Brief Reflections:

It seems like Baron Thorir Hroaldsson (Ch.1-55) and (Baron?) Arinbjorn (Ch.41-onward) fill a similar role. Honor-minded, assertive and articulate voices of reason, and generous hosts. They are not kings, but their influence preserves kings better than those kings preserve themselves. Gentlemen and bros.

At the end of Chapter 55, at the mention that Baron Thorir Hroaldsson had died, I paused, saying aloud, "Oh, ho, ho... oh no... here we go..." The one man trying to hold everything together in Norway is out of the picture. Queen Gunnhilda and King Erik are about to fuck everything up.

Chapter 60-- also ridiculous overall. Egil doubles-down.

I enjoy Chapter 64's staves. I enjoy how Egil calls Erik "ravens' friend," (double-meaning: Odin-blessed and/or cause of much corpse-carrion) and how he calls his own head "a throne for helmet."

**Presentation and Style:**

Poems:

Should I re-order the poems into sensible syntax? Not knowing Icelandic, I can only assume the translator followed a compromise between literal translation and abstract translation, but only succeeded in creating a monster.

I think this intelligible English still sounds pretty cool, even without the obfuscation:

Ch.60 Stave:

Long did we losers sit,

Losers through him who, with greed, took the gold that I once knew to guard better,

'Til now: my blade hath wrought Bergonund's bane with wounds

And Hadd's and Frodi's blood, hidden in veil of earth.

If your idea of getting an Icelander to read it holds true, then the rhyme would shine through anyway.

Personal Names:

My desire is always to translate foreign names into meaningful words. People generally avoid that, though... maybe they don't like it? So as a compromise, I think I would have the conventional Old Norse up top, then a thin horizontal line below the name, and then the translation to English below the line. So someone might be named "Ragnulf," and beneath will be a subtitle: "King-Wolf," or the like. Someone might object that this removes some exoticism or mystery, but for my part, I feel as if this is an important way to understand and internalize the subject, and not merely treat it as a fairy-tale.

Compound place-names and personal names, I will subtly separate by each word. Names like "Breid/abol/stead," for example.

By-Names: in quotation marks, or perhaps a size slightly larger than the proper name?

Thora "Lace-Hand." Not as keen on this, but it rolls around.

Scene Mood-Framing and Chapter Display:

Have a border around the edges of the frame at all times. It changes design to reflect the mood / type of scene. Possible list of moods / types:

- map, geopolitics, lineage (fair, ornate, white, periwinkle and pastel blue, gold and ruby)

- down-to-earth work and business (lush, brown and green)

- open battle and right anger (spikey, some serpent/ wolf / boar motif, silver, black and brown)

- berserk, murder, and madness (liquid, extensive serpent / dragon motif, red and black)

- poetry (feathers, vines, and abstract shapes, color varies by poem).

The constant: At all times, have a white number display the current chapter being depicted at the center-top of the frame, flanked by some decorative flourishes.

Character Introduction:

Perhaps when introducing a character for the first time in a given episode, momentarily have a semi-transparent or ghostly entourage around and behind that character, linked by dark venous-blood red lines, of the ancestors and siblings. This lends to the theme and importance of having a family, a clan, a tribe, and is also a representation of what's going through the minds of all characters as they size-up one another.