jón and Ingjaldur were more or less contemporaries, and were priests in neighbouring dioceses – Jón’s parish was at Kvíabekkur in Eyjafjörður, and Ingjaldur’s in Múli was just to the east in Þingeyjarsýsla. They likely knew one another, or at least knew of one another. The two men overlapped while at Hólaskóli; Jón

22 Silvia Hufnagel, “The Farmer, Scribe and Lay Historian Gunnlaugur Jónsson from Skuggabjörg and his Scribal Network,” *Gripla* 24 (2013): 244–45.

23 Jón Árnason and Ólafur Davíðsson eds., *Íslenzkar gátur, skemtanir, vikivakar og þulur*, 3: 342–43.

began his studies in 1754 and finished in 1759, whereas Ingjaldur began in 1757 and completed his studies in 1760. Like Ingjaldur að Múla, Jón á Kvíabekk was well versed in poetry, and according to Sighvatur Grímsson Borgfirðingur in his *Prestaæfir*, he composed a number of *tíðavísur* during his tenure at Kvíabekkur (1770–85).

The attribution of “Sprundahrós” to Jón Jónsson is the predominant one in notes on the poem in scholarship,²⁴ and appears to be based on Gunnlaugur Jónsson á Skuggabjörgum’s assigned authorship of the poem, which was maybe considered more reliable than Þorsteinn Þorkelsson’s commentary from 1890. Indeed, Gunnlaugur appears to have been quite familiar with the works of Jón á Kvíabekk. In the preface to his *Aldarfarsbók* (Lbs 1273 8vo and Lbs 1301 4to), which contain annals from 1801–66, Gunnlaugur names Jón Jónsson á Kvíabekk’s metrical annals (*ljóðaan-nálar*) and *tíðavísur* as among his sources.²⁵ It is also worth noting that in JS 255 4to and JS 589 4to, Gunnlaugur Jónsson á Skuggabjörgum attributes two of the other poems assigned to Ingjaldur Jónsson in ÍB 815 8vo (“Vinaspegill” and “Hugraun”) to Jón Jónsson á Kvíabekk (JS 255 4to, pp. 1, 6; JS 589 4to, pp. 158, 214).

Metre, Style, and Genre

As mentioned above, “Sprundahrós” is a *vikivakakvæði*, a type of lyric poem found in Icelandic manuscripts dating from the late sixteenth century.²⁶ *Vikivakakvæði* were sung and were meant to be accompanied by dance, usually at a *gleði* [dance gathering].²⁷ The dance itself was a ring dance, in which both male and female dancers (who were accompanied by singing) moved in a circle.²⁸ Moreover, the performance of the *vikivakakvæði* was a communal effort and involved interplay between the poet and the

24 Jón Samsonarson, *Kvæði og dansleikir*, 2 vols. (Reykjavík, Almenna bókafélagið, 1964), 2: 170; Jón Helgason, *Íslenszk fornkvæði. Íslandske folkeviser*, 8: 120; and Shaun Hughes, “Late Secular Poetry,” 217.

25 Hufnagel, “Gunnlaugur Jónsson from Skuggabjörg,” 242, 249–50.

26 Vésteinn Ólason, *The Traditional Ballads of Iceland: Historical Studies*, Rit 22 (Reykjavík: Stofnun Árna Magnússonar á Íslandi, 1982), 43.

27 Shaun Hughes, “Late Secular Poetry,” 215–216.

28 Jón Samsonarson *Kvæði og dansleikir*, cxxviii; Vésteinn Ólason, *The Traditional Ballads of Iceland*, 40–41.

dancers.²⁹ There is general scholarly consensus that the name, dance, and basic principles of *vikivakakvæði* are of foreign origin.³⁰ *Vikivakakvæði* are therefore comparable to the Icelandic ballads (*sagnadansar*), which are similarly part of a broader continental tradition; moreover, both varieties of poetry were intended to be danced to, and both were used within the same social context.³¹ The *vikivakakvæði* begins with the refrain (*viðlag*), which is then interspersed (in whole or in part) throughout the stanzas of the poem's body; this is a feature shared with the *sagnadansar* as well as continental models.³² Especially characteristic of the *vikivakakvæði* stanza is the connection between stanza and refrain by rhyme, and in particular, its adherence to traditional Icelandic forms of metre and diction not found in ballads.³³ The general scheme of the *vikivakakvæði* stanza is as follows:

The stanza had two parts. The first, consisting of two lines ($\frac{1}{4}$ A), could be expanded by adding lines with the same (aaaa) or alternating (abab) rhyme. The second part was repeatable ($\frac{1}{4}$ R), with the first line always rhyming with the line preceding it, followed by two lines rhyming cc, dd, ee, ff, etc., the second of which was always the refrain. Adherence to strict rules of alliteration and syllable count was also expected.³⁴

Though strictly speaking the *vikivakakvæði* was accompanied by dance, and tended to be performed within the context of *gleðir*, the popularity of the *vikivaki* "...led to it becoming the vehicle for poems on a wide range of topics and with no connection to the dance poetry of the *gleði*."³⁵

The refrain of "Sprundahrós" prefaces the poem and is then extracted and interspersed throughout the stanzas. As is typical in *vikivakakvæði*, the metre of the refrain is different from the rest of the poem's stanzas:

29 Vésteinn Ólason, *The Traditional Ballads of Iceland*, 44; Vésteinn Ólason, "Vikivakakvæði," *Íslensk þjóðmenning VI, Munnmenntir og bókmenning*, ed. Frosti F. Jóhannsson (Reykjavík: Þjóðsaga, 1989): 390–400 at 390.

30 On the etymology and origin of the word *vikivaki*, see Michael Chesnutt, "On the Origins of the Icelandic *vikivaki*," *Arv* 34 (1978): 142–51.

31 Shaun Hughes, "Late Secular Poetry," 212, 215.

32 Vésteinn Ólason, *The Traditional Ballads of Iceland*, 44; Shaun Hughes, "Late Secular Poetry," 214.

33 Vésteinn Ólason, *The Traditional Ballads of Iceland*, 44–45, 48.

34 Shaun Hughes, "Late Secular Poetry," 216.

35 Shaun Hughes, "Late Secular Poetry," 215–16.

Ég sá þann sóma, silki og fötin blá,
þær vilja mínum fundinum frá.

[I saw the honourable ones wearing silk and blue garments,
none of them want an audience with me.]

The rhyme scheme in the rest of this *vikivakakvæði* is A + 6R (six repeating lines) with an alternating (abab) rhyme scheme in the first part (lines 1–4). In the second part (lines 5–19), the first line is R and the following two lines (the second of which is always the refrain) rhyme with one other (cc, dd, ee, ff, gg). The first stanza is given here as an example:

A	Margt er gjört að gamni sín	a
	gengur mér sem öðrum,	b
	sumir stilla sorgar vín	a
	sónar meður löðrum.	b
R	Orðasnilld um auðar lín	a
	einatt láta hljóma,	c
	ég sá þann sóma.	c
R	Dægrastytting finnst það fín	a
	firðum þegar minnast á,	d
	sóma föt og silkin blá.	d
R	Rýr þó verði menntan mín	a
	mjög hjá skáldum fínum,	e
	þær vilja mínum.	e
R	Dvalins til ég drekk nú vín	a
	dauflegt mörgu sprundi,	f
	þær vilja mínum fundi.	f
R	Ef þú léðir eyru þín	a
	eikin tvinna vel fer þá,	g
	þær vilja mínum fundinum frá.	g

The metre of “Sprundahrós” is 4:3. In the first part, there are 7 syllables in the a line (4 stressed, 3 unstressed) and 6 in the b line (3 stressed, 3 unstressed). In the second part, the a line has the same 7-syllable count as the cc, dd, ee, ff, and gg lines. However, the 4:3 stress pattern is still followed, with 4 stressed syllables in the a line and 3 stressed in the cc, dd, ee, ff, and gg lines. The poem also adheres to strict rules of alliteration; the a lines

contain two stressed syllables that alliterate with one another and with the first syllable of the following line.

As Vésteinn Ólason points out, although the majority of *vikivakakvæði* are love poems, a number also deal with religious and moral themes.³⁶ The early Icelandic Lutheran church was opposed to secular poetry, as is reflected in the clear disapproval articulated by Bishop Guðbrandur Þorláksson of Hólar (ca. 1542–1627) in the preface to his *Ein níj Psalma Bok* (1589):

[...] af mætte leggiast þeir onytsamligu Kuedlingar / Trólla og Fornmanna Ríjmur / Mannsaunguar / Afmors Vijsur / Bruna Kuæde / Hædz og Hugmodz Vijsur / og annar vondur og liotur Kuedskapur / Klæm / Níjd / og Keskne / sem hier hia Alpydu Folke frammar meir er elskad og idkad / Gude og hanns Einglum til Stygdar / Diðflenum og hanns Aarum til Gledskapar og Þionustu / enn i nockru Kristnu Lande óðru / Og meir epter Plagsid Heidinna Manna enn Kristinna / æ Vókunottum og óðrum Manna Motum / et ct. Sómuleidis i Veislum og Gestabodum / heyríst valla annad til skemtanar haft og Gledskapar / enn þesse Hiegomlige Kuædahattur / Sem Gud næde.³⁷

[[...] men might be able to put away unprofitable songs of Ogres and of the Heathens of old, Rímur, naughty love-songs, amorous verses, sonnets of lust, verses of mockery and malice, and other foul and evil poesy ribaldry, wantonness, and lampoonery and satire, such as are loved and used by the commonalty of this land to the displeasure of God and his angels, and to the delight and service of the devil and his messengers, more than in any other country, and more after the fashion of pagan men than Christian folk, for on Wake-nights or Vigils and other gatherings of men, and likewise at feasts and banquets, hardly anything else is heard by way of entertainment and merry-making than such vain poesy, – God a’mercy!].³⁸

36 Vésteinn Ólason, *The Traditional Ballads of Iceland*, 44.

37 Guðbrandur Þorláksson, ed., *Ein níj Psalma Bok* (Hólar, 1589), [17].

38 Guðbrandur Vigfússon and F. York Powell, eds. *Corpus poeticum boreale. The Poetry of the Old Northern Tongue from the Earliest Times to the Thirteenth Century*, 2 vols. (Oxford: Clarendon Press, 1883) 2: 388.

Since the church was unable to abolish secular verse, Bishop Guðbrandur commissioned the composition of poetry on religious subjects but based on secular forms as what Margrét Eggertsdóttir describes as an effort to “meet the public halfway.”³⁹ Many of the poems that came about as a result of this effort are found in the two hundred or so poems of Guðbrandur’s *Vísnaþók* (1612), including Einar Sigurðsson’s “Kvæði af stallinum Kristí” and other religious songs, which are in the form of *vikivakakvæði*.⁴⁰ As such, it is not at all unusual that Rev. Jón á Kvíabekki would have composed a poem in praise of notable biblical and historical Christian women to *vikivaka* metre.

“Sprundahrós” shows close similarities to a group of the so-called *kappakvæði* (poems of champions), which are also written in *vikivaka* metre.⁴¹ In particular, the refrain prefacing and then extracted throughout this group of *kappakvæði* (K) is nearly identical to that found in “Sprundahrós” (S), with a few small differences in wording that result in a very different meaning:

S: Ég sá þann sóma, silki og fötin blá,
þær vilja mínum fundinum frá.
[I saw the honourable ones wearing silk and blue garments,
none of them want an audience with me.]

K: Ég sá þá ríða riddarana þrjá,
þeir vilja mínum fundinum ná.⁴²
[I saw the three knights riding,
they all want an audience with me.]

The *kappakvæði* treat heroes from *riddarasögur*, *Íslendingasögur*, and *þættir* – sometimes in a manner that is joking or ironic.⁴³ The oldest known

39 Margrét Eggertsdóttir, “From Reformation to Enlightenment,” transl. Joe Allard, *A History of Icelandic Literature*, ed. Daisy Neijmann, *Histories of Scandinavian Literature* 5 (Lincoln: University of Nebraska Press, 2006), 174–250 at 180.

40 Vésteinn Ólason, *The Traditional Ballads of Iceland*, 46.

41 Bergljót Soffía Kristjánsdóttir, “Egill lítt nam skilja...” Um kappakvæði Steinunnar Finnsdóttur,” *Skírnir* 172 (1998): 62–63; Jón Helgason. *Íslenzk fornkvæði. Íslandske folkeviser* 8: 119–20.

42 Jón Helgason, *Íslenzk fornkvæði*, 8: 119.

43 Jón Helgason, *Íslenzk fornkvæði*, 8: 120.

kappakvæði in a *vikivaki* metre is by Guðmundur Bergþórsson (ca. 1657–1705), whose poem from ca. 1680 names heroes from the *riddarasögur* and *fornaldarsögur*.⁴⁴ In the opening of the 14th stanza of the poem, Guðmundur presents a challenge to his audience:

14. Látið hef eg lönd um kring
ljóðin telja þegna.
Engan greint þó Íslending,
aðrir mega því gegna.
Sá má eiga af sagnar byng
Sónar blandið þýða.

[I have let the poem list
the heroes from the lands all around.
No Icelander though is mentioned.
Therefore others may respond.
That person may recite from the “bed of story” (=the mind,
memory),
recite the “mix of Són” (=poem).]

There survive seven such responses to Guðmundur’s challenge, including one in twenty-one stanzas written by a woman, Steinunn Finnsdóttir í Höfn (ca. 1640–after 1710), whose poem pokes fun at Iceland’s heroic tradition and discourse.⁴⁵ Jón Helgason argues that “Sprundahrós”, “der han-

44 Guðmundur Bergþórsson, “Kappa-kvæði,” *Hafurskinna: ýmis kvæði og kveðlingar einkum frá 17. og 18. öld*, ed. Konráð Vilhjálmsson frá Hafralæk, vol. 1 (Akureyri: Pálmi H. Jónsson, 1944–45), 5–14. The earliest listing of heroes in poetry is in skaldic verse, i.e. in Haukur Valdisarson’s “Íslendingadrápa” (late 13th century), see Theodor Möbius, ed., *Íslendingadrápa Hauks Valdisarsonar: Ein isländisches Gedicht des XII. Jahrhunderts* (Kiel: C. F. Mohr, 1874), 5–8. The first early modern example is “Allra kappa kvæði” (ca. 1500), ed. Gustav Cederschiöld, *Arkiv för nordisk filologi* 1 (1883): 62–80. See also the examples in Jón Þorkelsson, “Íslenzk Kappakvæði I–III,” *Arkiv för nordisk filologi* 3 (1886): 366–84; 4 (1888): 251–83; 370–84.

45 Steinunn Finnsdóttir, “Kappakvæði,” *Hyndlu rímur og Snékóns rímur*, ed. Bjarni Vilhjálmsson (Reykjavík: Rímnafélagið, 1950): 113–32; Jón Helgason, *Íslenzk fornkvæði*, 8: 119–20; Helga Kress, “Searching for Herself: Female Experience and Female Tradition in Icelandic Literature,” transl. Alison Tarrt, *A History of Icelandic Literature*, ed. Daisy Neijmann, *Histories of Scandinavian Literature* 5 (Lincoln: University of Nebraska Press, 2006), 503–51 at 513.

dlar om berømte kvinder” [which treats famous women], might be included in this group of poems, although it uses a different refrain.⁴⁶ Indeed, it might be considered among those poems responding to Guðmundur’s challenge, with the intention of presenting a work about famous women (among whom notable Icelandic examples are included), rather than yet another poem about famous men.

“Sprundahrós” and the *kappakvæði* form a kind of discourse on gender with their respective focuses on those attributes considered worthy of praise for men and women in seventeenth- and eighteenth-century Iceland. Whereas the men in the *kappakvæði* in *vikivaki* metre are celebrated for being brave and valiant warriors who performed heroic deeds, the women of “Sprundahrós” are praised for virtues such as wisdom, piety, obedience, hospitality, and charity. And whereas the heroes of the *kappakvæði* want an audience with the poet, who will recount his exploits, the women of “Sprundahrós” are modest, humble, and faithful Christians, and therefore even more worthy of praise. Indeed, all of the women detailed in the poem are lauded for exhibiting the ideals for women listed in Luther’s minor catechism (*Sá minni katekismus*) in the table of duties (*hústafla*) section, which states that wives should be obedient and submissive, and widows pious.⁴⁷ By appropriating and adapting the refrain and style of the *kappakvæði* in order to detail famous women from Iceland and abroad, Jón á Kviabekk both rises to Guðmundur’s challenge and provides insight into early modern Icelandic gender ideals, especially as viewed from the perspective of the clergy.

Edition

What follows is a parallel diplomatic and normalized edition of the text. It is based on ÍB 815 8vo, which is the oldest witness. Text that is unclear due to wear or damage has been placed in brackets, with missing text supplied from the other two witnesses (JS 255 4to and JS 589 4to). Variants from these two manuscripts are also given in footnotes where applicable.

46 Jón Helgason, *Íslenzk fornkvæði*, 8: 120.

47 *Sa Minne Catechismus D. Martini Lutheri* (Hólar, 1660), [56] and [59].

||131r|| **Kvæði er kallast Sprundahrós.**
Síra Jon Jons Son

Jeg sa þann sóma silki og fætinn blá
 þær vilja mínum fundinum *frá.

Mart er gjört að gamne sýn
 geingur mier sem öðrum
 sumir stilla sorgar vñ
 sónar meður Lóðrum
 orðasníld um auðar lín
 einath láta hlióma.

Jeg sa þann soma
 dægra stittýng finst það fñ
 fyrðum þegar minnast á
 soma fót og silkin blá.
 rýr þó veirde me[nt]an mýn
 mióg hiá skalldum fñnum
 þær vilja mínum.
 dvalinz til eg dreck nú vñ
 dauflægt mörgu sprunde
 þær vilja mínum fundi
 ef þu lieder eiru þýn
 eikinn tvinna vel fer þá
 þær vilja mínum fundinum frá.

All mörg hafa verid vel
 vñfinn meður þjóða
 *eina samt eg ædsta tel
 allra heimsinz fljóða
 Ól hun vorn Emanuel
 Adams nidia bloma.

J s þ s
 þolinmód við þrauta jel
 þegar mestu skapraun sá
 soma fót o s b
 gud hrædd náðe varast vel
 vafinn digdum fñnum.
 þ.v.m

Kvæði er kallast “Sprundahrós”
Síra Jón Jónsson

Ég sá þann sóma, silki og fötin blá,
 þær vilja mínum fundinum frá.

1. Margt er gjört að gamni sín
 gengur mér sem öðrum,
 sumir stilla sorgar vín
 sónar meður löðrum.
 Orðasníld um auðar lín
 einatt láta hljóma,
 ég sá þann sóma.
 Dægrastyttung finnst það fín
 firðum þegar minnast á,
 sóma fót og silkin blá.
 Rýr þó verði menntan mín
 mjög hjá skáldum fínum,
 þær vilja mínum.
 Dvalins til ég dreck nú vín
 dauflægt mörgu sprundi,
 þær vilja mínum fundi.
 Ef þú léðir eyru þín
 eikin tvinna vel fer þá,
 þær vilja mínum fundinum frá.

2. Allmörg hafa verið vel
 vífin meður þjóða,
 eina samt ég æsta tel
 allra heimsins fljóða.
 Ól hún vorn Emanuel
 Adams niðja blóma,
 ég sá þann sóma.
 Þolinmód við þrauta él
 þegar mestu skapraun sá,
 sóma fót og silki blá.
 Guðhrædd náði varast vel
 vafin dyggðum fínum,
 þær vilja mínum.

*Refrain frá] in the following line, the scribe wrote what appears to be “adur skylldi manni [hiort?]” and then erased it 815 *2/3 eina] appears to be corrected from a word beginning with tall s 815

bæde ||136v|| lýf a henne og hel
heilagt þikia m[u]nde
þær v.m.f.
dæminn hennar drósum tel
digða speigil má þar sið
þ v m f. f

Ester sýndi elsku dæd
Ísraelis lýde
drottinn veitti döglyngs `nád`
ðýrri silkie h[li]de
Hrackte Amans hreckia Rád
happ[a] vyfid fróma
J. s þ s
*anmare hefde hre[i]nt af mäd
Herranz fólkið alma þ[rá]
s. f. o. s. b.
enn *hun feck þess allvel gäd
unnte meira sýnum
þ v m.
heidnum Ri[e]de hópum läd
hel því margur stund[e]
þ v m f.
Hennar minnýng hátýd skráð
h[al]dinn var so Judum hjá.
þ v m f. f.

Debora sem dæmdi þíod
drottins fi[rr] a lade
henne spádóms gáfann góð
gjörla filgia náde
leingie Rýkte *lucku fljóð
landet stóð í blóma
J s þ s
he[i]dnum eiddi Jllsku móð
audmiuk bæn og Ráden há
s f o s b
Sissera því vondur vóð
veg ad heljar pýnum
þ v m.

Bæði líf á henni og hel
heilagt þykja mundi,
þær vilja mínum fundi.
Dæmin hennar drósum tel
dyggðaspegil má þar sjá,
þær vilja mínum fundinum frá.

3. Ester sýndi elsku dáð
Ísraelis lýði,
drottinn veitti döglinga náð
dýrri silki hliði.
Hrakti Hamans hreckja ráð
happa vífið fróma,
ég sá þann sóma.
Annarri hefði hreint afmáð
herrans fólkið alma þrá,
sóma fót og silki blá.
En hún fekk þess allvel gäd
unnti meira sínum,
þær vilja mínum.
Heiðnum réði hópum läd
hel því margur stundi,
þær vilja mínum fundi.
Hennar minning hátíð skráð
haldin var svo Júðum hjá,
þær vilja mínum fundinum frá.

4. Debóra sem dæmdi þjóð
drottins fyrr á láði,
henni spádómsgáfan góð
gjörla fylgja náði.
Lengi ríkti lukku fljóð
landið stóð í blóma,
ég sá þann sóma.
Heiðnum eyddi illsku móð
auðmjúk bæn og ráðin há,
sóma fót og silki blá.
Sisera því vondur vóð
veg ad heljar þínum,
þær vilja mínum.

* 3/8 anmare] annars 255, 589 * 3/11 hun] hann 589 4/5 lucku fljóð] laka slóð 255, 589

Jael finnst ur randa rið
reka fiðrid munde

þ v m f.

*Kvað hun gude lof sau[n]gs lið
listelega um ~~skientun~~ frelsun þá
þ v m f f.

Rahab truna fyrir fann
frelsi lýfi sýnu
eirnenn leida ætt fólk vann
andar tíonz *frá þýnu
frá henne nidr ||132r|| festenn Rann
fiuk þá giörde skiöma

J s þ s.

þetta teikned tæmde bann
týndu Jarnenn öðrum grá.

S f o s b.

en hun fiörlausn eckie spann
Jtum gulls með lýnum.

þ v m.

yfir stod so allur bränn
eide legging hrunde
þ v m f.

göfga munu giörnýng þann
greiner Pauls ef lýtum á.
þ v m f f.

Ruth nam forðum mikia mest
mágkonunar angur
alldrei henne elsku brast
elfde neirn mótgangur
fiarlegd í þá ferdadest
flióded digda gröma

J s þ s

Naemi þess naut að mest
nærð og studd af fallda gná
s f o s b

digda launin fruar 'fro[m]'
fram ur ritnýng týnum.
þ v m

Jael finnst úr randa rjóð
reka fjörið mundi,
þær vilja mínum fundi.
Kvað hún guði lofsöngs ljóð
lystilega um frelsun þá,
þær vilja mínum fundinum frá.

5. Rahab trúna fyrir fann
frelsi lífi sínu,
einnig leiða ættfólk vann
andar tjóns frá þínu.
Frá henni niður festin rann
fjúk þá gjörði skjóma,
ég sá þann sóma.
Þetta teiknið tæmdi bann
týndu járnin öðrum grá,
sóma föt og silki blá.
En hún fjörlausn ekki spann
ýtum gulls með línun,
þær vilja mínum.
Yfir stóð svo allur brann
eyðilegging hrundi,
þær vilja mínum fundi.
Göfga munu gjörning þann
greinir Páls ef lítum á,
þær vilja mínum fundinum frá.

6. Rut nam forðum mýkja mest
mágkonunnar angur,
alldrei henni elsku brast
efldi neinn mótgangur.
Fjarlægð í þá ferðaðist
fljóðið dyggða gröma,
ég sá þann sóma.
Naomi þess naut að mest
nærð og studd af falda Gná,
sóma föt og silki blá.
Dyggða launin frúar fróm
fram úr Ritning tínum,
þær vilja mínum.

* 4/17 Kvað] Hvat 815, 255, 589

* 5/4 frá] á corrected from what appears to be j or ý 815

Magdalenu lindid hrest
 liet að drottinz kunde
 þ v m f
 hennar lof um löndinn tiest
 lausnaranz það sannar spá.
 þ v m f f.

Abigael hefur hrós
 hana Nabat átti
 burann vidur vella rós
 vondann una mátti
 hennar digda liste liós
 letrenn helg það róma
 J s þ s.
 Manne sýnum unda ós
 eckie villde Renne siá
 s f o s b.
 Rann til Davids rákir mós
 *Rýf og skeinkte fýnum
 þ v m.
 Annars hefde hrafnninn *liós
 hrynga það af lunde
 þ v m f
 Eckiu *giörde daudinn drós
 drottning varð ||132v|| hun eftter á.
 þ v m f f.

Alexandra umdæmid
 ifer Judum hafde
 so á meðann sátu í frid
 sem að þorfinn krafde
 adur enn Jöfurs embættid
 æfdi hreifdi skiöma
 J s þ s
 bónda hennar börðust við
 *budlung sinn örótt var þá
 s f o s b.
 hun til sette sam þickid
 samt með klæde ráðum fýnum
 þ v m.

*7/12 Rýf] Ryk 255, rik 589 *7/14 liós] þjós 255, 289
 sinn] budlungssyni 255, Budlungssyni 589

Magðalenu lyndið hresst
 lét að drottins kundi,
 þær vilja mínum fundi.
 Hennar lof um löndin tést
 lausnarans það sannar spá,
 þær vilja mínum fundinum frá.

7. Abigail hefur hrós
 hana Nabat átti,
 burann viður vella rós
 vondan una mátti.
 Hennar dyggða lystiljós
 letrinn helg það róma,
 ég sá þann sóma.
 Manni sínum unda ós
 ekki vildi renni sjá,
 sóma fót og silki blá.
 Rann til Davíðs rákir mós
 Rif og skenkti finum,
 þær vilja mínum.
 Annars hefði hrafnninn ljós
 hringa það af lundi,
 þær vilja mínum fundi.
 Ekkju gjörði dauðinn drós
 drottning varð hún eftir á,
 þær vilja mínum fundinum frá.

8. Alexandra umdæmið
 yfir Júðum hafði,
 svo á meðan sátu í frid
 sem að þörfin krafði.
 Áður en jöfurs embættið
 æfði hreyfði skjóma,
 ég sá þann sóma.
 Bónda hennar börðust við
 budlung sinn örótt var þá,
 sóma fót og silki blá.
 Hún til setti samþykkið
 samt með ráðum finum,
 þær vilja mínum.

*7/17 giörde] ÷ 255, 289 *8/9 budlung

eftir snotar andlated
einejng nidur hrunde.
þ v m f.
kiende stiðrninn Reik og rid
riett til falls þvý mörgum brá.
þ v m f f.

Zenobia sigurrad
sinum manne greiddi
so hann Persa svipte dād
suma lýfi sneidde
fru Pilati fýste nad
frelsaranum Rómá
J s þ s.
bert nam dreima baugalád
betur þar enn aðrir sá
s f o s b.
helgum villde hafa tíad
hlyfðar ord frá pýnum
þ v m.
dómarinn þess gat ei gād
geira varð þvý lunde
þ v. m f.
hónum steipte hefndenn brād
hraparlega i daudanz þrá
þ v m f. f.

Tabita var tekinn ein
til i helguletri,
dadum giædda Refla rein
reindust fāar betre
bætti hennar bana kvein
bodi[n] helgidóma
J s þ s.
Harma baru marger mein
menia brýk þá varð ad ná
s f o s b
af þvý hun fanst eckie sein
i godverkum sýnum
þ v m
hennar lyfgiðf happa grein
hopnum Kristna munde
þær v m f.

Eftir snótar andlátið
einnig niður hrundi,
þær vilja mínum fundi.
Kenndi stjórnnin reykt og ryð
rétt til falls því mörgum brá,
þær vilja mínum fundinum frá.

9. Zenobia sigurráð
sínnum manni greiddi.
Svo hann Persa svipti dād
suma lífi sneiddi.
Frú Pilati fýsti nád
frelsaranum róma,
ég sá þann sóma.
Bert nam dreyma baugalád
betur þar en aðrir sá,
sóma fót og silki blá.
Helgum vildi hafa tjád
hlífðar orð frá þínum,
þær vilja mínum.
Dómarinn þess gat ei gād
geira varð því lundi,
þær vilja mínum fundi.
Honum steypiti hefndin brād
hraparlega í dauðans þrá,
þær vilja mínum fundinum frá.

10. Tabita var tekinn ein
til í helgu lettri,
dāðum gædda refla rein
reyndust fāar betri.
Bætti hennar bana kvein
boðinn helgidóma,
ég sá þann sóma.
Harma báru margir mein
menja brik þá varð ad ná,
sóma fót og silki blá.
Af því hún fannst ekki sein
í góðverkum sínum,
þær vilja mínum.
Hennar lífgjóf happa grein
hópnum kristna mundi,
þær vilja mínum fundi.

*þottu ||133r|| snotar hand brögd hrein
hvörjum sem að *augu brá
þ v m f f.

Tomiris með hraustre hönd
herinn Ciri felldi
frækelega faldaströnd
fridadi sitt vellde
knude lid að riufa rönd
rögners meður lióma
J s þ s
fja`n`dman~~n~~anna flester grönd
fengu so þeir dóu í strá
s f o s b
Nockrer fludu neid um vönd
nestis týndu skrínum
þ v m.
Hers höfðýngianz hier til önd
Hnie að dauða blunde
þ v m f.
sýdan~~n~~ ried han~~n~~z svarðar strönd
sund í keri blóðsins fá
þ v m f f.

Þiri vitur *þótti snót,
þekti meinýng drauma,
kunne Dana kallast bót
kólgu liosa nauma.
dýrtýð stoda mátti mót
meir en~~n~~ herlig plóma
J s þ s
eins og Joseph hjálpar hót
heilu Rýki náðe liá
s f o s b.
Haralldi frá heljar nót
hlífde nidia sýnum
þ v m.
Lovise er lýkt við snót
lofid að henne dundi
þær v m f.

Þóttu snótar handbrögð hrein
hvörjum sem að augu brá,
þær vilja mínum fundinum frá.

11. Tomiris með hraustri hönd
herinn Cyri felldi,
frækilega faldaströnd
friðaði sitt veldi.
Knúði lið að rjúfa rönd
rögnirs meður ljóma,
ég sá þann sóma.
Fjandmannanna flestir grönd
fengu svo þeir dóu í strá,
sóma föt og silki blá.
Nokkrir flúðu neyð um vönd
nestis týndu skrínum,
þær vilja mínum.
Hershöfðingjans hér til önd
hné að dauða blundi,
þær vilja mínum fundi.
Síðan réð hans svarðar strönd
sund í keri blóðsins fá,
þær vilja mínum fundinum frá.

12. Þyri vitur þótti snót
þekkti meaning drauma,
kunni Dana kallast bót
kólgu ljósa nauma.
Dýrtið stoda mátti mót
meir en herleg plóma,
ég sá þann sóma.
Eins og Jósep hjálpar hót
heilu ríki náði ljá,
sóma föt og silki blá.
Haraldi frá heljar nót
hlífði niðja sínum,
þær vilja mínum.
Lovise er líkt við snót
lofið að henni dundi,
þær vilja mínum fundi.

* 10/17 þottu] þóktu 255, 589 * 10/18 augu] augum 255, 589 * 12/1 þótti] þókti 255, 589

Aumum sýnde sorgar bót
sakna nú þeir minnast á
þ v m fundinum f.

Arlogia ein var su
ædstu kvenna lýki
drottnýng kóngsins dreigla bru,
dýr í gardarýki
þótti bæta flestum fru,
fargadi stigdar gróma
J s þ s.
stirkte sanna tál্লাust tru
tungu *slýnginn mektar há
s f o s b
so ei leingur landsins hui
licktust glæpa svýnum
þ v m
þeð ad nióta þá og nu
þjóðenn gjörvöll ||133v|| munde
þ v m f.
heidinn fieck þvy hraknýngs bu
hilmir norveg vann þá
þ v m f f.

Margriet drottnýng dyrleg bar
Danska cronu og Norska
Sviaríkis sydann þar
sigradi kónginn hoska
þaninn *⟨biriad⟩ einvalld var
þriggia konungs dóma.
J s þ s.
vanda málum skýrt ur skar
skorti fæsta kvik fie þa
s f o s b
fleiginn þa um færðu mår
fátt af orma dýnum
þ v m.
hennar otti flaug sem far
fram á jörð og sunde
þ v m f.

Aumum sýndi sorgar bót
sakna nú þeir minnast á,
þær vilja mínum fundinum frá.

13. Arlogia ein var sú
ædstu kvenna líki,
drottning kóngsins dregla brú
dýr í Garðaríki.
Þótti bæta flestum frú
fargaði styggðar gróma,
ég sá þann sóma.
Styrkti sanna tál্লাust trú
tungu slyngin mektar há,
sóma fót og silki blá.
Svo ei lengur landsins hjú
líktust glæpa svínun,
þær vilja mínum.
Þess að njóta þá og nú
þjóðin gjörvöll mundi,
þær vilja mínum fundi.
Heiðinn fékk því hraknings bú
hilmir Norveg vann þá,
þær vilja mínum fundinum frá.

14. Margrét drottning dyrleg bar
danska krónu og norska,
Svíaríkis síðan þar
sigraði kónginn horska.
Þannin byrjað einvald var
þriggia konungsdóma,
ég sá þann sóma.
Vandamálum skýrt ur skar
skorti fæsta kvikfé þá,
sóma fót og silki blá.
Fleyin þá um færðu mar
fátt af ormadýnum,
þær vilja mínum.
Hennar ótti flaug sem far
fram á jörð og sundi,
þær vilja mínum fundi

* 13/9 slýnginn] sling enn 255, 589

* 14/5 biriad] so 255, 589

ætýð fus til einingar
ófrid sama giorde þá
þ v m f f.

Elizabeth Einglands lýð
ifer bodan veitti
lucku gefinn lauka hlýð
'Lærdomsgáfu' neitti
sigur sæla hvorra hryð
hvorgie skirrti blóma
J s þ s
laginn þydum laundinn vyd
liet hun tydum bera skra
s f og s b
vinsæl alla talldist tyd
tru lind gude sýnum
þ v m
Mönnum beinde mæddum þýð
morgu *Sterling punde
þ v m f.
ord styr hennar árla og syd
eftter daudann lefa ma
þ v m f f.

Astridur var ekie spör
úrræðinn að vanda
samt *óvirt(i) silki vör
svikinn allra handa,
bonda sýnum benia ör
bar því sætt á góma
J s þ s
so hun leiste faudurs fiör
feste þann er *leiste á
s f o s b
tærde Jafnan trigda kiör
tiáðum ma ||134r|| nne sýnum
þ v m.
odlýng færði Jfrid snör
upp *i skeid af sunde
þ v m f.

Ætið fús til einingar
ófrið sama gjörði þá,
þær vilja mínum fundinum frá.

15. Elisabet Englands lýð
yfirboðan veitti,
lukku gefin lauka hlið
lærdomsgáfu neytti.
Sigursæla hvorra hrið
hvörgi skirrti blóma,
ég sá þann sóma.
Lögin þýð um löndin við
lét hún tíðum bera skrá,
sóma föt og silki blá.
Vinsæl alla taldist tíð
trúlynd guði sínum,
þær vilja mínum.
Mönnum beindi mæddum þýð
mörgu sterlingpundi,
þær vilja mínum fundi.
Orðstír hennar árla og síð
eftir daudann leyfa má,
þær vilja mínum fundinum frá.

16. Ástríður var ekki spör
úrræðin að vanda,
samt óvirtu silki vör
svikin allra handa.
Bóna sínum benja ör
bar því sætt á góma,
ég sá þann sóma.
Svo hún leysti föðurs fjör
festi þann er leysti á,
sóma föt og silki blá.
Tærði jafnan tryggða kjör
tjáðum manni sínum,
þær vilja mínum.
Öðling færði yfrið snör
upp í skeið af sundi,
þær vilja mínum fundi.

*15/15 Sterling] sterlings 255, 589 *16/3 óvirtu] so 255, 589 *16/9 leiste] leist ej 255, 589
*16/15 i] a 255, 589

Svoldur við þá geifann giör
geira var sem hlæði snjá
þ v m f f.

Audur fór a *Isagrund
utvegadi þroska
þeim að feingu falldahrund
filgt um einge þoska
upp hóf hún með elsku lund
enn það giörer hlioma
J s þ s
endelánga æfi stund
alldrei sinne chrisne brá
s f o s b
sköruglega skála sund
skeinkte giestum sýnum
þ v m
sig hún erfde í það mund
andláts sie að blunde
þ v m f.
værne mörgum vella hrund
virtist under landa skiá
þ v. m f. f.

Lángholts Þóra þokka filld
*þjóðveg skála bigde
munde dádum flestum filld
fagurt lík af brigði
þótti snótann mǫtar milld
maga sadde tóma
J s þ s
allra sinna eftir villd
er um leið þar *ridu hjá
s f o s b.

Halldóra með higgju snilld
hjálpade óvin sýnum
þ v m
branda sporinn bólgu trilld
bætti málma þunde
þ v m f.

Svoldur við þá geyfan gjör
geira var sem hlæði snjá,
þær vilja mínum fundinum frá.

17. Auður fór á Ísagrund
útvegaði þroska,
þeim að fengu faldahrund
fylgt um engi þorska.
Upp hóf hún með elsku lund
en það gjörir hljóma,
ég sá þann sóma.
Endilanga ævistund
aldrei sinni kristni brá,
sóma fót og silki blá.
Skörulega skála sund
skenkti gestum sínum,
þær vilja mínum.
Sig hún erfði í það mund
andláts sé að blundi,
þær vilja mínum fundi.
Vænni mörgum vella Hrund
virtist undir landa skjá,
þær vilja mínum fundinum frá.

18. Langholts-Þóra þokka fylld
þjóðveg skála byggði,
mundi dádum flestum fylld
fagurt lék af brigði.
Þótti snótan matarmild
maga saddi tóma,
ég sá þann sóma.
Allra sinna eftir vild
er um leið þar riðu hjá,
sóma fót og silki blá.
Halldóra með hyggju snilld
hjálpaði óvin sínum,
þær vilja mínum.
Brandu sporin bólgu trylld
bætti málma þundi,
þær vilja mínum fundi.

* 17/1 Isagrund] so 255, 589; Isagrund 815 * 18/2 þjóðveg] á þjóðveg 255, 589 * 18/8 ridu] fóru 255, 589

Glumur hiełt ad hefde skilld
hun um *grædsłu verid þa.
þ v m f f.

Kietelridur ástar elld
alldrei sløckva náðe
kurteisen*n* var kvende *seld
kvöl þa geided hriáðe
hvarma týðum ||134v|| flóðin felld
folldenn þerdi lóma
J s þ s

Guðrun einatt hugar hrelld
hulde bōl so valla sá
s f o s b
hennar bræður hefndenn velld
hreifde Kiartanz pýnum
þ v m
samlög þeirra sundurskild
salgade Olafs *kunde
þ v m *f.
samt eg af bragd svannann helld
so nam heitar bænir tia.
þ v m f f.

Frurnar báru fagra mind
framar enn greiner kvæde
vara þeirra visku hind
*vöktudu sida giæde
flurinn keiftt af fofnes strind
fyrir dýra dóma
J s þ s
Hvörre betur kunna kind
kosta mæ*r* um vedra krá
s f o s b
alldrei stulkur upp i vind
óðar sleingia lýnum
þ v m
tala eg vel um veiga lind

Glúmur héłt að hefði skyld
hún um græðslu verið þá,
þær vilja mínum fundinum frá.

19. Ketilríður ástar eld
alldrei sløkkva náði,
kurteisin var kvendi seld
kvöl þá geðið hrjáði.
Hvarma tíðum flóðin felld
foldin þerrði lóma,
ég sá þann sóma.
Guðrún einatt hugar hrelld
huldi bōl svo varla sá,
sóma fōt og silki blá.
Hennar bræður hefndin velld
hreyfði Kjartans pínun,
þær vilja mínum.
Samlög þeirra sundurskild
sálgaði Ólafs kundi,
þær vilja mínum fundi.
Samt ég afbragð svannann held
svo nam heitar bænir tjá,
þær vilja mínum fundinum frá.

20. Frúrnar báru fagra mynd
framar en greinir kvæði,
vara þeirra visku hind
vöktuðu siða gæði.
Flúrin keypt af Fofnis strind
fyrir dýra dóma,
ég sá þann sóma.
Hvörri betur kunna kind
kosta mæ*r* um veðra krá,
sóma fōt og silki blá.
Aldrei stúlkur upp í vind
óðar slengja línun,
þær vilja mínum.
Tala ég vel um veiga lind

* 18/18 grædsłu] gjæsku 589 * 19/3 seld] so 255, 589; selde 815 * 19/15 kunde] kund 255 * 19/16 f.] fund 255 20/4 vöktudu] vöktud 255, 589

von godur ei skunde
 nie firri mig nú fundi.
 Þar um grun i þamka bind
 þo að megi so til gá
 þ vilie m f f.

vongóður ei skundi,
 né firri mig nú fundi.
 Þar um grun í þanka bind
 þó að megi svo til gá,
 þær vilji mínum fundinum frá.

Nafn greint hef eg nu um sinn
 nokkra þjóða dæme
 flestra víður frómleikinn
 framar enn lasta næme
 átte hrósa óður minn
 æru og dyggða blóma
 J s þ s
 aðrir telje Jll kvendenn
 er þau heldur reina fá
 s f o s b
 hraðar ferðum hróðurinn
 heim að þagnar býnum
 þ v m
 helst til gamanz hug ||135r|| rin
 hiale soddann unde
 þ v m f.
 hvatte mig so heimurinn
 að horfa sýna þýðe a
 þ v m f f.

21. Nafngreint hef ég nú um sinn
 nokkra þjóða dæmi,
 flestra víður frómleikinn
 framar en lasta næmi.
 Átti hrósa óður minn
 æru og dyggða blóma,
 ég sá þann sóma.
 Aðrir telji illkvendin
 er þau heldur reyna fá,
 sóma fót og silki blá.
 Hraðar ferðum hróðurinn
 heim að þagnar býnum,
 þær vilja mínum
 Helst til gamans hugurinn
 hjali soddan undi,
 þær vilja mínum fundi.
 Hvatti mig svo heimurinn
 að horfa sína þýði á,
 þær vilja mínum fundinum frá.

Lióða kvedinn refla rós
 ræðan eíðast skilðe
Sprunda greind að heite Hrós
 hellst mier skillst *eg villde
 fialars skála frosinn ós
 fæstir listugt róma
 Jeg sá það soma
 Riede hlýða Ristill liós
 Riett ei neitt hann munde *smá
 Soma fót nie silkin *blá
 þó alldreig digdug drós
 dillum heillum þýnum
 Einhvör ann mynum

22. Ljóða kveðin refla rós
 ræðan eyðast skyldi,
 sprunda greind að heiti hrós
 helst mér skilst ég vildi.
 Fjalars skála frosinn ós
 fæstir lystugt róma,
 ég sá þann sóma.
 Réði hlýða ristill ljós
 rétt ei neitt hann mundi smá,
 sóma fót né silkin blá.
 Þó aldregi dyggðug drós
 dillum heillum þínum,
 einhvör ann mínum.

* 21/9 þau] þæg 255, 589 * 22/4 eg] að 255, 589 * 22/9 smá] sná 815, 255, 589 * 22/10 Soma
 fót nie silkin blá] sóma fot og silkin blá 255, s f og s b 589

fýngra spaunginn fögur siðs
frómm leg dæminn grunde
fa við mýnum fundi
keirir fiara kvasirs siðs
klodólfs skeid í mola smá
þær vilja mýnum fundinum fra.

Fingra spöngin fögur sjós
frómleg dæminn grundi,
fa við mínum fundi.
Keyrir fjara Kvasirs sjós
Klodólfs skeid í mola smá,
þær vilja mínum fundinum frá.

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SUMMARY

In praise of women. An Edition of "Sprundahrós"

Keywords: early modern, women, kappakvæði, vikivakavæði, edition

"Sprundahrós" is an eighteenth-century *vikivakavæði*, which was probably composed by Jón Jónsson á Kvíabekk (1739–85). To date, it has not been edited, and it has received scant scholarly attention. In its 22 stanzas, the poem praises the virtues of 25 noteworthy biblical women, female rulers, and women from Old Norse-Icelandic literature. There are three witnesses of the poem; the earliest, from ca. 1800, is in ÍB 815 8vo, and there are two copies of the poem by Gunnlaugur Jónsson á Skuggabjörgum (1766–1866) in JS 255 4to and JS 589 4to, both from 1841. This article presents an introduction to and preliminary analysis of the poem, focusing on its content, authorship, and style. It considers the poem's relationship to the *kappakvæði*, and Guðmundur Bergþórsson (ca. 1657–1705) ca. 1680 poem in particular, to which "Sprundahrós" may be considered a response. This introduction is followed by a parallel diplomatic and normalized edition of the text based on ÍB 815 8vo with variants from JS 255 4to and JS 589 4to.

ÁGRIP

Konum til hróss. Útgáfa á kvæðinu Sprundahrós

Lykilorð: 18. aldar kveðskapur, konur, kappakvæði, vikivakakvæði, útgáfa

Sprundahrós er kvæði frá 18. öld sem að öllum líkindum er ort af séra Jóni Jónssyni (1739–85) á Kviabekk. Kvæðið hefur aldrei verið prentað og hefur ekki hlotið mikla athygli fræðimanna. Í 22 erindum er dyggðum 25 nafngreindra kvenna hrósað. Þetta eru bæði konur sem þekktar eru úr Biblíunni, drottningar í ýmsum löndum og konur sem koma fyrir í fornum norrænum sögum. Kvæðið hefur varðveist í þremur handritum; það elsta er ÍB 815 8vo frá því um 1800, en einnig eru tvær afskriftir, báðar frá 1841, eftir Gunnlaug Jónsson (1766–1866) á Skuggabjörgum í JS 255 4to og JS 589 4to. Útgáfunni fylgir inngangur og greining á kvæðinu þar sem litið er á efni þess, höfund og stíl. Hugað er að tengslum þess við kappakvæði, sérstaklega kvæði Guðmundar Bergþórssonar (um 1657–1705) frá því um 1680, en hægt er að líta á Sprundahrós sem svar við því. Texti kvæðisins er prentaður samhlíða stafrétt og með nútímastafsetningu, byggður á ÍB 815 8vo með lesbrigðum úr JS 255 4to og JS 589 4to.

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