

Viktor Rydberg's *Investigations into Germanic Mythology, Volume I*

Translated and annotated with modern references
by William P. Reaves © 2010

[652]

110.

SVIPDAG'S GRANDFATHER [FATHER'S FATHER] IS IVALDI.
ÖRVANDIL, VÖLUND, AND SLAGFIN THUS IDENTICAL TO IVALDI'S SONS.

The myths tell that elves forged splendid treasures for Frey (*Grímnismál* 42; *Gylfaginning* 43, *Skáldskaparmál* 14, 43 [*Prose Edda* I, 140, 340]). To these treasures belonged the remarkable ship *Skiðblaðnir* and the gold-glittering boar *Slíðrugtanni*, also called *Gullinbursti* (*Gylfaginning* 49, *Skáldskaparmál* 14 [*Prose Edda* I, 176, 264, 340-344]), both most probably symbols of vegetation. The elves that forged these treasures are called Ivaldi's sons, and constitute the same group of brothers whose gifts to the gods, at the instigation of Loki, are subjected to a public examination by the Aesir and by them found wanting as compared with Sindri's smithery. It would be most surprising, even quite incredible, if, when other artists made useful presents to Frey, the elf-prince *Völund* and his brothers did not do likewise, inasmuch as he is the chief smith of them all, and inasmuch as he and his brother *Örvandil-Egil* have taken upon themselves the duties of foster-father of the young harvest-god, among which were certainly to care for his well-being and enable him to perform his calling, important to the world.

From this standpoint, it is already more than probable that the same artist who plays the role of the finest smith compared to *Mimir* known to antiquity in the heroic saga of the Germanic tribes under the name *Völund*, *Wieland*, *Weland*, is the same one who was the most excellent smith in the mythology: namely, the most skilful one of Ivaldi's sons. This view is absolutely confirmed as to its correctness by the evidence which I shall now present.

Of Ivaldi, *Hrafnagaldur Óðins* 6 [*Forspjallsljóð*] says that he had two sets of children, and that *Idun*, the dis of vegetation, belonged to one of these sets:

Álfa ættar
Iðunni hétu
Ívalds eldri
yngsta barna.

Of the elf clan
Idun is named
Ivald's older
youngest child

[653] *Idun* is, therefore, a sister of the famous artists, Ivaldi's sons. In *Völundarkviða*, *Völund* and *Slagfin* are brothers or half-brothers of the dises of

vegetation, who are together with them in the Wolfdales (*Völundarkviða* 2).¹ According to *Hrafnagaldur Oðins* [*Forspjallsljóð*], Idun was for a time absent from Asgard, and stayed in a winter-cold land in the vicinity of Narfi-Mimir's daughter Nott, and in company with persons whose names and epithets indicate that they were smiths, primeval artists (*Rögnir* and *Reginn*; see nos. 113, 115, and the epithet *viggjar*, a synonym of *smiðir* – *Nafnaþulur* 89 [*Prose Edda*, I. 587]).² Thus we read precisely the same of Idun as of the swan-maids and vegetation-dises who dwelt for a time in the Wolfdales with Völund and his brothers. Further on it shall be demonstrated that the name of Völund's father in the introduction of *Völundarkviða* and the name given to the father of Völund's and Slagfin's swan-maids are synonyms, and designate the same person. But if for the moment, we leave this proof aside and confine ourselves to the evidence already presented, then the question concerning the identity of Ivaldi's sons with the group of brothers Völund, Egil, and Slagfin takes the following form:

1. (a) In the mythology exists a group of brothers, Ivaldi's sons, from which the most wonderful smithery proceeded, smithery which was presented to the gods, who compared them to those of the primeval artist Sindri.

(b) In the heroic saga exists a group of brothers, to which Völund belongs, the most famous of the heroic saga's smiths originating in mythology.

2. (a) Ivaldi is an elf and his sons elves.

(b) Völund, Egil, and Slagfin are elves (*Völundarkviða* 32).

3. (a) Ivaldi's sons are brothers or half-brothers of the goddess of vegetation, Idun.

(b) Völund, Egil, and Slagfin are brothers or half-brothers of swan-maids and dises of vegetation.

4. (a) Of Idun, the sister of Ivaldi's sons, it is told that she once was absent from the gods and dwelt together [654] with the primeval artists in a winter-cold land, in proximity to Nott, *Narfi-Mimir's* daughter.

¹ On this point, see also no. 118 and 123. It is directly stated in the prose introduction and in verse 15 of *Völundarkviða* that Hladgud and Hervör, two of the swan-maidens, are daughters of Hlöðver and that the third, Ölrún, is the daughter of Kiar. However, in verse 2, when speaking of Hervör, Völund's swan-maiden, the poet ambiguously states that she is "their sister" (*þeira systir*). Clearly, Rydberg believes that "their" refers to the three brothers, while modern scholars believe it refers back to the other two swan-maidens. Noting the apparent contradiction of the modern reading, Ursula Dronke writes: "according to 15/5-8 only two of the wives were born sisters. In 2/8 *systir* might refer to the 'sorority' of friendship of the three. ...In *Völundarkviða*, however, I think it more probable that the three swan sisters were designed to be real sisters by the poet of this stanza, to match the three real brothers, and make the family net more tightly knit," [PE II, p. 306-307] Regarding this discrepancy, she explains "At the same time a reciter has made alterations to the text and has not coordinated the new details with the old. From this arises one serious discrepancy of fact in the poem. There are four names for the three wives: Egill has Ölrún (named in 5/2, 15/7), Völundr has a 'daughter of Hlöðvér' (11/16: i.e. either the Hlaðguðr or the Hervör of 15/5), and Slagfiðr has Svanhvít (5/4), whose name is not included with those of the other wives in 15/5-8. The author of the prose prologue has cleverly combined Hlaðguðr-Svanhvít and Hervör-Alvítr (taking *alvítr*, 11/7, as a proper noun), so that Slagfiðr can marry Svanhvít (5/4) and Völundr Alvítr (11/7), and still have a king as a father-in-law. But this must be ingenuity, not tradition." [PE II, pp. 290-291].

² The words *viggi* and *smiðr* occur as synonyms in *Nafnaþulur* 89 as names of oxen (bulls). It is unlikely these names would also been seen as interchangeable for smith.

(b) Völund's and his brothers' swan-maids stay with them for a time in a winter-cold land, which, after what my investigations have already shown, is located *fyr nágrindur neðan*,³ consequently in the underworld, in the vicinity of Nott's realm.

5. (a) Ivaldi's sons have stood in close connection with Frey and given him precious treasures.

(b) Völund and Egil have stood in close connection with Frey and were his fosterers and wards.

6. (a) Ivaldi's sons were most deeply insulted by the gods.

(b) Völund has been most deeply insulted by the Aesir. He and Egil have become their foes, and joined with the powers of frost.

7. (a) The insult inflicted upon Ivaldi's sons consisted of their smithery being rejected in comparison to the hammer Mjölfnir manufactured by Sindri.

(b) The finest smithery manufactured by Völund is a sword with such qualities that it shall prove itself superior to Mjölfnir in battle.

Already these circumstances compel us to accept the identity of Ivaldi's sons with Völund and his brothers. One must concede that they are identical, or also accept that the mythic epic contained two such sets of brothers and gave them the same family, the same functions, and the same fate and allowed one group to avenge not their own wrong, but an insult inflicted upon the other. I have avoided the latter assumption, because it is in conflict with the best of all rules for a logical investigation: *causæ non sunt præter necessitatem multiplicandæ*.⁴ And, as the investigation progresses, the identity gains confirmation from all directions. [655]

111.

THE RESULTS OF THE JUDGEMENT ON THE IVALDI SONS' ARTWORK. PARALLEL MYTHS IN RIGVEDA.

In the *Prose Edda*, which reports the judgment passed by the gods on the Ivaldi sons' artwork (*Skáldskaparmál* 43 [p. 340 ff.]), nothing is mentioned about the consequences of the judgment; and the mythologists therefore seem to have accepted that no results followed, although it was prepared by the "father of misfortunes," the far-calculating and maliciously scheming Loki. According to this opinion, the judgment would be an isolated mythic event, without effect on the future, and without any connection with the other mythic events. On the other side, one finds no possible explanation of Völund's words (*Völundarkviða* 28), which he utters after he has taken his terrible vengeance on Níðad and is prepared to fly away in eagle guise from his prison: *Nú hefi eg hefnt harma minna allra nema einna íviðgjarnra*: "Now I have avenged all my injuries, with the exception of one, which demands a more terrible revenge." The injury that he means here is not inflicted upon him by Niðaður, and did not befall him while he found himself in exile in the desolate Woldfdales, but belongs to an earlier time, when he and his brothers and their relations found themselves in the gold-rich home, where, according to *Völundarkviða* 14, they lived a happy life. This injury was not avenged

³ "down beneath the corpse-gates."

⁴ "Causes are not to be multiplied beyond what is necessary."

when he and his brothers left their gold-rich home, so that he, far away from his enemies, could further his plan of revenge by forging the sword of victory. *Völund's* words point back to the judgment on the Ivaldi sons' artwork, and thus the mythic events link themselves into a connected chain.

This judgment was too important in its consequences not to be referred to in *Völuspá*, which makes all the misfortune-filled events of the mythology pass before our eyes in the order in which they happened, to show how this world from an innocent and happy beginning sank ever deeper down into the misery, which attains maturity before Ragnarök. That is the poem's [656] plan and purpose. As I shall show fully and in detail in another part of this work, its purpose is not to speak of "Valfather's artwork," but of the treacherous deeds of Loki, "the father of evil" (*Váföðrs vél* - *Hauksbók*)⁵; not to speak of "the legends of the primeval era," but of "the primeval era's harm-filled events" (*forn spjöll fira*). The sorrowless time during which the Aesir *tefldu í túni* ['play *tafl* in the courtyard'] and *teitir voru* ['were merry'] vanishes forever, and is followed by an era in which three dangerous thurs-maidens came from Jötunheim. These thurs-maidens are not the norns, as one generally assumes; of the norns' status to the gods I have previously given a detailed account. They are Heid-Gullveig-Angurboda, in their unity triple, thrice born of different parents, who, in association with Loki, constitutes the Germanic mythology's evil principle, like Angra Mainyu and Jahi in the Iranian mythology (*Bundehesh* 3). The consequences of the misfortune-filled event which occurs after the first hypostasis of "the three times born" came from Jötunheim is mentioned in *Völuspá* 8: the Aesir had previously not suffered want of golden smithery, but now came a time when such things that might be of use or pleasure to the gods could no longer be procured. Of the metal gold itself, however, the gods have never suffered want; their halls glitter with this metal, and this metal grows in the grove Glasir, outside of Valhall (*Skáldskaparmál* 42 [*Pr. Edd.* I, 340]).⁶ The poem means, as the words also show, golden artworks, things made of gold, such as *Gungnir*, *Draupnir*, Sif's locks, *Brisingamen*, and *Slíðrugtanni*, things whose possession increased the gods' power and Midgard's prosperity. Such ceased coming into the gods' hands. The epoch that saw Sindri's and the Ivaldi sons' gifts increase Asgard's collection of world-protecting weapons and fertility-producing ornaments was at an end, when Loki, through Heid's arrival, found his alter ego and the evil principle, previously barren, could in the capacity of male and female beget evil deeds. The consequence of the first deceitful act was, as is hereby clear, that the artistic hands, which previously had shaped and presented such [657] treasures, refused to further serve the gods. *Völuspá* does not mention the arrangement through which Loki attained this end, but it can be none other than the judgment caused by him that insulted the Ivaldi's sons, and, at the same time, cheated the victorious Sindri out of

⁵ *Völuspá* 1/5 in *Hauksbók* reads: *villtu at ek vafodrs vel*. The expression "*Váföðrs vél*" can mean "the Woe-father's treachery." Sigurd Nordal erroneously rejects Rydberg's reading (*svekfulla gærningar*, 'treacherous deeds') on the grounds that *vél* cannot be a plural, (*Völuspá* p. 8) Although *vél* is more common in the plural, as *vélar* "treacherous acts," it also occurs in the singular, as in *Gripisspá* 33 *draga vél að einhverjum*, "to deceive or act treacherously towards someone," (literally, "to draw *vél* toward someone,") and in *Völundarkviða* 19/20: *vél gerði hann*, "he committed a treacherous deed." See also Ursula Dronke's note on this stanza, and the usage of *vél*. Thus, the variant reading suggested by Rydberg remains viable.

⁶ Glasir is probably an alternate name of Yggdrassil itself, cp. the names *Veðurglasir* (*Fjölsvinnsmál* 24) and *Aurglasir* (str. 28), indicating the top and bottom of "Mimir's Tree" (str. 20), respectively.

the agreed on prize, Loki's head. Both the groups of artists must have left the court embittered toward the gods. When we remember that the primeval artists are the vegetation-creating powers personified, then the significance of the breach between them and the gods, whom they previously served, becomes clear.

The first portion of *Völuspá* is interpolated partly with strophes from an old creation-song of great mythological interest, partly with lists of names for young poets to use. If one removes these interpolations, so appears a connected chain of primeval mythological misfortunes, whose first link is the event which marks the end of the first epoch during which the primeval artists in friendly relations with the gods create splendid weapons, means of transportation, and ornaments for them. On this conflict followed the air's blending with harmful elements, in other words, the beginning of the great winter; Freyja's treacherous transfer into giant hands; the spread of black magic, sown by Heid, among mankind; the murder of the three times born, perpetrated against promise and oath; the breach between the Aesir and Vanir; the first great war in the world, when Asgard is stormed and Midgard is covered with battlefields on which brothers fight one another; Baldur's death by the Mistletoe; the engendering of the hosts of monsters who, in the Ironwood, await Ragnarök; the establishment of places of punishment in the underworld made necessary by the human evil. All of these world-ruining events, which occurred in the primeval time are the cunning work of the father of misfortunes and his female counterpart, and these deeds and events are those that *Völuspá's* seer tells, in order to show the necessity of the coming world-destruction and world-regeneration that she extols.

Above (see no. 54), it has already been shown that the splinters of Proto-Indo-European mythology, which *Avesta*, *Zend*, and *Bundehesh* have [658] preserved, speak of a terrible winter, which afflicted the world. To rescue the most noble and the best among plants, animals, and humans from the coming destruction, Yima established an enclosed area in the underworld, inside of which a selection of natural organisms live an uncontaminated life, uninterrupted by the events on earth's surface, so that they may populate a more beautiful and a happier earth in the world's regeneration. I have shown that the same myth in all important details reappears in the Germanic doctrine about Mimir's grove and the *ásmegir* living there. The Iranian records inform us that the great winter was the work of the evil spirit, but they do not tell us the particulars of it or the epic causes of the cold's devastation. But the Iranian mythology's Indian sister informs us of it in *Rigveda*.

Clothed with divine rank, there lives among *Rigveda's* gods an extraordinary artist, Tvashtar (Tvashtri), often mentioned and addressed in *Rigveda's* hymns. The word means "the foreman," "the craftsman" (Bergaigne, *Relig. Ved.*, III, 45;⁷ Darmesteter, *Ormazd*, 63, 2; 100).⁸ He is the one who forms the organisms in their maternal wombs, the one who prepares and first owns as his secret the strength- and inspiration-endowing soma-juice (*Rigv.*, II. 53, and many other places);⁹ it is he that nurtures the generations

⁷ Bergaigne defines the name as *taksh*, *charpenter*, (carpenter), *ouvrier* (workman).

⁸ Darmesteter defines the name as: *le Créateur*, (Creator), *l'Ordonnateur* (Ordainer), *le Formateur* (Trainer).

⁹ This reference is erroneous. *Rigveda* Book 2 has 43 verses. *Rigv.* II, 23, 17 may have been intended. It reads: "For Tvashtar, he who knows each sacred song, brought thee to life, preeminent o'er all the things that be," [Griffith tr.] As Rydberg indicates, the statements are well-supported. For example: *Rigv.* I, 117, 22: "sweet Soma, Tvashtar's secret"; I, 188, 9: "Tvashtar the Lord hath made all forms and all the cattle of the

(*Rigv.*, III, 55, 19).¹⁰ Among the wonderful work he crafted is mentioned a double-bowl or goblet, which is the gods' drinking-vessel, and which fills itself with blessings (*Rigv.*, III, 55, 20; X, 53, 9),¹¹ and Indra's, the Indic Thor's, lightning-wedge, the counterpart to Mjölfnir.

But among mortals brothers have grown up, themselves mortal, and not of divine rank, but who have educated themselves into artists, whose skill fills the world with astonishment. They are three in number, usually called the Ribhus, but also the Anus and the Ayus, names which perhaps have some ancient fellowship with the Völund names Anund and Ajo. Most daring and enterprising in successful artistic experiments is the youngest of the three (*Rigv.*, IV, 34). They are also soma-brewers, skalds, and heroes (*Rigv.*, IV, 36, 5, 7), and one of them, like [659] Völund's brother Örvandil-Egil, is an unsurpassed archer (*Rigv.*, IV, 36, 6). For their handiwork's sake, these mortal artists come in contact with the gods (*Rigv.*, IV, 35), and as Völund and Örvandil-Egil become Thor's friends, allies, war-comrades, and servants, so the Ribhus become Indra's (*Rigv.*, I 51, 2; VII, 37, 7): "with Indra, the helpful, allied themselves the helpers; with Indra, the nimble Ribhus."¹² They forge weapons, armor, and means of transportation, and make noteworthy treasures for the gods. On the earth, they create vegetation in the deserts, and carve out ways for the fertilizing streams (*Rigv.*, V, 42, 12; IV, 33, 7). With Ivaldi's sons, they, therefore, share the qualities of being simultaneously creators of vegetation, and smiths at the hearth, and bestowers of precious gifts to the gods.

But some evil tongue persuaded the gods that the Ribhus had uttered something disdainful of the double-bowl or goblet made by Tvashtar. This provoked Tvashtar and he demanded their death. The gods then sent the fire-god Agni to the Ribhus. The Ribhus asked: "Why has the most excellent, the most youthful come to us? On what mission does he come?"¹³ Agni let them know that they were supposed to have found fault with Tvashtar's goblet; but they assured him that they had not uttered anything derogatory, but only talked about the material of which it was made. Agni, however, presented the gods' resolution, which enjoined them to make from Tvashtar's goblet four of the same kind. If they were not able to do this, then the gods would yield to Tvashtar's claim on their lives; but if they could, then they, with the gods, would share the right to receive offerings. Yet, moreover, they were to perform the following master test: they should smithy a living horse, a living vehicle, a living cow, and they should create a means of rejuvenation and demonstrate its efficacy on two beings, advanced in age and powerless. The Ribhus let

field."; III, 48, 4: "E'en from his birth-time Indra conquered Tvashtar, bore off the Soma and in beakers drank it."; IV, 18, 3: "In Tvashtar's dwelling India drank the Soma."; X, 10, 5 "Even in the womb God Tvashtar, Vivifier, shaping all forms, Creator, made us consorts."; X, 184, 1: "May Visnu form and mould the womb, may Tvashtar duly shape the forms." [Griffith tr.]

¹⁰ Bergaigne, III, p. 40: "III.55.19: 'The god Tvashtar Savitr who assumes all forms, nourishes the created beings; he engenders them in a large number and all the worlds belong to him.'" [Paranjpe tr.]; "Tvashtar the god, the omniform. Creator, begets and feeds mankind in various manner." [Griffith tr.].

¹¹ *Rigv.* III, 55, 20: "The two great meeting Bowls hath he united: each of the Pair is laden with his treasure."; X, 53, 9: "Tvashtar, most deft of workmen, knew each magic art, bringing most blessed bowls that hold the drink of Gods," [Griffith tr.].

¹² This appears to be the first part of *Rigv.* I, 51, 2. Alfred Ludwig's German translation (1876) begins: "es verbanden sich mit ihm dem hilfreichen die helfer," [*Der Rigveda*, no. 966, p. 599]. Ralph Griffith's reads: "As aids the skilful Ribhus yearned to Indra strong to save."; VII, 37, 7 refers to "three close friends" of Indra's without naming the Ribhus.

¹³ *Rigv.* I, 161, 1.

the gods know that they would comply with the order. So they made the wonderful vehicle or the wagon-ship, which they gave to the Asvins, the beautiful twin-gods, on which they travel through the air and on the sea (Compare *Skiðbládnir*, Frey's ship, [660] and *Hringhorni*, Baldur's, and probably also Hödur's means of transportation through the air and on the sea). Of one horse they made two horses, and presented them to Indra. Out of an empty cowhide, they forged a cow (Compare Sindri's piece of art when, from an empty pigskin, he made the boar *Sliðrugtanni*). They made the requested means of rejuvenation, and tested it successfully on their aged parents. Finally, they even perform the great masterwork of producing from Tvashtar's goblet, four as good. Thereafter they appear before the gods who, "with insight," test their work.¹⁴ Tvashtar himself could not help being astounded over the goblets. But the result of the gods' testing and judgment on the Ribhus' artwork was quite full of misfortune. Both Tvashtar and the Ribhus were dissatisfied. Tvashtar left the gods and proceeded to the mountains with his dises of vegetation, in whose society he is often mentioned. The Ribhus refused to receive the proffered share in the morning and noon sacrifices from the gods and, after laying curses on their adversaries, they went away on long wandering expeditions, and the gods knew not where to find them (*Rigv.*, I. 161, 1-13; IV. 33, 1-11, and many other places).

The result of this breach between the primeval artists themselves, and with the gods, becomes clear from the significance which Tvashtar, he who nourishes the world, and the Ribhus, who adorn the wastes with vegetation and who water the valleys, have as symbols of nature. The beneficent forces of nature, who previously had worked in the gods' service, abandon their cause, and over the world spreads that winter of which the Iranian myths speak, that darkness and that reign of giant-monsters which, according to *Rigveda*, once prevailed, and during which Indra, at the head of the gods, fought valiantly to restore order and to recapture the sun.

Here we find remarkable points of contact, or rather contact surfaces, between the Asiatic Aryan and the Germanic mythic cycles. The concern is not similarities in individual details; such [similarities] can be pointed out in nearly all mythic cycles in the world, and, typically one builds altogether too dizzying [661] hypotheses on the weak foundations they offer. The concern here is commonality in great, central, connected complexes of myths: the myth about an original harmony between a divine clan and the subordinate and subservient artists, who forge fertility, ornaments and weapons for the gods, know how to brew the strength-endowing and inspiration-granting mead, and who are closely connected to vegetation-dises, who, as shall be shown later, appear as swan-maidens, not only in the Germanic godsaga but also in the Indic mythology; the myths of how this harmony was destroyed by the verdict of a trial, whose parties are, on the one side, he who forged Indra's thundering wedge in the Indic myths, and Thor's thundering hammer in the Germanic; and on the other side three brothers, of whom one is an excellent archer; the myth about the consequences of the judgment: nature's destruction by forces of frost or giant-monsters; the myth (in the earliest Iranian and the Germanic documents) of the subterranean pleasure-garden, in which a selection of creation's best beings are protected against annihilation, and survive uncorrupted through centuries; the myth (in the earliest Iranian and the Germanic documents) of these beings' destiny, which unites itself with the similarly common myth (in the Iranian and the Germanic mythic cycles) concerning the destruction and the renewal of the world. Common to the

¹⁴ IV, 33, 9.

Indic and the Germanic mythologies too is that a cunning, spying being, in *Rigveda* Dadhyak (Dadhyank), in the Icelandic sources Loki, has forfeited his head to the artist who forged the wedge for Indra and the hammer for Thor, but saves it with cunning.

An important observation should be pointed out here. A comparison between different passages in *Rigveda* demonstrates that of all the wonderful artworks that were laid before the gods to examine, there was originally not one of metal. Tvashtar's double-bowl or goblet was not forged of gold, but of fire and water and a third element. Indra's wedge was made of the bones of Dadhyak's horse's head, and first became a weapon of bronze in a later tradition. Common to the Aryan-Asiatic and the Germanic mythologies is the primeval artists' ability [662] to forge animals from empty animal skins, and to make from *one* object of art several similar ones (the Ribhus' goblet, Sindri's Draupnir). Also, in the Germanic mythology, Thor's hammer was not originally of metal, but of stone, and the other artworks created by Sindri and the Ivaldi sons have probably undergone similar changes in the course of centuries, in regard to their raw materials. It should also be noted that not a trace of a myth comparable to that of Svipdag and the sword of victory is to be found in the Aryan-Asiatic mythic cycle. In the Germanic heroic saga, Geirvandil, the spear-fighter, is the father of Örvandil, the archer, and first born to him is Svipdag, the sword-fighter (compare no. 123). The myth about the sword of victory seems to be purely Germanic, and to have been established during the Bronze or Iron Ages, while the myth concerning the judgment on the primeval artists and of the fimbul-winter which follows must originate from a time when metals were not in use among the Indo-Europeans. Otherwise, it is most incredible to believe that the judgment would concern works of art of which not one originally suggested a metal product.

112.

THE CONSEQUENCES OF THE JUDGEMENT ON THE IVALDI SONS (continued). NJÖRD'S RECONCILIATION ATTEMPT.

It has already been reported that Fridlevus-Njörd liberates a princely youth from the giants' possession. According to Saxo, the event was an episode in the feud Fridlevus-Njörd conducted against Anundus (Völund) and Avo, the archer (Örvandil-Egil). This corroborates the theory that the liberated youth was Frey, Völund's and Egil's foster-son. Naturally, the first of the gods to be seized by apprehension on account of the judgment passed on Ivaldi's sons ought to be Njörd, whose son Frey was at that time in the care and custody of Völund and Egil (see no. 109). One also learns from Saxo that Fridlevus took measures to propitiate the two brothers. He first sends messengers, who propose to Anund-Völund's daughter on his behalf, but the messengers do [663] not return. Anund had slain them. Thereafter Fridlevus goes himself, accompanied among others by "a peacemaker." The peacemaker was named Björno, and is one of the warriors who constituted the garrison of the stronghold, which Fridlevus afterwards captured, and in which we have recognized Asgard (see no. 36). Björno is thus one of the Aesir, and reasons, to which I shall come later, indicate that he is Baldur's brother Höðr. By the context, it is clear that Fridlevus' journey to Ivaldi's sons and his meeting with them takes place before all hope of mediation was lost, and before the latter arrived in the inaccessible Wolfdales, located below the Na-gates in the subterranean Jötunheim. It is probably on the way there that they were overtaken by Fridlevus, and the event occurred

that Saxo relates, and of which a historical memory is preserved in the Longobardian migration story.¹⁵

The meeting did not lead to conciliation, but to war. Avo,¹⁶ the archer (Örvandil-Egil; see nos. 108, 109) appeared on one side and challenged Fridlevus-Njörd to a duel. Björno was provoked that so lowborn a person as this Avo dared to challenge the highborn Fridlevus, and in rage drew his bow to fell "the plebeian" with an arrow. Thus Björno also was a Bowman. But Avo anticipated him, and an arrow from him severed Björno's bow-string at one end. While Björno was tying the string again, there came from Avo a second arrow, which passed between Björno's wrist and crooked fingers without harm, and thereafter a third, which shot away Björno's arrow just as he laid it on the string. Thereafter the Ivaldi sons continued their departure. After them, Björno let loose a *molossus*¹⁷ he brought, probably the same dog-giant or wolfhound-giant which Saxo describes immediately before (Book VI, 144 [*Hist.* 260])¹⁸ as being in Björno's possession, and which previously had guarded the giant Offot's herds. But this *molossus* was not able to prevent those who fled from safely reaching their intended goal. In all probability, Frey had already been delivered by his wards to the giants when this occurred, which must have happened on the way between the gold-rich home, where Ivaldi's sons had previously lived happily, and the Wolfdales, [664] and thus within Jötunheim, where the gods were surrounded by foes.

The story of this adventure on the journey of the Ivaldi sons' migration reappears in an easily recognized form by Paul the Deacon [Paulus Diaconus] in his narrative of the Longobardians' migration under Ibor (Örvandil-Egil; see no. 108) and Ajo (Völund). In Saxo, Avo-Egil, who belongs to the genus of elves, becomes a lowborn fighter, while the Vanir god Njörd becomes King Fridlevus. In Paulus, the story is not satisfied with making the migrants' great archer a plebeian, but he is made a thrall who takes up the fight with a free-born warrior chosen from among the Longobardians' enemies. In the myth and in Saxo, the duel was fought with bows and arrows, and the plebeian was found to be far superior to his opponent. Paulus does not say with what weapons the battle was fought, but after it ended with the "thrall's" victory, an oath was sworn on an *arrow* that the Longobardians would loosen the thralls' chains.¹⁹ The arrow, accordingly, must have been the thrall's weapon of victory. In the myth, the Ivaldi sons' progress to the Wolfdales went down to the subterranean Jötunheim and northward through Niflhel, populated by thurses and monsters. Both in Saxo and Paulus such beings play a role in the adventure. In Saxo, it is Fridlevus' war-comrade Björno, who releases a monster in dog-guise against the Ivaldi sons. In Paulus, it is the migrants, who had as their allies "men with dog-heads," according to the belief of their enemies.²⁰

Björno is an Asa-god; and he is described as an archer who has confidence in his weapon, though he proved to be inferior to Avo in its use. Among Asgard's gods only two archers are mentioned: Höðr and Ullur. When this occurred, Ull had not yet been adopted in Asgard. As has been shown above (see no. 102), he is the son of Örvandil-Egil and Sif. He still lives in his parents' home when Svipdag, his half-brother, receives

¹⁵ Paulus Diaconus' (Paul the Deacon's) *History of the Lombards*, I, chs. 12-13

¹⁶ This story is from Saxo, *Hist.* Book 6. There the archer is named Ani, rather than Avo.

¹⁷ An ancient Greco-Roman breed of dog, ancestor to today's Mastiff-type breeds.

¹⁸ Described as a *ferocitatis canis exstabat*, "dog of extraordinary fierceness," [Elton tr.]

¹⁹ *History of the Lombards* I, 13.

²⁰ *History of the Lombards* I, 11: *Cynocephali*: "men with dogs' heads" [Wm. D. Foulke tr.]

instructions from Sif to seek Frey and Freyja in Jötunheim (see no. 102), and he faithfully follows Svipdag through his adventures on this journey. Thus Ull is out of the question—the more so as he would otherwise [665] appear against his own father. Höðr is mentioned as an archer and hunter in the *Beowulf* poem, where he, under the name Hædcyn, accidentally shoots Baldur-Herebeald with a shot from his "horn-bow," as well as in Saxo (*arcus peritia pollebat*— Book III, 63 [*Hist.* 111]),²¹ and in Christian tales based on myths, where he appears by the name Héðinn.²² That Björno, mentioned by Saxo as a beautiful youth, is Hödur is confirmed by another circumstance. He is said to be *sequestris ordinis vir* (Book VI, 149 [*Hist.* 270]), an expression so puzzling to interpret that one chose to change it to *sequioris* or *equestris ordinis vir*.²³ The expression means that Björno in Saxo's mythological sources belonged to a group of persons whose functions were such that together they could be designated as *sequestris ordo*. *Sequester* means a mediator in general, and in Roman legal language meant an impartial middleman to whom a disputed matter might be referred. The Norse word which Saxo, accordingly, translated with *sequestris ordo*, "mediator status," "mediator group," can have been none other than the plural *ljónar*, a mythological word, and also an old legal term, of which it is said in *Skáldskaparmál* 82 [*Prose Edda*]: *Ljónar heita þeir menn, er ganga um sættir manna*, "ljónar are called those, whose business is to settle disputes." That this word *ljónar* originally was a mythological designation for a certain group of Aesir who have been entrusted to function as justices of the peace is clear with the definiteness of the expression *ljóna kindir*, "the peacemakers' children," inherited from heathendom and used of mankind long into Christian times; it is an expression to be compared with the phrase *megir Heimdallar*, "Heimdall's sons," which was likewise used of mankind. In Christian times the Biblical phrase "children of men" was reproduced with the heathen *ljóna kindir*, and when the memory of the original meaning of *ljónar* vanished, the word, on account of this usage, came to mean "men in general" (*virī, homines*), a signification which it never had in the days of heathendom.²⁴

Three of the Aesir are mentioned in our mythic sources as justices of the peace: [666] Baldur, Hödur, and Baldur's son, Forseti. Baldur is mentioned as judge in *Gylfaginning* 22 [*Pr. Edd.* 90]; as such, he is *líknsamastur*: "the most reconciling." Of Forseti, who inherits his father's qualities as judge, it is said in *Grímnismál* 15 that he *svæfir allar sakir*, "settles all disputes." Hödur, who both in name and character appears to be violent and thoughtless, seems least qualified for this calling. Nevertheless, by the side of Baldur and probably under his influence, he performed an arbitrator's duties. Saxo (Book III, 71 [*Hist.* 122]) speaks of him as a judge to whom men referred their lawsuits—

²¹ *Quippe natationis, arcus caestuumque peritia nec non, quantamcumque ea aetas capere poterat, agilitate pollebat, haud minus exercitio quam viribus potens*, "He was very skilled in swimming and archery, and also with the gloves; and further was as nimble as such a youth could be, his training being equal to his strength." [Elton tr.]; "He was as knowledgeable and deft in swimming, archery and boxing as any youth could be, for strength and training together made him a champion." [Fisher tr.]

²² *Sörla þáttur eða Héðins saga ok Högna*.

²³ Oliver Elton translates this as "a man of meaner estate"; Peter Fisher translates this as "a man of inferior rank."

²⁴ The Cleasby/Vigfusson Dictionary supports this view, noting that the plural form of the word *ljónar* is "an obsolete law term, *daysmen* or *umpires*," citing the same passage in *Skáldskaparmál* as evidence. The Latin translations *virī, homines* are cited from Egilsson's *Lexicon Poeticum* (1860).

*consueverat consulenti populo plebiscita depromere*²⁵—and describes him as gifted with great powers of persuasion. He had *eloquentiæ suavitatem*, and was able to subdue obstinate minds with *benignissimo sermone* (Book III, 69 [*Hist.* 116, 117]).²⁶ In *Völuspá* 60 the human species which populates the renewed earth is called *burir bræðra tveggja*, "the sons of the two brothers," and the two brothers mentioned in the preceding strophe are Baldur and Hödur.²⁷ One should compare this with *ljóna kindir* in *Völuspá* 14. In *Hárbarðsljóð* 42 the insolent mocker of the gods, Hárbarð, refers to the disappointing result of an attempt made by *jafnendur*, "the reconcilers of disputes," to reconcile gods with certain foes of the gods. I consider it both possible and probable that the passage refers to the mythic event described above, and moreover that it contains an allusion to the attempt at reconciliation concerning the recovery of Frey and Freyja, who were delivered as "brides" to depraved giants, and for which "brides" the peacemakers received arrows and blows as the bride-price. Compare the expression *bæta mundi baugi* and Thor's astonishment, expressed in the next strophe, at the insulting, provocative words, the worst of the kind he says he ever heard.²⁸ Saxo describes the giant in whose possession Frey is, when he is liberated by his father, as a cowardly and enervated monster whose enormous body is a *moles destituta rubore* (Book VI, 148 [*Hist.* 268]).²⁹ In this manner ended the gods' attempt at reconciliation. The three Ivaldi sons continue their journey to the Wolfdales, inaccessible to the gods, in order to send ruin upon the world from there. [667]

113.

EVIDENCE THAT IVALDI'S SONS ARE IDENTICAL WITH ÖLVALDI'S.

Observations made during the course of my investigations regarding Ivaldi and his sons have time and again led me to the unexpected result that Ivaldi's sons, Slagfin, Egil, and Völund, are identical with Ölvaldi-Alvaldi's sons, who, in *Gróttasöngur* are called *Iði*, *Urnir* or *Aurnir* (*Örnir*), and *Pjazi*, and in *Skáldskaparmál* 4 [*Prose Edda*, p. 214], *Pjazi*, *Iði*, and *Gangur*. This result was unexpected and, as it seemed to me in the beginning, improbable, since where Thjazi is mentioned in the *Poetic Edda*, he is usually designated as a giant, while Völund is called an elf-prince or elf-chief in *Völundarkviða*.³⁰ In *Grímnismál* 11, Thjazi is designated as *inn ámátki jötunn*;³¹ in

²⁵ *Consueverat autem in editi montis vertice consulenti populo scita depromere*, "Now he had been wont to give out from the top of a hill decrees to the people when they came to consult him." [Elton tr.]; "It had been his custom to utter decrees from the top of a high hill when the people came to consult him." [Fisher tr.]

²⁶ *eloquentiæ suavitatem*: "the most dulcet eloquence" [Elton tr.], "a most persuasive piece of oratory" [Fisher tr.]; *benignissimo sermone* "the kindest words" [Elton tr.], "cordial speech" [Fisher tr.].

²⁷ Ursula Dronke [PE II, p. 152] assumes the two brothers to be Baldur and Höðr. Sigurd Nordal interprets this to mean either "the sons of two brothers" (i.e. Baldur and Höðr) or "the sons of the brothers of *Tveggi* [Oðinn] i.e. the sons of Vili and Vé or of Hoenir and Lóðrr.

²⁸ *Hárbarðsljóð* 42: *Bæta skal þér þat þá munda baugi, sem jafnendr unno, þeir er okr vilia sætta*. "That shall be redressed with a hands-ring [i.e. a bow] such as arbitrators got, who wish to reconcile." For a full explanation of Rydberg's interpretation of this passage, see the essay "*Hárbarðsljóð*" in *Investigations into Germanic Mythology*, Volume II.

²⁹ "lacking proper pith" (Elton), "lacking the proper strength" (Fisher)

³⁰ Verses 11: *álfa ljóði*, "prince of elves"; v. 14 and 32: *vísi álfa*, "master of elves," [Dronke tr.].

Hárbarðsljóð 19 as *inn þrúðmóðgi jötunn*;³² in *Hyndluljóð* 30 (*Völuspá in skamma* 2) as a kinsman of Gymir and Aurboda. *Gróttasöngur* 9 says that Thjazi, Idi, and Aurnir were brothers of the mountain giants who were the fathers of Menja and Fenja. In the *Prose Edda*, his epithet is likewise *jötunn*. In the beginning of my investigations, and yet before Völund's position in the mythology was clear to me, it seemed particularly unbelievable to me that a prince among the elves and one of the myth's greatest artists could be designated as a giant. Admittedly, I already knew then that the clan-names occurring in the mythology— *áss*, *vanur*, *álfur*, *dvergur*, and *jötunn*— did not exclusively designate the beings' birth, but could be applied to them on account of qualities they developed or the positions they acquired, absolutely independent of the clan they belonged to by birth. In *Prymskviða* 15, Heimdall, so to speak in the same breath, is called both *áss* and *vanur*: "*þá kvað það Heimdallur, hvítastur ása, vissi hann vel fram sem vanir aðrir.*" And Loki is designated both as *áss* and *jötunn*, although the distance between Aesir and giants is the greatest of all. Neither Heimdall nor Loki are of the Aesir-clan by birth; but they are adopted in Asgard, they are adopted Aesir, and this explains the designation. Without doubt, elves and dwarves are by descent different beings, [668] but the word dwarf, which first in Christian times became unconditionally synonymous with a diminutive being, an imp, also has, besides its birth-significance, the meaning of artist, smith, whence both Vanir and elves, yes, even Fjalar, could partake in the "dwarf"-list incorporated into *Völuspá*. When the continuation of the investigation showed that Völund and his brothers appeared in the mythic epic as the gods' most dangerous foes and stood at the head of the frost-powers' attempt to destroy the world, for this reason I could no longer harbor the smallest doubt that Völund, although an elf prince, could be designated as *inn ámatki jötunn*, *inn þrúðmóðgi jötunn*. But another misgiving remained: according to *Hyndluljóð* and the *Gróttasöngur*, Thjazi and his brothers were kinsmen of giants, and must therefore undoubtedly have giant-blood in their veins. But even among the Aesir are found kinsmen of giants, and when continued scrutiny showed that Thjazi's mother is a giantess, but his father a *hapt*, a being of lower divine rank, then his ancestry on his mother's side and his position as the giant's ally and chieftain, as well as the divine world's and Midgard's most powerful foe are sufficient to explain the apparent contradiction that he should be a giant and kinsmen of giants and nevertheless identical with the elf-prince Völund. It should also be observed that the tradition, as shall be shown below, has preserved the memory that Völund was also called a giant and had kinsmen among the giants.

The reasons which, taken together, form conclusive proof, at least for me, for the identity of Ivaldi's sons and Ölvaldi's are the following:

(1) Foremost, in regard to the names themselves, the father of Idi, Aurnir-Gang, and Thjazi bears the name variants *Allvaldi*, *Ölvaldi*, and *Auðvaldi*, as has already been pointed out. To persons speaking a language in which the prefixes *Í-*, *Ið-*, and *All-* are equivalent and substituted for one another who are accustomed with poetics to which one of the most common peculiarities of all was to exchange equivalent names and parts of

³¹ "The terrible giant" [C. Larrington tr.]; *ámatki* weak form of *á-máttugr* meaning 'tremendously' or 'overwhelmingly powerful'; 'terrible'; 'fearsome' and perhaps 'loathsome.' [LaFarge/Tucker *Glossary to the Poetic Edda*]

³² "The powerful minded giant" [C. Larrington tr.]; *Þrúðmóðgi*: "stout-hearted" or "full of great rage" [LaFarge/Tucker *Glossary to the Poetic Edda*]

names (for example, *Grjótbjörn* for *Arinbjörn*, *Fjallgyldir* for *Ásólfr*, [669] etc.), it was impossible to see in the names *Ívaldi* and *Alvaldi* anything other than forms designating the same person.

(2) Regarding the variant name *Ölvaldi*, we have already seen that its equivalents *Ölmóðr* and *Sumbl* (*Finnakonungur, phinnorum rex*)³³ refer to the father of *Slagfin*, *Örvandil-Egil*, and *Völund* while *Ölvaldi* himself is said to be that of *Idi*, *Aurnir*, and *Thjazi*.

(3) *Ajo's* and *Ibor's* mother is called *Gambara* in *Origo Longobardorum* and by *Paul the Deacon* [*Paulus Diaconus*]. *Aggo's* and *Ebbo's* mother is called *Gambaruc* in *Saxo*. In *Ibor-Ebbo* and *Ajo-Aggo*, we rediscover *Egil* and *Völund*. The Germanic word-stem of which the Latinised *Gambara* was formed is in all probability *gambur*, *gammur*, a synonym of *grípur* (*Nafnapulur* [*Pros. Edd.* II, 572]), the German *Greif*. According to *Haustlög* 13 (*Pros. Edd.* I, 314]), *Thjazi's* mother is the giantess *Greip*, daughter of *Geirröðr*. The forms *grip*, neuter, and *greip*, feminine, are synonymous in the Old Norse language, and they doubtlessly also have come out of the same root. While *Gambara* thus is *Völund's* mother, *Thjazi's* mother is designated with a name to which *Gambara* refers.

(4) The name variant *Auðvaldi* means "the one prevailing over riches," and the epithet finds its explanation in the *Prose Edda's* account of the gold treasure left by *Thjazi's* father, and of its division among his sons (*Skáldskaparmál* 4 [p. 214]). It states there that *Thjazi's* father was *mjög gullauðugur*. *Ivaldi's* sons who presented the gods golden treasures, likewise have been rich in gold, and in *Völundarkviða* *Völund* speaks of his and his kinsmen's golden wealth in their common home.

(5) Of the manner in which *Thjazi* and his brothers divided their father's golden treasure the *Prose Edda*, in the passage above, says the following: "When *Ölvaldi* died and his sons wanted to divide the inheritance, in its distribution they agreed to measure the gold so that each one would take a mouthful of gold an equal number of times. For this reason, in poetry, we call gold the words or speech of these giants."³⁴

It is both possible and plausible that the brothers, according to the myth, divided the gold in silence and in harmony. But that [670] it should have proceeded as told here ought to be subjected to doubt. There is reason to suspect that the tale of the gold's division in the aforementioned manner was invented in Christian times in order to explain the phrases *þingskil Þjaza* in *Bjarkamál*, *Iðja glysmál* in the same source, and *Iðja orð*, quoted in *Málskrúðsfræði*. More than one pseudo-mythic tale, arising on similar grounds and stamped by the same taste, is found in the *Prose Edda*. It should not be forgotten that what all these phrases have in common is that they refer to a public deliberation, a court proceeding. *Mál* and *orð*, in and of themselves, certainly do not need to be ascribed such an allusion, because besides their legal meaning, they have the more general meaning of

³³ From the prose preface to *Völundarkviða* and *Saxo*, Book 1, 19, respectively.

³⁴ This is a paraphrase of *Skáldskaparmál* 4: *En er hann [Ölvaldi] dó ok synir hans skyldu skipta arfi, þá höfðu þeir mæling á gullinu, er þeir skiptu, at hverr skyldi taka munnfylli sína ok allir jafnmargar. Einn þeira var Þjazi annarr Iði, þriði Gangr. En þat höfum vér orðtak nú með oss at kalla gullit munntal þessa jötna, en vér felum í rúnum eða í skáldskap svá, at vér köllum þat mál eða orð eða tal þessa jötna, "And when he [Ölvaldi] died and his sons had to divide up their inheritance, they measured out the gold when they divided it by each in turn taking a mouthful, all of them the same number. One of them was Thjazi, the second Idi, the third Gang. And we now have this expression among us, to call gold the mouth-tale of these giants and we conceal it in a secret language or in poetry by calling it speech or words or talk of these giants."* [Faulkes tr.]

speech and verbal statements in common; but in order to obtain their actual significance in the paraphrases cited, one ought to compare them to *þingskil*, because all of the expressions, *þingskil*, *glysmál*, and *orð*, in these paraphrases must have their basis in one and the same mythic event. With *þingskil* is meant that which can be presented or displayed before a court by the defendant in a case for the appraisal and resolution of his cause; and now when golden smithery is called Thjazi's *þingskil* in *Bjarkamál*, so it should follow that in the myths a court proceeding was reported in which golden ornaments, manufactured or owned by Thjazi, were presented for the purpose of analyzing a matter of dispute which, in one manner or other, touched him. From the same viewpoint, Idi's *glysmál* and Idi's *orð* are to be interpreted. Idi's *glysmál* are Idi's "glittering petitions"; his *orð* is the evidence or explanation yielded by his forging presented before the court in the case. Now from the mythology, we know a court proceeding in which precious smithery, "glittering petitions," was produced for the purpose of the settlement of a case. That case was the one instigated by Loki, and the question was whether he had forfeited his head to Sindri or not. As we know, the matter's conclusion depended on a comparison between Sindri's and Brokk's products on the one side, and those of Ivaldi's sons on the other. Brokk had appeared before the high court, and could speak for his [671] and his brother's cause. Ivaldi's sons, on the other hand, were not present, so their artworks had to speak for themselves. From this, we clearly have, it seems to me, a simple and apt explanation of the paraphrases *Þjaza þingskil*, *Iðja glysmál*, *Iðja orð*. Their artworks were the glittering but mute pleadings which were presented, on their behalf, for the resolution of the case. That gold carried in the mouth and never laid before the court should be called *þingskil*, I regard as highly unlikely. From heathen poems, one cannot produce a single reliable proof that a paraphrase of so **forced** and inadequate a character was used.

(6) Saxo relates that the same Fridlevus-Njörd who fought with Anund-Völund and Avo-Egil proposed to Anund's daughter and was refused, but was married to her after Anund's death. Njörd would thus have married a daughter of Völund. In the mythic narratives, he marries Thjazi's daughter Skadi. Thus Völund and Thjazi played the same role as father-in-law to Njörd.

(7) Saxo further relates that Freyja-Syritha's father was married to the *soror* of Svipdag-Otharus. *Soror* means sister, but also foster-sister and playmate. Should the word be taken in its strictest sense, Njörd marries a niece (brother's daughter) of Völund; in the other case, a daughter of his.

(8) In a third passage (Saxo, Book I, 30 [*Hist* 50, 53]), Skadi's father appears under the name Haquinus. The same name is borne by a fighter (Book VII, 203 [*Hist*. 323]) who helps Svipdag-Ericus in his fight against the Asa-god Thor and his protégé Halfdan, and causes Thor's and Halfdan's weapons to prove useless in the meeting with Völund's sword wielded by Svipdag-Ericus. Thus there is every reason to assume that for Saxo Haquinus is an epithet of Völund. The name *Hákon*, of which Haquinus should be a Latinization, however, never occurs in the Norse mythic sources, but here Haquinus has its explanation in a Latinizing with the usual aspiration by Saxo of the Old German Aki, the Middle German Ecke, which occurs in the compositions Eckenbrecht, Eckehard, and Eckesachs. [672] In "Rosengarten," Eckenbrecht is a famous weapon-smith. In *Bidreks Saga af Bern* [*Wilkinasaga*], Eckehard is, like Völund, a smith who works for Mimir;³⁵

³⁵ *Þidreks Saga af Bern*, ch.165-167.

and Eckesachs is a sword forged by the three “dwarves,” of which the same **adventure** is partially told as of Völund's sword of victory.³⁶ Thus while Haquinus and what is told of Haquinus refers to the smith Völund, a person who in Saxo receives the name Haquinus occupies the place which belongs to Thjazi in his capacity of Skadi's father.

(9) In *Lokasenna* 17, Loki imputes Idun that she laid her arms around her own brother's murderer:

³⁶ For a detailed treatment of these sources, see the essay “Brisingamen's Smiths” in *Investigations into Germanic Mythology*, Volume II, Part 2. In *Piðreks Saga af Bern* ch. 98, the sword is forged by “the dwarf, Alfrek.” Rydberg's source here is probably Wilhelm Grimm's *Deutsche Heldensage* (1829) no. 39, pp. 56-59, which states: *Eine merkwürdige Abweichung scheint mir jedoch darin zu liegen, dass drei dwerge Eckesachs schmeideten Ist das der echten Sage gemäss, so dürfte man wohl die vermuthung wagen, in jenem verloren Gedicht sen Alberich ein bruder Wielands gewesen und auch der dritte Bruder*, (p. 56-57) “A noteworthy deviation seems to be appropriate for me, however, in the fact that if the three dwarves who forged Eckesachs are in accordance with the genuine legend, then one might probably dare to assume, that in a lost poem, the son Alberich was a brother of Wieland and also the third brother.” As support, he further compares this to the Old French poem *Fierabras*, which mentions three smiths, among whom he identifies Galand (Völund) and Ainsiax (a ‘bad distortion’ of Alberich).

*þig kveð eg allra kvenna
vergjarnasta vera,
sízt arma þína
lagðir íturbvegna
um þinn bróðrbana.*

You I declare of all women
to be the most man-crazy
since you laid your arms
washed-well
around your brother's bane"

Idun is a daughter of Ivaldi (*Hrafnagaldur Óðins [Forspjallsljóð]*), and thus a sister or half-sister of the famous smiths, Ivaldi's sons. Therefore, from the passage it is clear that one of Ivaldi's sons was slain, and Loki states that Idun had given herself to the man who was the cause of his death.

There is not the slightest reason to doubt that here Loki, as in so many other passages in the poems, boasts of the evil deeds he has committed, and of the successes he has had among the Asynjes, according to his own assurances. With what he imputes Idun, one should compare what he assures of Freyja, of Tyr's wife, of Skadi and of Sif, that they were secretly his mistresses. Against Idun he could more easily and more truthfully direct this charge, since once she was completely in his power, namely, when he crept into Thjazi's halls and carried her away from there to Asgard (*Skáldskaparmál 3 [Pros. Edd. I 210-214]*). Under such circumstances, Idun's brother's murder, around whom she was supposed to have laid her arms, is none other than Loki himself. In order to further allude to this, the poem's author allows Loki to speak of a detail belonging to the adventure— [673] that namely Idun, in order to gladden the amorous encounter, washed her arms shining white— a detail of which no one other than herself and the secret lover could know. Loki is thus the cause that one of the famous artists, Ivaldi's sons was slain. Regarding the slayings about which Loki brags in the poem, they are limited to two: the slaying of Baldur and the slaying of Thjazi. He says that he was Baldur's *ráðbani*³⁷ and that he was the first and foremost (*fyrstur og efstur*)³⁸ in the killing of Thjazi. Baldur was not Idun's brother. As far as one can conclude from the preserved mythic mementos, the slain Ivaldi son must have been identical to Thjazi, the son of Allvaldi. There is no one else to choose from.

(10) It has already been shown above that Völund and the swan-maid who came to him in the Wolfdales were either siblings or half-siblings. From the above, it follows that Thjazi and Idun were siblings or half-siblings.

(11) Thjazi's house is called Brunn-akr (*Haustlög 9 [Pr. Edd. I. 312]*). In *Völundarkviða 9*, Völund is called Brúnni.³⁹

³⁷ *ráðbani Baldrs*, a kenning for Loki, found in *Skáldskaparmál 23*. Rydberg translates this word, meaning "contriver of (someone's) death," into Swedish.

³⁸ Literally "the first and last," a phrase found in *Lokasenna 50, 51*.

³⁹ The lines of the poem are divided differently by editors making these lines either 9/1-2 or 10/5-6. They read: *Gekk brúnni bero hold steikja*, and are usually understood to mean "Went to roast the flesh of a she-bear [*brúnni*]," although the meaning of the word *brúnni* is disputed. Ursula Dronke (1997) notes that the first line is 'clumsy' and 'barely makes sense.' (*PE II*, p. 310). The manuscript reads *b'Ni* and is commonly read as *brúnni*. *Brúnn* literally means "brown," "the brown one," and also appears as the name of a dwarf in *Völuspá 13 [H]*. Rydberg's probable source for this statement, Sveinbjörn Egilsson (LP 1860), understands the word as a nominative singular of a noun with the meaning "runner" applied to the skier Völund. For a full discussion, see *Kommentar zu den Liedern der Edda* (2000) 3: 165-166.

(12) Idun bears the epithet *Snót* (*Haustlög* 2 [*Pr. Edd.* 306]), "the wise," "the insightful." Völund's swan-maid bears the epithet *Alvitur*, "the very wise," "the very insightful" (*Völundarkviða* 1). Völund bears the epithet *Ásólfr* (*Hyndluljóð* 21; cp. no. 109). Thjazi bears the epithet *Fjallgyldir* (*Haustlög* 4 [*Pr. Edd.* 308]), which is a paraphrase for *Ásólfr* (*áss = fjall, úlfur = gyldir*).⁴⁰

(13) One of Völund's brothers, namely Örvandil-Egil, has borne the epithet "Wild boar" (*Ibor, Ebur*). One of Thjazi's brothers is called *Urnir, Aurnir*. This name means "wild boar," "boar." Compare the Swedish and Norwegian provincial word *orne*, and the Icelandic word *runi*, "wildboar," "boar," occurring here in a metathetic⁴¹ condition.

(14) At least one of Alvaldi's sons has been a star-hero, namely Thjazi, whose eyes Odin and Thor fastened on the heavens (*Hárbarðsljóð* 18; *Skáldskaparmál* 3 [*Pr. Edd.* I, 318, 214]). At least one of Ivaldi's sons was a star-hero, namely Örvandil-Egil (*Skáldskaparmál* 25 [*Pr. Edd.* I, 276 ff.]). No star-hero is mentioned who is not called a son of Alvaldi or is a son of Ivaldi, and with [674] certainty not a single star-name or constellation-designation can be shown which does not refer to Alvaldi's or Ivaldi's sons. From the Norse sources we have the names *Örvandilstá, Þjaza augu, Lokabrenna*, and *reið Rögnis*. *Lokabrenna*, the Icelandic name of Sirius, can only refer to the *brenna* (fire) Loki caused when Thjazi rushed into the waver-flames kindled around Asgard. Regarding *reið Rögnis*, Rögnir's car, Rögnir is, as shall be shown below, the epithet of a mythic personality, in whom one rediscovers both Völund and Thjazi. In Old English writings the Milky Way is called *Vætlingastræt, Watlingestræt*.⁴² The Watlings or Vætlings cannot be explained otherwise than as a patronymic meaning Vati's sons. Vati (*Vaði*) is one of the names of Völund's and his brothers' father (see no. 110).⁴³ Another Old English designation for a constellation is *Eburþrung, Eburþring*.⁴⁴ Here Egil's surname *Ebur*, "wild boar," reappears. Even the name *Idi*, which is borne by a brother of Thjazi, seems to have designated a star-hero in England.

At least two of these figures and names are very old and of ancient Indo-European origin. I do not know the reasons why Vigfusson assumes that Örvandil originally is identical with Orion, but it is confirmed by mythological circumstances. Orion is the Greek myth's most famous archer and hunter of Greek mythology, like Örvandil is that of the Germanic myths. Like Örvandil-Egil, he has two brothers of whom one, *Lykos* (wolf), bears a Telchine name, and was originally identical with the Telchine *Lykos*,

⁴⁰ *Fjallgyldir* means "wolf of the fells" according to Richard North, who understands it as a kenning for an eagle. *Haustlög* (1997) p. 22.

⁴¹ Metathesis: a phenomenon in which two phonemes that appear in a particular order in one form of a word occur in the reverse order in a related form of the word, as in the development of the word *crud* from *curd*.

⁴² See Jacob Grimm's *Deutsche Mythologie*, ch. XV, pp. 356-7 [Stalleybrass tr.] There the Old English sources for an actual road by this name include the Saxon Chronicle (Ingr. 190, Thorpe's anal. p. 38), and the treaty of Ælfred and Guthrun (Thorpe, p. 66). Sources for a heavenly road by this name, equivalent to the Milky Way, include Chaucer's *House of Fame* 2, 247 and *The Complaint of Scotland* (probably by Robert Wedderburn, 1550), p. 90. Grimm identifies *Wætlinga* as a genitive plural, but remarks "who the Wætlings were, and how they came to give their name to an earthly and a heavenly street, we do not know."

⁴³ In Chapter 110, Völund is shown to be a son of Ivaldi. Ivaldi is not related to Vati (*Vaði*) until no. 115.

⁴⁴ See Jakob Grimm's *Deutsche Mythologie*, pp. 359 fn., 727 [Stalleybrass tr.]. Grimm remarks that some Anglo-Saxon glosses translate Orion as *eburþring, eburþrung, ebirdring, ebirthring* (*Gl. Jun.* 369, 371), which in pure Anglo-Saxon would have been *eofordryng* "boar-throng."

who, like Völund, is a great artist and moreover is gifted with powers to influence the weather.⁴⁵ Orion could, it is said, walk on the sea as well as on the land. Örvandil-Egil has skis, with which he travels on the sea as well as on the snow-fields, whence small ships are called *Egils andrar*, Egil's skis (*Korm*, 5).⁴⁶ Orion proposes to a daughter of Oinopion.⁴⁷ The first compound part of the word is *oinos* (wine); and as Oinopion is the son of Bacchus, no doubt can exist that he originally had a place in the Indo-European myth about the mead. Örvandil-Egil proposes [675] to a daughter of Sumbl (Ölvaldi), the Finn king, who in the Germanic myths is Oinopion's counterpart. Orion is described as an exceedingly handsome man of giant-height, and is said to be a brother of the Titans. His first wife, the beautiful Sida, he soon lost through death; like Örvandil lost Groa. Sida, with its Dorian variation Rhoa, means fruit. The name Groa refers, like Sida, Rhoa, to vegetation, growth. After Sida's demise, Orion proposes to Oinopion's daughter, as Örvandil-Egil proposes to the Sumbl Finn-king's after Groa's death. He has a third romantic connection with Eos. According to one statement, he was supposed to have been killed because, in his desire to hunt, he had said that he would exterminate all wildlife on the earth. This statement probably has its origin in the myth preserved by the Teutons about Völund's and Örvandil-Egil's attempt to destroy life on the earth with the aid of the powers of frost. Hesiod says that the Pleiades (which set when Orion rises above the horizon) save themselves from Orion in the ocean's stream. The above-mentioned Old English constellation-name *Eburprung* may refer to the Pleiades, since the compound part *prung*, *drying*, refers to a dense cluster of stars. The first compound part

⁴⁵ The Telchines (Telkhines) are a group of artists in Greek mythology, native to the island of Rhodes and related to the Cyclopes, who invented metallurgy, raised the sea-god Poseidon, and forged weapons for him and his father Chronos. They eventually are punished by the gods for their malignant use of magic, which adversely effected the weather and blighted the earth. Carla O'Harris has shown that the myths of the Telchines are comparable to those of the Sons of Ivaldi and the Ribhus.

⁴⁶ Rydberg cites this as "Korm. 5", Anderson expands this to "Kormak, 5." However, the actual reference is *Krákumál* 5. The source for this is most likely *Lexicon Poeticum* 1860, s.v. *Egils*, which states: *Eundem Egilem, post rei maritimæ et piraticæ operam narantem, intelligi puto Krm. 5, ubi Egils andrar, xylosoleæ Egilos, naves, hoc vero loco appositæ τῷ långskipum.* ["It is narrated that the very same Egil afterwards is said to have worked a sea-faring and piratical affair, as understood and supposed in Krm 5 where *Egils andrar*, Egil's snow-shoes [lit. cotton-sandals], a ship, are applied in the place of what is in fact a long-ship." Carla O'Harris tr.] Here, "Krm," is an abbreviation of *Krákumál*. *Lexicon Poeticum*, 1931, edited by Finnur Jónsson [s.v. *Egill*] adds: 'egils Krm 5 er uden tvívl feil for ægis' ['*egils* Krm 5 is without doubt a mistake for *ægis*']. Thus, *Egils öndrum* appears to be the original reading here, which is now emended to "ægis öndrum," after Jónsson, where *ægis* is regarded as the nominative genitive masculine form of *ægir*, sea, and *öndrum* is the dative plural form of *andrar*, snow-shoes. *Carmina Norræna* by Theodor Wisén, 1886, has "Egils öndrum"; *Fornaldarsögur nordrlanda* by Valdimar Ásmundarson, 1891, has "Egils öndrum," whereas *Den norsk-islandske Skjaldedigtning*, A I-II, B I-II, Kaupmannahöfn, 1912-15, (I B 649-656) by Finnur Jónsson, and most modern editions, have "ægis öndrum."

⁴⁷ Pseudo-Apollodorus, *Bibliotheca* 1. 25: "Orion went to Khios where he courted Oinopion's daughter Merope. Oinopion, however, got him drunk, and, as he slept, blinded him and tossed him out on the beach. He made his way to the bronze workshop of Hephaistos, where he seized a boy, set him on his shoulders, and ordered him to guide him toward the east. Once there, he looked up and was completely healed by the rays of Helios (the Sun)." [tr. Aldrich]; Pseudo-Hyginus, *Astronomica* 2. 34: "[Orion] when his passions were excited by wine, he attacked Merope, the daughter of Oenopion. For this he was blinded by Oenopion and cast out of the island. But he came to Lemnos and Vulcanus, and received from him a guide named Cedalion. Carrying him on his shoulders, he came to Sol, and when Sol healed him returned to Chios to take vengeance on Oenopion." [tr. Grant]. (Carla O'Harris further notes the similarities to this story of Orion and the myth of Völund and Niðaður).

of the word, Ebur, as already mentioned, is a byname of Örvandil-Egil. It should be added that the points of similarity between the Orion and Örvandil myths are such that they exclude the notion of a loan. The Orion myth, like most of the Greek myths in the form in which they have been handed down to us, is without any organic connection with the epic whole. The Örvandil myth, on the other hand, incorporates itself as an element in a mythological epic which, in grand and original outlines, reproduces the struggle between gods, patriarchs, ancient artists, and the powers of frost for the control of the world.

The name Thjazi, *Pjazi*, in an older and unbroken form *Pizi*, I regard likewise to be most ancient, like the personality that bears it. According to my opinion, Thjazi is originally identical with the star-hero mentioned in *Rigveda*, Tishya, the Iranians' Tistrya, who in *Rigveda* (X. 64, 8) is invoked together with an archer, who presumably was his brother. [676] The German middle-age poetry has preserved the name Thjazi in the form *Desen* (which is related to *Pjazi* as *delven* is to *Pjálfi*). In "*Dieterichs Flucht*" *Desen* is a king, whose daughter marries Dieterich-Hadding's father.⁴⁸ In the Norse sources, a sister of Thjazi (Alveig-Signy, daughter of Sumbl, the Finn king) marries Hadding's father, Halfdan. Common to the German and Norse traditions is, therefore, that Hadding's father marries a close kinswoman of Thjazi.

(15) In the poem *Haustlög*, Thjazi's adventure is mentioned, when he captured Loki with the magic pole. Here one gets remarkable, previously misunderstood, information in regard to Thjazi's personality.

That they have been misunderstood is not due to insufficient attention or acumen on the interpreters' side. On the contrary, acumen has been lavished thereon.⁴⁹ In some cases textual changes must be resorted to in order to make them intelligible, which was necessary in the condition in which our mythology, for natural reasons, previously found itself, since important work of another type, not least of [creating] accurate critical editions of the documents of Germanic mythology, demanded the researchers' time and compelled them to refrain from the study of the myths' epic connection and their extraordinarily rich and abundant synonymics. It lies in the matter's nature that an examination of the synonymics and of the epic connection of myths over a number of passages in the old mythic poems and upon the paraphrases, which occur in the historical

⁴⁸ This is clearly based on Wilhelm Grimm's *Deutsche Heldensage* (1829), p. 189 which characterizes and cites the source in the manner described by Rydberg. The passage in question is a variant of *Dieterichs Flucht*, ll. 2473-2477 recorded in *Deutsches Heldenbuch II*, edited by Ernst Martin, 1866, p. 95: "*Dietmar.../und nam ein küniginne rich/ eine küneges tohter* (P: *des konig desen tohter*; A: *des künig desselben tohter*)"; "Dietmar... took (in marriage) a wealthy queen, a king's daughter" (A: "of a king's own daughter"; P: "a king's his own daughter."). [Heidi Graw tr.] Here, the word *desen* is not understood as a proper name, and Dietmar is Dietrich's brother, both sons of Amelunc, (see lines 2405 through 2415). Grimm, however, quotes the last line as "des künig *Desen* tohter," referring to "König Desens tochter" in the index of names on p. 407. He further identifies Dietrich as the son of Dietmar in the prose accompanying the verse: "Dietmar, der dritte Bruder, ist uns als Vater Dieterichs schon bekannt (oben s. 106). In der *Wilkinasaga* is er, ebenso wie der dritte Sohn, der Vater der Harlunge, ein unehliches kind und Ermenrek, allein in rechtmässiger Ehe erzeugt." According to p. 106, this is based on *Biterolf* 11123-24, and 11129-32, which read in part: "Dietrich ...des künig Dietmâres kint!"

⁴⁹ [Rydberg's footnote:] See for example Theodor Wisen's investigations and Finnur Jonsson's *Kritiske Studier* (Copenhagen, 1884). [Theodor Wisen (1835-1892), author of *Carmina Norroena*, 1886, as well as a number of monographs in various philological journals. *Modern Language Notes* vii, 7, Nov. 1892, p. 446]

songs and which are based on mythic circumstances, must cast a whole other light than the one that can be obtained without them.

In *Haustlög* 6, Thjazi is called *faðir mörna*, "the father of the swords." Without the least reason, one has doubted that a mythic personality who is called a giant so often, and whose connection with the giant world and whose giant nature, hostile to the deities, are so distinctly held forth in our sources, could be an artist and a swordsmith. For this reason, one has changed the text to *faðir mornar* [677] or *faðir morna*,⁵⁰ the father of consumption or of the strength-consuming diseases, or of the feminine thurs-beings representing them. But so far as our mythic documents leave us information, Thjazi has not had any other daughter than Skadi, described as a proud, courageous, powerful maid, devoted to athletics, who was elevated to Asynje, became the wife of the god of wealth, the tender stepmother of the lord of harvests (*Skírnismál*), Frigg's *elja*,⁵¹ and in this capacity the ancestral mother of northern rulers, who prided themselves for their descent from her. That Thjazi had several daughters is indeed possible, but it is not mentioned, but must remain a conjecture on which nothing can be built; and even if were so, it is evident that since Skadi was the foremost and most well-known among them, she also would be the first to come to mind when a daughter or daughters of Thjazi are mentioned. But that Skadi should be spoken of as a *morn*, a consumption-giantess, and that Hákon Jarl should be regarded as descended from a demon of consumption, and be celebrated by his skalds as the descendant of such, I do not consider possible. The text, as it exists, tells us that Thjazi was the father of swords (*mörnir* = sword; see *Haustlög* 6, *Nafnapulur sverð-heiti* [*Prose Edda* I, 567, II, 560, 620]).⁵² We must hold ourselves to this and remind ourselves that this is not the only passage that we have previously encountered, where his name is placed in connection with smithery. One such passage we have already encountered in *Þjaza þingskil*.

(16) In the same poem, *Haustlög* (3), Thjazi is called *hapta snytrir*, "the one who adorned the gods," provided them with treasures.⁵³ This epithet, too, must have appeared unintelligible, as long as one did not recognize one of the primeval artists in Thjazi; thus here too one resorted to textual changes to obtain an acceptable meaning.⁵⁴

⁵⁰ The text is most frequently changed to *faðir mornar*. The reading *faðir morna* appears in W [Richard North, *Haustlög*, p. 4].

⁵¹ *elja*, "rival."

⁵² The word *mörna* can also be read as a genitive plural, "giantesses." Faulkes notes: "*Mörn* f. a giantess, troll-wife v79/5-8 ...*faðir Mörnar* v97/4 (MS *mörna* could be gen.pl if the name is being used as a common noun), v103/8"; "*mörnir* (*mörnir*?) m. sword-name, 'brusier'? v. 458/4" [*Snorri Sturluson Edda, Skáldskaparmál* II, 1998, pp. 491, 361] Eysteinn Björnsson notes: "*Mörn* may originally have been a name of Skaði, the daughter of Þjazi. It is, however, frequently used as a generic word, meaning "giantess"; also in the plural *mörnir* "giantesses", as in *Völsa þáttur: þiggi mörnir / þetta blæti*. [<http://www3.hi.is/~eybjorn/ugm/thorsd14.html> last viewed 1-04-09]

⁵³ *hapta snytrir*: This kenning is commonly interpreted as "wisdom-teacher of the divine powers." This stanza is quoted separately in *Skáldskaparmál* 55 by Snorri to illustrate *höpt* as a synonym for *goð* ("gods"). [Richard North, *Haustlög*, pp. 3, 19].

⁵⁴ "3/3 *kvað* emend.: *qvopo* R¹; *q⁷pu* R²; *kvaðu* W; *kvað þv* U; *kveðv* 748 I; *kvat þv* 748 II; *kveðu* T¹, T². *hapta* R¹; *hapt* W (perh. with a final letter erased); *spacra* T. *snytrir* R¹, T; *snyrtir* W, R²." [R. North, *Haustlög* p. 3]. The emendation *kváðu* to *kvað* is justifiable because *kváðu* leaves a line with too many syllables. If we accept *kváðu*, then *snytrir* (nom.) must be emended to *snytri* (acc.). So an emendation is necessary either way. Occurring only here, this kenning is comparable to *snytrir þjóðar* "teacher of nation," *snytrir aldar* "teacher of men." The word derives from the adjective *snotr* which means "clever, wise." A *snytrir* is understood as someone who makes others wise, an instructor, a teacher. Rydberg seems to take

As described, the situation is as follows: Odin and *Hæmir*, accompanied by Loki are out on a journey. They have traversed mountains and wildernesses (*Skáldskaparmál* 2), and now found themselves in a region which, to judge from the context, is situated within Thjazi's domain, Thrymheim. He, who is *margspakur*⁵⁵ and *lómhugaðr*⁵⁶ (*Haustlög* 3, 12), has planned an ambush for Loki in the very place which they have now reached: a valley (*Skáldskaparmál* 2 [*Bragarödur* 2]) overgrown [678] with oak (*Haustlög* 6), and much more so inviting for refreshment and rest, as the Aesir are hungry after a difficult journey (*Skáldskaparmál* 2 [*Bragarödur* 21]⁵⁷). They see a herd of "yoke-bears" grazing in the vicinity. Thjazi has calculated this and allows one of the "yoke-bears" to play the role of "decoy-reindeer," "decoy-animal" (*tálhreinn*, *Haustlög* 3; see Vigfusson's *Dict.*, 626),⁵⁸ which lets itself be caught by the travelers. That the animal belongs to Thjazi's herd follows from the fact that it (str. 6) is said to belong to "the bow-string's dis," Skadi, his daughter. The animal is slaughtered and a fire, over which it is to be cooked, is kindled. Beside the place that is chosen for the holding of the meal lies, as if by chance, a pole resembling a common one, but it is in fact a work laid there by Thjazi, forged with magic qualities. When the animal is to be cut into pieces, it appears that the "decoy-reindeer was quite hard between the bones for the gods to divide" (*tálhreinn var meðal beina tormiðlaðr tívum* – str. 3). Simultaneously, the Aesir had seen a great eagle fly to meet them (str. 2), and touch down in a tree beside the place where they prepared their meal (str. 3). From the context it follows that they took it for granted that the eagle guise concealed the region's ruler, Thjazi. When the animal was found to be so hard to prepare, the Aesir guess at once that Thjazi, experienced in magic arts, is the cause of this, and they immediately turn toward him with a question, which moreover lets them know that they realize who he is:

*Hvað, kváðu, hapta snytrir
hjálmfaldinn, því valda?*

"They (the gods) said (*kváðu*): Why cause this (*hvað því valda*) you, ornament-giver of the gods (*hjálmfaldinn hapta snytrir*), concealed in a guise (the form of an eagle)?"⁵⁹ He responds at once that he desires his share of the gods' sacred meal, which Odin also awards him. Nothing indicates that Odin sees a foe in Thjazi. Thereafter, the preparation encounters no difficulties and when it is ready and divided into four shares,

his meaning from "*snotr*" = "pretty, handsome," although it is difficult to derive "adorner" from this. Incidentally, it too is the name of a sword meaning "polished one," [See Faulkes, *Skáldskaparmál* II, p. 398].

⁵⁵ "wise about many things, deeply wise," [A. Faulkes, *Skáldskaparmál* II, p. 352].

⁵⁶ "deceitfully-minded with treacherous intention," [ibid., p. 349].

⁵⁷ 21 is an error for 2 here.

⁵⁸ Cleasby/Vigfusson *Dict.* s.v. *tál-hreinn*: "a decoy-reindeer used as a *stale* or *lure* to catch other deer.": North *Haustlög*, p. 20: "Without emendation, *tal-* in MSS *tálhreinn* is usually taken to represent *tál* ('deceit', 'allurement'), in which case *tálhreinn* would mean 'deceiving deer,' that the Norwegian skipper Ohthere mentioned to King Alfred in the 880s [Aasen, *Norsk Ordbog*, p. 798].

⁵⁹ As noted, Odin is typically understood as the speaker and the line is commonly rendered as: "something is the cause of this, said the wisdom teacher of the divine powers encased in his helmet" [North, ibid, p. 19]. Yet, as North notes, "all MSS have forms which represent *kváðu* ('they said')." North rejects this reading because it has two syllables and therefore, in his opinion, does not fit the metre, adding "'they said' makes no sense in the line; thus it is necessary to emend to *kvað* in agreement with *hapta snytrir*."

Thjazi flies down, but, in order to irritate Loki, takes so much for himself that the latter, angry and doubtless also relying on Odin's protection if he should need it, grabs the pole lying near at hand [679] and with it gives the eagle a blow across the back. But Loki could not release the pole, whose one end he grasped while the other was stuck to the eagle, and Thjazi flew with him and did not let him go, before he had extracted an oath from him to place Idun in his power.

So long as one could not accept that Thjazi had been the gods' friend before this event happened, and in the capacity of primeval artist had presented them with valuable smithery, and thus was a *hapta snytrir*, it was also impossible to see in him, though he was concealed in the guise of the eagle, the *hjálmfaldinn* spoken of here, since *hjálmfaldinn* obviously is in apposition to *hapta snytrir*, "the adorer of the gods." (The common meaning of *hjálmur*, as is well known, is a covering, a garb, of which *hjálmur* in the sense of a helmet is a specification.) For this reason, from necessity, one had to assume that Odin was meant by *hjálmfaldinn* and *hapta snytrir*. This meant that one had to change the text's *kváðu* to *kvað* and insert into the manuscripts a *mun* not found there, and exclude a *því* found there. Additionally, the result was that one paid no attention to the use made of the expressions *hjálmfaldinn* and *snytrir* in a poem which stands in close contact with *Haustlög*, and obviously refers to its description of Thjazi. This poem is Einar Skálaglam's "*Vellekla*,"⁶⁰ which celebrates the great Hákon Jarl. Hákon Jarl regarded himself as descended from *Thjazi* through the latter's daughter, Skadi (*Háleygjatal*),⁶¹ and on account of this *Vellekla* contains a number of allusions to the mythic progenitor. The task, in a poetic-rhetorical respect, which Einar has set forth for himself is in fact, that of collecting kernels in the paraphrases with which he celebrates Hákon Jarl, from the myth of Thjazi, so far as it is possible (see below) and the task is performed with inventiveness and acumen. In the course of this, Einar has had that part of Thjodolf's *Haustlög* which concerned Thjazi before him. In str. 6 he calls Thjazi's descendant *þjóðar snytrir*, modeled on *Haustlög*, which calls Thjazi *hapta snytrir*.⁶² In str. 8 he gives Hákon the epithet *hjálmí faldinn*, with reference [680] to *Haustlög*, which makes Thjazi appear *hjálmfaldinn*.⁶³ In str. 10 Hákon is a *garð-Rögnir*, just as Thjazi is a *ving-Rögnir* in *Haustlög*.⁶⁴ In str. 11 Hákon is a *miðjungur*, just as Thjazi is a *miðjungur*

⁶⁰ "Vellekla is a complex poem and contains many compounded kennings, so that it presents a challenge even to a modern translator, not to speak of seventeenth and eighteenth century ones," [Margaret Clunies Ross, *The Old Norse Poetic Translations of Thomas Percy*, 2001, p. 239]. The poem *Vellekla*, by Einar Skálaglam is a panegyric on the Norwegian sovereign Hákon Jarl who restored the pagan cults abolished under Eiríkr's sons. One of the most popular poems of the 10th century, it has not been preserved as a whole. Many of its verses survive in *Heimskringla* and *Fagrskinna*, as well as Snorri's *Edda*. Its original structure is unclear, thus the numbering of its stanzas is not consistent in published versions of the text. [*Medieval Scandinavia: An Encyclopedia* (1993), s.v. *Einnarr Helgason skálaglam*, p. 158.] The numbering of the verses is that given in Rydberg's text. Modern numbering of the verses can be obtained from the online Skaldic Project at <http://skaldic.arts.usyd.edu.au>.

⁶¹ The verse in question is preserved in *Ynglingasaga* 8. The accompanying prose informs us that *Njörðr fékk konu þeirrar er Skaði hét. Hún vildi ekki við hann samfarar og giftist síðan Óðni. Áttu þau marga sonu. Einn þeirra hét Sæmingur. ...Til Sæmings taldi Hákon jarl hinn ríki langfeðgakyn sitt, "Njorth married a woman who was called Skathi. She would not have intercourse with him, and later married Othin. They had many sons. One of them was called Sæming. ...Earl Hákon, the Mighty reckoned his pedigree from Sæming."* [L. Hollander tr.].

⁶² Cp. *Heimskringla, Haralds saga gráfeldar*, ch. 15 with *Haustlög* 3.

⁶³ cp. *Ólafs saga Tryggvasonar* ch. 21 with *Haustlög* 3.

⁶⁴ cp. *Ólafs saga Tryggvasonar* ch. 26 with *Haustlög* 4.

in *Haustlög*.⁶⁵ In str. 16 the phrase *vildi Yggs niðr friðar biðja* alludes to *Haustlög's* *málunautur hvats mátti friðar biðja*.⁶⁶ In str. 21 Hákon is called *hlym-Narfi*, just as Thjazi in *Haustlög* is called *grjót-Niðaðr*⁶⁷ (Narfi and Niðaðr are epithets of Mimir; see nos. 85, 87). In str. 22 Hákon is called *fangsæll*, and Thjazi in *Haustlög* bears the same epithet.⁶⁸ To some of the paraphrases in *Vellekla*, to which the myth of Thjazi furnishes the kernel, I shall come below. There can, therefore, not be the smallest doubt that Einar himself in *Haustlög's* *hjálmfaldinn* and *hapta snytrir* saw epithets of Thjazi, and one will arrive at the same result if he interprets the text as it exists and allows no emendations to it.

Thus we have already encountered three paraphrases which let us know that Thjazi was a primeval artist, one of the myths' great smiths: (1) *Þjaza þingskil*, golden treasures presented before a court as evidence, owned or manufactured by Thjazi; (2) *hapta snytrir*, he who gave the gods ornaments; (3) *faðir mörna*, the father of the swords.

Thjazi's claim to become a table-companion of the gods and receive meat⁶⁹ with them, *af helgu skutli*,⁷⁰ points in all probability to an ancient mythological circumstance of which we find a counterpart in the Iranian documents, namely that Thjazi, as compensation for the services he had rendered the gods, had wanted to be promoted into their circle and receive sacrifices from their worshippers. This pretension of the Germanic star-hero Thjazi one rediscovers in the Iranian star-hero Tistrya, *Rigveda's* Tishya. Tistrya complains in *Avesta* that he does not have sufficient strength to fight the foe of vegetation, Apaosha, since men do not invoke him, Tistrya, do not sacrifice to him. If they did so, it is said, he would be sufficiently strong to win.⁷¹ Tishya-Tistrya does not seem to have ever obtained complete rank as a god; but still he is invoked [681] in *Rigveda*, though very seldom, and the Iranians, in cases of severe drought, were obligated to sacrifice to him.

(17) In *Haustlög* (4), Thjazi is called *ving-Rögnir vagna*, "Rögnir of the wing-wagons,"⁷² and (12) *fjaðrar blaðs leik-Reginn*, "Reginn of the feather-leaf's (wing's)

⁶⁵ cp. *Fagrskinna* ch.17 with *Haustlög* 8; *miðjung* is usually taken as the generic name of a giant. *Haustlög* R reads *mildings* (the prince's) perhaps copied for *miðjungs* (WT *miðivngs*), "a case required by the *aðalhending* with *biðja* on 8/8, but which is not entirely understood. Once *miðjungr* is found as a *heiti* for a giant in the *þular* (IV,b.6), yet it is also the basis of four surviving warrior kennings (see Meissner p. 348)." [North, p. 35]. "Miðjungr is listed as a giant name in one of the *þulur* attached to *Snorra Edda* (*Skáldsk* I, 111), but it is not known how it comes to be used as a base word in kennings for 'man.'" [A. Finlay, *Fagrskinna*, p. 90n]. Richard North notes that Snorri says "It is normal to refer to a man using all of the names of Æsir. Names of giants are also used, and this is mostly as satire or criticism. Using names of elves is thought complimentary." [*Skáldskaparmál* 39, Faulkes tr.]. Rydberg, of course, identifies Thjazi as the elf-prince Völund.

⁶⁶ cp. *Fagrskinna* ch. 16, *Vellekla* 19, with *Haustlög* 8.

⁶⁷ cp. *Ólafs saga Tryggvasonar* ch. 18 with *Haustlög* 9. Ursula Dronke (1997) notes "Þjóðólfr of Hvin, in *Haustlög* 9, calls Þjazi, the covetous enemy of the gods, a 'Niðuðr among Stone Giants'—*Grjót-Niðuðr*—evidently the last word in insults to Þjazi. The source for his kenning can only be the legend of Völundr," [PE II, p. 272].

⁶⁸ cp. *Fagrskinna* ch. 16 and *Ólafs saga Tryggvasonar* ch. 18 with *Haustlög* 8.

⁶⁹ *fä spisa*: "receive meat," "receive nourishment" here Rydberg uses an archaic term meaning 'to eat,' which takes on a literal meaning in this context.

⁷⁰ *Haustlög* 4: "from the holy trencher," [North tr.]

⁷¹ *Khorda Avesta, Tishtar Yasht* 8, VI, 20-28.

⁷² Although this phrase is typically interpreted as a kenning for giant, Rydberg's interpretation is valid. Richard North suggests "that the phrase *ving-rögnir -vagna* may be read with *ving-* as a prefix transferred

motion."⁷³ In the myths Thjazi, like Völund, employs an eagle guise. Völund flies in an eagle guise manufactured by him away from his captivity by Mimir-Niðaðr. When Thjazi is robbed of Idun through Loki's deceit, he hastens after the robber in wild despair with the aid of his eagle guise, gets his wings burned in the waver-flames kindled around Asgard, is brought down pierced by the gods' missiles, and is slain by Thor. The original meaning of *Reginn* is molder, creator, arranger, foreman. The meaning has been preserved through the ages, so that the word *regin*, though applied to all the creative powers (*Völuspá*), still retained the special meaning of artist, smith, even in Christian times and reappears in the heroic traditions in the smith-name *Reginn*.⁷⁴ When, therefore, Thjazi is called "Regin of the motion of the feather-leaf," there is no reason to doubt that the phrase meant that he possessed an eagle guise, but also that he was its "smith"; the less so as we have already seen him characterized as a primeval artist in the expressions *Þjaza þingskil*, *hapta snytrir*, and *faðir mörna*. Thus we have here a fourth attestation of the same kind. The expression "Rögnir of the wing-wagons" places him in connection him not only with a single such vehicle, but with several. "Wing-wagon" is a poetic paraphrase for a guise furnished with wings that permits its owner⁷⁵ to travel through the air.⁷⁶ In addition, the expression "wing-car" may be applied to several of the wonderful

from *-vagna*...thus as *ving-vagna rögnir*, 'prince of wind-dolphins,'" noting that "the word *vagna*, the other difficult part of this kenning, is *unlikely* to be the gen. pl. of *vagn* (m. waggon)" as Marold points out (p. 158) but rather that of *vagna* or *vögn*, (f. 'whale,' 'dolphin')," rendering the meaning 'land-whales' i.e. giants. Anthony Faulkes interprets *ving-Rögnir* as "land-Óðinn" and the complete phrase as *Rögnir ving-vagna*, 'chief of the land-whales, of giants,' [*Skáldskaparmál* II, p. 429].

⁷³ "the ruler-deity of the feather's swinging leafblade" [North tr.]; "god (or dwarf) i.e. the causer, of the play (motion) of the feather-blade, of the beating of wings (or god of the feather's playing (flapping) blade)" [Faulkes, *Skáldskaparmál* II, p. 344]. North notes: "Oíce *regin* refers to Þórr in *Haustlög* 15/5 (*hofreginn hógreiðar*, 'temple-deity of the easy-riding chariot') and also appears to be the singular of the n. pl. *regin* or *rögn*, which describes the gods probably as 'rulers.'" [p. 54]

⁷⁴ North notes: "Oíce *regin* refers to Þórr in *Haustlög* 15/5 (*hofreginn hógreiðar*, 'temple-deity of the easy-riding chariot') and also appears to be the singular of the n. pl. *regin* or *rögn*, which describes the gods probably as 'rulers.'" [p. 54]; Faulkes defines the word as "*Regin* m. base-word in a kenning for man; either a dwarf-name or the name of a god (cf. *regin*), or a word meaning wielder, one who has power over something. ...in kenning for Þjazi, ...'the one who sets in motion the beating of wings'" [*Skáldskaparmál* II., p. 374] "*Reginn* m. (1) brother of Fáfnir ... (2) a dwarf ... (3) an ox." [ibid., p.500].

⁷⁵ Rydberg uses the terms "*egare eller egarinna*," denoting a "male or female owner" here.

⁷⁶ In skaldic poetry, Odin is known as *runni vagna*, "mover of wagons"; *vinr vagna*, "friend of wagons"; *vári vagna* "protector of wagons"; and *valdr vagnbrautar*, "ruler of the wagon-road." The sky itself, home of the gods, is known as "the land of wagons (*land vagna*)," indicating that the constellations were imagined as the gods circling the heavens in their cars (*Skáldskaparmál* 31: *Hvernig skal kenna himin? Svá at kalla ...land sólar ok tungls ok himintungla, vagna ok veðra*, "How shall the heaven be named? It shall be named ...land of sun, of moon, of planets, of wagons, of winds." Anthony Faulkes translates the word *vagna* as "constellations", see Faulkes, *Edda Snorri Sturluson*, (Everyman, reprinted 1997), p. 88). In accordance with this, the Big Dipper (Ursa Major) was commonly known as the Wain, or wagon. A divinity in a wagon is well-known in Germanic lore. According to the *Prose Edda*, Thor drives a wagon drawn by goats, Frey arrives at Baldr's funeral in a cart led by a boar, and Freyja rides in a car pulled by cats. A skaldic verse in the *Codex Regius* mss. of *Snorra Edda* calls *Njörd vagna guð* ('god of the wagon'), where other manuscripts read *Vana guð* ('god of the Vanir'). Among other relevant examples: Tacitus, circa 98AD, describes the procession of the goddess Nerthus, held sacred by at least seven northern European tribes including the Angles and possibly the Lombards, in a wagon through the countryside. Sozomenos, in the latter half of the 4th century, speaks of the Goth Anthanaric conveying a statue in a "covered carriage" to the homes of suspected Christians. If they refused to sacrifice to it (evidently the deity represented by the statue), their homes were burned [*Hermiae Sozomeni Historia*, p. 1406; cited by

means employed by the powers to transport themselves through the air and over the sea, such as, the Thor's and Frey's chariots, Baldur's ship Hringhorni, Frey's ship Skidbladnir, and the feather garbs of the swan-maids. The myths that knew from whose hands Skidbladnir proceeded certainly also knew reports of the masters who produced Hringhorni and the above-mentioned chariots and feather garbs. That they were manufactured by the primeval artists and not by the highest gods [682] is an idea of ancient Indo-European birth. In *Rigveda* it is the Ribhus, the counterparts of the Ivaldi sons, who forged the Asvins' wonderful wagon-ship and Indra's horses.

The designations Røgnir and Reginn also occur outside of *Haustlög* in connection with each other even as late as in the *Skíða-Ríma*, composed between 1400 and 1450, where Reginn is represented as a smith (*Røgnir kallar Regin til sín: rammlega skaltu smíða* - str. 102). In *Hrafnagaldur Óðins* [*Forspjallsljóð*] 10, it says: *Galdur gólu, göndum riðu Røgnir og Reginn að ranni heimis*, "Røgnir and Reginn sang *galdur* and constructed magic implements at the earth's edge."⁷⁷ They who do this are artists, smiths. In strophe 8 they are called *viggjar*, and *viggi* is a synonym of *smiðr* (*Nafnapulur: Uxa heiti* [*Pr. Edd.* I, 587]).⁷⁸ While they do this Idun is absent from Asgard (*Hrafnagaldur*

Grimm, *Deutsche Mythologie*, Stalleybrass tr. pp. 106-107 and North, *ibid.*, p. 147]; Gregory of Tours, in the 6th century, describes the procession of a white-veiled statue of the goddess Berecynthia (probably a Roman interpretation of a local goddess) as she was drawn through fields and vineyards "according to the wretched custom of the pagans" while the people sang and danced before her at Augustodunum (near Lyon). [*Liber in Gloria Confessorum* 77 cited in H.R.E. Davidson's *The Lost Beliefs of Northern Europe* (Routledge, 1993), p. 133, translated in North, *ibid.* p. 22]. Einhard tells us how the Merovingian dynasty, once a year, used to run an 'old fashioned' cart pulled by bulls through the country. [Einhardi *Vita Caroli Magni*, 1. In MGH, *Scriptores rerum Sangallensium. Annales, chronica et historiae aevi Saxonici*, Hannover 1829]. The Oseberg tapestry, most likely, depicts such a procession. In addition, several ceremonial wagons, as well as wooden statues, have been recovered from graves and bogs. Later literary examples include the description of Thor's chariot at a temple in *Ólafs saga Tyrsgvasonar*, the account in *Hauks þáttur hábrókar* of a god known as Lytir, who traveled to Uppsala in a wagon that awaited his arrival for three nights, and Frey's circuit in a wagon told in the 14th century *Gunnars þáttur helmings* from *Ogmundar þáttur dytts* in *Ólafs saga Tryggvasonar in mesta*.

⁷⁷ *Galdur gólu, göndum riðu Røgnir og Reginn að ranni heimis*, "Sorcery they sang, wolves they rode, Røgnir and Regin against the world's house." [Eysteinn Björnsson tr.] The beings in question are said to chant *galdur*, which is a type of sorcery, and to ride *göndum* (singular *gandur*, which has the dual meanings of "monster" or "fiend" (cp. *Jormun-gandr*) and "any object enchanted by a sorcerer." The latter expression is applied only to witches. *Gand-reid* is the "witches' ride," (Cleasby/Vigfusson *Dict.* s.v. *gandr*). Most commentators have interpreted the subject of these lines as the three divine messengers referred to in the previous verse, interpreting "*røgnir og regin*" loosely as "the god and the gods." Others have understood them to be "Óðinn and the gods," even though Odin is clearly said to "listen from Hlidskjalf," his seat in Valhalla in the remainder of the verse. Gods, however, do not chant sorcery while riding on monsters, only enemies of the gods do. Since the kenning "wolf-rider" is a common paraphrase for a giantess, Røgnir and Reginn are best understood as wolf-riders, giants, who are enemies of the gods and who chant sorcery against their creation. In this capacity, they can also be referred to as "wights" (st. 2). Since Idunn is said to be wrapped in wolf-skin (8), a sexual innuendo may also be implied.

⁷⁸ *syrgja Naumu / viggjar að véum*. These are difficult lines to interpret. This name Nauma is treated in detail by Egilsson in the *Lexicon Poeticum*. He confirms the meaning "giantess," and observes that it is also used in skaldic kennings as an equivalent for "woman" noting that it is found in the *Nafnapulur* not among the names of giantesses, but among "kvenna heiti ókennd." Egilsson interprets this to mean that Nauma, besides a giantess, must originally have also been the name of a "now unknown" goddess. Based on this, Eysteinn Björnsson suggests an emendation to "*vigg naumu*," ("the giantess' horse," an accepted kenning for "wolf", and reads the phrase *Vé viggjar naumu* as "home of the wolf," a paraphrase for the Wolf-dales, Völund's home in exile in *Völundarkviða* (cp. *Hrafnagaldur Óðins* 6.) In addition, he suggests that the word *Nauma* pulls double duty, reading the first half-stanza as "The divinities see Nauma (Idunn) grieving

Óðins [*Forspjallsljóð*] 6), and a tremendous cold threatens to destroy the earth. The words in *Völuspá* 25, with which the terrible fimbul-winter of antiquity is designated, *loft lævi blandið*, are adopted by *Hrafnagaldur Óðins* 5 [*Forspjallsljóð* str. 6] - *lofti með lævi*), which signifies thereby that it is the same mythic event that is described there.⁷⁹ The existence of the world's order is threatened, the earth and the source of light are attacked by evil influences, the life of nature is dying, north (east) from the Elivagar comes piercing, rime-cold arrows of frost, which kill men and destroy the earth's crops. The underworld's southern well, whose task it is to furnish warming saps to the world-tree, was not in a position to prevent the frost's devastations. "It was so ordained," it says in *Hrafnagaldur Óðins* [*Forspjallsljóð*], str. 2, "that Urd's *Óðrærir* (Urd's well) did not have sufficient power to protect against the terrible cold."⁸⁰ The destruction is caused by Rögnir and Reginn. Their *galdur*-songs are audible in Asgard. Odin listens in *Hlidskjalf* and perceives that the song comes from the world's farthest end. The gods are gripped by the thought that the world's destruction is approaching, and send an envoy [683] to the underworld to a wise norn in order to get the world's mystery⁸¹ solved and to proclaim the world's impending fate.⁸²

In the dictionaries and in the mythological textbooks, Rögnir is said to be an Odin-epithet. In his excellent commentary on *Vellekla*, Freudenthal has expressed a doubt as to the correctness of this.⁸³ I have myself recorded all the passages in the Old Norse literature where the name occurs, and I have thereby reached the conclusion that the statement in the dictionaries has no other foundation than the *Nafnabulur* in *Eddubrot* and the above-cited *Skíðaríma*, composed in the fifteenth century, whose grasp of the heathen mythology is such that it should never be engaged in earnest as an authority in this matter. In the Old Norse records there cannot be found a single passage where *Rögnir* is used as an epithet of Odin. It is used everywhere in reference to a mythic being who was a smith and a *galdur*-singer, and refers regularly and without exception to Thjazi. While Þjóðólfr designates Thjazi as the Rögnir of the wing-cars, his descendant Hákon Jarl gets the same epithet in Einar Skálaglamm's paraphrases. He is *hjörs brak-Rögnir*,

in the home of the giantess' (Nauma's) horses," further alluding to the fact that Idunn is given a wolf-skin (8) while her male companions (Rögnir and Regin) ride "*göndum*" (monsters, wolves).

⁷⁹ *Völuspá* 25/5-6: *hverr hefði opt allt lævi blandit*, "who had mixed the air with wickedness" [C. Larrington tr.], "who had laced all the air with ruin," [U. Dronke tr.]. *Hrafnagaldur Óðins* 5/2-3: *lofti með lævi linnir ei straumi*, "The stream of air with corruption laden," [B. Thorpe tr., 1866] "malignant winds do not cease," [E. Björnsson tr.].

⁸⁰ [Rydberg's footnote:] The editions have "emended" *Urðar* to *Urðr*, and thereby turned the above-cited passage into nonsense, which in turn was laid upon *Hrafnagaldur Óðins*' [*Forspjallsljóð*'s] author as blame and presented as an argument to prove that the poem is spurious. [While Rydberg's reading is syntactically impossible, his interpretation appears to be correct. If the manuscript reading *Óðhrærir Urðar* is accepted, the object of the sentence is missing. However, the meaning Urd's Óðhrærir (i.e. Urd's well) appears to be correct].

⁸¹ *världsgátan*: "mystery of the universe"

⁸² cp. *Hrafnagaldur Óðins* 9/1-4: *Gjallar sunnu gátt að fréttu, heims hvívetna hvert er vissi*; "to inquire of the 'bearer of Gjöll's sun' ['bearer of gold', i.e. woman, here Urð] whatever she knew of the world's affairs"; 11/1-2 and 5-8: *Frá enn vitri veiga selju ...hlýrnis, heljar heims ef vissi ártíð, æfi, aldurtíla*. "The wise one [Heimdall] asked the server of mead ...if she knew the origin duration, and end of heaven, of hel, of the world."

⁸³ *Einar Skálaglams Vellekla*, öfversatt och förklarad af Axel Olaf Freudenthal, Helsingfors, 1865.

"the Rögnir of the sword-crash,"⁸⁴ and *geirrásar garð-Rögnir*, "the Rögnir of the spear-flight's wall (the shield)."⁸⁵ In accordance with this, the Thjazi descendant, Sigurd Hladajarl, is called *fens furs Rögnir*.⁸⁶ *Prym-Rögnir* [*Egils saga Skalla-Grímssonar* 56] alludes to Thjazi as ruler in Thrymheim. A parallel phrase to *prym-Rögnir* is *prym-regin* (*Ragnarsdrápa*, *Skáldskaparmál* 61 [*Pr. Edd.* I, 436]).⁸⁷ Thus, while Thjazi is characterized as *Rögnir*, Saxo has preserved the fact that Völund's brother, Örvandil-Egil, bore the epithet *Reginn*. Saxo Latinizes Reginn as Regnerus, and gives this name to Ericus-Svipdag's father (Book V, 123 [*Hist.* 192]). The epithet *Rögnir* is confined exclusively within a prescribed circle — to Thjazi and his supposed descendants. Among them it comprises, so to speak, an inheritance.

The paraphrases in *Vellekla* are of significant mythological interest. While other mythic sources relate that Thjazi carried away the vegetation-dis Idun, who has the regenerating forces in nature at her disposal, and that he thus assisted in bringing about the great primeval winter, we learn from *Vellekla* [684] that it was he who directly, and by separate magic acts, produced this winter, and that he, accordingly, acted the same part in this respect as Rögnir and Reginn do in *Hrafnagaldur Óðins* [*Forspjallsljóð*].

Thus, for example, the poem on Hákon Jarl, when he fought against Gunnhild's sons, says: *Hjørs brak-Rögnir skók bogna hagl úr Hlakkar seglum*, "the sword-crash's Rögnir shook the bow's hail from the valkyrie's [i.e. Hlökk's] sails."⁸⁸ The mythic kernel in the paraphrase is: *Rögnir skók hagl úr seglum*, "Rögnir shook hails from the sails." The idea still survives in the sagas that men endowed with magic powers could cause a hailstorm by shaking cloths or sacks, or spreading ashes in the air or untying knots. And in Christian sources, it is specifically stated of Hákon Jarl that he held in honor two mythic beings, Thorgerd and Irpa, who, when one prayed to them to do so, could send tempests, storms, and hail.⁸⁹ This tradition is probably connected with Hákon's supposed descent from Thjazi, the author of hailstorms and the fimbul-winter. —Making Rögnir the "Rögnir of the sword-crash," and the hail sent by him "the hail of the bows," and the sails or cloths shook by him "the sails of the valkyrie" i.e. the shields, allows the skald to

⁸⁴ *brak -Rögnir hjørs*, "Rögnir of sword-crash (i.e. of battle)," a kenning for warrior found in *Vellekla* 7, preserved in *Skáldskaparmál* 61, [A. Faulkes tr.].

⁸⁵ *garð-Rögnir geirrásar*, "Rögnir of the battle-fence (i.e. shield)," a kenning for warrior found in *Vellekla* 27, preserved in *Óláfs saga Tryggvasonar*.

⁸⁶ *fens furs Rögnir*, "Rögnir of the fens' fire (i.e. gold)."

⁸⁷ *Prym-Rögnir*, in a kenning for warriors *Prym-Rögnir þremja* "gods of the noise of the sword-edges (i.e. of battle)" [A. Faulkes tr.], preserved in *Skáldskaparmál* 62

⁸⁸ *Vellekla* 7, preserved in *Skáldskaparmál* 61: "Sword-crash Rögnir [warrior] shook bows' hail from Hlökk's sails [shield's] The one who does not spare wolves [criminals] saved his life bravely." [A. Faulkes tr. *Edda*, p. 122]

⁸⁹ Þorgerðr Hölgabrúðr [or some variant] and Irpa are mentioned together in *Njal's saga* 88, *Jómsvíkinga saga* 32-34 (as Þorgerðr Hörðatröll) and *Þorleifs þátr jarlsskálds* 7 (as Þorgerðr Hörgabrúði), where they are described as sisters. Additionally, Þorgerðr appears in *Skáldskaparmál* 42, *Færeyinga Saga* 23, *Harðar saga ok Hólmverja* 19, *Ketils saga hængs* 5 (as Þorgerðr Hörgatröll), and *Óláfs saga Tryggvasonar* in *Flatexjarbók*. Their images appear in temples and men sacrifice to them. Þorgerðr is almost always associated with Hákon. According to *Jómsvíkinga saga* 34, after he sacrifices his seven year old son Erlingur to her, she causes a hailstorm, appearing in the clouds firing arrows from her fingertips on his behalf during a battle. In this respect, Rudolf Simek observes that she reminds us "more of the valkyries," noting that "all our sources are, however, too fictional and far too interdependent to allow the details of the description to tempt us too far in our attempts to interpret Þorgerðr Hölgabrúðr," (*Dictionary of Northern Mythology*, p. 327).

develop the indicated mythological kernel into figures applicable to the warrior and the battle.

In other paraphrases *Vellekla* says that Hákon, the descendant of Thjazi, made "the death-cold sword-tempest grow against udal man's life in Odin's storm," and that he was "an elf of the woodland's earth" coming from the north, who, received the south's warriors (Emperor Otto's army) at Dannevirke with "murder-frost." Upon the whole *Vellekla* gathers the figures used in describing the exploits of Hákon from the domain of cold and storm, no doubt on the basis of the Thjazi-myth.

In another poem to Hákon Jarl, of which only a fragment remains, the skald Einar speaks of Hákon's generosity, and says: *verk Rögnis mér hugna*, "Rögnir's works please me."⁹⁰ One knows that Hákon Jarl once gave Einarr two [685] gilt bowls⁹¹ of silver, to which belonged two weights in the form of statuettes, the one of gold, the other of silver, that the bowls were thought to possess magic qualities,⁹² and that on another occasion Hákon gave him an extraordinarily precious engraved shield, inlaid between the engraved fields with gold and set with precious stones. It was customary that skalds celebrated such gifts in song. For this reason, it follows that the "works of Rögnir," with which Einar says he was pleased, are the smithery which Hákon, Rögnir-Thjazi's supposed descendant, gave him; and I find this interpretation the more necessary since we have already met several congruous attestations of Thjazi's position in the mythology as a primeval artist.

Hrafnagaldur Óðins' [*Forspjallsljóð's*] Rögnir "sings *galdur*" and "unites *gandur*" in order to encourage and strengthen by these magical means the attack of the powers of frost on the world protected by the gods. *Haustlög 7* calls Thjazi *ramman reimuð Jötunheima*, "Jötunheim's powerful *reimud*."⁹³ The word *reimuðr* occurs nowhere else than here. It is thought to be connected with *reimt* and *reimleikar*, words which in the writings of Christian times refer to ghostly disturbances, supernatural phenomena,⁹⁴ and for this reason one has interpreted *reimuðr Jötunheima* as "he who made Jötunheim the scene of his magic arts and ghostly disturbances." From what has been stated above, it is clear that this interpretation is correct.

A passage in *Þórsdrápa* (str. 3), to which I shall come below,⁹⁵ informs us that at the time when Thor made his famous journey to the fire-giant Geirröd, Rögnir still had

⁹⁰ The verse is preserved in *Skáldskaparmál* 10, where Rögnir is typically seen as Odin and the kenning is interpreted to mean "poetry" as in Faulkes': "Rögnir's [Odin's] deeds [poetry] benefit me." [*Edda*, p. 71]. The line appears to have been emended, likely to make sense of it. Today, the generally accepted reading is: *Eisar vágr fyr (vísa verk) rögnis mér (hagna), þýtr Óðrøris alda (aldr) hafv við fles galdra.*; "Wave of time's sea rushes before the prince. Rögnir's deeds benefit me. Swell of Odrerir [poetry] pounds against the song's skerry [my teeth]." [Faulkes tr.].

⁹¹ In Swedish, the word here is *scalar*, ('bowls', 'basins') which corresponds to the Icelandic *skálir* in the text of the saga. Perhaps this is a typo for *skalor* (?), 'scales.' Anderson renders this 'goblet,' and *vigten* (*vikten*, 'weights') as 'scales', which gives an incorrect sense.

⁹² As told in *Jómsvíkinga saga* 31; thus his name Einarr skálaglamm ('tinkling-scales').

⁹³ "the mighty spectre of the giants' world," [North, *Haustlög*, p. 5].

⁹⁴ *Ibid.*, pp. 32-33: "Faulkes (SSE, p. 87) connects this word with *reimleikr* ('haunting') and the expression *þar er reimt* ('the place is haunted') and translates *reimuðr* as 'ghost' ('*skrømt*', p. 26-27)."

⁹⁵ See UGM1 no. 114. Of this, Eysteinn Björnsson remarks: "This half-stanza is extremely obscure. No certain meaning can be established. ... The subject of the sentence could be either *farmur* or Rögnir, and the allocation of the genitives (*meinsvárans*, *sóknar*, *hapt*, *sagna*, *galdurs*) is anybody's guess." He interprets the line to mean: "Rögnir of the battle [Þjálfi] was quicker to join the swift mover of armies [Þórr] on the expedition than the perjurious burden of the arms of the *hapt* of sorcery [Loki]." [Source:

not united himself with Loki in regard to the plan of the gods' ruin. Thus, during a certain period of his life, Rögnir was the gods' foe, but during a preceding period he was not. The same is true of Thjazi. For a time, he was *hapta snytrir*, "he who gave the gods treasures." During another time he carried away Idun, and appeared transformed into *dólgur ballastur vallar*, "the most powerful foe of the earth" (*Haustlög* 6), an expression which designates him as the fimbul-winter's author.⁹⁶

There still remains a pair of important passages in regard to the correct understanding [686] of the epithet Rögnir. In *Atlakviða* 33 it is said of Gudrun when she goes to meet her husband Atli, who has returned home, with a golden drinking-bowl, that she goes to *reifa gjöld Rögnis*, "to extend that compensation or that revenge which Rögnir gave."⁹⁷ In order to avenge her brother, Gudrun in Atli's absence killed the two young sons she had with him and made drinking-vessels of their skulls. It is one of these in which she presented the homecoming-drink to Atli. A similar revenge is told about Völund. He secretly kills *Niðaðr's* two young sons and makes drinking-vessels out of their skulls for their father. The passage states that the revenge Gudrun took on Atli was of the same kind as the revenge which Rögnir took on some one whom he had to exact retribution. So far as our sources extend, Völund is the only one to whom the epithet Rögnir can be applied. Of no one else is it reported that he exacted a revenge of the kind with which Gudrun's could be compared.⁹⁸ In all other passages the epithet Rögnir refers to "the sword's father," the primeval artist Thjazi, the son of Allvaldi. Here it refers to the utmost sword's father, to the primeval artist Völund, the son of Ivaldi.

The same strophe in *Vellekla*⁹⁹ that likens the Thjazi-descendant Hákon Jarl to the hail-dispatching Rögnir, refers to another element in the myth about him by means of a

<http://www3.hi.is/~eybjorn/ugm/thorsd05.html> Last viewed 1/15/2009] Faulkes, *Edda*, p. 83, has: "Full of perjury, the cargo [Loki] of incantation-fetter's [Sigyn's] arms was on his way sooner with the company's leader than the battle-Rögnir [Thjalfi]."

⁹⁶ North, *ibid.*, p. 30: 'the very bold foe of the fields', i.e. Þjazi. Marold renders this kenning as 'the strongest enemy in the world,' ('*der stärkste Feind der Welt*', p. 160)."

⁹⁷ Ursula Dronke, *PE* I, (1969) p. 10 remarks: "Then Guðrún came out to meet Atli with gilded cup, to render a lord his due."; p. 68: 34/4 *at reifa gjöld rögnis*: 'to present (with speech and action) the due tribute for a prince.' The phrase is deliberately ambiguous (cf. *gnadda niðfarna* below): *gjöld* could mean either (1) reward or (2) compensation', 'blood-price' (cf. *manngjöld*); *rögnis* could refer to either Atli or to Gunnarr. ... Rögnir 'powerful lord' is elsewhere a proper name of Óðinn, but common in poetic compounds signifying 'lord', 'warrior' (cf. *landrögnir* 12/1)."

⁹⁸ The longevity of this tradition, initially associated with Völund, is suggested by its appearance in several later sources. P. Maurus, in *Die Wielandsage in der Literatur*, 1902, concludes that Weland's gruesome acts became an archetypal revenge motif in European folklore. In *Mindesmarker i Skaane, Halland og Bleking*, 1598, the smith and magician Vallandi secretly begets a son with the king of Norway's daughter. When this disgrace is exposed, Vallandi takes vengeance by murdering the king's son, fashioning a mixing bowl from his skull and a knife-handle from his shin-bone, which he presents to the king as gifts. After revealing the affair, the smith flies away in a feathery garment. Mauer catalogs several similar stories in German, French, and English sources, some without reference to Völund, such as "The Horrible Vengeance," in which a houseslave rapes his master's daughter, kills the master's sons, then flings himself out the window. Noting examples from contemporary English and German ballads of Titus Andronicus, Mauer concludes that Titus' feeding the queen and her husband their children in a pie in Shakespeare's *Titus Andronicus*, Act V, Scene 3, also ultimately stems from the Völund myth. [Carla O'Harris].

⁹⁹ *Vellekla* 7. *Heimskringla, Haralds saga gráfeldar* 6 provides the first half of the stanza: *Vasat ofbyrjar þrva lodda vífs í dröfu/ sverða sverrifjarðar/ svangjýjæði at frýja*; Hollander interprets this as: "Nor was it needful to urge the Njorth-of-valkyries'-game ['Njörd of battle', i.e. warrior] to start the storm-of-flying-steel [the 'battle'] to gladden ravens."; Sv. Egilsson [LP] and Eysteinn Björnsson confirm that the kenning

paraphrase, whose mythological kernel is: *varat svanglýjaði at frýja ofbyrjar né drífu*, "it was not possible to defy the swan's-pleaser in matters of storm and blizzard. The paraphrase is made applicable to Hákon by making the "swan's pleaser" into the "the sword's high-billowing fjörd's swan's pleaser," i.e. the pleaser of the bird of the battlefield—the raven's pleaser; the storm is changed into "the storm of arrows," and the blizzard into the "battle-dis' blizzard." The mythological kernel of this paraphrase and what is illustrative for our subject is that in the myths Rögnir is a "swan-pleaser." In the heroic poem three swan-maids are devoted in their love to Völund and his brothers. *Völundarkviða 2* says that the third one of them lays her arms around Völund-Anund's white neck. [687]

We shall now summarize the results of this investigation concerning Rögnir, and in so doing will first consider what is said of him when the name occurs alone and independent of paraphrases, and thereafter what is said of him in paraphrases in which his name constitutes the kernel.

Hrafnagaldur Óðins [Forspjallsljóð] describes Rögnir as dwelling on the earth's northernmost outskirts at the time when Idun was absent from Asgard. There he sings *galdur* and "unites *gandur*" (magic implements), by means of which he releases a destructive winter over the world. He is a "smith" and in his company is found one or more than one mythic person who is called *Reginn*. (*Reginn* may be singular or plural.)¹⁰⁰

Einnarr Skálaglamm, who received precious products of a smith from Hákon Jarl, speaks in his panegyric to him of the "Rögnir's work" that pleases him, and which must be the treasures given by the Jarl.

Eilífr Guðrúnarson in *Pórsdrápa 3* says that Rögnir had not yet "associated himself" with Loki when Thor made his expedition of war to Geirröd.

Atlakviða 33 states that on someone he exacted a revenge, to which the song compares Gudrun's when she hands the drinking-vessels to Atli made of his two young sons' skulls.

One rediscovers all the facts stated in these passages in the myths about Ivaldi's sons: Völund, Egil, and Slagfin. There was a time when they were the gods' friends and forged precious treasures for them, and another time when they embraced the same plans as Loki sought to achieve in underhanded ways: to overthrow the Aesir and destroy their creation. They deliver their foster son Frey, the young harvest god to the giants (see nos. 109, 112) —a measure which, like Idun's disappearance from Asgard, refers to the outbreak of the fimbul-winter —and they depart to the underworld's northernmost outskirts where they dwell together with swan-maids, dises of vegetation, who, like Idun in *Hrafnagaldur Óðins [Forspjallsljóð]* str. 8, must have changed character and joined the world-hostile plot of their lovers. [688] (Of Idun it is said, in the strophe mentioned, that she clothed herself in a wolf-skin given her by the smiths,¹⁰¹ and *lyndi breytti, lék að lævísi, litum skipti*.)¹⁰² During his imprisonment by Niðað, the revenge Völund extracts against him explains why *Atlakviða* characterizes Gudrun's terrible deed as "Rögnir's

sverða sverrifjarðar indicates 'blood.' Thus *sverða sverrifjarðar svanglýjaði*, means "the swan-of-blood's [i.e. the raven's] gladdener," rather than the "bird of the battlefield's [the raven's] pleaser."

¹⁰⁰ To be a proper name, the word *regin* would have to have end in double *n*, as provided here. Further instances of *Reginn* will be written as such, although Rydberg does not distinguish between them.

¹⁰¹ *vargsbelg seldu lét í færast*.

¹⁰² "given a wolf-skin, she clad herself therein changed disposition, delighted in guile, shifted her shape." [Björnsson tr.]

revenge." In regard to the *gandur* joined by Rögnir and Reginn, it is to be said that the sword of victory made by Völund is a *gandur* in the word's original sense: an object endowed with magical powers that he created during his stay in the Wolfdales.

One passage in *Völundarkviða* str. 5,¹⁰³ which previously has defied attempts to explain it, shows that his skill was also occupied with other magic things while he dwelt there. The passage is: *lukti hann alla lindbauga vel.*¹⁰⁴ The "lind"-rings in question, forged of "red gold" (see the preceding lines in strophe 5), are, according to what the prefix states, *lind,- linnr*, serpent-formed rings,¹⁰⁵ which again are *gand*-rings on account of the secret qualities ascribed to the serpent. *Lindbaugur* is another form for *linnbaugur*, just as *lindból* is another form for *linnból*.¹⁰⁶ The role that the snake had in magic made it a *gand*, when under the influence of a sorcerer or in his possession, which is why *linnur*, a serpent, could serve as a paraphrase for *gandur*, and *gandur* in turn, could become an epithet for the Midgard-serpent in the compound *Jörmungandur*. The rings which Völund "closed up well" are *gand*-rings. The rope (*bast, böstur - Völundarkviða* 7, 12) on which he hangs the seven hundred *gand*-rings he has finished, itself seems to be a *gand*, a magic implement, with which Völund can bind and from which he can release the wind. When Niðaðr's men surprised Völund in his sleep and bound him with this rope, he asks ambiguously who "had bound the wind" with it (str. 12). In two passages in *Völundarkviða* (4, 8) he is called *veðreygur*, "the storm-watching," or "the storm-terrible."¹⁰⁷ The word can have both meanings. That Völund for his purposes, like Rögnir, availed himself of *galdur* songs is clear from Saxo (Book VII, 183 [*Hist.* 323, 324]). [689] According to Saxo it was by means of Völund-Haquinus' *galdur* song that

¹⁰³ Although some editors divide the verses differently for metrical reasons, if the manuscript's initial capitals are followed these lines form 5/5-6. In the other case, these lines commonly form 6/3-4 as in the Ursula Dronke translation.

¹⁰⁴ *Kommentar zu den Liedern der Edda*, bd. 3 [p. 153] notes: "Wenn von der Form *lind* abgesehen wird, deren Bedeutung umstritten ist (s.u. 1), kann die Wortfolge übersetzt werden als 'er schloss all ...Ringe gut.', "If one omits the word *lind* whose meaning is disputed (see below 1), the sequence of words can be translated 'he closed the ...rings well.'"

¹⁰⁵ What *lind*-rings are exactly remains unclear. As translations of the word *lind-*, the *Kommentar zu den Liedern der Edda* lists: 1) a linden tree of which rope is made, thus the rope itself [*Linde, Lindenholz*] 2) a shield [*Schild*] made of linden, 3) a snake [*Schlange*], cp. MHG. *lintwurm* and OI *linnormr* 4) a spring [*Quelle*]; all of which are problematic [*ibid.*, pp.155-6]; Ursula Dronke states: "For *lindbauga* hap. leg. I choose an interpretation that again relates to the smith's procedure: he now closes the ring's metal circle to hang on the cord. So *lindbauga* would mean 'linden-rings', 'rings for the linden-(bast) cord' (cf. 8/5-6). *Lind* for 'linden-bast', however, is not elsewhere recorded in ON, though *lindi*, 'belt, is thought to be so called from the plaited linden-bast of which it was made (AEW s.v. *lindi* I; note also English dialect *linder*, 'to tie up', *linderins*, 'ropes,' *EDD*, svv.) Emendation to *linnbauga*, 'snake-rings', (otherwise unattested) is no improvement on retaining *lindbauga*: *linnr* is not elsewhere used descriptively in a ring kenning (e.g. 'ring with a snake depicted on it' or 'ring like a snake'), but only as a substitute for *baugr* itself (so *armlinnr* is 'snake of the arm' i.e. 'bracelet')." [*PE* II, p. 309].

¹⁰⁶ See *Lexicon Poeticum*, 1860, s.v. *lindból*.

¹⁰⁷ Egilsson interprets this to mean "*vejr-öiet, som har öje for vind og vejr.*" "weather-eyed, that has an eye for wind and weather." [*LP*, 1931, p. 599]; Cleasby/Vigfusson suggests this may be a "participle of *veðr-glöggr*, (?)" an adjective meaning "'weather-glegg,' sharp in predicting weather." [*Dict.* p. 688]. Ursula Dronke cites Ásgeir Blöndal Magnússon [*'Um ögurstund*' in *Stjötú ritgerðir* I, pp. 28-9] as noting three senses of the word in Modern Icelandic "(a) 'with a discerning eye for weather or wind'" (b) 'with eyes wind-bitten, smarting from the weather,' (c) 'with eyes glancing from side to side' (as in nervous horses' *veðr* here being figurative)." [*PE* II, p. 307].

the Völund-sword, wielded by Svipdag-Ericus, was in a position to vanquish Thor's hammer and Halfdan's club.¹⁰⁸

Passing now to the passages where the name Rögnir occurs in paraphrases, I have shown first and foremost that *Haustlöng* designates Thjazi with this epithet-name; that poems younger than *Haustlöng*, and connected with this famous song, apply it to the supposed descendants of Thjazi, Hákon Jarl and his kinsmen; that all of these paraphrases describe Rögnir as a producer of storm, driving snow, and hail; and that Rögnir manufactured "wind-cars," was a "Regin of the motion of the feather-leaf (the wing)," and a "swan-pleaser." Therefore (a) Rögnir is an epithet-name of Thjazi, and at the same time designates Völund; (b) all that is told of Rögnir, when the name in paraphrases is a Thjazi-epithet, applies to Völund; (c) all that is told of Rögnir, when the name occurs independently of paraphrases, applies to Völund.

(18) A usage in the existing Old Norse poetry is to designate a person with one of his opponent's names, when one can indicate that he means the former and not the latter by means of a secondary designation. Thus, a giant can be called *berg-Þórr* or *grjót-Móði*,¹⁰⁹ because he had Thor or Thor's son Modi as an opponent, and these designations would particularly apply to giants who actually fought with Thor or Modi in the myths. In contrast with their successors in Christian times, the heathen skalds would have striven to give such paraphrases special justification and support in some mythic event. For the same reason that a giant who had fought with Modi could be called *grjót-Móði*, Völund as Niðaðr's foe could be called *grjót-Niðuðr*. This epithet also occurs only once in Old Norse poetry, namely in *Haustlöng* 9, and there is used of Thjazi. The paraphrase shows that the skald had in mind a mythological state of opposition between Thjazi and Niðaðr (*Niðuðr*). What we are able to gather from our sources is that Völund and Niðaðr stood in such [a state of opposition], [690] and it was of such an inveterate kind that the epithet *grjót-Niðuðr* in and of itself would lead the listeners thoughts to Völund.

(19) When Loki with the magic pole struck Thjazi in eagle guise, he flew up; and since Loki's hand was stuck to the pole's one end and the other to the eagle, Loki had to accompany the eagle on its flight. *Haustlöng* 8 says that Thjazi, pleased with his catch, bore him a long distance (*of veg langan*) through the air. He directed his course so that Loki's body became badly worn, probably by tree branches and rocks (*svo að slitna sundur úlfs föðr mundi*).¹¹⁰ Thereafter in the poem follows the lines given below, which I quote from *Codex Regius*, with the exception of a single word (*miðjungs*, instead of *mildings*) from *Codex Wormianus*. I will engage in textual changes here as little as in other places, because even well-motivated ones do not offer a sufficiently reliable basis for mythological investigations when no manuscript supports them and they are not stipulated by pure necessity.

Haustlöng 8/5-8:

¹⁰⁸ "Erik's champion, Hakon was skilful in blunting swords with his spells." [Elton tr, p. 264]; "Erik's champion Hakon had the knack of blunting swords by witchcraft. [Fisher, p. 203]

¹⁰⁹ *Lexicon Poeticum* s.v.. "berg-Þórr, m. 'klippe-Tor', jätte, ['rock-Thor', giant], *Skraut-Oddr* 2"; "grjót-Móði, m. 'klippe-Mode (gud)', jätte, ['rock-Modi (god), giant] *Anon* (XII) D. 4."

¹¹⁰ [so] "that the wolf's father [Loki] was ready to tear asunder," [North tr.]

*þá varð Þórs of runni,¹¹¹
þungr var Loptur, of sprunginn;
málunautur hvats mátti
miðjung's friðar biðja.*

In comparison with the foregoing, what these lines tell us is the following:

Thjazi's pleasure in dragging Loki with him and letting his limbs come into disagreeable contact with objects they meet on their way was so great that he did not refrain from it before he felt that he had overexerted his strength. As strong as he was, this occurred nevertheless, because he had flown with his burden very far away from the place where he captured Loki in the ambush he had laid; and, moreover, Loki was heavy. During the entire time, the badly worn Loki had wanted to beg for mercy, but while the flight proceeded, he could not do it. When Thjazi finally descended to the ground, Loki got a breathing space, so that he could beg for favor.

Four paraphrases occur in the four lines. Thjazi [691] is called *Þórs of runni* or *Þórs of rúni*, "he who caused Thor to run," or "he who was Thor's friend,"¹¹² and *miðjungur*, whose meaning is of no interest to the matter now under investigation. Loki is called *Loptur*, a byname that he often bears, and *málunautur hvats miðjung's*, "he who has journeyed with the powerful Midjung's(Thjazi's) female companion)." With Thjazi's female companion (*mála*) Idun is meant, and the paraphrase refers to the myth telling how Loki carried her away from Thjazi's halls, and flew with her to Asgard.

After these preparatory remarks I present a literal translation of the passage:

(Thjazi flew a long way with Loki, so that the latter came near to being torn asunder), "... thereupon (*þá = deinde*¹¹³) became he who caused Thor to run (*varð Þórs ofrunni*) — or who was Thor's friend (*Þórs ofrúni*) —tired out (*ofsprunginn*), [since] Lopt was heavy (*þungr var Loptur*). He (Loki) who had made a journey with the powerful Midjung's (Thjazi's) female companion (*málunautur hvats miðjung's*) could (now finally) beg for peace (*mátti friðar biðja*)."

In the lines:

*þá var Þórs ofrunni,
þungr var Loptr, ofsprunginn,—*

þungr var Loptur obviously stands as an intermediate sentence, which, in connection with what is stated above, namely, that Thjazi flew a long way with his burden, will justify and explain why Thjazi, although exceedingly strong, stronger than Hrungnir (*Grottasöngur* 9), was still close to collapsing from exhaustion. The skald has thus given the reason why Thjazi, "happy with the catch," descended to the ground with his victim before Loki became more severely battered than he was. For elucidation of the

¹¹¹ Rydberg follows the *Codex Regius* manuscript here. North [*Haustlög* p. 4] notes: 8/5 þors R; þor T; rvní R; rvní, W, T.

¹¹² "Þórr's confidant" [North tr., *Haustlög* p. 5].

¹¹³ Latin: "afterwards."

connection, the word *mátti* in the third line is of importance. Previously, the words *málunautur hvats mátti miðjungis friðar biðja* have been interpreted as if they meant that Loki “was forced” to beg Thjazi for peace. *Mátti* has been understood to mean *coactus est*.¹¹⁴ [692] Finnur Jónsson (*Krit. Stud.*, p. 48)¹¹⁵ has pointed out that not a single passage can be shown with certainty or probability where the verb *mega, mátti*, means “to be compelled to.” Everywhere it can be translated “can,” “to be able,” “to be in a position to.” Thus the words *mátti friðar biðja* mean that Loki *could*, —was now in a position to —beg Thjazi for peace. The reason why he could is stated above, where it is said that Thjazi got tired of flying with his heavy burden. Before that, while the air flight and the disagreeable collisions between Loki’s body and objects with which he came into contact lasted, he was not in a position to negotiate with his capturer; but when the latter had settled down on the ground, Loki got breathing space and could beg for mercy. The half strophe in this illustration provides the most logical connection, in that it contains three motivations: (1) Loki was in a position to use his eloquent tongue face to face with Thjazi, since he stopped flying before Loki was torn asunder; (2) Thor’s *ofrunni* or *ofrúni* completed his air flight, because he, for all his strength, felt overexerted; (3) he felt overexerted because Loki, with whom he had been flying a great distance, was heavy. But from this it follows with the greatest certainty that the skald, with Thor’s *ofrunni* or *ofrúni*, meant Thjazi and not Loki as one has previously assumed. The epithet *Pórs ofrunni*, “he who caused Thor to run,” must then have its explanation in a mythic event, which says that Thor once had to flee the battlefield because of Thjazi. A single circumstance has come to our attention where Thor yields before an opponent and it is hardly likely that the godsaga would allow its favorite to retreat from an encounter in battle conquered more than once. On that occasion it is Völund’s sword, wielded by Svipdag, which cleaves Thor’s hammer and compels him to flinch.¹¹⁶ Thus Völund has been Thor’s *ofrunni*. In *Haustlög* 8, it is Thjazi. Here, too, we therefore meet the fact which has so frequently emerged in the course of these investigations, namely, that what is told of Völund is told of Thjazi.

[693] By the side of *ofrunni*, however, stands another reading which ought to be considered. *Codex Wormianus* has *ofrúni* instead of *ofrunni*, and, as [Theodor] Wisén has pointed out, this *rúni*, for the sake of the meter, should be read *rúni*. According to this reading Thjazi once had been Thor’s *ofrúni*, Thor’s greatly trusted friend. This reading also finds its support in the myths, as shall be demonstrated further on.¹¹⁷ Here, I should again reiterate a previously made observation that even though only one of the two readings can be the original, both can be mythologically justified.

(20) In the myths exist characters that form a group by themselves, and whose characteristic trait is skiing in connection with archery. This group consists of the brothers Völund, Egil, Slagfin, Egil’s son Ull, and Thjazi’s daughter Skadi. In the introduction to *Völundarkviða* it is said of the three brothers that they went on skis in the Wofldales and hunted. Of Egil’s wonderful skis, which could be used on the water as well as on the snow, we have already spoken above. Of Ull, *Gylfaginning* 31 [*Pr. Edd.* I, 102] says: “He is so excellent an archer and skier that no one can compete with him”; and Saxo

¹¹⁴ Latin: “was compelled.”

¹¹⁵ *Kritiske studier over en del af de aeldste norske og islandske skjaldekvad*, Gyldendal, 1884.

¹¹⁶ Saxo *Hist.* 3, p. 72. See no. 101.

¹¹⁷ See no. 114.

knows of his Ollerus that he could enchant [*galdra*] a bone (the ice-skate formed of a bone, the ski's pendant), so that it transforms into a vessel. Ull's skis accordingly have the same qualities as those of his father Egil, namely, that they can also be used on the sea. Ull's skis seem furthermore to have had a quality of a remarkable kind, namely that they could be combined into a shield to be used in battle when their owner did not need them for transportation on land or water. This explains why the skalds could use *skip Ullar*, *Ullar far*, *knörr örva áss*, as paraphrases for shields, and that, according to one statement in the *Edda Lovasina*, *Ullur átti skip það, er Skjöldur hét*.¹¹⁸ In his works, Ull is a copy of his father Egil, as far as athletics are concerned. The same may be said of Skadi. While Ull is called "the god of the skis," Skadi is called "the goddess of the skis," "the dis of skis,"¹¹⁹ and "the dis of the sea-bone," *sævar beins dís*, a paraphrase which evidently has the same origin as [694] Saxo's account of the bone enchanted¹²⁰ by Ull. Thus Thjazi's daughter bears attributes belonging to the circle of Völund's kinsmen.

The names also unite those that we find to be kinsmen of Völund with Thjazi's. Allvaldi is Thjazi's father; Ivaldi is Völund's. *Ívaldi* is another form for *Iðvaldi*. The long prefixed *Í* in *Ívaldi* has its explanation in the disappearance of *ð* from *Iðvaldi*. *Ið* reappears in the name of Ivaldi's daughter *Iðunn* and Thjazi's brother *Iði*, and in the mythology these names are the only one in which *Ið* is discovered. Furthermore, it has already been pointed out, that of Allvaldi's (Ölvaldi's) three sons there is one who bears the epithet Wildboar (*Aurnir*, *Urnir*); and that among Ivaldi's three sons is found one, namely Örvandil-Egil, who bears the same epithet (*Ibor*, *Ebur*, *Ebbo*); and that among Alvaldi's sons one, namely Thjazi, bears the epithet *Fjallgyldir*, "mountain-wolf" (*Haustlög* 4); while among Ivaldi-Ölmod's sons one, namely, Völund, bears the epithet *Ásólfr*, which also has the meaning "mountain-wolf."

In connection with this, it should not be left out that the tradition has attached qualities of giant-nature, not only to Thjazi, but also to Völund. That this is not evident in the *Poetic Edda* depends simply on the fact that Völund is not mentioned by this name in the genuine mythic songs, but only in the heroic fragment which we possess in *Völundarkviða*. The memory that Völund, though an elf-prince in the myths and certainly not a full-blooded giant on his father's side, was regarded and celebrated in song as a *jötunn* not only survives in *Pidreks Saga af Bern* [*Wilkinasaga*], but appears there in an exaggeration produced by the traditions, that his father Vadi (see no. 110) is there called a giant, while his father's mother is said to have been a mermaid. In another respect too, the memory survives in *Pidreks Saga af Bern* of a relationship between Völund and the myths' most famous giant-beings. Namely, that he and the giants Etgeir (*Eggþér*) and Vidolf should have been cousins, according to chapter 194 [ch. 175].¹²¹ If we examine

¹¹⁸ "Ull owned a ship that was called Shield."

¹¹⁹ Ull: *öndurr-Áss* [*Skáldskaparmál* 21]; Skaði: *öndur-guð*, *öndur-dís*, [*Gylfaginning* 23, *Haustlög* 7, *Skáldskaparmál* 31].

¹²⁰ Here Rydberg uses the word *galdrade*, evidently the past participle of a verb *galdra*, to sing *galdur* songs.

¹²¹ "Velint was the son of the giant Vadi, and Vadi was the son of King Vilkinus and the mermaid, as has already been told. King Vilkinus had another son by his own wife, and he was named Nordian. He was a king, but less distinguished than his father had been before him. Nordian had four sons. They were great and strong giants. One was named Aventrod, the second Vidolf mittumstrangi, and the third one lived in the forest there. He was named Edgeir and it is he we are talking about. The fourth son of King Nordian was Aspilian." [Edward R. Haymes tr, p. 121]

the Norse sources, we find Vidolf mentioned in *Hyndluljóð* 33¹²² as progenitor of all the myth's völvas, and, in strophe 30, Aurboda, the most notorious of the myths' völvas, mentioned [695] as a kinswoman of Thjazi. Thus while *Hyndluljóð* makes Thjazi, *Pidreks Saga af Bern* makes Völund, a kinsman of the giant Vidolf.

Though in a form greatly changed by the times, *Pidreks Saga af Bern* [*Wilkinasaga*] likewise has preserved the memory of the manner in which Völund's father closed his career. With some smiths ("dwarves") who lived in a remote mountain, Vadi had made an agreement, in accordance with which, his son Völund would learn their wonderful art as smiths for certain compensation. When, near the close of the agreed upon apprenticeship, Vadi appeared outside of the mountain, he was killed by an avalanche before entering, through a treacherous arrangement of these smiths.¹²³

Thjazi's father is the myths' great drinking-champion who, among his many names and epithets, as we have seen, also bears some that refer to his position in the myths of the fermented drink: *Svigðir* (the great drinker),¹²⁴ *Ölvaldi*, *Ölmóðr*, *Sumbl Finnakonungur*. Concerning *Svigðir's* death, it has already been shown (see no. 89) that, upon his complete disappearance from the myths, he finds himself outside of a mountain in which Suttung and Suttung's sons, descendants of Surt-Durinn, the oldest primeval smith at the side of Mimir (see no. 89), have their halls; that on his arrival there a treacherous dwarf, the doorguard of Suttung's sons, goes to meet him, and that he is "betrayed" by the dwarf, never enters the rocky halls, and consequently must have died outside there.

Pidreks Saga af Bern's [*Wilkinasaga's*] statements which are very late and probably collected from German traditions about the death of Völund's father, thus also agree in the main features with what the Norse sources say of how Thjazi's father disappeared from the myths' scene.

In regard to the birth and rank of Thjazi's father among the mythic powers, the following statements in poems from the heathen time are to be observed. When *Haustlög* tells how Thjazi falls into the waverflames kindled around Asgard, it makes use of the words *Greipar biðils son sviðnar*, "the son of Greip's suitor is singed." Thus Thjazi's mother is the giantess Greip, who, according to a verse cited in *Skáldskaparmál* 26 [*Pr. Edd.* I, 288], is a daughter of the giant Geirröðr [696] and a sister to Gjalp. One of these sisters, and most probably, Greip, is, in *Pórsdrápa*, called *meinsvarans hapt arma*

¹²² The original reference "53" here is an apparent typographical error.

¹²³ *Pidreks Saga af Bern*, ch. 60: "The giant Vadi wished to set out sooner rather than later to fetch his son, because the way was long and he did not wish to come after the appointed day. He set out from home and traveled both day and night and arrived three days before the day agreed upon. The mountain was closed before him and he could not get in. He lay down next to the mountain and planned to wait until the mountain was opened. He became very tired from the furious journey he had made, and for all his reason he fell asleep, and he slept fast and long. ... Then came so much rain it was amazing. At this moment there came a great earthquake, and a landslide came down the mountain with water, rocks, gravel, sod, and much earth, and it poured over the giant, and so Vadi lost his life." [Haymes tr., p. 41]. Although the text doesn't specifically say the dwarves murdered Vadi, the surrounding text makes it clear that, besides telling Vati if he did not arrive on the appointed day they would cut his son's head off, that the dwarves were treacherous and planned to kill Velint regardless.

¹²⁴ See no. 89. This definition was obtained from *Lexicon Poeticum* (1860), which identifies *Svigðir* as Odin: "Au test id. qu. Sigðir, inserto v, aul potator (Angl. swig, magnis haustibus bibere). LP, 1931, identifies *Svigðir* as an ox, meaning "the curved horned" and *Sveigðir* as a name of Odin or that of a Yngling king.

farmur, "the perjurous *hapt*'s armful." *Höpt*, sing. *hapt*, is, like the synonymous *bönd*, an appellation of lower and higher powers, *numina* of various ranks. If by the perjurous *hapt*'s mistress Greip is meant, and not the sister Gjalp, then Thjazi's father is a being who belonged to the number of the mythology's *numina* and who, with a giantess whose *biðill* he was, begot the son Thjazi, and probably also his brothers *Iði* and *Gangur* (*Aurnir*). What rank this perjurous *hapt* held among the powers is indicated in *Vellekla*, strophe 9, which, like the foregoing strophe 8, and the succeeding strophes 10 and 11, speaks of Hákon Jarl's conflicts at Dannevirke, where he was summoned, in the capacity of a vassal under the Danish king Harald Blue-tooth, to defend the heathen North against Emperor Otto II's effort to convert Denmark by force. The strophe, whose paraphrases here too draw parallels between Hákon Jarl and his mythic progenitor Thjazi, says that the Danish king (*fémildur konungur*) wished that the elf of the dark-forest's Hlóðyn, (the murk-forest's earth i.e. wooded Norway's), he who came from the North (*myrkmarkar Hlóðynjar álfs, þess er kom norðan*),¹²⁵ shall be tested in "murder-frost," i.e. in war (*við morð-frost freista*), when he (Denmark's king) angrily asked the cold-hard storm-watcher (*stirðan veðrhirði*, Hákon Jarl) of Hordaland's dwellers (of the Norsemen) to defend Dannevirke (*Virki varða*) against the southland Njörds of the armor-rumbling (*fyr serkja-hlym-val-Njörðum*, "the southland warriors' princes").¹²⁶

Here, too, the myth about Thjazi and of the fimbul-winter forms the kernel from which the paraphrases applied to Hákon Jarl have grown. Hákon wears the mask of "the cold-hard storm-watcher" who comes from the North and can let loose the winter-winds. Emperor Otto and the chiefs who led the southern troops under him are likened to Njörd and his kinsmen, who, in the myths, fought with Völund and the powers of frost, and the clash between the warriors of the South and the North [697] is likened to a "murder-frost," in which Hákon coming from the North meets the Christian continental Teutons at Dannevirke.

Thus the mythical kernel of the strophe is: "The murk-wood's Hlóðyn's elf, the cold-hard storm-watcher, tested his power with frost-weather when he fought Njörd and his kinsmen."

"The murk-wood's Hlóðyn" i.e. "the goddess of the Jötunheim woods" is, in this connection, Thjazi's daughter Skadi, who, in *Háleygjatal*, is called *járnviðja* of *Járnviðr*, the Ironwood, which is identical with the Murkwood. Thjazi himself, whose father is called "a perjurous *hapt*" in *Pórsdrapa*, is here called an elf. Alone, this passage would not be sufficient to decide the question as to which class of mythic beings Thjazi and his father belonged, the less so as *álfur*, used in a paraphrase, can refer to any sort of being

¹²⁵ John McKinnell says: "The context is Hákon Jarl's desire to *freista* 'tempt' Denmark (i.e. conquer it) and the phrase *myrk-Hlóðynjar marker* 'the dark woods of Hlóðyn' or 'dark Hlóðyn's woods' again likens the forest to the dark hair of a woman or giantess." *Meeting the Other in Norse Myth and Legend*, p. 154] The lines generally considered to be part of *Velleka* 26 or 27 are preserved in *Ólafs saga Tryggvasson* 26. The Skaldic Project site quotes them as "*myrk- Hlóðvinjar -markar /morðálfs, þess's kom norðan*", while the *Netúgáfan* website has them as: "*myrk- Hlóðynjar -markar /morðálfs þess er kom norðan*." [<http://www.snerpa.is/net/snorri/ol-tr.htm>].

¹²⁶I cannot independently verify this. The two main English translations are: "And in the wintertide/would the generous king/ of the murky woodlands try/ this warrior who came from the south/ when this hardy fighter/ had bidding from/ the great king, to guard/ Dane-work against the foe." [Erling Monsen tr, 1932]; "And toward winter would the/wealth-dispensing Danish/folk-king test the troth of/tough-minded Earl Hákon, when the breastwork's builder [the king of Denmark] bade the doughty fighter/guard the goodly ramparts/ 'gainst the Saxon's onrush." [Lee Hollander tr, 1964].

according to the kind of characterization attached. But "perjurous *hapt*" cannot possibly be a paraphrase for a giant. Every divinity that has let himself be guilty of a broken oath is "a perjurous *hapt*," and the myths are known to speak of such oath-breaking. If a god has committed perjury, he cannot for this reason be called a giant; if a giant has committed perjury, he cannot for this reason be called a *hapt*, for it is not specifically characteristic of the giant nature to commit perjury or break an oath. In fact, it seems to me that strong doubts should be raised about whether Thjazi was a giant in the strictest and most complete sense of the word already from the circumstances that he is a star-hero; that distinguished persons considered it an honor to be descended from him; that Hákon Jarl's praise-singers never tired of clothing him in his supposed progenitor's guise and of comparing the one's historical achievements with the other's mythical achievements; and that he, Thjazi, not only kidnapped Idun, which indeed a genuine giant might do, but that he also lived with her many long years, and, most probably, begat with her the daughter Skadi. One is reminded by the foregoing [chapters] with what care the myths provided Freyja, the other Asynje who had fallen into the hands of giants, that she should return to Asgard pure and undefiled, thus it is difficult [698] to believe that Idun should be humiliated and made to live for many years in intimacy with a real giant. It follows from all this that when Thjazi is called an *álfur* in the mythological kernel of the *Vellekla* strophe cited above, and when his father in *Pórsdrapa* is called a *hapt*, a being of higher or lower divine rank, then *álfur* is a closer definition of the idea *hapt*, and informs us to which class of *numina* Thjazi belonged, namely, the lower class of gods called elves. Thus Thjazi, on his father's side, is an elf. Völund is as well. He is called an elf-prince in *Völundarkviða*. —Furthermore, it should be observed that, in the mythic strophe-kernel presented above, Thjazi is represented as one who has clashed with Njörd and his allies. In Saxo it is Anund-Völund and his brother the archer who fight with Njörd-Fridlevus and his companions; and when Njörd in Saxo marries the same Anund-Völund's daughter, while in the mythology he marries Thjazi's daughter, then here we meet afresh, the fact which continually emerges in every closer examination into this material, that what is told of Völund is also told of Thjazi.