

og sigte og tanken optræder kun, fordi denne anmelder læser de to bøger på samme tid.

Som alle antologier er denne også lidt ujævn, bl.a. kan det undre, at der er så få henvisninger til studier i og fra resten af Norden, men samlet set er det en læseværdig, meget velskrevet og også velillustreret bog. Den lader sig læse som morskabslæsning, men man skal ikke tage fejl af det store kendskab til emnerne, som ligger bag. Også *Det svenska begäret* kan anbefales, både som gave til den mere almindeligt interesserede læser og til studiebrug.

I de senere årtier er der, ikke mindst i Frankrig, Storbritannien og til dels i Tyskland, udkommet vægtige studier og bidrag til det 18. århundredes forbrugs(revolutions) historie, og i den seneste dekade eller deromkring er emnet dukket op i det nordiske område også, således vi i dag har en grundig dækning af forholdene i både Finland, Norge, Danmark og med disse to anmeldte bind endnu tungere Sverige, ligesom den i 2014 udkomne antologi *Fashionable Encounters* dækkede hele det nordiske område, inklusive øerne i Nordatlanten. Måske det var på tide, vi satte os sammen og skrev en fælles nordisk antologi om luksusforbrugets historie og betydning? Ideen hermed givet videre.

Mikkel Vénborg Pedersen

Þórunn Sigurðardóttir, *Heiður og huggun: Erfiljóð, barnljóð og huggunarkvæði á 17. öld.* Stofnun Árna Magnússonar í íslenskumfræðum, Rit 91 (Reykjavík: Stofnun Árna Magnússonar í íslenskumfræðum, 2015). 471 pp.

This sizeable volume is a detailed analysis of early modern Icelandic elegies, which have hitherto received very little attention. Most of the poems have not been edited and are for the most part preserved only in manuscripts. Þórunn Sigurðardóttir notes that she has been

able to locate no fewer than 156 such poems preserved in at least 164 manuscripts, but that more poems and manuscripts are sure to come to light.

Following a short preface, the author provides an introduction (chapter 1), in which she situates elegies within Icelandic literature, gives an overview of previous research on Icelandic elegies, explains the theoretical foundations of the book, and describes its organization. In chapters 2 and 3, she discusses the characteristic features of the literature produced by educated men in seventeenth-century Iceland and the terminology used by the poets, who composed verses about deceased friends and family members. Chapter 4 examines the idea of remembrance and consolation as it appears in funeral poems (*erfiljóð*) and funeral elegies (*barnljóð*) as well as the manner in which grief is expressed. In chapter 5, two poems, a funeral poem by Guðbrandur Jónsson (1641-1690) and a funeral elegy by Jón Eyjólfsson (ca. 1648-1718), are edited, analyzed, interpreted, and compared in order to illustrate the characteristic features of the two categories. Þórunn Sigurðardóttir points out that the main difference between the two types of poems is the narrative mode and the relationship of the poet to the person, who passed away. The funeral poems are typically narrated in the third person, and the topic is the life (origin, education, marriage, offspring) and virtues of the deceased person. The funeral elegies are always narrated in the third person and describe the poet's sorrow at the passing of a loved one. In chapter 6, the author examines what she calls *blendingar*, that is, poems that incorporate elements from both funeral poems and funeral elegies. She presents an edition and analysis of a poem by Ólafur Einarsson (1573-1651) to demonstrate that some poems cannot always be placed categorically within a specific subgenre of elegies. Chapter 7 focuses on the third category, consolation poems (*huggunarkvæði*), which, as the term sug-

gests, are directed towards the mourners of the deceased person with the poet expressing words of sympathy and compassion. The topic is invariably the virtues and qualities of the person, who has passed away. As an example of consolation poems, Þórunn Sigurðardóttir presents an edition of a poem by Jón Magnússon (1601-1675). Chapters 8-10 are devoted to three case studies. The first focuses on the various poets' obligations towards their superiors and patrons. The second demonstrates how an emphasis on the wealth and power of the respective poet's family is reflected in the poems. The third treats poets who exclusively composed poems about close family members, especially young children, who have died. In chapter 11, the social environment of the poets and the people about whom elegies were composed are examined. The examination includes also a discussion of the origin and preservation of the poems. Chapter 12 is an overview of the main conclusions to be drawn from the study. An appendix provides a catalogue of the preserved elegies from the seventeenth century with details about the name of the deceased person, the name of the poet, the incipit of the poem, its category, the number of stanzas, and the manuscript(s) in which the poem is preserved. Another appendix presents extracts from the author's edition

of *Hugvekjur Gerbards*, more specifically the 43rd and the 44th discourse: "the daily contemplation of death" and "consolation for those who lose their loved ones." Abstracts in Icelandic and English, a list of manuscripts cited, and a bibliography round off the volume.

This brief résumé of *Heiður og huggun: Erfiljóð, harmljóð og huggunarkvæði á 17. öld* does not do the book full justice, for much of the work's strength lies in the observation of details in the poems, in the life of the people who composed them, and in the environment in which they were produced. Much work and many years have been invested in the study, and the fruits of Þórunn Sigurðardóttir's labors are in evidence throughout the volume, which reveals deep and mature learning and compelling arguments based on solid marshaling of evidence.

The book is written in an engaging style, and the material is well organized. The work is authoritative, and the scholarship is original and sound. It is wonderful that such a very capable scholar has turned to Icelandic eulogies. With *Heiður og huggun: Erfiljóð, harmljóð og huggunarkvæði á 17. öld*, Þórunn Sigurðardóttir has filled a significant gap in the study of Icelandic literature.

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