An investigation of Gullveig in Old Norse mythology
& her anti-cosmic nexus

By Vexior, 218
MMX

* * *
An investigation of Gullveig in Old Norse mythology & her anti-cosmic nexus

GULLVEIG EMBRACED IN

-the Sagas, Witchcraft & Poetry

EMBELLISHED WITH

Symbolical Thorsian Illustrations

TOGETHER WITH

an illumination on the Old Norse belief in the adverse powers of the underworld. And an elaborate study and view upon the underworld as a primordial source of the anti-cosmic current.

* * *
GULLVEIGARBÓK

By Vexior

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Abbreviations:

AD = Anno Domini
BC = Before Christ
OM = Old English
EN = English
ON = Old Norse
OE = Old English
OS = Old Saxon
OE = Old English
MN = Modern English
OE = Old English
PRONUNCIATION KEYS

b (b) - as in thin
ð (D) - as in this
æ (Æ) & å (Å) - as in cat. An accent denoting a longer syllable (æ).
ø (Ø) & ø (Ǿ) - close to her. An accent denoting a longer syllable (ø).

In early Scandinavia the letter ø was frequently used for a slightly different o-sound, but it was replaced with the character ø during the early medieval age. Normally I am very picky with keeping to the original spellings and such, but due to their similarities and mix-ups I have chosen to replace the character ø with the ø in this book.

ABREVIATIONS

AD anno domini
BC before Christ
Etc. and others; and so forth
E.g. for example, such as
I.e. that is
OE Old English
OL Old Icelandic
ON Old Norse; i.e. Old Scandinavian; Scandinavia which for me includes Iceland.

I would also like to explain some of the chosen words that I use in this book. Some of them may be seen as unusual and old, but the reason why I chose these words is that they often etymologize with the Old Norse words and so make for a better fit. Take for example the English word "rime"; it derives from the Old Norse word hrím. Equally, the Old Norse words for giant þurs and jötunn I have anglicized into "thurs" (pl. thurses, adj. thursian) and "jotun" (pl. jotuns). In this manner, I can use the more pure form "rine-thurs" instead of "frost giant" – although they mean the same
thing. Furthermore, I use the Old Norse names in their original approach only, since those are the true names and I think that renaming them just to make it easier for foreigners to pronounce and remember them is to patronize people and mock the giants.

In my book I will use the name Hel only for the giantess who rules over the dead and Niflheimr, Gullveig's daughter with Loki. And I will only use the name Helheimr for the world of the dead in the underworld (which is otherwise commonly called only Hel). I do this to avoid unnecessary confusion in an already confusing and complex subject.

I would also like to explain my understanding of the difference between a thurs-giant and a jotun-giant. In my profound studies of the ON mythology the thurses from Muspellheimr and Niflheimr are the only ones who are malignant and adversaries; as Muspellheimr and Niflheimr are located beyond the underworld in Chaos. All other giants, e.g. jotuns (jötmar) and mountain-giants (bergrisar), belong to the underworld and are most often mythological allies with the vanir and désir-gods. An example of this can be seen in the ON term hrim- which only belongs to the coldness and darkness of Niflheimr, Hvergelmir, and its powers; as the rime-thurses are always of three important elements: 1) Ice, 2) Darkness, and 3) Aversion. And as hrim- is exclusively associated with nifl-, the two have adopted each other's traits.

In Gyfaginning it is told that Auðumla licked on the salty ice until Búri was excavated. This was before the world and the désir were yet created, there were only primordial entities; according to Gyfaginning there only existed Ymir the rime-giant and Auðumla the cow. Gyfaginning is the only source that testifies to Auðumla's involvement in the creation. However, taken from Gyfaginning's words, the désir-gods came from the line of Auðumla's race (Búri was her first son, and he is Óðinn's grandfather), and the adverse and primordial giants came from Ymir, hence the thurses. And Gyfaginning speaks of this adverse thurs-race in the line of Ymir: "We do not acknowledge him (Ymir) god; he was evil and all his kindred. We call them rime-thurses." So the purs-race was malevolent and adverse towards the creation. And the jötum-race was seen as benevolent; as the jötum-race was in time more adapted to the creation, and later became allies with the désir and vanir.

Clearsby and Vigfusson separate the race Pursar from Jötmar in An Icelandic-English Dictionary: "the Titans of the Scandin. Mythology were so called, as opposed to and older than the common Jötmar (Giants)."
Skírnismál, stanza 34, says: «Heyri jötnar, heyri hrímþursar, synir Suttungs, sjalfir ásliðar», which for me obviously categorizes and divides the races perfectly in:

1. jötnar = giants of the underworld
2. hrímþursar = giants of Niflheimr
3. synir Suttungs = giants of Múspellzheimr
4. sjalfir ásliðar = the ásir

Gylfaginning (21, 42, and 49) separates them as «hrímþursar ok bergrisar»; why do this three times if there was no difference between them?

Bósa saga ok Herrauðs says: «Tröll ok álfar ok tófnornir, búa, bergrisar brenni þínar hallir, hati þik hrímþursar, hestar streði þik, strán stangi þik, en stormar æri þik, ok vei verði þér, nena þú vilja minn gerir». Not too far from how the Gylfaginning saga separates them.
This is my Gullveig-studies and understanding thus far – many more arcana will henceforth be solved, new knowledge will be absorbed, and numerous more riddles will be unraveled. This work can never be completed, so consider this book a glimpse into my boundless devotion to Gullveig.

The investigation of a dead religion from the past in the present is a challenge that craves a sober and realistic perspective in its analysis. The challenge is not just to understand the deep metaphors in the Old terminology and big gaps in the limited literature and archeological evidences; it is to understand the Old Norse peoples' perspective of the physical world and the spiritual. Through all these years of my researching, I have found that it is too easy to build a modern understanding of the Old, instead of trying to think like a poor farmer in Scandinavia during, for example, 300 AD. That said, it might even be better to look upon the Old Norse belief from a modern perspective; it might allow us to reach a deeper understanding: because our research conceives and manifests the past in the present. And as we do so – evoking what is dead and putting it on paper – we analyze the facts and try to put it together in the best way we see fit. Some researchers follow the pack – me, I spread my wings and face the head wind like the black dragon.

JÓTUNHEIMR AND ALL

I would like to start by giving (jóts and jötn) and their also want to start this book to make it easier to understand which I devotedly follow. Chaos or cosmic Satanism. Chaos-Cosmicism which was built on the religions is called Yahweh, the creation of the cosmos. The clean light – a metaphor for the tyrant than a savior. In Chaos of Gnosticism and fuses it to called Chaos beyond the conventional multiverse. Thus, the imprisons them so that the unenlightened, while the true who will enlighten you will you out of the shackles of the acosmic Chaos. Thus seen as the destroyers, bonds. This is how I transform essence onto the thurses, a ON sagas to be destroyers which dwells in Chaos, an eminence who relentlessly a vanir; Midgard-earth, an Chaosophic perspective it's

THE CREATION ANI

Ginnungagap is the infin- itless quantity of time and throughout the cosmos or because of its pan-dimen nature it is not bound by t
JÖTUNHEIMR AND ANTI-COSMIC GINNUNGAGAP-THEORY

I would like to start by giving an illumination on my way of beholding the giants (jörs and jötnunn) and their dark powers in the Old Norse mythology and magic. I also want to start this book by explaining briefly the foundation of my belief, so as to make it easier to understand my vision of the Old Norse mythology and religion, which I devotedly follow. Chaos-Gnosticism is the innermost of my belief, so is anti-cosmic Satanism. Chaos-Gnosticism is inspired by the ancient religion called Gnosticism which was built on the belief that the cosmic diemurge – who in different religions is called Yahweh, God, Zeus, Óðinn, etc. – is the evil god in the material creation of the cosmos. The light that the diemurge is distributing is a false and unclean light – a metaphor for a lie and an illusion – and the diemurge is more of a tyrant than a savior. In Chaos-Gnosticism the Satanist adopts the fundamental roots of Gnosticism and fuses it together with the belief in an acosmic Chaos – i.e. a “state” called Chaos beyond the cosmos, a “state” which I believe is an acosmic pan-dimensional multiverse. Thus, the cosmic diemurge is an evil god who enslaves souls and imprisons them so that they become nothing more than a shell of clay; blind and unenlightened, while the true light bringer, Lucifer-Loki-Prometheus\(^1\), is the savior who will enlighten you with the authentic light, and guide you out of the shackles of the diemurge to finally transcend unto the acosmic Chaos. The anti-cosmic Chaos-powers are thus seen as the destroyers of causal structures and cosmic bonds. This is how I transfer the anti-cosmic purposes and essence onto the thurses, as the thurse-powers are told in the ON sagas to be destroyers; they come out of Ginnungagap which dwells in Chaos, and evidently they are the wrathful powers who relentlessly aim to destroy the worlds of the vanir; Míðgarðr-earth, and ásir; Ásgarðr-heaven. With a Chaosophic perspective it’s not hard to understand the nexus.

THE CREATION AND THE INVASION

Ginnungagap\(^2\) is the infinite abyss beyond the cosmos, where the everlasting darkness dwells. This primordial abyss is the pan-dimensional Chaos, which has a limitless quantity of time and space dimensions and it is where everything within and throughout the cosmos originally comes from. Ginnungagap is a formless eternity because of its pan-dimensions and multi-potential traits. And because of its acausal nature it is not bound by the limitations of the causal law, and thereby it is a lawless

---

\(^1\) Prometheus and Loki’s mythos are very much in analogy: light-bringers and punished in the same way by the diemurge.

\(^2\) Hypothetically an original understanding of this epithet could have been the void of the Chaos-powers.
totality that, without restrictions, is continually evolving: the eternally dynamic infinitude. The ON prefix *ginn-* and the Greek word *khaos* both derive from the same stem: the Sanskrit word *ghen*, which means emptiness and abyss. This is vital information for us in understanding how the ON people looked upon the creation and where it came from.

1 Normally translated into 'a yawning gap'.

Gap var ginnunga

*Ginnungagap*, as Chaos, held all; which even included the opportunity for cosmic forces to take form. In *Voluspá* it is told:

In the very beginning when nothing was, nor sand nor sea, nor cold waves; earth was not, nor upper-heaven, a yawning gap, grass was not.

It started with a threefold of structural forces:

1) The *cold* in the form of the world of ice, mists, and darkness called Niflheimr, and its rime-well Hvergelmir, they were located in the north; in a place where exploding ice-masses ruled the lands; and roaring crackling gigantic ice-bergs filled its black waters. And from the bottomless rime-well springs the black poisonous waters called Élivágar which divides into eleven rivers called Svel, Gemprá, Fjórm, Fimbulvíul, Slíðr and Hrið, Sylgr and Ylgr, Við, Leitr and Gjóll. And so, immense dense fog was created from these waters; hence the world in the north was called Nifl or Niflheimr. And the ruler of this cold world is the giantess Hel.

2) In the south, *heat* was created and its flaming surroundings were called Múspell or Múspellzheimr – the world of fire and light. It is also the home of the world-destroyers called the *Múspell synir*, sons of Múspell, and *Suttungs synir*, sons of Suttungr. And the ruler of this flaming world is the almighty thurs called the black one and the one with a burning sword, Surtr. In *Voluspá* 52 it is told:

Sutr fares from the south with incinerating flames, 
the warrior’s sword shines like the sun; 
rocks rumble and clash; fiends reel; 
dead men tread Helvgr and heaven is cloven.

3) After the world of ice and the world of fire grew so big that they met together, the heat melted the ice and created yeasty poisonous waters, which have been called *kvikudropar*, life-drops – supposedly the seed of the spirit. And existence in the form of the Chaos-thurs Ýmir he was deformed¹ with thurses. In *Vafþrúðnismál*

Out of Élivágar we thence are our kindred

In *Vafþrúðnismál* it is a

Under the hand on one foot with the

In *Gylfaginning* it is told

By no means do we acknowledge they we call them rimethurses him, and there grew under him beget a son with the rimethurses

Out of Ýmir’s left hand created, and they were none other than that they were – they are but a mystery² gave birth to with his feet was a deformed and wearer turn gave birth on his own thurs called Bergelmir.

Something that should to the *Gylfaginning*-saga *Voluspá in skamma* Ýmir a Beizla. Since they are also this early stage of the crea

THE LINE OF THUR

On each side of the gap worlds lay, in the south t
INTRODUCTION

of the Chaos-thurs Ŷmir (also called Aurgelmir by the rime-thurses) was created; he was deformed\(^1\) with four mouths and he was gigantic compared to normal thurses. In Vafþrúðnismál it is told:

Out of Ælivâgar venom-drops spattered, growing until a giant was; thence are our kindred come all together, so it is they are malignant forever.

In Vafþrúðnismál it is also told:

Under the hand on the giant rime-thurs grew maid and man together: one foot with the other bore, for the wise thurs, a six-headed son.

In Gylfaginning it is told:

By no means do we acknowledge him (Ŷmir) god; he was evil and all his kindred: we call them rimethurses. Now it is said that when he slept, a sweat came upon him, and there grew under his left hand a man and a woman, and one of his feet begat a son with the other; and thus the races are come; these are the rimethurses. The old rimethurs, him we call Ŷmir.

Out of Ŷmir’s left hand\(^2\) a male thurs and a female thurs were created, and they were not spoken of more in the mythology other than that they were the first ancestors of the thurs-races – they are but a mystery\(^1\). But Ŷmir’s third offspring, which he gave birth to with his feet, was spoken of as Þrúðgelmir; he was a deformed and wrathful six-headed thurs – who in his turn gave birth on his own, like his father did, to a horrible thurs called Bergelmir.

Something that should also be considered is that according to the Gylfaginning-saga, Vafþrúðnismál, Grimnismál, and Völuspa in skamma Ŷmir also gave birth to Mímir and his sister Beizla. Since they are also both giants, it is self-explanatory in this early stage of the creation that all giants come from Ŷmir.

1 As form as in the shape of a human belonged to the Æsir-gods; lit goða, not to the giants. The giants were connected to the ON saying skipta litum, to change ‘form.
\(^2\) Ðá ðx undir vinspect hónd honum maður og kona. Gylfaginning.

THE LINE OF THURSES

On each side of the gaping chasm called Ginnungagap two worlds lay, in the south there was the world of flames which

\(^1\) First, I claim that they were thurses just like Ŷmir was. He was a pure rime-thurs, so his offspring must be rime-thurses as well, just like Þrúðgelmir. And secondly, my most credible guess of whom these two mysterious rime-thurses given by Ŷmir by his left hand (!) would be Gullveig and Loki; due to the known thursian genealogy. And the flames of Surtr or Múspellheimr affected Loki’s entity.
was called Múspellzheimr, and in the north a world of mists, darkness and ice which was called Niflheim. And as immense Múspell-flames reached out to the outer rim of Niflheim, an oozing icy sludge started to break free in dense mists from ages of crystallized stagnation. Black ice turned into sludgy water because of the heat and as it invaded the cosmos, it was allegorized to be as poisonous as an alien and anti-cosmic power, thus its definition 'thursian power' or in ON pursamegin. And from the icy sludge of the poisonous waters an abysmal water-well was created, and it was called Hvergelmir — father of all rivers. When the Múspell-flames collided with the Nifl-ice another phenomenon took place: the first rime-thurs was born out of the black ice. He was called Ýmir, and the rime-thurses called him Aurgelmir. He can easily be seen as the Chaos-current which is invading the cosmos. Ýmir created the giant race called purs by himself. The first mentioned race was rime-thurses after their father Aurgelmir, and they were all evil in essence, attributes and manifestations, and most often deformed in appearance. The thursian race would become eternal enemies with the ásir and the vanir: adversaries to the new and definite realm of the cosmos — hence their adjectival umbrella term "anti-cosmic". Other races were created in the beginning, although later, after the thurs-race had grew strong, one of the later races was called jotun, which was in time more adapted to the cosmic realm and adjusted very well, and later they became allies with the new non-giant races called ásir and vanir. The jotun-race was seen as a benevolent one. The ásir sprung from the same source as the jotun-race, and they all were created much later in time than the thurses.

If the giants come from the rime-thurs Ýmir and Niflheimr with their poisonous essence, how come there are benign giants that are even friends and allies with the ásir? The most common answer to this that I've come across is that the ON mythology and religion were not "dualistic" or "monotheistic", that "all was inspired with both the dark and the light", there were simply "no sides"; "no good and evil". Hypotheses which in my opinion are incorrect, as Gylfaginning says in plain words: he (Ýmir) was evil and all his kindred (the rime-thurses). And even Sémundr Þetta's old saga Völsdþá allegorizes Gullveig as an evil and adverse giantess; and what about Surt, Niðhöggr, Þjazi and Hrimgerðr, for example? They are all antagonists and adversaries to the gods and the world. Another problem that misleads and obscures things is that the ON word jotunn is used for all giants; e.g. in hrínkaldar jotun; an epithet for a rime-thurs and not a jotun. Still, according to me, Ýmir and his race are of an acosmic and opposing heritage (from Chaos) in comparison to the cosmos; "hann var illur og allir hans ættmenn, þá köllum vé hrímpursa" ¹.

¹ "He was evil and all his kindred: we call them rime-thurses." Gylfaginning 5.
According to my studies, it is clear that thurses from Múspellzheimr and Nilfheimr are the only malignant ones. All other giants who exist outside the two above-mentioned worlds belong to the underworld instead of beyond it, and are allies with the gods. Let me take Nifl as an example; why is it that only thurses are associated with rime (ON hrim), as in hrimpurs? Never have the epithets hrimjarunn or hrimáss ever been used in the ON sagas. The ON term hrim- only belongs to the coldness and darkness of Nilfheimr, Hvergelmir, and its powers; as the rime-thurses are always of three important elements, 1) Ice, 2) Darkness, and 3) Aversion. If you take a look at the ON prefix hrim-, it can also mean soot black, which remains for example in the Icelandic word hrimugur, sooty, and it might be connected to the infamous darkness of Nilfheimr, and in fact that Hel the giantess; ruler of Nilfheimr, was seen as a black hue.

As hrim- has been exclusively associated with Nifl-, in my opinion both have adopted each other’s meanings. ON nifl derives from the Old High German nibul, German nebel, Latin nebula, with the meaning of fog, mist, and darkness. Cleasby and Vigfusson strengthen my argument that pursar are a separate race from jotnar, if you look under hrimpurs in An Icelandic-English Dictionary they say: “the Titans of the Scandin. Mythology were so called, as opposed to and older than the common Jötnar (Giants).” And in Skírnismál, stanza 34, I think it shows a perfect example of that there was a difference between jotnar and pursar: “Heyri jotnar, heyrri hrimpursar, synir Suttungs, sjalfir ásliðar”, “hear me jotuns, hear me rime-thurses, sons of Suttung, and all the gods”.  

THE LIGHT BECOMES FALSE

In Gylfaginning it is told that Auðhumla licked on the salty ice until Búri was excavated: “Hún sleikti hrímsteinana er saltir voru. Og hinn fyrsta dag er hún sleikti steina kom úr steininnum að kveldi mannhár, annan dag mannhöfði, þríðja dag var þar allur maður. Sá er nefndur Búri.” I understand this as, taken from its exact words, the ásir (gods) came from a line of Auðhumla’s race (Búri was her first son, and he is Óðinn’s grandfather), and the adverse and primordial giants came from Ýmir. Gylfaginning says: “We do not acknowledge him (Ýmir) god; he was evil and all his
kindred. We call them rime-thurses’. These lines actually say that his evil kindred are called rime-thurses only, not <i>hrimþursar ok bergrisar</i>, rime-thurses and mountain-giants, as in other places in Γyfaginning.

Now Surtr and his offspring were the thursian rulers of the south, and Drápgelmir and his offspring were the rime-thursian rulers of the north. These sources gave the opportunity for the cosmos to be created, and in time the jotun-family of the jotun Búri became more adapted to the cosmic forms and laws, which in the long run formed the new races called vanir and Æsir. The ruler of this family had the demiurgical place as a god and was born with the purpose of being the cosmic head representation and creator of form, laws, and the worlds. He was named Óðinn — and called by many other names: Ailvísi, Valfaðir, and Hermóðir — and he had two brothers who would help him create a world fitting to the cosmic nature, which of course could not be as lawless and pan-dimensional as Chaos (this can be compared to the mythological saga of Tiamat and Marduk, where Tiamat is connected to water.) Structure, law and form were the foundations of his idea. So a demiurge he became; Óðinn the god of heaven, the tyrant, and his two brothers, Hœnir and Loðurr, the triad which has been explained by Snorri to represent spirit, soul and flesh. However, from the primordial sources – Múspell and Nifl – came the true light and the true knowledge, which in other traditions are called gnosis. This knowledge was the pure understanding from the world beyond the cosmos. Γyfaginning says, “first was the world in south, which was named Múspell, it is light and hot; the region is glowing and burning, and impenetrable to outlanders and have not their holdings there.” Nifl has similar traits but it is cold and dark; it emanates poisonous icy waters instead of flaming light. It’s a place that is explained in the ON sagas as not being available to the Æsir-gods; the gods could not see it, nor reach it. It was there where Þjazi and his thursian brothers would move their smithy and home to – in the northern wintry lands where no god could approach them. It is the opposing and wrathful place (i.e. adverse towards the cosmos) of thursian powers only, and the light that shines from it is not the light of a cosmic sun, it is the light of acosmic knowledge and languages of Chaos. It invades the cosmos with something the Old Norse people called eitr; poison. And its current is metaphorically described as “poisonous rivers” coming out of underwordly wells. The original...
well is called Hvergelmir, father of wells, and its shore is called Ælivár, and Ælivár itself is divided into eleven rivers which are all the main sources of the acosmic light transformed into anti-cosmic light, and since acosmic light can only exist beyond the cosmos, it has to change when it penetrates the cosmos, which in turn are translated as the Hidden Knowledge of Chaos. All the thurses and other giants are the wielders of this hidden light. A human recipient of this hidden knowledge in Old Scandinavia was called fjölkunnigr, one skilled in the black arts (from fjölkyni, black art); a word that I believe derives from the same root as the runic kyn (〈) – kunna; which in its turn derives from the Greek word gnos (see further down for a thorough explanation). A fjölkunnigr could also be called a seiðberandi – seiðberendr (pl.), sorcerer(s) or carrier(s) of seiðr. And Voluspá in skamma says: "seiðberendr frá Svarthöfða", "all seiðberendr come from Surtr".

Now, Óðinn is put in the sagas as the all-wise-one, he is upheld as the demiurgic god who is the creator and ruler of all (the cosmos). This has been a bit misunderstood over time, and twisted more and more into the form of a monotheistic religious axiom. From the early times it is proven that the ON mythology and religion were polytheistic in nature and the different worlds had different rulers, not one ruler of all as it is often confusedly stated. This twist is an influence of monotheistic religions as Christianity, and as Christianity came to Scandinavia during the times when the Eddas were collected and transcribed into new documents, they were naturally influenced by it. Óðinn has always been looked upon as the all-wise and a ruler of Ásgårðr, Valhöll, and even Míðgarðr, but only the worlds of the gods and the humans, not the world of the giants or the world of the dead. Here is where the confusion appears, people tend to prioritize only two worlds in the ON cosmology and that Óðinn therefore is ruler of all, but they put the whole underworld aside and they definitely do not care about the realm called Útgårðr. For example, Surtr is the mighty sovereign of Múspell-Lizheimr, and Hel is queen-ruler of Niflheimr and the dead in the underworld through Helheimr – this proves that the ON belief-system is based on polytheism. Óðinn has been called "god of the dead" though, but that is, by fact, because the sagas say that all human warriors who die in battle will be sent to Óðinn’s halls and join his heavenly armies in Valhöll. It has nothing to do with the underworldly realm called Helheimr, which is the leading world of the dead.
Mythological information and remnants that lead us to the fact that Óðinn was not the wisest entity in the cosmos can be found, for example, in the saga called Vafþrúðnismál, in the Edda where Óðinn himself recognizes the giant Vafþrúðnir\(^1\) to be the all-wise one. Óðinn uses these words exactly in the saga: «inn alsvinna jotun», "the all-wise giant", as he explains to his wife how excited he is to meet this giant. Óðinn goes to this giant in search for more hidden knowledge, and he also intends to test the giant’s wisdom, and it ends up that the giant can richly answer all Óðinn’s questions, as Óðinn repeatedly praises the giant as being all-wise. If Óðinn already knew everything, as his epithet Allvís suggests, the visit of Vafþrúðnir would be pointless, and Óðinn would not have uttered his excitement over this interview to his wife. The sagas are in fact full of these small hints that contradict Óðinn’s, and other ðísir’s, absolute wisdom and power over the ðurðes. The question is who chooses to read them.

Here you can tell by reading Gylfaginning that Snorri “forced” Óðinn to become All-Father, by using compelling intentions in sentences like “And this is my belief, that Óðinn and his brothers, must be rulers of heaven and earth. And he must be so called. So is that man called whom we know to be mightiest and most worthy of honor, and let him be so called.”\(^2\) This way of compelling the reader to choose a side reminds me of Christian authorship and approach, and Snorri, who was one of the ON authors behind the writing and collecting of the ON mythology, was a Christian.

Before I dive into my Gullveig-investigations I feel I have to mention something about the view upon the Old Norse sagas, especially the Poetic Edda\(^3\) and the Prose Edda\(^4\). How they were tampered with by poets who liled off their poetry and performance, and diminished into pleasant tales for kings’ courts and farm-families’ amusement during long cold and dark winters. The original sagas and the dark aspects of the Chaos-creatures such as troll, giants and their black magic\(^5\) is cut out purposely, in the knowledge that nobody would hire a poet to tell such horrid sagas. But the converting religious mass did not wipe out all traces and left us with small details that can today verify the belief and evocation of underworld powers; Tolley confirms this: “The term troll was used of giants and other beings that were involved

\(^1\) Vafþrúðnir is supposedly translated to wise in riddles. But my own research shows that the translation the powerful entangler would be a more fitting translation. The two translations are not too far from each other, but to use the word “riddle” is limiting Vafþrúðnir’s qualities to just riddles when that is not the actual case.

\(^2\) Gylfaginning.

\(^3\) Also called Sæmundar Edda and the Elder Edda.

\(^4\) Also called Snorra Edda and the Younger Edda.

\(^5\) Throughout this book I have added the adjective “black” to the Þursian magic, runes, and powers, as their essence derives from “the black ones”; namely Surt, Svarhoði, Hel, In Svarta, and Gullveig.

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THE GERMANIC ANALOGUE PURPOSE

This is a short map of the analogies between the primal Þurs-powers and their mythological purpose. This is my hypothesis made from an intense study of the Old Norse mythology, and it is one of the foundations of my work.
in malicious supernatural activities, and came to be applied not only to the object of this magic, but also to the practitioner (so that it sometimes becomes synonymous with witch). It is clear that troll could be summoned in ritual magic, presumably to impart information, but perhaps also to carry out tasks, as this is explicitly condemned in Norwegian laws ("at vekeja troll up", "to wake up troll"). Snorri was Christian and deliberately took out the dark glorifications and even added many Christian aspects to the old sagas. Even the episode about the new born lovely world of the gods after Ragna Rok in the Edda has very strong similarities with the Bible's tale of the apocalypse and the rebirth of the new world with Jesus (Baldr) in it, which I personally suspect to have been just a Christian influence. Remember that the Sæmundar Edda (the Elder Edda is looked upon as the most accurate and credible version of our Old mythology and religion) was a collection of hand-written sagas most likely found in Norway and on Iceland sometimes during the years 800-1000 AD, but hand-transcribed to the book Codex Regius sometime during 1200-1300 AD; and it is from this majestic book the today's Edda (Sæmundar Edda) comes from. How accurate the transcription is I do not dare to guess, knowing that Scandinavia was Christianized around 1000-1100 AD, which makes me wonder if Christians were the ones making this transcription. Certainly, they were the ones that were versed in the scriptures. And all this after clearly putting in the complex saga about Ragna Rok that Surtr took his burning sword and burned all of the worlds and all within them. But the fact is, Ragna Rok does mean the end of the gods, which seems to have been ignored and forgotten.

THE GERMANIC ANALOGUE PURPOSE

This is a short map of the analogies between the primordial thurs-powers and their analogue purpose. This is my own hypothesis made from an intense study of the Old Norse mythology, and it is one of the foundations of my work.

CHAOΣ

<table>
<thead>
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<th>Ginnungagap</th>
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<td>Niflheimr</td>
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<td>Niðhógr</td>
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<td>Gullveig</td>
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<td>Jörmungandr</td>
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<td>Hel</td>
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THE ICE LINE – ÍSS:

The l-rune stands for the rime and ice elements connected to these powers, and the ṣ-rune connected to Niflheimr stands for the spreading of the thursian powers, the eitr, through Hvergelmir. But eitr is an outcome of both Nifl and Müspell, as the l-rune represents the Nifl, the <-rune represents the Müspell, and the ṣ-rune represents (the outcome) of them both as in the eitr. And if you bind l and < together as a bind-rune you will get the ṣ-rune.

Niflheimr is the world of mists, ice and darkness, and the source of the thursian essence: this is because the well Hvergelmir is located in Niflheimr, and Hvergelmir is the main source of the poisonous waters from Ælivāgar. Ælivāgar means the icy waves and its name is an allegory of its icy source; ēl means ice/rime in Old Norse. And Ælivāgar in turn is split up into eleven rivers, which are spreading throughout the underworld and feeding all kinds of powers. They are even feeding its poison to the roots of the world tree so that it rots and dies from within, and thus everything and everyone that the tree nourishes.¹

Niðhoggr is the primitive Chaos-spawn who dwells in the depths of Hvergelmir recreating himself into legions. He is the transcendent thursian power and the mirror-image of the acosmic Chaos power. He is a black wrathful dragon who feeds on human corpses, humans who have died through all the underworlds down to the abysmal bottom where Niðhoggr’s darkness lays. This could be seen as those enlightened (i.e. followers of Thursatru and Satanists) who have by their own will travelled all the way down to Niðhoggr’s darkness and been embraced by it. As a twin-essence to Surtr, I see Niðhoggr as the lava running out of Müspellheimr through Niflheimr, and materializing in the depths of Hvergelmir into the poisonous rivers that flow out of the well. The rivers look like serpents; the brood of Niðhoggr.

Gullveig is the Teutonic and Germanic highest feminine principle of darkness – the maid, the mother, and the crone. She is the sinister arch-mother of the giants and the black arts. She is the divine feminine manifestation of the analogue thursian purpose.

THE FIRE LINE – ELDР:

The ṣ-rune stands for the destructive aspect of fire, and the <-rune stands for the enlightenment of the divine fire, as in gnosис.

¹ That’s why I believe Yggdrasill to be a Yew-tree, because Yew carries poison. ēl, while Ash does not.

Mùspellheimr is the world of enlightening flames¹ – its fires are red and eldr. Müspellheimr’s ruler is Surtr. Its flames activated the þ, a fire god who was allegorized into poisonous waters; a thing equally horrible was unto the world. The thursian elements of Müspellheimr, from a dormant status. Out of this thing equally horrible was unlocked, not the head, but as the entity of the ever-increasing giant Loki, unlocked from the slumber that is boundless intelligence. These elements represent the very purpose of this line.

Surtr is the highest principle – what of a parallel to Satan, the red rooster’ or ‘the fire fiend’, a bunteinn) – created by the cauldron of going down above the underworld, in the fire from until the moment emerging from the raging inferno, sonified in the ancient Scand which are the pure essences.

Loki is the giant of evil. Prometheus in the aspect of Gnosis. They share this quality of braveness as Lucifer with poisons of Hvergelmir amonst the braveness in the act of bringing punishment as Loki by the hand. him the and the Locke was the son of the hurricane. mother was the giantess Laufniz that set Laufey aflame, character that eventually brings this fire is called müspill. An
Múspellzheimr is the world of fire, the foundation of the destructive and enlightening flames\(^1\) – its fires are variously referred to in ON as múspell, hyrr, eimr, and eldr. Múspellzheimr’s ruler is Surtr and his sons are called suttungar and elderdar. Its flames activated the black poison of Niflheimr’s ice and sent it on its way as allegorized poisonous waters; here a connection with the Nifl-mists might be found. The thursian elements of Múspellzheimr and Niflheimr were thereby unleashed from a dormant status. Out of these horrible powers something equally horrible was unleashed as well: first came the massive and overpowering giant called the black one; Surtr as the entity of the ever-incinerating force; then came the giant Loki, unlocked from the blazing flames with wrath and boundless intelligence. These very connected giants represent the very purpose of this fiery world.

Surtr is the highest principle of the giant-race; he is somewhat of a parallel to Satan, they serve closely allied purposes. Surtr is the pure manifestation of the destructive fire, his son has been called ‘the red rooster’ or ‘the fire fiend’, and Surtr himself has a burning Múspell-sword (Gambateinn) – created by the cunning Loki and perfected by the evil Djàzi – which he will use to burn down everything within the cosmos. He dwells in the deep abyss beyond the underworld, in the world called Múspellzheimr, in a valley of darkness which is called Sokkadalir (the deep valleys). He is the pre-eminent anti-cosmic current emerging from the raging Chaos. He is the Chaos-Fires in Múspellzheimr personified in the ancient Scandinavian mythology. Surtr spews black light and flames which are the pure essences of each Satanic individual’s lit Black Flame\(^2\).

Loki is the giant of enlightenment and can be compared with Lucifer and Prometheus in the aspect of being the distributor of the Black Light or the Chaos Gnosis. They share this quality in the Old Norse mythology and Loki has also the same braveness as Lucifer when he infiltrates Ásgárdr, and there he wields the black poisons of Hvergelmir amongst ďir, vanir and people. Prometheus shares the same braveness in the act of bringing forbidden enlightenment and also receives the same punishment as Loki by the demiurge for this act. Some call Loki a trickster; I call him the Hero and the Locker, the Scatterer and the Dissolver. In the mythos, Loki was the son of the hurricane-and-thunder-giant Fárbauti (the bale striker), and his mother was the giantess Laufey (leaf-isle), it is supposedly an allegory of the lighting that set Laufey aflame, and from this fire Loki emerged. He displays the fiery character that eventually brings about Surtr’s destruction with fire of the worlds – this fire is called múspill. And when it comes to Loki’s sly plans, he was always long

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1. Incinerates your ego and enlightens your spirit.
2. The Black Flame is corresponding to Chaos Gnosis; the Black Dragon; the Chaos Flame; Lucifer’s Flame; Prometheus’ Flame; Kingu’s Blood, etc.
ahead, and he always formed them so that the most maleficent plans seemed to be the most beneficent and favourable; even the sword he called Gambanteinn – which he created for Surtr to destroy the worlds – was gladly treasured and claimed by the Æsir for a while, unknowing of its anti-cosmic purpose. Wit, viciousness and bottomless spitefulness is coalesced in the essence of Loki.

I would also like to bring up the difference between Ragna Rök and Ragna Rókr, which I think is relevant. First, the ON word ragna is formed from ON ragn (regin), and it was used by the Old Scandinavians as an umbrella term for “the gods as the makers and rulers of the universe.” Rök is the older usage and it means fate or end,2 and the word rókr derives from the Old Germanic word rikwiz which means darkness.3 Rókkur (rókr, rókr) is still in usage today in the Icelandic language and it means darkness or dusk.4 The transformation from rök to rókr in the meaning of Ragna Rök is probably an allegory and made during the middle ages. And this is why I have chosen to use exclusively the wording Ragna Rök in this book.
VIKTOR RYDBERG

I would also want to mention Viktor Rydberg and his Old Norse studies, since he was one of the few that dared to look on the Old Norse mythology and see its dark and wrathful nature as well as it's good and calm. Rydberg allegorized the threatening thurses as much as mythologists through time have allegorized the ásir. He was discredited by many because he dared to challenge the mainstream of mythologists and scholars, and this is as typical as shocking. I would like to pay tribute to him and his amazing work on Old Norse mythology and religion called Undersökningar i Germanisk Mythologi 1886–1889; with this Rydberg – a mastermind – has inspire me in manifold ways.
I: I Søgum
...uns þrjár kvárnu þursa meyjar ámáttkar mjók ór Jötunheimum.
Gullveig : Heidr : Aurboda
Heil Gullveig : heil gýgr seidxs ok svarta rúna.
Heil Gullveig : gýgr seidxsins.
Heil Gullveig, undir ok á jórðu : Heil Gullveig in vitra:
Gullveig : fyrst alin hrímpursinum Hrímní ok heitin þrjár hræðilegar þursameyjar:
þursamærin sem er ein ok þrjár : þrysvar brend : þrysvar borin : mær ok félagi Loka:
vörðr ok dröttning Myrkvidar.
Heil Gullveig : Heil Gullveig med nafnin Heidr, Angrboda, Hyrrokin ok Aurboda:
Heil Gullveig in vitra:
Heil Gullveig in aldna:
GULLVEIG
First-born and first burnt; her death created Jörmungandr.

The thursian race was black and wrathful in essence and will – abnormally formed because of their unnatural condition in the cosmos, like Ymir himself. Some of these thurses had special purposes and extraordinary circumstances; two of them were Gullveig and Loki. They were both shape-shifters because of their multi-aspectual traits, and their powers went beyond those of regular thurses. Gullveig, the Old One, was the originator of magic and transformation, which made her into a very powerful giantess. This is why she could dwell amongst the Æsir-gods without being detected as an intruder in Ásgard; she appeared as a goddess in form and essence, fooling even the demiurgic Æs Óðinn in his own halls, though Gullveig’s true essence (allegorized as a heart in the sagas) was made purely out of the poisonous black ice of Niflheim, and Loki’s out of the furious flames of Múspellheim. Their purpose was to lead all of the thursian races in bringing the cosmic existence to its downfall; to infect the soul of burn and dissolve from within Gullveig’s rune and Loki’s rune of the sacred runes of Gullveig dedicated to strengthen their mean.

Gullveig was from the beginning known as the black forger in the atrocious dark woods of ironwood, mothering and speaking wolves. This is symbolized in the underworldly crone; giantesses at midnight up from under partitioners of the black arts (or the black runes and anti-cosmos rune and the Æ-rune. She is and “the three thurs-maids”.)

...until the three thurs—

The Eddas is one of the main sources holding a wonderful collection of information which is a foretelling of rich allegorization starts with a giant starts to procreate an "build" the cosmos from his with the glorification of the happy, built mighty temple games in their mighty yards powerful, came from the world and the journey towards Ra.

These three thurs-maids called in the same foretelling verifying throughout this book actually kept their pen in their clue in the ON mythology a
downfall; to infect the soul of the universe with the “poison” of Chaos and let it burn and dissolve from within. This is represented in the ³-rune, which holds Gullveig’s rune ³ and Loki’s rune ³; and it is also represented in the ˣ-rune, which is one of the sacred runes of Gullveig; it also holds the ³-rune and the ⁴-rune, both duplicated to strengthen their meanings and magic.

Gullveig was from the beginning known to be huge and terrible; as Angrboða she is known as the black formidable mother and crone, dwelling as the sole ruler in the atrocious dark woods from the underworld in Jötunheimr called Járnsíðr, ironwood, mothering and spawning legions of deformed thrusian wolves and werewolves. This is symbolized in the ³-rune. And as Heiðr she is known as the black underworldly crone; giantess of the black anti-cosmic runes and magic, who comes at midnight up from under ground and walks between houses to visit the practitioners of the black arts (or fiolkunnigr, as they were called), to teach them about the black runes and anti-cosmic magic. This is represented in the mysteries of the ³-rune and the ˣ-rune. She has been called “she, the old one”, “she, the wise one”, and “the three thurs-maids”. This is how Völuspá introduce Gullveig early in its foretelling:

...until the three thurs-maids came, very mighty maids, from the worlds of the giants.

The Edda is one of the most important pre-christian Scandinavian manuscripts, holding a wonderful collection of mythological sagas. One of them is of course the Völuspá which is a foretelling of the fate of the giants, worlds, gods, and men. This rich allegorization starts with explaining the creation of the cosmos, how a Chaos-giant starts to procreate and is slaughtered¹ for the gods to “build” the cosmos from his slaughtered remains. It continues with the glorification of the gods and how they lived rich and happy, built mighty temples and nice forges, played happy games in their mighty yards. Everything was perfect until three thurs-maids, very powerful, came from the worlds of the giants. From here on the saga changes drastically and the journey towards Ragna Rok begins.

These three thurs-maids are evidently Gullveig-Heiðr-Angrboða which is later called in the same foretelling the thrice burned and the thrice born, something I will verify throughout this book. Not many have dared to admit this and they have actually kept their pen in their ink-well on this one, which surprises me as it is a vital clue in the ON mythology as a whole. I like to understand this as the introduction
of Gullveig in the ON mythology and sagas, an allegorization of the fact that from the very beginning she planted the *seed of destruction* into this world. With this explanatory epithet we now have a good understanding of what she really was. This will be the basis of my research of Gullveig’s entity and essence in the mythological sagas.
orization of the fact that from into this world. With this ex-
ing of what she really was. This entity and essence in the
THE OLD ONE

One of the primordial determined thurses that survived Óðinn’s tyranny was Gullveig; because her purpose was too important, nothing could really stop her – the saga about her rime-heart below will confirm why. The cosmic overlords tried, but the black essence of Gullveig was too powerful; her black rime-cold glacier-made heart was created from primordial black ice, spewed out from Chaos itself. She is the feminine representation of the cosmic Chaos – the wrath beyond wraths, the all-devourer beyond all-devourers; she is the anti-cosmic womb and the cosmic tomb – which is represented in the ð-rune.

She was called by many different names throughout the sagas depending on what era, what aspect and what shape she took as a shape-shifter. Known names for Gullveig are Heiðr, Aurboða, Angrboða and Hyrrokin. Proof of the analogies will be provided throughout this book. As Angrboða she took the eastern parts of Jotunheimr, which was called Járnmirk, ironwood, as her province. The sagas depict it as very dark and atrocious, and as an impenetrable forest. It was there where she spawned monster and demon hordes; the kin of Fenrir – as it is said in Völuspá:

In the east she the old one sat
in Járnmirk
and there bore
Fenrir’s kin.

Inside Járnmirk it is told that Gullveig lives with the sword keeper Eggþér, he is her shepherd (gygjar hirdr). According to my theory (which I will explain thoroughly later on), he hides and guards Gambanteinn, the sword of vengeance, for Surtr until Ragna Rok. As it is told in the beginning of Ragna Rok, Eggþér sits on a big pile¹, assumedly happy from the knowledge of what is to come, playing on his harp (it is, in my opinion, probably below this big heap where he keeps Surtr’s sword). Völuspá 42 says:

Ha, the giantess’ herder, the happy Eggþér, sat upon the heap and played on the harp; above him in galvíðr² called a light red rooster, his name was Fjalarr.

It is not much known of Eggþér, but as his name tells us he probably has just

¹An interesting detail here is that Eggþér sits on a pile as a guardian and plays on his harp, and his main purpose is to guard and wait for Fjalarr; Surtr’s son, who will come to Eggþér as a red rooster. The gate-guard at Fjalarr’s mighty hall deep in Jotunheimr sits on a pile and playing on a harp just like Eggþér. Outside the giantess Gerðr’s yard, she is Gullveig’s daughter, sits a herder on a haugr too. This analogy between Eggþér, Fjalarr and Gerðr, and Gambanteinn is most challenging.

²For more information about galvíðr see the chapter on Járnmirk.
one important purpose: to guard the sword of Surtr named Gambanteinn, created by Loki. Eggþér, sword keeper or servant; his name derives from the ON egg, the edge or blade of a sword, and -þér derives from the ON þegn, a thane, liegeman or subject, meaning a servant, which makes me think of Voluspá, where he is called gýjar hirðir, the giantess' herdsman; hirðir as in hird, a king's or earl's body-guard, the king's men. This could mean that Eggþér was supposed to be the giantess' herdsman who was taking care of her monster-herd and at the same time, being her servant, he was keeping or guarding a sword. The sword is also mentioned in the above mentioned stanza from Voluspá where it is said the Surtr's son Suttung-Fjalarr will come as a red rooster and visit Eggþér to collect the sword. And you can compare the name Eggþér to the name of Beowulf's father Ecgþeow, which most likely is an Anglo-Saxon version of Eggþér: OE egg, ON egg, edge or sword-blade, and OE þeow, ON þegn, thane, subject or servant.

* 

Gullveig; the descendant of the rime-powers – Loki's female counterpart and ally – is as beautiful as her true husband Loki and her daughter Gerðr. Gerðr was the daughter of Gullveig-Aurðā and Gýmir: <<Gýmir hét maðr, en kona hans Aurðā. Hon var bergrisa attar. Döttir þeira er Gerðr, er allra kvínna var fegrst>>, "A man was called Gýmir, and his spouse Aurðā: she was of the giant-race; their daughter was Gerðr, who was fairest of all women."

Gullveig should be looked upon as a mother-giantess, because she had procreated most of the hordes of baingar, monsters and wolf-thurses, which will all gather, fight and triumph on the final day of wrath – Ragna Rök. Her most important ragnarokian children with Loki are Jǫrðingandr, Fenrir, and Hel. And not only is she a mother-giantess; under the name Heiðr, the shining one, she is the witch-giantess; the wielder of the blackest seeds; she was the brightness crawling out of the abyss and taking form, up through endless darkness and slithering through the crusty bounds of middle earth. Bright as a shadowless light she came; erect like a burning spine of a wand she stood, and started a journey to the yards of ungovernable and receptive folk to teach them about the unknown and dark arts of the underworlds and beyond. She was known as the wicked crone; giantess of the runes and black magic, and the one who came at midnight up from under earth and walked between houses to visit seiðr-women to teach them of her ways. She is the inventor of black magic and runes – the craft and cunning to seduce giants, humans and gods to gain her end. And from her bewitched seat, the seiðstöll or rokstöll, she taught this magic,
Gullveigarbók

which struck as a weapon with confusion, disease and death. She enjoys teaching the humans of the anti-cosmic runes, and these runes are of rime-thursian black magic. This is her crone-aspect, which is generously emphasized in the Old Norse lore. Gullveig-Heiðr got some people – some black souls which had managed to stay receptive to the black and anti-cosmic light – to truly understand her magic and purpose. This understanding has been called Frey Aurboða, Aurboða’s Seed – the carrier of the poison, which is represented with the ◇-rune – one of the runes particularly sacred to Gullveig:

1 A free translation by the author, originally written by Rydberg.

The destructive seeds, which Gullveig in the dawn of time sowed in the minds of humanity, granting harvests throughout centuries, and with each century henceforth richer.

* * *

Gullveig is as intelligent as beautiful – cunning and quick-witted – and she has a very strong potential in foreseeing spiteful moves in her sinister way of thinking. This weighs heavy for me as I think Gullveig is thought of to be the seeress who foretells the Voluspá. As a female counterpart of Loki, she made sly plans from the beginning of the creation of the cosmos and follows them to the end. She brought darkness from the very depths of the dungeons of Niflheimr, to the brightest garden of Ásgarðr. This skilled cunning is only wielded by her and Loki of all the powers in existence. So it was not an accidental occurrence that Gullveig first got accepted and was very popular with the ēsir – just like her masculine counterpart, and it took a very long time and a large amount of effort before the ēsir became aware of her hate and destructive intentions. In fact, they uncovered her intentions when it was too late, when she had already wielded her pestilent magic for centuries and sown more anti-cosmic seeds than there are stars in the sky. She had spawned legions of horrible monsters, strengthened her powers in black anti-cosmic seiðr, killed many gods and men, and evoked relentless dark powers from within her own darkness and abysmal essence. She has turned so many men, sung endlessly black galdrs, and hailed the current of Chaos for so long that the cosmic doom is inevitable.

It was already too late when the ēsir understood that Gullveig, under the name of Aurboða, had worked as Frigg’s maidservant and got Freyja’s confidence by trickery, and with malicious craftiness got Freyja to use black seiðr. Furthermore, since Freyja is the goddess of fertility and was worshipped richly over Scandinavia, one easily understands the devastating consequences Gullveig had in mind. As the ēsir understood the terrible outcome this black witchcraft would have if it spread and
death. She enjoys teaching
are of rime-thursian black
emphasized in the Old Norse
ouls which had managed to
tually understand her magic
Urboði, Aurora's Seed –
e φ-rune – one of the runes
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at Gullveig, under the name
Freyja's confidence by trick-
ack seĩr. Furthermore, since
richly over Scandinavia, one
veig had in mind. As the Ḗsir
would have if it spread and
circulated, they panicked. They seized her, tortured her by thrusting their spears into her body, and held her with their spears over a bonfire and burned her to death in the shimmering halls of Ásgárðr; instantaneously and without trial. This relentless action by the ásir would have a major impact on the god’s and vanir’s alliance later in the sagas as Gullveig had influenced the vanir to follow her and not the gods.

As self-sacrifice is Gullveig’s biggest virtue, I am sure this was according to her plans. Furthermore, as Gullveig is of Æmr’s primordial rime-thurs family (Bergelmir’s grandchildren’s blood, the younger thursian dynasty), it was impossible for the ásir to burn her rime-heart with cosmic flames – where her grim soul laid hidden. As they burned her in a bonfire, her rime-heart would not burn, it was only half singed by the cosmic flames. For her heart is as cold as the primordial ice that made Æmr: the source of Hvergelmir’s Venomous Waters – the eitr1. The cosmic flames are impure and could only burn Gullveig’s form and not her essence. Therefore her spirit or essence survived and was reborn into the worlds; in the sagas this is allegorized as her heart was only half-burnt – the heart of primeval cold. This is how she got the epithet Hýrrokin, “the flame smoked”, meaning that the divine flames were impure by smoke; too impure to incinerate Gullveig’s essence. The smoke has been compared with fog and thereby link Gullveig with this myth to her “place of birth” in Niflheimr. She is also known as úrsvöl and úrsvöl gymn valva, Gýmir’s primeval cold witch. Three times she got burned with impure flames, three times she was reborn.

After Gullveig, the origin of the evil runes and witchcraft, got executed and burnt by Bórr and the ásir, Loki looked in the ashes for her half burnt heart - as he knew of her plans – found it and devoured it. After a time, he gave birth to her infamous children. Many of their siblings are called Bananaar: The plague-bringers, or The destructors. In the beginning of Ragna Rok hordes of Bananaar, such as thurs-wolves and werewolves – Gullveig’s and Eggja’s monster-herds – storm out from Jãrnviðr in the east in order to destroy the world. Loki in thurs-wrath led the vast army of the monster-herds from Jãrnviðr – evil beings of sundry kinds – as Loki has the constant and triumphant place as their faithful spearhead.

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1 Poison.
GULLVEIG'S MISINTERPRETATION AS FREYJA

The misinterpretation of Gullveig as Freyja is a very common phenomenon in modern ON literature, and it is as false as it is irritating and disgraceful. Most of the people who make this false assumption are the magi of the white-magic: odinists and wiccans. But what surprises me the most is the fact that respected and successful authors also follow this careless hypothesis, people who should have been well-read in this mythological literature and well-experienced in the Old ways of Norse magic. For instance, the American Stephen Edred Flowers (he has received a doctorate in Germanic Languages and Medieval Studies from the University of Texas, and he is author of the best-seller books Futhark: A handbook of rune magic and Runelore — though I personally think that his best book is Hermetic Magic: The Postmodern Magical Papyrus of Abaris, which is not even a book on Old Norse belief) claims that Heidr is Freyja in his best-seller book Runelore — he says (I quote):

This “thrice-born” völva (seeress) is certainly Freyja, and it is in this form that she became Ödhinn’s teacher in the ways of seidhr.

Earlier in the same book in chapter 6 he says:

Too many modern rune-magic schools have been forced, either by their ignorance of the timeless traditions or by their inability to gain access to the traditional mysteries, to ignore or to forget the true runic sources handed down to us in lapidary splendor by our ancestors.

Well, that is exactly what he has done himself with the understanding of Gullveig. He might be well-read, but I ask myself whether he has the understanding in the ON mythology that he should. It is obvious that this is what he wants her to be, and just claims this to be certain. Additionally, earlier in the same paragraph he says:

The Æsir tried to kill her by piercing her with spears and burning her. But each time she was reborn. The third time she transformed herself from Gullveig into Heidr (the Shining One).

First, why would the Æsir want to kill the supposed Freyja? And secondly, if Gullveig became Freyja after the burning, I wonder why this would happen. Freyja already existed when Gullveig was burned. This can be seen as Gullveig, in a disguised appearance and under the name Aurboða — Gýmir’s wife and Gerðr’s mother —, infiltrated her way into Fólkvangr as Freyja’s maid and got Freyja into black magic1, before Gullveig was caught and burned. It is told in Fjolsvinsmál.

1 Is Flowers saying here that Freyja taught herself black magic?
that one of the maids of Menglöð-Freyja is Aurboða. So, did he mean that Gullveig's essence just gave up and entered the already existing goddess Freyja?

Ström traces a similarity between Freyja and Gullveig in the myths of the Vanir-wars as "one skillful in seid" and the origin of the first war of people in the world. He speaks very vaguely of this and I'm not even sure he tries to compare them as one.

John Lindow makes a weak attempt to compare Gullveig with Freyja in his book Norse Mythology:

Since Ynglinga saga says that Freyja first brought seid to the Æsir, it is not impossible that Gullveig is Freyja, and that she brought seid to the Æsir in the first instance either as a strategy in the war, or that her bringing of seid started the war. Beyond this, many fanciful attempts have been made to interpret Gullveig, some based on a literal understanding of her name as "gold-drink".

This is a prime example of how poorly people study Gullveig and instead just guess. It is obvious here where the gold-idea comes from; it is Freyja's gold-thirst that has been transmitted to Gullveig through misinterpretations. And because people just have been taken for granted that Gullveig's name has something to do with gold (as in gull-), they just restricted themselves to this hypothesis.

Margaret Clunies Ross and many other researchers follow the same line of theories as Ström. You kind of get the feeling that there is a fixed theory that no researcher dares to cross to keep their academic dignity.

Kaldera claims to have consulted with both Aurboða and Angrboda and unraveled the whole misunderstanding. Supposedly, they told him that they are not the same giantess, and that Aurboða was just Freyja's messenger, but in Vanahimr not in Ásgarðr (no comment!).

This is what the Old sagas tell us about Gullveig-Heiðr-Aurboða-Angrboða-Hyrrokin, as it is said in Voluspá In Skammat.

Freyr átti Gerði, hon var Gýmis dóttir, jötna ættar, ok Aurboðu.¹

Freyr married the giantess Gerðr, daughter of Gýmir and Aurboða, in exchange for his sword (Gambanteinn) amongst other things. (Gýmir and Aurboða are supposedly parents to the cruel Gýmir and Aurboða in the same command in Járnviðr. This similarity as Angrboða. Aurboða voga gýmis völva, Gýmir's ever-cold the myth about Gullveig-Angrboða primeval cold, referring to Gýmir burn because of its blood and thing equally important from which say that Gýmir's primordial wind- or storms Aspect of the identity Hyrrokin, who "pushed the east can only be linked to She is represented as a storm- giantess of the eastern storm.

¹ Freyr owned Gerðr, she was the daughter of Gýmir and Aurboða, and of giant-race.

And like (her true husband) the walls of Ásgarðr, where got Freyja into malicious attack that Hrimmir's daughter is that Hrimnr's daughter is Gull

Voluspá In Skammat.

Maybe the whole misused spiteful attack on Freyja in You

As Aurboða taught her by gold, I guess a lazy mind was

Sumek suggests that Aurboða has proven that Aurboða

did too.
posedly parents to the cruel dog-headed giant Beli). The sword was handed over to Gýmir and Aurboða in the sagas, and all of a sudden it was kept under Angrboða’s command in Járnsviðr. This shows strong arguments that Aurboða has the same identity as Angrboða. Angrboða was known to wield black magic and was called ûrsvöl gymn völva, Gýmir’s ever-cold witchwoman, in the Prose Edda, and this links her to the myth about Gullveig-Angrboða-Heiðr too – the ever cold one or the one of primeval cold, referring to Gullveig-Angrboða-Heiðr’s rime-thurs heart that will not burn because of its blood and essence of primeval ice: eitr – Hrímþurs origin. Something equally important from the same paragraph as ûrsvöl gymn völva are the words: «fórir björn, þar er bár á brestr, undinna festa, öðr i agis kjopta ûrsvöl gymn völva», which say that Gýmir’s primeval witch often conveys ships in wild waves, this wind- or storming-aspect links her strongly with Gullveig-Angrboða-Heiðr’s other identity Hyrrokin, who “pushed” out Baldr’s ship out to sea as a favor to the gods.

She is represented as a storm-giantess in some myths, in Ynglinga saga for example – giantess of the eastern storms. Why Aurboða got represented as something from the east can only be linked to the Járnsviðr and Angrboða in the underworld, which are repeatedly explained to be located in the east – as it is said in Völuspá:

Austr sat in aldna í Járnsviði ok fæddi þar Fennis kindir,\(^1\)

And like (her true husband) Loki, she made her way into the walls of Ásgardr, where giants are strictly forbidden, and got Freyja into malicious activities. It is told in Völuspa saga that Hrimmir’s daughter comes to Ásgardr as a gift, and Hrimmir’s daughter is Gullveig-Angrboða-Heiðr, as stated in Völuspá In Skamma.

Maybe the whole misunderstanding of Gullveig being Freyja derives from Loki’s spiteful attack on Freyja in Lokasenna:

Be quiet, Freyja!
You are a witch and full of destruction.

As Aurboða taught her black magic, Freyja was a goddess of witchcraft and loved gold, I guess a lazy mind would just draw parallels from this.

Simek suggests that Aurboða has similarities with the chthonic beings. Rydberg has proven that Aurboða is Gullveig-Heiðr-Angrboða-Hyrrokin, and I think I just did too.

\(^{1}\) In the east sat the Old One in the Ironwood and gave birth to Fenrir’s children.
Lastly I want to bring up known recorded kennings in the Old Icelandic sagas for gold and Freyja, to show that there are no whatsoever insinuations that Gulveig would be Freyja. Snorri’s Edda has a great collection of sundry kennings and I believe this is the best source. You find a nearly complete collection of gold and Freyja kennings, taken from Skáldeókr, Snorra Edda:

40. GULLSKENNINGAR
Hvemig skal kenna gull? Svá, at kalla þat eld Aegis ok barr Glæis, haddr Sifjar, höfuðband Fullu, grátr Freyju, munntal ok röðd ok orð jótna, dropt Draupnis ok regn eða skúr Draupnis eða augna Freyju, otrgjöld, nauðgjald ásanna, såð Fýrisvalla, haugðak Hölgja, eldr allra vatna ok handar, grjót ok sker eða blik handar.

44. KENNINGAR Á GULLI OK FREYJU
Hér heyrir, at gull er kennt til höfuðbands Fullu, er orti Eyvindr skáldaspillir:

104.
Fullu skein á fjöllum
fallssól bráavallar.
Ullar kjóls of allan
aldr Háknar skaldum.

Gull er kallat grátr Freyju, sem fyr
er sagt. Svá kvað Skúli
Þorsteinsson:

105.
Mæg of hlaut of morgin
mordæds, þar er val fellsum,
Freyju tár at fleiri
fárþjóð; at þar várum.

Ok sem kvað Einarr Skúlason:

106.
Þar er Mardallar milli,
meginhurðar, liggr skurða,
Gauts berum galla þrúttin,
grátr, dalreyðar látri.

Ok hér hefur Einarr enn kennt svá Freyju
at kalla hana móður
Hnossar eða konu Óðs, svá sem hér:

107.
Eigi þverr fyrir augna
Óðs beðvinu Róða
ræfrs, eignisk svá, regni
rámsvæll, konungr elli.

Ok enn svá:

108.
Hróðrarni kná ek Hörnar,
hlutum dyran grip, stýra,
brandr þrymr gjalfirs á grandi
gollvífðu, hífjar;
sáðs, berr sinnar móður,
svans unni mér gunnar
fóstrgeðandi Froða,
Freyss níft bráa driftr.

Hér getr ok þess, at Freyju at
kalla hana syntur Freys. G.

109.
Nýt buðumk Njarðar dótt
nálægt var þat stáli
vel of hrósa ek þvi visa
vörn, sævar bán barni.

Hér er hon kollud dóttir Nj.
Ok enn Svá:

110.
Gaf, sá er erring ofjar,
ögnprúðr Vanabrúðar
þing Vafaðar þongvir
þróttöfla mér dóttur;
rikr leiddi mey mekis
mátvældr á beð skaldi
Gefnar, glóðum drifna,
Gautreks svana brautar.

Hér er hon kollud Gefn ok
Vanabrúðr. Til allra heita ýt
rætt at kenna gráttin ok kall
gullit, ok á margna Lund er þe
kenningum breytt, kallat h
regn eða el eða dropar eða
eða forsor augna hennar er
eða hýrja eða brá eða hvar.

45. GULL KALLAT M.
Hér má þat heyrta, at kalla
eða röðd jótna gullit, svá sem
er sagt. Svá kvað Bragi sk.

111.
Punn áttta ek vin verstar
Hér getr ok þess, at Freyju má svá kenna at kalla hana systur Freys. Ok enn svá:

109.
Nýt buðumk Njarðar dóttur,
nálægt var þat stálí
vel of hrósa ek því visa
vörn, sævar bál barni.

Hér er hon köllið dóttir Njarðar.
Ok enn Svá:

110.
Gaf, sá er erring ofrar,
ógnprúðr Vanabrúðar
þing Váfadar þröngvir
þröttöfsga mér dóttur;
ríkr leiddi mey máxís
mátvældr á bæð skaldi
Gefnar, glóðum drifna,
Gautreks svana brautar.

Hér er hon köllið Gefn ok
Vanabrúðr. Til allra heita Freyju er
rétt at kenna grátinn ok kalla svá
gullit, ok á margu lund er þessum
kenningum breytt, kallat hagl eða
regn eða él eða drepur eða skúrir
eða fórrar augna hennar eða kinna
eða hýra eða brá eða hvarma.

45. GULL KALLAT MÁL JÓTNA
Hér má þat heyr, at kallat er orð
eða roðd jótna gullit, svá sem fyr
er sagt. Svá kvað Bragi skáld:

111.
Þann áttta ek vin verstan

vaströdd en mér baztan
Ála undirkúlu
óniðræðan þrjóða.

Hann kallaði stein vasta undirkúlu,
en jótun Ála steinsins, en gull rodd
jótuns.

56. ENN FRÁ GULLSKEN-NINGUM
Í Bjarkarmálum inum fornum eru
tölö mörg gullsheiti. Svá segir þar:

126.
Gramr inn gjöflasti
gæddi hirð sína
Fenju forverki,
Fáfnis Míðgarði,
Glasis glóbarri,
Grana faðurín,
Draupnis dýrsvita,
dúni Grafvitnis.

127.
Ýtti örr hilmir,
aldir við tóku,
Síðar svæðfestum,
selli dalnauðar,
tregum otregjóldum,
tárum Mardallar,
eldi Órunar,
lója glysmálum.

128.
Glæddi gunneftir,
gengum fagrabúni,
Þjóða þingskilum
þjóðir hermargar,
Rínað raudmálmi,
Gullveigarbók

rógi Niflunga,  
visi inn vigdjarfi.  
Varði hann Baldr þeygi.

Gull er kallat í kenningum eldr  
handar eða liðs eða leggjar, því at  
þat er rautt, en silfr snær eða svell  
eða héla, því at þat er hvít. Með  
sama hátti skal ok kenna gull eða  
silfr til sjóðs eða diguls eða lauðar,  
en hvártvegga silfr ok gull má  
vera grjót handar eða hálsgrjörð nókkurs  
þess manns, er titt var at  
hafa men. Men ok hringar eru  
baði silfr ok gull, ef eigi er annan  
veg greint. Sem kvað þorleikr fagri:

129.  
Kastar gramr á glestar  
gegn valstöðvar þegnum,  
ungr vísi gefr eisu  
armlegg, digulfarmi.

Ok sem kvað Einarr skálaglamm:

130.  
Liðbröndum kná Lundar  
landfrækn jöfurr granda.  
Hykka ek ræsis rekka  
Rínar grjót of þrjóta.

Svá kvað Einarr Skúlason:

131.  
Blóðeisu liggð baði  
bjargs tveim megin geima  
sjóðs, á ek sökkva stríði,  
snær ok eldr, at mæra.

Ok enn sem hann kvað:

132.  
Dégr þrymr hvert, en hjarta  
hýrskildir ræðr mildu  
Heita blakks, of hvitum  
haflýgr digulksafli.  
Aldri má fyr eldi  
áls hrynbrautar skála,  
öll viðr folka fellir  
framræði snæ braða.

Hér er gull kallat eldr áls  
hrynbrautar, en silfr snær  
skálanna. Svá kvað bóðr  
Mæriskáld:

133.  
Sér á seima rýri,  
sigðis látrs at átti,  
hrauns glaðsendir handa,  
Hermóðr söður góðan.
GULLVEIG, THE WOLVES AND WEREWOLVES’ ANCESTRESS & FOSTERER

Gullveig is known throughout the mythology to be *The Wolf’s* mother. *Voluspá* says that she bred Fenrir’s progeny in Járnmóð, and it is believed that she is the mother of Garmr, Hati and Sköll, too (even if Garmr is spoken of as a dog guarding the gates to the underworld just like Cerberus). In Snorri’s *Edda* and in his *Gylfaginning* he says that at Baldr’s funeral the Æsir called for Hyrrokkin to help them release Baldur’s funeral ship, and she came riding on a wolf.²

Just as Lilith, Gullveig has clearly received the role as the demon-mother that eternally begets demon-children. The dark mother-aspect is an important side of her role in the mythology and we can tell a lot from it, we can understand her function and position by comparing her to other dark mother goddesses:

Oh great Lilith, open your blood filled womb and grant me entrance to your kingdom of unholy desires and unlawful dreams! Mother of all demons, proud mistress of Satan, Oh evil goddess Taninsama, open wide the gates of Gehinnom and let the dark flame of my demonic Self flourish in the purifying darkness of Gamaliel!³

Another dark goddess that is in analogy with Gullveig is the dog or the wolf goddess, the chthonic and three-fold goddess, ruler of the underworld hound Cerberus: Hecate. Many of her mythological qualities correspond with Gullveig: the underworldly connection, the dark demon-mother aspect (they are connected to both wolfish and serpent forces) and the crone aspect:

I invoke the constant blood-thirsty wolfpack of Hecate, whose baying in the elder days drove mankind to insanity! I invoke Vrykolakas, who with his bloody jaws raised to the black moon sings hymns in homage to Hecate! I invoke the undead and the death-bringing!⁴

We can trace evidence that survived the Christian missionaries through the ON literature, that Gullveig was looked upon as an ancestress and fosterer of werewolves, and that these werewolves were probably bred in Járnmóð, which is allegorized with the wordings *dark and deep woods*. In *Volsunga saga* it is told that a giantess who was

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2. *På var sent i Jötnheima eftir gíggi heirri er Hyrrokkin hét, en er hún kom og reið vargi.*
4. “Det er nå sagt, at Frigg heyrir bæn þeira ok segir Øðni, hvers þau bidja. Hann verðr eigi þorfrfráda ok tekr óskmyey sina, döttur Hrimnis jötunns.” And so it is said that Øðinn hears their prayer, and Freyja no less hear-kens with they prayed to her: so she, never lacking for all good counsel, calls to her her maid, the daughter of Hrimmir the giant.” *Volsunga saga* 2.
a maid at Frigg's in Ásgardr and had been in Miðgarðr, and who is known as Hrímnir's daughter, is getting married to a king in Miðgarðr and through him being a mother and grandmother to werewolves, who are running wild in the dark woods and killing many men. This is evidently Gullveig, and we can notice that she was seen by the ON people as a mother-giantess of the wolves and werewolves. Werewolves have always been a big issue in the Scandinavian folklore and sagas, and had a huge impact on the people. Even in their magical praxis werewolfism had a role. Traces of the belief in a spiritual werewolf-metamorphosis can be found in the tales of the berserks – the warriors that mentally and spiritually invoked the beast within them and went through a process of werewolf-metamorphosis. In their case, by the remaining sources, the berserks became bears and were receiving the bears' powers and strengths. To help this process to take form they wore "shirts" of bear-hide; hence ber-serkr. If I let my fantasy flow, or rather put myself into their situation, I would believe that they most likely wore bear-heads as helmet adornments and bear-paws and claws on their hands; even to carry a dried bear-heart from a bear they ritually killed in a leather pouch during the transformation; to eat smoked or dried bear-meat to get poisoned by the bear's wrathful strength; to wear bear-teeth around their neck to gain the bears powerful jaws, and claws around their wrists to gain the bears powerful strike – anything to link their spirits to the bear-essence.

_Howl like Garmr my fair beast, and devour my flesh!_
_Let your fangs blacken my blood, and your essence touch my spirit!_
_Fenrir ek kalla þik, helulfrinn, kjoptum blóðugr skal ljós lifa eta!

GULLVEIG'S BROTHER

Gullveig only has one known relative, Völuspá in skamma, where it mentions Hrimmir whom I believe is Hrossbjótr, the man who chose darkly in their rime-thursian blood. Hrimmir is the ninth son of the earliest known father, Prúðgelmir, in the Old Norse, this is what ens Gerðr with baneful work.

Hrimmir

Hrimmír-Bergelmir

Bergelmir who is in his turn Hrossbjótr, their great grandfather is Yggdrasil's blood-line. That said, Hrossbjótr's name reveals, hrimpursa hallar, by... Saxo had access to a different version of Hrossbjótr (called by him Hrossbjoart), and Rind would avenge Baldr. Hrossbjótr's sister Gullveig.

Hrossbjótr's name means the old important mythological explanations to his name. In the ancient Germanic culture, there were many sagas that explained. However, this is all...
GULLVEIG'S BROTHER HROSSPJÖFR

Gullveig only has one known sibling, and the confirmation for that is saved only in 
Völuspá in skamma, where it is said:

Heiðr and Hrosspjöfr
the children of Hrimnir.

So by Völuspá in skamma Gullveig-Heiðr and Hrosspjöfr are children of Hrimnir. 
Hrimnir whom I believe is analogous to the primordial rime-thurs Bergelmir. If 
I'm right Hrosspjöfr must then be a Nifl-dwelling rime-thurs. In fact, a short glimpse 
into their rime-thurian blood-line will let us easily see that Heiðr and Hrosspjöfr 
are children of the earliest rime-thurses in the ON mythology. Hrimgrímnr (for 
me analogous to Drūðgelmir) was viewed as one of the most horrible rime-thurses 
in the Old Norse, this is what Skírnismál testifies to in the lines where Skínrin threat-
ens Gerð with baneful words:

Hrimgrímnr is the thurs' name, 
whom you shall belong to 
far down below the corpse-gate.

Hrimgrímnr-Druðgelmir is Ýmir's first identified son, and 
Hrimgrímnr-Druðgelmir himself is father to Hrimnr- 
Bergelmir who is in his turn father to Heiðr and Hrosspjöfr; so 
their great grandfather is Ýmir himself – a key rime-thurian 
blood-line. That said, Hrosspjöfr is most likely abiding in Nifl-
heimr in those mighty rime-thurian halls that Skírnismál 30 
reveals, hrimþursa hallar, by his grandfathers' sides.

Saxo had access to a different version of Baldrs Draumar, and he says that it was 
Hrosspjöfr (called by him Rostiphus Phinnicus) who let Óðinn know that his son 
and Rind would avenge Baldr's death. In the version we know of today it is from 
Hrosspjöfr's sister Gullveig who Óðinn gets this information.

Hrosspjöfr's name means horse thief, which is definitely an epithet from some 
old important mythical saga; sadly this saga is lost and there are no surviving 
explanations to his name. Both Saxo's witness and Hrosspjöfr's name prove that 
there were many sagas that have been lost forever containing very important in-
formation. However, this is all we know of the rime-thurs Hrosspjöfr.
Reiðr

Second-born and second burned; her death created Fenrir.

Heiðr — *she the shining one*, she is the witch-giantess; the wielder of the blackest seeds; she was the brightness crawling out of the abyss and taking form, up through endless darkness and slithering through the crusty boundary of the middle earth. Bright as a shadowless light she came; erect like a burning spine of a wand she stood, and started a journey to the yards of ungovernable and receptive folk to teach them about the unknown and black arts of the underworld.

Heiðr is mentioned by name twice in the *Sæmundar Edda*; once in *Voluspá* and once in *Voluspá in skamma*, and both occasions give key information about her role in the sagas. *Voluspá* introduces her (from *Codex Regius*):

Heiðr her name was,  
to houses she came,  
the seeress with adequate prophecies.  
She wielded witchcraft,  
she conjured disease,  
she invoked Leikin,  
always was she loved  
by wicked women.

This stanza gives her the name of the ongods who says "always was a brjóðar-" (the ON word all "wicked women") to teach her a seeress from the æsir—norris, and the thursian race all is exactly what the authors of the sorceress teaching the horde strode around in Míðgarðr, powers, planting the capsul said that she came as three of Jotunheimr as a giantess.  
— were; Gullveig who was who pervaded Míðgarðr, a  
garðr — "sanz þrýr krámu  
tunneiðinum", "until three  
mighty, from the worlds of  

*Voluspá in skamma* is a very good access to the thurs says:

Heiðr are Hirigmir the

According to *Skírnismál* thurs who dwells in Niflheim.  
Hirigmir's side; Hirigmir  
thurs born in Chaos as a son 
poses a theory that Hirigmir  
(Priðjálmir and Hirigmir  
1). Aurgelmir-Vínir is the first  
Hirigmir was the first  
son of Priðjálmir-Hirigmir  
as Óðinn also has the epithet.  
He suggests that it is the  
his name to state what race  
sole ruler of the thurs-race  
Hirigmir would be be
This stanza gives her the role as the crone in the ON mythology and the fact that the saga says "always was she loved by wicked women", «a var hon angan illrar brúðar» (the ON word illr means evil and wicked), shows us that Heiðr turns to "wicked women" to teach her craft. By this detail we can assure that Heiðr is neither a seeress from the ésrir nor the vánir-races, as they promote the humankind to flourish, and the thursian race aims to dissolve them. Evil seeks evil and in this case that is exactly what the authors of Voluspá are saying. So according to Voluspá, Heiðr was the sorceress teaching the humans the evil craft, she was the giantess-sorceress who strode around in Midgardr, the middle world, to spread her seeds of underworldly powers, planting the capsules of dissolution in the depth of the human spirits. It is said that she came as three in the dawn of time, powerful out of Jötunheimr as a giantess. These three - powerful giantesses - were; Gullveig who was the underworldly mother, Heiðr who pervaded Midgardr, and Aurboda who infiltrated Ásgardr - «unz þrýr kvámnu þursa mejjar ánutkar mjök ór jötunheimum1», "until three thursian giantesses came, very mighty, from the worlds of the giants."

Voluspá in skamma is a very important text because it gives us good access to the thursian genealogy. And about Heiðr it says:

Heiðr and Hrosspjófr
are Hrimmír's children.

According to Skírnismál, Hrímnir is a three-headed rime-thurs who dwells in Niflheimr beyond the underworld by Hrímgrímnir's side; Hrímgrímnir is the six-headed rime-thurs born in Chaos as a son of Ýmir-Aurgelmir. Rydberg proposes a theory that Hrímgrímnir is the same thurs as Prúðgelmir and Hrínmír Bergelmír2. This would mean that 1) Aurgelmir-Ýmir is the first thurs that came out of Ginnungagap, 2) Prúðgelmir-Hrímgímnir was the first identified son of Ýmir, and 3) Bergelmir-Hrínnir was the son of Prúðgelmir-Hrímgímnir3. He compares Hrímgrímnir's rank with Óðinn's, as Óðinn also has the epithet Grimnir which names him as the ésrir's clan-leader. He suggests that it is the same with Hrímgrímnir, and the prefix hrim is added to his name to state what race he rules over. Rydberg also states that Ýmir can't be the sole ruler of the thurs-race, as he created other races too. That's why Prúðgelmir-Hrímgrímnir would be better fitting having that status. Another connection be-

1 Jötunheimar, note plural.
2 Rydberg, I 1886, II 1889, Undersøkninger i Germanisk Mythologi.
3 Ýmir's two first children were actually a man and a woman, but there is no more information on this subject other than that they were just a man and a woman - maðr ek kona. My own hypothesis is that it was Loki and Gullveig; the first-born. As Heiðr is Gullveig's second appearance after the first burning and Bergelmir her father, it seems logic that Gullveig as her first appearance would have been born earlier, and that Ýmir would be the only one to be her father, as Prúðgelmir did not have a daughter.
tween Prúðgelmir and Hrimgrímnr can be the deformity of several heads that allegorizes their characters; Prúðgelmir, son of Aurgelmir, is explained as having six heads in Vafþrúðnismál 29, 33:

After lots of winters,
before earth was created,
at that time Bergelmir was born;
Prúðgelmir was his father,
and Aurgelmir his father.

... with his (Ymir–Aurgelmir’s) feet
the wise giant bore
a six–headed son.

Hrimgrímnr is allegorized in Skírnismál 31 to have three heads, which makes me think of Prúðgelmir. It is very rare to find a thurs with several heads in the sagas and as these sagas are written in different times there is a possibility that the narrators mix the number up, as there were no detailed accounts of the mythology and religion back in the time, only oral traditions, and the Sæmundar Edda was the first written account what we know of. After my studies in the ON mythology I dare to say that Rydberg’s theory is most certainly a correct one.

This proves that Heiðr is a rime-giantess; a hrímnurs, and that she is created by powers connected to the primordial thurs-power Aurgelmir: she is certainly the daughter of Bergelmir. Her genealogy gives her a very strong connection to the mightiest powers of all and by this being a direct source to the primordial powers and knowledge. Furthermore, as she is a crone and a wielder of runes and magic, it makes her the most powerful thursian giantess who has revealed herself out of Jötunheimr’s black gaping chasm.

Heiðr appears in the Volsunga saga under the name Hljóð, Hrimnr’s daughter; there we find fragments of Old Norse myths of giants finding a way into Ásgarðr without being detected – as a matter of fact it was Óðinn who had invited Heiðr into Ásgarðr as an óskmey (wishing-maid), obviously unknowing what she was. Volsunga saga is about a king and a queen that had no luck in having children, so they called for the gods to help them. Frigg answered their call by sending Hrimnr’s daughter in a crow’s appearance carrying an apple for them. Of course, after the queen had eaten the apple she had a child. Heiðr has here been working for Frigg as a maid in a fertility errand. Hrimnr’s daughter is the same as Gullveig–Aurboða,
as *Valuspá in skamma* 4 tells us; *"Heiðr ok Hrosspjófr Hrímnis kindar"*, "Heiðr and Hrosspjófr are Hrimmir's children", as we already know Heiðr and Gullveig are identified as the same giantess: 1 Why did just Heiðr of all maids get the job to fly as a crow with this magical apple – this metaphorical seed of achievement? Well, it is pretty logical for the authors to choose the giantess with the might of transformation and witchcraft to bring out this work; she, Heiðr, being here the instrument for a very powerful magical act, as she is working cunningly for Frigg to convert her into the blackest of seiðr.

The *Volsunga saga* also says that Hrimmir's daughter gets married to a king called Volsungr, and they had ten sons and one daughter (eleven children). This detail connects Hrimmir's daughter in the *Volsunga saga* with Hrimmir's daughter Heiðr-Aurboða, as Aurboða is known to have just one daughter named Gerðr: 2 Furthermore, as Heiðr dwelt with the king Volsungr on earth for a while it connects her with Heiðr in the ON mythology as the throne that walks around in the middle world. There is another detail in *Volsungs Saga* that got my attention; it is about the werewolf-aspect. For me it starts in chapter five, where all ten sons of Hrimmir's daughter Hljóða get captured and bound in a battle and their father Volsungr gets killed. For nine nights, at midnight, a she-wolf comes and kills and eats all nine brothers and leaves Sigmundr to live. Now, the line in Icelandic, *"nú netri í samt kom sjá í sama ylgr um mýdnatti"*, gives us much important magical information concerning black magic and werewolfism: nine is a well documented (black) magical ON number: 3 the ninth rune in the Uþark rune-row is the *þ*rune which represents Necessity and Will; the essence of magical function. ON poets did not just grab details like this out of nowhere; numbers especially always had a deep meaning. The night was given to the troll and giants in ON folklore and mythology, and midnight, as in other traditions around the globe, was a very extraordinary time for dark powers to ascend from the underworld to enter Miðgarð. Werewolves were seen in Old Scandinavia to be troll-like shape-shifters derived from Gullveig's kin; they all were of giant-breed. A human could possess this ability to shape-shift into a wolf, and this was metamorphic black magic which belongs to Gullveig and her allies. So in the line *"nú netri í samt kom sjá í sama ylgr um mýdnatti"* we learn that the ON people believed that werewolf-magic was analogous to the number nine, nocturnal praxis, and particularly to midnight. Well, the story tells that Hljóð's last and eldest son Sig-
mundr killed the she-wolf by pulling out her tongue with his teeth. Later on in chapter eight Sigmundr and his son Sinfjölti were out in the woods to harden Sinfjölti with manly deeds, which in this saga meant that they went out to kill men and steal their wealth. One day they found a house with two men in it who each had a golden ring; these men were shape-shifters and had their wolf-guises hanging on the wall above their beds. In ON folklore people did not just turn into wolves like in modern movies, they actually had the wolf-guise as an outfit and "put it on" as they transformed. Anyway, Sigmundr and his son Sinfjölti stole them and became werewolves. They went out hunting men together and slew them. One time Sinfjölti found eleven men and slew them by himself. The number eleven turns up several times when it comes to Völuspá's siblings; a metaphor which I see as a riddle to the eitr-nexus: the rime-blood. However, my main interest in this saga is that Hljóð's son and grandson are werewolves, and she herself is a hrimpurs and her name in this saga, Hljóð, means howling, and even a mysterious she-wolf comes at midnight and slaughters and eats (!) nine of Hljóð's younger sons. There is no doubt in my mind that the author of this saga wanted to tell the reader that Hljóð is Gullveig – rime-giantess and mother of werewolves.

* 

The small information that Völuspá, Völuspá in skamma, and Skírnismál give us is in itself grand, as it proves that a) Heiðr is one of the three horrible and powerful giantesses who comes out of Jötunheimr in the dawn of time, b) she is a seeress and practices evil witchcraft, c) she turns to wicked folk, and d) Heiðr originates from Niflheimr and she has a rime-thurs as a father, which makes her a rime-thurs herself. All this connects her strongly with Gullveig and her essential aspects.

Concerning Heiðr's name, there is a word with a very interesting meaning that derives from the ON word heiðr with the meaning heath, and it is heidingsi (heitinn), a heathen, and gentle. However, it is also used as a metaphor for a wolf, meaning someone who lives on heaths and in the wilderness; very much like the ON word vargr which means the same but more of an outlaw-characteristic. This is interesting because first off Gullveig-Heiðr is seen as a vargr and all of her children and spouses the same. As her follower you should live like a heiðr or vargr – meaning not submitting to any law or authority, provoke your spiritual Chaos-fire, and unleash the wrathful werewolf within your spirit. Compare this to Heiðr's name Hljóð in Volsunga Saga.
I rather am free and alone, than being a slave amongst a mass!
Heil Hrimheiðr, freer of my imprisoned spirit!
Heil Heiðr, unleaser of my beast!

XX

With his teeth. Later on in chap-
the woods to harden Sinfjölti
went out to kill men and steal
en in it who each had a golden
olf-guisers hanging on the wall
ar into wolves like in modern
and "put it on" as they trans-
them and became werewolves,
em. One time Sinfjölti found
seven turns up several times
ich I see as a riddle to the eir-
in this saga is that Hljóð's son
rimburs and her name in this
-e-wolf comes at midnight and
There is no doubt in my mind
that Hljóð is Gullveig — rime-

An, and Skirnismál give us is
re three horrible and powerful
of time, b) she is a seeress and
d) Heiðr originates from
makes her a rime-thurs herself.
essential aspects.

very interesting meaning that
ath, and it is heidningi (heidinn),
metaphor for a wolf, meaning
very much like the ON word
characteristic. This is interesting
all of her children and spouses
or vargr — meaning not sub-
al Chaos-fire, and unleash the
to Heiðr's name Hljóð in Val-
GULLVEIGARBÓK

Aurboða

Third-born and third burnt; her death created Hel.

The purpose of Gullveig going under the name Aurboða and being the daughter of Hrímnir had a very important function, and I shall investigate her every appearance in the ON mythology under her veil of Aurboða. She is the most mysterious guise of Gullveig in the mythos, not much is said about her and very few people see a connection between her and Gullveig in the old sagas – so I present and underline the nexus here.

Aurboða is only mentioned by name twice in Sæmundar Edda, first in Völuspá in skamna 2 which gives us the important evidence that Aurboða is Gýmir’s spouse; this detail will make it much easier to understand her role in the sagas. The second time she is mentioned is in Fjölsvinsmál 38 where she is named as one of Menglöð-Freyja’s maids. This is also a very important detail that connects her with Heiðr, for instance. Importantly though, just because she is so seldom mentioned by name does not mean that that is the only evidence of her entity in the Sæmundar Edda; but thanks to those two times she is mentioned by name we know the following; a) she is Gýmir’s spouse, which most likely means that her abode is in Gýmir’s and Gerðr’s yard in Jötunheimr, this connects her to this place throughout the full body of the Edda. For example, her presence can be found in the saga called Skírnismál without being named in it but name to be a maid at Freyja’s she dwells at Freyja’s, and Freyja can only be maligna meyja, vaki min vina, Hynla my friend, Hyndla my siste lveig, and Freyja calls Hynd supposed to be understood.

I thought I would start with is the mythos of Freyr’s bro Gambanteinn, Surt’s Swed mythos starts in the saga of stood as a tower or thro Jötunheimr and saw, on Gýr so pale and lovely that it shone her as he was bewitched b Skírnir to ride to the lands Skírnir did so. Gerðr is the property. When he arrived and snarling dogs in front of and he kept watch (I will s vited to Gerðr’s house by threats to woo her, but she dangerous father and all go words. Skírnir then threa ring magic’, and after this This surprising turn has ab no sense; at first she is so Skírnir or Freyr have anyth ian powers that protect daughter; these two giants Skírnir’s previous speech v Skírnir and Freyr. And the of this myth I understood had her mother’s cunning her mother’s genius plans de destroying the worlds of brid payment for Gerðr
without being named in it because of what I just explained, b) she is mentioned by name to be a maid at Freyja’s, which gives us the knowledge that for a period of time she dwells at Freyja’s, and as the cunning giantess that she is her intentions with Freyja can only be malignant. Furthermore, in Hyndluljóð Freyja says: «Vaki mær meyja, vaki mín vina, Hyndl syster, er í helli býr», "Wake up maid of maids, wake up my friend, Hyndl my sister who lives in the cave." Hyndl is most certainly Gullveig, and Freyja calls Hyndl her maid, her friend, and her sister; I believe this was supposed to be understood as Aurboda’s service as Freyja’s maid.

I thought I would start with the dramatic marriage that we find in Skírnismál. It is the mythos of Freyr’s bridal payment of Gerðr and the highly significant of the Gambanteinn, Surtr’s Sword of Revenge. The beginning of the Gambanteinn-mythos starts in the saga called Skírnismál where Freyr sits in what can be understood as a tower or throne called the Hliðskjálf, from where he gazed into Jetunheimr and saw, on Gýmir’s yard, a very beautiful maid-giantess, whose skin is so pale and lovely that it shined like the sun; this was Gerðr. He decided that he wanted her as he was bewitched by her beauty, and ordered his servant and messenger Skírnir to ride to the lands of the giants to ask for her hand in favor to Freyr, and Skírnir did so. Gerðr is the daughter of Gýmir and Aurboda and she lives on their property. When he arrived at Gýmir and Aurboda’s yard he was held back by angry and snarling dogs in front of Gerðr’s house. Outside on a mound sat a herder as well and he kept watch (I will say more about this detail further down). Skírnir was invited to Gerðr’s house by her and he tries with bribes of treasures and gold and threats to woo her, but she refuses, as with her mighty and dangerous father and all gold they possess she did not fear his words. Skírnir then threatens with a magical sword and cursing magic¹, and after this Gerðr all of a sudden just agrees. This surprising turn has always troubled me, because it makes no sense; at first she is so confident, she knows that neither Skírnir or Freyr have anything to put against the mighty thursian powers that protect Gýmir and Aurboda’s land and daughter; these two giants alone are very powerful. Equally, by Gerðr’s answers to Skírnir’s previous speech you can tell that she has neither respect nor fear towards Skírnir and Freyr. And then it struck me; after a deeper analysis of the consequences of this myth I understood that there was a much deeper end to this odd route; Gerðr had her mother’s cunning and intelligence, and she was most definitely in league with her mother’s genius plans – Gullveig’s eminent plans, in conspiracy with Lokl, of destroying the worlds of the ásir. Freyr gives his well-known magical sword as a bridal payment for Gerðr – the sword that brandishes itself (Skírnismál 8), the sword

¹ I have investigated and written about these classic stanzas of Old Norse curses and runemagic thoroughly in other texts dealing with Old Norse witchcraft, magic and religion.
he later calls by name, Gambanteinn\(^1\), Surtr's Sword of Revenge which will finally come back to Surtr — the sword that once belonged to the ásir\(^2\) — and with which Surtr kills Freyr himself during Ragna Rök. Lokasenna 42 explains the bridal payment in full:

Loki said:
With gold you bought Gýmir's daughter and sold also your sword. But when the sons of Múspell will come riding over Myrkviðr\(^3\) what weapon will protect you then, scum?

In plain words, Gerðr got forced to marry Freyr, but referring to the way Gerðr speaks in this epic I have a strong feeling that she knows about something that doesn't come out in this saga, it would seem that she just agreed to the marriage because she knew it had a malicious purpose according to her mother's plans. Alternatively, maybe when she saw Gambanteinn she quickly understood that she had to get this sword to her mother (Aurboða-Gullveig) and that is why she changed her mind so abruptly. Her replies to Skírnir's first attempts to bribe her with gold and magical apples were cocky and confident, and then he threatens to decapitate her with Freyr's sword but yet she responds cockily to this as well. She has no reason to feel seriously threatened. She is the daughter of Aurboða and Gýmir, and sister to Beli who is explained to be of a dog-headed thurs-race (this I find particularly interesting as I connect this weird deformity with Aurboða's skill in transformation and werewolfism).

Moreover, the bridal payment of the sword has devastating consequences for the ásir, and it actually leads to a predestined victory of the thurses in the war against the ásir and their worlds. But how the sword went from Gýmir and Aurboða to Angroða and her herder Eggðér in Járnsviðr is a mystery I will here divulge. It is obvious to me that Aurboða took the sword to Járnviðr and to Angroða; this is in my opinion a strong ground for understanding that they are the same giantess. The fact the Aurboða bewitched Freyr to sacrifice his sword is a typical action of Gullveig and Loki's character. The thing is that there is a big gap here in the sagas, nothing is told or even close to being revealed about how the sword went from Aurboða's yard to Angroða's abode in Járnviðr. This tells me that it must have been a common fact how this went down, and all the similarities between these giantesses are strikingly alike, both being of thurs-blood and married to very powerful and cruel thurses, and both having children that will have an essential purpose for the development of the Ragna Rök myths.

Gyggjar hirdr being Angroða's name is Eggðér. The latter who keeps the Sword of_favorite sound in the ON mythology, it is called eggðér and it is kept in a jar with a lid, where it is guarded by a dog or a wolf. In Skírnismál we find a giantess sitting on a watch on a small mound in a small ring, in Skírnismál 42:

He, the giantess' herder, harp; above him in gall

Gyggjar hirdr being Angroða, Gungnir and for some mystical reason on a small mound at Aurboða's abode in Járnviðr, where Gerðr dwelt. He rode a speckled horse. Tell me, herder, who stands near
How can I meet the young giantess?

This in my opinion can be understood, the fact that Angroða's abode in Járnviðr yard is guarded by a fierce animal could mean the same\(^3\). In Grímnismál, en húnda Gerðr was a dog or a wolf, as a hound and it also read about Garman...
of the Ragna Rök mythos. They are also the only ones with a name ending with – boða in the ON mythology, they both have a herder sitting on a small mound keeping watch, they both are guarded by dogs/wolves, and last but not least Aurboða and Óðr were the only giantesses ever that manage to nestle themselves into Ásgard, which connects them strongly and favors my belief that they all are the same as Gullveig.

In Skírnis mál we find more interesting details: on Gýmir and Aurboða's yard which dwelt in the thurian abode in the underworld, a herder sat on a small mound and kept a watch in all directions. This herder reminds me very much of the herder sitting on watch on a small mound in Járnmóðr called gygjar hirdir (the giantess' herder) in Volspá 42:

He, the giantess' herder, the happy Eggþór, sat upon the heap and played on the harp; above him in galviðr crowed a light red rooster, his name was Fjalarr.¹

Gygjar hirdir being Angrboða's herder in her abode, his name is Eggþór. The latter being Angrboða's sword-watcher who keeps the Sword of Revenge for Surtr till Ragna Rök, and for some mystical reason the same kind of character sits on a small mound at Aurboða's abode in Jötunnheimr according to Skinismál 11:

Skírmir rode through Jötunheimr to Gýmir's yard. There were angry and leashed dogs in front of the path to the yard, where Gerðr dwelt. He rode up to where the herder sat and spoke to him:

Tell me, herder, who sits on the mound and watches over all:

How can I meet the young maid without the snarling dogs?

This in my opinion cannot be a coincidence; it's very strong evidence that Aurboða and Angrboða are the same. Even Aurboða's snarling dogs support this theory; Angrboða's abode in Járnmóðr is full of furious wolves and werewolves, and Aurboða's yard is guarded my furious dogs. Dogs and wolves in the Old Norse mythology could mean the same². For example, it is said that all dogs come from Garmr in Grímnismál, en hunda Garmr. This proves not that he is a dog; he could easily have been a dog or a wolf, as all dogs come from the wolf originally. In Volspá we can also read about Garmr:

¹ See an investigation of galviðr/galvíðr further down.
² Gráslund sees this connection in the history of religions; she says "in many respects dogs seem to be representatives of wolves." Gráslund, Wolves, serpents, and birds: Their symbolic meaning in Old Norse belief. In Andrén, Jennbert, Raudvere (eds), 2006, Old Norse Religion in Long-Term Perspective.
GULLVEIGARÞOK

Gamr barks greatly
from Gniphellir;
the shackles shall shatter,
and the wolf shall be free.

This just tells us that Gamr barks greatly and that the wolf shall be freed. I agree that most likely it aims at Fenrir who is chained down with his father Loðri in a cave until Ragnarrök and that this episode of Völuspá is referring to the beginning of the gods' doom. But still it does not say that it is actually Fenrir, it could be Gamr himself that will come free, because he is chained down too to the rocks of Gniphellur at the gates of Helheimr. My point is, there is a widely spread hypothesis that Gamr and Fenrir are actually the same, but it is even more likely that Gamr and Hati are the same, and therefore the difference between a mythological dog and a wolf is not of great importance.

In the Prose Edda, Auroða was called úrsvöl gymis völva, the primeval cold one, referring to Auroða-Gullveig's heart that will not burn because of its essence of primeval ice. It also points to her aspect as a storm-giantess, as she is depicted as the eastern storms from Jarnvíðr (isarnvíðr), see Ynglinga saga, this connects her with Angrboða the Old One:

Austr sat in aðna i Jarnvíðr ok faæði þar Fenris kindir.¹

¹ "In the east sat the Old One in the ironwood and gave birth to Fenrir's children."

And as I stated above, more important information is dwelling in the same paragraph as úrsvöl gymis völva: it is «fôrir björn, þar er bára brestr, undinna festa, ofi i ægis kjopta úrsvöl gymis völva», Gýmir's primeval cold witch often conveys ships in wild waves. This wind- or storming-aspect links Auroða with the mythos of Hyrrokinn; who pushed or blew Baldr's funeral ship out to sea as a favor to the gods for example. In my opinion, all that has been discussed in the previous pages proves why the storm-giantess Auroða was in fact the spouse of the storm-giant Gýmir.
The wolf shall be freed. I agree with his father Loki in a cave sitting to the beginning of the end, it could be Garmr him to the rocks of Gniphellir. 

A read hypothesis that Garmr rely that Garmr and Hati are theological dog and a wolf is

Sìou, the primeval cold one, 

because of its essence of giantess, as she is depicted as 

inga saga, this connects her

Fenris kindir.'

An important information is Úrsvöll Gymir Völu. It is Æfor i agis kjöpta Úrsvöll Gymir. The witch often conveys ships in g-aspect links Aurboða with several ship out to sea as a favor en discussed in the previous fact the spouse of the storm-

Angrboða is probably her most known name as the Völva, crone and mother- giantess in the dark woods called Jarnvíðr; she is well-known as the shadow-draped giantess, Gygr, that comes with anger and hate towards the cosmos, the gods, and mankind. Angrboða is her infamous and antagonistic name as by now every living soul in the cosmos knows about her being the terrible witch-giantess who has only malignant intentions towards the worlds; She the Old One – In Aldna – Angrboða. This is after her terrible manifestations as Gullveig-Heiðr-Aurboða have been roving around in the worlds and wielding death and destruction to its very extent, and been caught and killed by the Æss-powers. However, this threefold execution did not stop her from coming back as a witch-giantess; as we all know by now you don’t really die in the Old Norse mythology, you kind of die out of the world in which you were presently living, and get sent to the world below. You can even die out of Helheimr, which means that you are sent down to the horrible world Niflheimr, which lies beyond the underworld.
So she came back a final time; in a final manifestation, as the notorious thursian giantess Angrboða. As she was done with her workings amongst the Æsir in the heavens, she stayed in the underworld from then on as Angrboða – together with her mighty daughter Hel – and made preparations for the final infamous battle known as Ragna Rök. However, she still reached happily for receptive and wicked humans to teach them her proud craft and make alliances. Because her work is far from over: she wields the ferocious blackest magic from her black witch-seat within the abysmal jaws of Járniöðr. Dark-red blood pours from her body under her black robe of darkness from freshly killed gods and men – blood that spatters on her surroundings when she moves her immense body and her long black icicled hair sways vehemently around the worlds – like a giant oak in a storm. She is the hating crone – wielding her anti-cosmic staff and singing wrathful runes; untying primordial knots on the giant roots of Heldrasill to unleash Chaos’ relentless curses. She is the Old one, older than age and creation – angrboða in aldina. She is the wise one, wiser than the wells and the worlds – angrboða in vitra. When Angrboða’s essence intruded the cosmic boundaries and got mixed with its structural flow she immediately adapted and took “form”, her essence struggled between lawlessness and manifestation, between freedom and framework. As she is a metamorphic thurs-essence, static form is absolutely unnatural for her and she cannot adjust to uniformity. So cosmic deformities in her character and everything she touches and procreates becomes deformed and metamorphic; this is where she becomes the mother of werewolves and horrible monster-hordes in her blackest forest deep within Jötunheimr, in the east.

1 Loki calls it Myrkviðr in Lokasenna, Sémundar Edda. Angrboða is her name during her habitation in Járniöðr – as the Járngýgr, the giantess-ruler of this Ironwood also known as Myrkviðr1.

As the mighty thurs-ruler of Járniöðr and the mother of all troll-like deformed metamorphic monsters; she is proven to be the same as Gullveig. The sagas tell us about this in for example the Voluspá in skamma, which says:

Loki gave birth to the Wolf
with Angrboða
and Sleipnir
with Svaðilfari.
Amongst them all one crone
seemed worst,
she from Byleistr’s
brother came.
on, as the notorious thursian amongst the Æsir in the heavy
aggrada — together with her
final infamous battle known
inceptive and wicked humans
use her work is far from over:
witch-seat within the abysmal
under her black robe of dark-
patters on her surroundings
beak iced hair sways vehe-
m. She is the hating crone —
untying primordial knots
untless curses. She is the Old
she is the wise one, wiser than
grada’s essence intruded the
how she immediately adapted
ness and manifestation, be-
atic thurs-essence, static form
to uniformity. So cosmic de-
hes and procreates becomes
her mother of werewolves
sleep within Jotunheimr, in the

her habitation in Jarnviðr — as
of this Ironwood also known

her of all troll-like deformed
as Gullveig. The sagas tell us
with says:

of

one
GULLVEIGARBÓK

Loki ate a heart;  
on the burnt linden  
he found half-burnt  
a heart of a woman.  
Lófr became pregnant  
by the evil woman;  
from this have all  
troll come.

This excerpt is pretty much self-explanatory and shows that Angrboða is Gullveig. She was also looked upon as an evil woman (illr kona), and the mother of all troll (flagi) – troll which is the Old Norse term for malignant and bestial demons, viewed upon as a giant-kin, which are often dwellers of the forests, mountains and the underground. Troll being mythological offspring from Gullveig can be traced in the myths where the troll repeatedly shift shapes from deformed giants to human-looking individuals; they mimic the human appearance so they can get close to them to abduct them for different reasons. A common myth is that the troll shift shape into a beautiful young woman, half naked, to entice lumberjacks to follow them into the shadows. In Scandinavia this is common knowledge in its folklore. So the metamorphic nature of troll links them to their mythological source.

In Voluspá it is explained how “she the old one” sits in Járnmördr and bears Fenrir’s kin (Fenris kindir):

In the east she the old one sat  
in Járnmördr  
and there bore  
Fenrir’s kin.

The relatively odd episode that Angrboða is judged to be killed by the Æsir and unsuccessfully burnt in the halls of Ásgardr is a strong analogy between Angrboða and Gullveig, and it is unavoidable evidence that the myths are the same, and that Angrboða and Gullveig are the same giantesses. In Helgakviða Hundingsbana I we also find evidence of Angrboða’s analogy to Gullveig. In an argument between Sinfjotli and Guðmundr, Sinfjotli says:

You were a völva  
on Varinsey,  
a cunning woman,  
you lied.

And Guðmundr’s answer:

And Guðmundr’s answer was not.” This little extract from völva and mother to wolves that had been acting awful a fighting for her; for her cause, the Æsir and the vanir, calle of Gullveig in Ásgardr, bæk taken place between them non-tolerance towards the killing of Gullveig without lveig. In another saga it is stayed at Varinsey for a time we know, Hrimnir’s daughter enough, Guðmundr’s answering about – as we know that kin in the depths of Járnmördr kindir). (Voluspá 40). Ang according to my studies and c

KEEPER OF THE ANTS
AND EGGPER

In the ON mythology, An sword of vengeance, made
you were, a hateful
witch, a valkyria,
spiteful, awful
at Óðinn’s.
The Einherjar fought
everybody
for you,
disgraceful woman.
{they did it} for your sake.

Nine we
at Sagu’s point
wolves bore,
I was their father.

And Guðmundr’s answer to this starts with: “Father to Fenrir-wolves you were not.” This little extract from this saga tells us a lot. The cunning, hateful, and spiteful volva and mother to wolves must be Gullveig, as the author gives example of a witch that had been acting awful at Óðinn’s hall. And that Einherjar, the vanir, have been fighting for her; for her cause – this cannot be anything else then the battle between the ásir and the vanir, called the first folk-war, after the killing of Gullveig in Ásgard, because this is the only battle that had taken place between them. That battle was about the vanir’s non-tolerance towards the ásir’s act of punishment and the killing of Gullveig without trial: so the vanir fought for Gullveig. In another saga it is said that Hrimnir’s daughter had stayed at Varinsey for a time and pre-created werewolves – as we know, Hrimnir’s daughter is Heiðr (Gullveig-Angrboða). And if this was not enough, Guðmundr’s answer proves undoubtedly that it is Angrboða they are talking about – as we know that Angrboða is Fenrir’s mother, and that she mothers his kin in the depths of Járniðr – «austr sat i aldna i jarnviði ok faendi par Fenris kindir»1 (Volsupða 40). Angrboða is the mother of the Fenrir-wolf family, which according to my studies and conclusions includes Garmr, Hröðvitnir, Hati and Skoll.

1 “In the east sat the Old One in the Ironwood and gave birth to Fenrir’s children.”
2 Snorra Edda, Naðraþulur 42.
3 Skírnismál.

KEEPER OF THE ANTI-COSMIC SWORD OF VENGEANCE
AND EGGÐER

In the ON mythology, Angrboða in Járniðr is also the keeper of the anti-cosmic sword of vengeance, made by Loki and perfected by Þjazi for Sutr. Fjalarr, the son
of Surtr, will come as a red rooster and pick up the sword of vengeance called by many names: gambanteinn, hevateinn, homateinn, mistilteinn, tamsteinn, and tamsvendi. He will come on his father’s orders right before the final battle – the day of wrath – Ragna Rök. Fjalarr is a Múspell-son, a blazing fire-thurs who will also come as devastating wild-fire; thus his kenning “the red rooster.”
sword of vengeance called by mistilteinn, tamsteinn, and before the final battle – the day burning fire-thurs who will also roost.

Hyrrokin, "the flame smoked" – the name is created from the Old Norse words hýrr, fire, and rjúka, smoke, which is the accurate one in my book; an epithet taken from the Gullveig-mythos where she is being held over the Æsir-gods' unclean and smoky fires. There is also an alternative spelling, Hyrrokin. However, the use of a double "k" is erroneous if you base the name on the word rjúka.

There is only one saga about Hyrrokin that has survived and it is about her appearance during Baldr's funeral; the original saga is from an anthology called Húsdrápa by Úlfr Uggason. The interesting part is that the Húsdrápa-sagas were written down as interpretations of sculptures or illustrations carved into wood in a mighty hall; the Laxdela saga tells us that a new grand hall was built and all of its interior embellished with illustrations of ON mythological sagas and legends. Úlfr Uggason was the poet who got the job of putting these illustrations into words as poems. This actually explains Húsdrápa's occasionally confusing sections, and it definitely explains Snorri's puzzling depiction in his account of the Baldr's

1 See under rjúka in An Icelandic-English Dictionary by Cleaaby and Vigfusson 1874, and Heggstad, Hodnebo, Simensen, 2008, Norrøn Ordbook. Also Bugge, 1881-89, Studier over de Nordiske Gude-og Heltesagns Oprindelse I, p. 221, footnote 4. And Rydberg, 1889, Undersökningar i Germansk Mythologi II.
Funeral myths -- because it is obvious that Snorri has taken his myths about Baldr's Funeral from the Húsdrípa-saga. You can actually tell from his account of the Baldr-funeral that Snorri tries to depict something he doesn't really understand; thus its confusion. Ironically, the most detailed account of this saga is the one in Snorri's Gylfaginning.

Loki and Gullveig were the brains behind the murder of Baldr -- which I will disclose in detail later in this book -- and both Loki and Gullveig had to attend his funeral as a sign of power, and to make sure that Baldr descended into Helheim, according to their plot. Gullveig arrives as Hyrrokin and Loki is spying in the shape of a salmon, ON litr, swimming in the waters around Baldr's funeral ship. However, bórr recognizes him and kicks Loki into the funeral pyre -- which I see from Snorri's description as a metaphor of bórr spotting Loki by recognizing his pseudo-shape as a salmon, and strips off the pseudo-shape of Loki and turns him back into his regular fiery shape (or it might even have been a self-explanatory allegorization that he kicks him back into Múspellzheimr, from whence Loki came.)

Snorri tells us that when the gods had the funeral for Baldr they placed his body in his ship Hringhorni, which was a mighty vessel, and when they were about to put it to sea with a funeral pyre they could not move the ship, it was simply too heavy. So the gods called for Hyrrokin from Jötunheimr to help them put the ship into the water. She came riding on a giant wolf with snakes as reins, and the wolf was so big and strong that Óðinn sent four berserker-warriors to hold down the wild wolf, but it just threw them to the ground. In due course they got the beast to fall on his side. This could not be a regular wolf; Snorri called it a horse, ON hestr, and the ásir had struggled with getting an extremely strong wolf to be bound before; and that is Fenrir, Gullveig's son. In my opinion it is unmistakable that this is a fragment from that myth and that this giant-wolf is supposed to be Fenrir, which means that this is the second time the ásir struggles with Fenrir with the intention of binding him. When Hyrrokin went up to the ship she launched it out to sea with her very first push or blow, and it went out to sea with such speed fires flamed from under the ship and the rollers -- and all land quaked. bórr, the grumpy one, at once grabbed his hammer to strike her dead, obviously in envy, but the gods begged him to restrain himself and he did. With the metaphor that Hyrrokin dragged Hringhorni into the sea we understand that the author of this myth wanted to make sure that it was understood that Gullveig wanted Baldr dead, and she succeeded. A few lines later Snorri explains that in front of bórr a "dwarf" named Litr came swimming, and bórr by an obscure reason kicked the "dwarf" into the funeral pyre, and the dwarf burned. This is such an odd detail that there had to be a deeper meaning to this little factor. The confusion list of dwarves which held am convinced this is a mis bit too easily. Litr is actually nthet is also used by Snorri rectly that it was Gullveig a round Baldr's funeral ship, LIveig brought Baldr to Hel.

Giants were often alleg up earth-quakes, floods, volc metaphor for the eastern scribed to come from astir, in the east. The mighti thought of as a strong wind ing for an antagonist to hel the ásir. And even worse, that it's not unusual for giants never had a benevolent int

There is also one interes Höðinn, son of the Nors through the woods on Yule and had snakes as reins. She made her obviously upset later that night. "Troll-worn kinds of surnames: flugr, s Gullveig or a Járnsæsla, a fe of depicting a giantess as Buggs though says; "det er br other Hörne's fylgia", wi

Hyrrokin is also mention that Nétt had killed, this w Þorljórh Disaritskáld's sagas, else in any saga. So we must foreever, about Nétt killing i
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Gullveig had to attend his fu-
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this that Þórr catches Loki as
and turns him back into his reg-
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for Baldur they placed his body
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had to be a deeper meaning to
this little factor. The confusion of Litr being a dwarf has its explanation in Völuspá’s
list of dwarves which holds the dwarf-name Litr. However, with Rydberg’s help I
am convinced this is a misunderstanding and that Snorri jumped to conclusions a
bit too easily. Litr is actually a bi-name for Loki meaning salmon, and this Loki-ep-
ithet is also used by Snorri himself in Snorri’s Skáldskaparmál 51. So to know indi-
rectly that it was Gullveig and Loki who killed Baldur and then see Loki and Gullveig
around Baldr’s funeral-ship makes it easy to see the author’s point: Loki and Gull-
veig brought Baldr to Helheim.

Giants were often allegorized as sublime nature-phenomena such as storms,
earth-quakes, floods, volcanoes, and winter. In the Hyrrokin-saga she is the
metaphor for the eastern storm; eastern because her essence is continuously de-
scribed to come from austr, the east, she also came from Jötunheimr which is located
in the east. The mighty push by Hyrrokin on the ship Hringhorni is obviously
thought of as a strong wind, so strong not even Þórr could match his strength. Call-
ing for an antagonist to help them bury their dead is of course very humiliating for
the Þórir. And even worse, this antagonist helped to murder their beloved Baldur. Note
that it’s not unusual for giants and gods to help each other, but Gullveig and Loki
never had a benevolent intention with their “assistance”.

There is also one interesting detail in the saga Heilagkviða Hjörvarðssonar where
Heðinn, son of the Norwegian king Hjorvard, was on his way home and went
through the woods on Yule day, and there he met a “troll-woman” who rode a wolf
and had snakes as reins. She asked to keep him company, but he declined, which
made her obviously upset and she told him that he would pay for that at the vows
later that night. “Troll-women” are the same as giantesses, but they are called by all
kinds of surnames; flagð, skass, fála etc. And this “troll-woman” is either Hyrrokin-
Gullveig or a Járnvíða, a female dweller of Járnviðr, as this way
of depicting a giantess is so rare it could not be anything else.
Buggi though says; <<det er hans brøder Hognes fylgje>>, ”it is his
brother Hogne’s fylgja”, which I’m not sure I could agree with.

Hyrrokin is also mentioned in Skáldskaparmál 11 in a list of giants and giantesses
that Þórr had killed; this which Snorri had borrowed from the fragments found by
Þorbjørn Disarskáld’s sagas. This is a big mystery as it is not told about this anywhere
else in any saga. So we must accept that there probably was a saga, which now is lost
forever, about Þórr killing Hyrrokin-Gullveig.
A big part of the ON mythology is told in two Eddas. The elder one is called the Codex Regius. This Edda is believed to be from the late 1200s, and it is one of the oldest ON mythological poems in existence, dating back to the years 800-1000 AD. The Codex Regius is a transcription and collection of errors and modifications.

The second Edda is called the Younger Edda. This manuscript was created in the year 1220 AD. This version is, in general, much older and more comprehensive. It is believed that he certainly brought his own style and influence to this manuscript. What makes this Edda different from the other one is that he calls it the Younger Edda, which he calls Gylfaginning. This manuscript is much more complete and has influenced many later versions of the ON sagas.

This chapter is fundamentally different from the previous one because I strongly suspect the Younger Edda is influenced by the Old Testament, and that makes this Edda no longer trustworthy. However, I still trust the Christian version of the ON literature.
A big part of the ON mythology derives from the *Eddas*, and there are two *Eddas*. The elder one is called the *Sæmundar Edda*, which is found in the small book called *Codex Regius*. This *Edda* is also called the *Poetic Edda* and *Codex Regius* is from approximately the late 1200 AD – it is a collection of peculiar poetic sagas, and the ON mythological poems in this book are appreciated to have been composed between the years 800-1000 AD. *Sæmundar Edda* is the most reliable source as it is older and most likely written with fewer Christian influences, but the content of *Codex Regius* is a transcription from earlier originals, which can easily lead to suspicion of errors and modifications.

The second *Edda* is called *Snorra Edda* (*Snorri’s Edda*) or the *Prose Edda*; the *Younger Edda*. This manuscript was written by Snorri Sturluson around the year 1220 AD. This version is, in my opinion, less reliable because Snorri was a Christian and he certainly brought his Christian influences with him into the writing of this book, (he was a missionary, and he did not write this book primarily to hold on to the Old heathen belief, he wrote it to show off his skill in e.g. ON poetic meter.) What makes this *Edda* different from the elder one is Snorri’s own version of the *Edda*, which he calls *Gylfaginning*. He also added the books *Skáldskaparmál* and *Háttatal* to this manuscript. It is here where my doubts mostly lay; his Christian influences are obvious in his *Gylfaginning*, which is in itself a very exciting mythological saga, but it embellishes the original mythology too much.

This chapter is fundamentally made from the *Sæmundar Edda*. It is important to know that I have focused on the *Poetic Edda*, but also studied the *Prose Edda*, because I strongly suspect Snorri’s *Edda* to be inaccurate because of the Christian influences, and that makes the sagas in Snorri’s version falsified: nothing would make me trust a Christian.

So in my investigations I have used, amongst others, Heimskringla’s on-line collection of Old Norse literature and material, Bugge’s *Edda*-work from 1867, Rydberg’s in depth *Edda*-studies from 1886–89, and sundry translations into modern
GULLVEIGARBÖK

Swedish of both Eddas from authors like Brate, Thall, Collinder and Ohlmarks. I would like to add that I will not go through all of the Sæmundar Edda-sagas from Codex Regius in this book, because some of them have nothing or so little to do with Gullveig as to be irrelevant as I see it.

VÖLUSPÁ

Völuspá means the prophecy of the volva, and volva means a wand-bearer believed to be a prophetess, seeress, and a wise woman – a woman having magical powers (the wand or staff was a symbol of this). The volva had another known and common name too and that was heidr, often translated as seeress, prophetess and witch.

Something that needs to be kept in mind when it comes to the volva-heidr is that she was a respected figure in the ON society; she was not the kind of witch reading tarot-cards we have today, nor as depicted in the witch-hunts during the late middle ages. No, she was a worshipper of the giants/gods and was in an extremely close contact with these powers, its entity entangled her everyday life – that was her full purpose of existence. She was the representative in human form of the giants/gods, and back in those days nothing was more respected than the giants and gods.

The prophecy starts with the volva remembering her lineage: I remember giants in the primordial times that fostered me. She is saying that she is a descendent from the primordial giants, and among the primordial giants are no gods, as they were not yet spawned. This brings me to the conclusion that she is a giantess; and in this investigation it is important to observe that the Edda states that she is fostered by “giants” (jotna) in plural as in parents. So this far she is called a giantess-volva born in the earliest days of creation, and that definitely crosses out the possibility and a common hypothesis that this prophecy was made by the normar as a triad of women of fate (Urd, Verdandi, Skuld – believed as being past, present and future), because 1) normar are not volvas, and 2) normar are not archetypal giants, they are more Æsir-like in nature without genetic deformities or malevolent traits. So who could this giantess-volva be? Snorri might help us in his added list of “troll-women” (trollkvenna) as he calls them¹, meaning volvas or heidrœs, and giantesses. Furthermore, as some of these names are known giantesses and the names themselves are links to adversaries and giants, we can assume that most of these names belong to giantesses and giantess-volvas:

¹ In An Icelandic-English Dictionary by Cleasby and Vigfusson, troll is explained to mean giant, fiend, demon; “the heathen creed knew of no ‘devil’ but the troll”; and troll is even explained to be a werewolf, one possessed by troll or demons, and a destroyer.

1. Skalk trollkvinnan telja heiti.
Griðr ok Gnissa,
Grýla, Bryja,
Glumra, Geitla,
Gríma ok Bakrauf,
Guma, Gestilja,
Grottintanna.

2. Gjölp, Hyrrokkin,
Hengikepa,
Gneip ok Gneypa,
Geysa, Hália,
Hörn ok Hrúga,
Harðgreip, Forað,

Hyrrokkin is of course Gullveig's daughters are in this giantess-daughter whose list are linking Gullveig's own

For example Hálmgerðr could refer to Gullveig's son, and in Helgakviða Hjörvar a water-giantess (she's called of Hafsfjörðr and daughter Hrimgerðr and Hati are moon-wolf hunts only due another giant called Hatr. Gullveig studies because father is called Hati and husband is ek heiti, Hati hét minn faim “My name is Hálmgerðr, also a moon-chasing wolf breeds with her sons in Járvík Gullveig and Hati. Furthermore Hálmgerðr of having con
Hyrrokkin is of course Gullveig and she is a known giantess. Then two of Gullveig’s daughters are in this list, first we have Gerðr, Gullveig’s beautiful humanoid giantess-daughter whose name could mean armor¹, and some of the names in this list are linking Gullveig’s essence to the name of Gerðr.

For example Hrímrgerðr², which means Gerðr of rime, it could refer to Gullveig’s rime-essence and origin (hrímonð), and in Helgakviða Hjörvarðssonar Hrímrgerðr is allegorized as a water-giantess (she’s called hála, skass, fála, and gift), guardian of Hatajörðr and daughter of a giant called Hati. Both Hrímrgerðr and Hati are said to be nocturnal entities (Hati the moon-wolf hunts only during the night, but it might have been another giant called Hati.). She is the most interesting for my Gullveig studies because of her role, name and qualities. Her father is called Hati and he is a very mighty giant: “Hrímrgerðr ek heit, Hati hét mimm faðr, þann vissa ek ámáttkastan jötun”, “My name is Hrímrgerðr, Hati is my father, the mightiest giant I’ve known.” Hati is also a moon-chasing wolf-son of Gullveig, and as it is said and known Gullveig breeds with her sons in Járnviðr, so Hrímrgerðr could most likely be the daughter of Gullveig and Hati. Furthermore, in the part called Hrímrgerðarmál Atli accuses Hrímrgerðr of having come up through the abyss and trying to destroy the captain’s

¹ Her mother’s name means “war-giantess”, who dwells in the “iron wood”. As iron could be looked upon as meaning “weapon”, all these names are very much alike.

² See the very important study of Hrímrgerðr in S. Bugge, 1896, De Nordiske Gude- og Heltesagns Oprindelse II Helge-Digene.
ship and give the crew to Rán, the sea-giantess. However, Hrímgérðr calls Atli a fool and says that it was her mother, not herself. So who is her mother then that comes up from the abyss? The myth does not say, but by a mysterious reason, a few stanzas away, a giantess is riding in the woods on a wolf with snakes as reins on Yule day. This is without doubt an inspiration of Gullveig under the name Hyrrokin. Equally, if you take a look at all the connections to Gullveig in this short passage in the Hjörvarssonar, the author must have had Gullveig, the moon-wolf and her daughter Gerðr as influences for these characters.

1 For a more detailed account on Gullveig and the water connection see the chapter on Gullveig’s names and epithets.

2 Íngerðr is not mentioned anywhere in the Eddas, so she must definitely belong to a lost saga.

3 It is probably related to the Old Icelandic word amma which means “grandmother”.

4 Liljenroth, Den Gömde Gudinnan 1 Nordisk Mytologi, and Hellquist, 1939, Svensk Etymologisk Ordbok.

Íngerðr², which means Gerðr of ember — referring to Gerðr glowing like the sun, by the witchcraft of her mother Gullveig; also Amgerðr which means Mother-Gerðr or more likely mother of Gerðr which refers to Gullveig herself, because Gerðr does not have any children in the sagas and nor is she known for being connected to a mother-aspect. Lastly, we have the name Margerðr which most certainly means Gerðr the maid or Gerðr of the ocean. This ON mar- could also derive from the ON verb merja, to crush, and then Magnérdr would mean Gerðr the crusher — which goes well with a) the warlike translation “armor” of her name, and b) her connection to water/ice (see Hrímgérðr and the chapter on Gullveig’s names and epithets.) Mar- could also derive from ON marr, a steed.

Then we have Leikn which is a name for Hel’s more chthonic and pestilent aspect, which is explained to be a later development of her characteristics — I am not sure though about that, because Hel as a ruler of the dead and Nifheimr was most likely very early considered to be the influence of pestilent epidemics. This does not mean that Helheimr had to be Hel’s equivalence. There have been many discussions about Leikn being Hel, but in my book they share essence, attributes and manifestations. The same goes for the name Áma³, it means “mother” and is a very old name for Hel⁴. Then we have Gullveig’s demon-children from Járnvið who are said to be spawned by Gullveig and Fenrir, but most likely these children were just spawned by Gullveig alone, and they are called járnviðja and myrkríða; they are she-troll/giantesses.

Many of the names and epithets in the list are from, as of today, unknown mythical characters, withered sources lost by time, or rather burnt and destroyed by the Christian church while invading the north. However, the names indicate giant-related words. Most often the eponymous epithet hin folva gjýr, gýr, or mundar Edda in the saga as the sword called Leveatins burn down the world with an iron-chest with nine locks one”, mara derives from the mutilies by ripping out to analogies whatsoever between

I) Sinmara — the black anonymous epithet hin folva gjýr, gýr, or mundar Edda in the saga as the sword called Leveatins burn down the world with an iron-chest with nine locks one”, mara derives from the mutilies by ripping out to analogies whatsoever between

II) There is also the Heimdal. They are just mar skamma: Gjálp, Greip, Eist, Atla, and Járnsaxa. Imö is a name báms báns I as having a duty the same as the one of the not spoken of and there is to be the giantess-volva that

III) Hyndla is a giant song Hyndluljóð is about. to Aurboða-Gullveig, and Hyndla in Hyndluljóð.

IV) Nál or Laufey is a little-known. She is only noted Sæmundar Edda: in Loka Skáldskaparmál and Gryf Svá, at k
er, Hrímgerðr calls Atli a fool her mother then that comes serious reason, a few stanzas snakes as reins on Yule day.

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Dr of ember – referring to the witchcraft of her mother

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related words. Most often their names derive from an epic in the mythological sagas, for instance the name Hyrrokin which derives from the epic when Gullveig was burnt by smoky (impure) flames, hence Hyrrokin – the flame smoked.

Well, could any giantess-völva in this list be the one prophesying in Voluspá? The only known one in the list that would fit is Hyrrokin- Hyrrokin. I will also take a look at other known giantesses (völvas or not) that might be relevant:

I) Sinmara – the black one (surtar)1 and the pale giantess (after her mysteri-

ous epithet hin falva gygr), she is only named two times throughout the whole Sæ-
mundar Edda in the saga called Fjölsvinsmál. She is said there to be the keeper of

the sword called Lavateinn, i.e. Gambanteinn; the sword of revenge that Surtr will

burn down the world with, it is also called here “the shining scythe.” She keeps it in

an iron-chest with nine locks. Sin means tendon, and mara means “the mutilating

one”, mara derives from the verb merja, so Sinmara means roughly “the one who

mutilates by ripping out tendons.”2 She is not spoken of as völva, and there are no

analogies whatsoever between her and the narrator of Voluspá.

II) There is also the nine-fold of giantesses that bore Heimdall. They are just mentioned in Edda's saga Voluspá in skamna: Gjálp, Greip, Eistla, Eyrgjafa, Ulfrun, Angeyia, Imó, Atla, and Járnsaxa. Imó is also mentioned in Helgakviða Hund-
ingsbana I as having a daughter, but I am not even sure this is the same as the one of the nine-fold. Other than this they are not spoken of and there is no reason to believe that they would be the giantess-völva that I am looking for.

III) Hyndla is a giantess-maid, a wise-woman, that the

song Hyndluljóð is about. Hyndla is in my opinion analogous to

Aurboða-Gullveig, and she is only mentioned by the name

Hyndla in Hyndluljóð.

IV) Nál or Laufey is a very mysterious character and very

little-known. She is only mentioned and referred to as “Loki’s mother” twice in the

Sæmundar Edda: in Lokasenna and in Brynsvkiða. She is mentioned just once in

Skáldskaparmál and Gylfaginning, and also here just referred as “Loki’s mother”:

Sví, at kalla hann son Fárbauta ok Laufeyjar, Nálar.3
Móðir hans heilir Laufey øða Nál.4

1 Ohlmarks, Brate, and Thall translate this as Surtr. This is probably where people got the idea that Sinmara is Surtr’s wife; my personal theory about this matter is split, as no other mythological evidence supports that they belong together.
2 Cleasby-Vigfusson, 1874, An Icelandic-English Dictionary. I consider the connection between the names Sinmara and Margerðr interesting, but I will not go further about that here.
3 Skáldskaparmál 23.
4 Gylfaginning 33.
GULLVEIGARBÓK

In Sérla báttr 2 she is also just brought up as “Loki’s mother”:

Mæðr hét Fárbauti. Hann var karl einn ok átti sér kerlingu þá, er Laufey er nefnd. Hún var bæði mjó ok auðbreifilig; því var hún Nál kölluð. Þau áttu sér einn son barna. Sá var Loki nefndr.

Laufey could mean “a leafy island”, which supposedly is a metaphor for the tree-crown. Nál means needle; I have come across some other theories about the meaning of her name, but since I have not found any good support for their authenticity I will not bring them up here. Over and over I see these forced explanations for her name which are mostly hypotheses deriving from ignorance, misunderstandings and uncertainties. The same goes for her mythological appearance. Thus, I have not really found any strong enough evidence to support that she could be the giantess-volva seering about the world’s fate in Voluspá.

V) Sigyn is referred to in Voluspá as “Loki’s wife” and the same in Lokasenna where she caught the poison pouring from a snake’s fangs with a bowl, preventing it from dripping in Loki’s face. The same story but more detailed can be found in Gylfaginning. In Skáldsóknarmál she is in a list over Æsynjar together with Gerðr, and in the list over Lokakenningar as “Loki’s wife” (ver Sigynjar). That’s about it, and I definitely do not see any connection here.

VI) Hel is a giantess, but not known as a volva, and she is not said to have any seering traits either, even if she is Gullveig’s most known daughter. So I cannot see any reason for it to be Hel.

VII) Rán the giantess of the waves – the ocean waves were symbolized as nine sisters; her daughters: Himinglæfa, Dúfa, Blóðughadda, Kólga, Hefring, Unr, Hrónn, Bryggja, Drofn. And as Hel, she is more of a giantess ruling over the dead than a seering volva. The only one that fits this description is the giantess described in the Voluspá itself, stanza 22:

Heiðr her name was, to houses she came, the seeress with adequate prophecies. She wielded witchcraft, she conjured disease, she invoked Leikin, always was she loved by wicked women.

A SÆM

As we know, Heiðr is one her crone (volva/heiðr) aspect 21 and 22 belong to each other. she was killed and became t. Stanza 22 explains how she them together it is even mo.

After this investigation I to designate Gullveig as a prophetess of the Voluspá, and volva, seeress.

As for her essence with investgate it and expose my

SKÍRNISMÁL

This is the saga where Freyr Ásgarðr and spies into Jotunheim, beautiful maid of them all, Gýmir and Aurbóða. As she Freyr was bewitched and to and to woo her on Freyr’s be promising gifts and in the e fuses, but eventually she ap.

This saga is very important the Gambanteinn is the e album all of the worlds with hands without him known out by the thurses, namely the sword Gambanteinn a
As we know, Heiðr is one of Gullveig’s known names and she got that name from her crone (volva/heiðr) aspect. Furthermore, I am pretty sure that the Voluspá-stanza 21 and 22 belong to each other. Stanza 21 introduces Gullveig and explains how she was killed and became the reason for starting the first war (folkvíg) in the world. Stanza 22 explains how she returned as Heiðr and as a crone (volva/heiðr). If I put them together it is even more obvious; I start where the stanza 21 ends:

Thrice they turned
the thrice reborn,
often, not seldom,
yet she lives.
Heiðr her name was,
to houses she came,
the seeress with accurate prophecies.

After this investigation I think I can conclude that it is fair to designate Gullveig as the narrating giantess-volva or prophetess of the Voluspá, as Gullveig is called gygr, giantess, and volva, seeress.

As for her essence within this saga, I will thoroughly investigate it and expose my conclusions in this book.

SKÍRNSMÁL

This is the saga where Freyr sits up in the tower Hliðskjálf in Ásgarðr and spies into Jötunheimr, seeing there the most beautiful maid of them all; the giantess Gerðr, daughter of Gýmir and Aurboða. As she was walking in her father’s yard, Freyr was bewitched and told his servant Skírnir to go to her and to woo her on Freyr’s behalf. And he does so, at first with promising gifts and in the end with threats. At first Gerðr refuses, but eventually she agrees.

This saga is very important because it holds clues to the Gambanteinn-mythos1; the Gambanteinn is the epithet for the sword that Surt, during Ragna Rók, will burn all of the worlds with, and this sword is quick-wittedly snatched out of Freyr’s hands without him knowing what this bargain will result in.2 This deed is carried out by the thurses, namely Gullveig and her allies. As Aurboða-Gullveig receives the sword Gambanteinn and takes it to the Ironwood, jarnvidr, and lets her ally and

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1 This “sword of revenge” or “sword of victory” has different epithets in the sagas: Gambanteinn (the sumptuous sprout; steinn was an ON poetic metaphor for a sword or a wand, gambanteinn is used in Skírnsmál, and compare it to the later used word gambarœfpi in the same saga), Hævateinn/Homateinn (it might mean the splendid sprout, used in Fjólsvinsmál), Mistilteinn (the mistletoe sprout, used in Snorra Edda, Nafnapubr 42 as a sword epithet), and Tamsvondr (the taming wand, used in Skírnsmál).

2 See Lokasenna.
beast-herder Eggbér keep it until Surtr’s son will come as a red rooster and get it for him in the dawn of Ragna Rok. The Gambanteinn-mythos will be further explored in other parts of this book.

_Skírnismál_ tells us how Gerðr is the bargain and thursian sacrifice to win this important sword Gambanteinn; she is in fact bought with gold and traded for the sword. A more detailed account of this saga is to be found in the chapter on Aurboða below.

**HÁRBARDSLJÓÐ**

There is actually only one small detail I want to bring up in this saga and it is when Ægðr explains that he fought vargynjor, wolf-women, on the Danish island called Hléysey, and not regular berserk-womenn. As it is told that Gullveig is the mother and fosterer of all wolves and werewolves, these wolf-women spoken of must be of her descent. Ægðr is known to be out killing and fighting giantesses and these wolf-women are most likely of a giant-race. The reason why I bring this small detail up is that I want to underline that the belief in werewolves and their strength was intense and it derived from a belief in thursian troll-like monsters. If Ægðr had to fight them and not just slaughtered them it means that they could stand their ground and only prime giants were powerful enough to fight Ægðr. These are female versions of Fenrir, Hati and Skoll; unresting, uncontrolled and wrathful beasts that have tremendous strength. They are amorphous and rapid powers, metaphors for destruction and force (this is why death-runes are used within their evocations.) Their amorphous nature is a shadow of their true essence; they are so connected to the acosmic Chaos in spirit that they shift from wrath to pseudo-control unrestrainedly. Form cannot dominate them — but they can dominate form. This wild and uncontrolled side of their spirits comes from Gullveig, as she is the manifestation of an un-natural existence. We can compare that to the untamed spiritual essence of Lilith.

**LOKASENNA**

_Lokasenna_ is a very entertaining saga, as it tells us much about the bad side of many _ásir_. In Gýmir’s hall most of the _ásir_ have come to enjoy Gýmir’s excellent mead; the _ásir_ praise his two servants very much for their service. But Loki loathed and

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1 Compare this to the _ylgr_, the she-wolf that comes at midnight to kill and eat warriors in _Volsunga Saga_ in this book.
killed one of them because of it, which reminds me very much of the saga of Baldr's death. This made the éðir upset and hard words were exchanged. Loki was of course superior in this game and humiliated and silenced each and every one of them.

To follow up the context of this book, I would like to put emphasis on Loki's accusations towards Freyja. He accuses her of being a witch involved in much witchcraft, «þú ét fordaða ok meiði blandin mjökk»¹, "you are a witch and much involved in it." Fordaða is seen as a witch in the worst sense, and for her being accused of practicing this kind of witchcraft, fordaðuskapr, is of course intended to remind them all that Aurboða-Gullveig once served Freyja as her maid and lured her into the arts of fordaðuskapr. This was a big tragedy for Ásgarðr and they burned Aurora-Gullveig for this when the éðir realized what was going on between Freyja and the treacherous and evil Aurboða-Gullveig.

As in so many other places in the sagas this has been totally overlooked and misinterpreted; these words by Loki have been interpreted as Freyja being in fact Gullveig, but this is of course false and dim-witted. Freyja is the opposite of Gullveig.

³Lokasenna 32.
²Here Garmr is connected to Hel as her ally and champion.
⁴See appendix for my map of the underworld.

BALDRS DRAUMAR (VEGTAMSKVIÐA)

In Baldurs Draumar it is said that Óðinn rides down into the underworld, towards Niflhel, «nýð þáðan níðhöll til», and to Hel's house, Heljar rann. Garmr came running at him, bloody and baying, from Hel's abode, «matti hann hvelpi, þeim er ór helju kon».² At Hel's gate he turned off to the east where he knew that the völva he was seeking laid (buried): «þá reið Óðinn fyrir austan dýrr, þar er hann vissi völva leið». Óðinn rode towards Niflhel, which here could be an epithet for Hel, Nifl-Hel, as she is chief ruler of Niflheimr; he came to Hel's house where he turned to the east to visit the völva. Geographically this does not make much sense to me, but I assume that he went to the east as that is where the infamous Ironwood is explained to be located, and to make an analogy it is safe to say 'to the east' for everybody to understand that it is Jötunheimr and Járnmvr we are dealing with. At the same time it is not too misleading, because if we say that Óðinn arrived at Hel's abode in Helheimr - which is much more likely than if he would have ended up in Niflheimr in Chaos (1) - it could be imagined according to map³ and understanding that to the north-east the snowy realm of Járnmvr would be located in the sagas. I am pretty swayed that it is there where Óðinn is supposed to find the völva.

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 Nonetheless, he arrived at the volva’s grave in the east and sang a death-galdr (an incantation) to her, and thereby she was forced against her will to rise from the dead and speak with him. This is actually one of the few known evidence of the fact that the people of the Old Norse believed in this sort of necromancy and the black art of making the dead rise. Through this stanza we can learn that if you have the proper runic galdr, runic magic formula, you could actually raise the dead from their grave. The stanza says “nam hann vittugri valgaldr kveða, unz naudug reis”. Óðinn orders the volva to speak from the dead, segðu mér ór helju, and he tries to get as much information out of her about Baldr’s death as he can, as he keeps telling her to speak up and not to be silent; “þegj-at-tu, volva, þik vil ek fregna, unz alknunna, vil ek enn vита”. Like Völuspá and Völuspá in skammta she sees nothing about the future, but this time about the murder of Baldr, and determinedly she tries to be released of the death-galdr so she can return, “naudug sagðak, nú mun ek þegja”. As the last but one stanza divulges, the volva is Gullveig, “ert-at-tu volva né vis kona, heldr ertu þriggia þursa möðir”, “you are the mother of the three thurses”, and then with the knowledge that Gullveig and Loki were the ones behind the plot in murdering Baldr (see my chapter on Baldr’s death below) this interview with Óðinn seems to force Gullveig to reveal her and Loki’s plans, “naudug sagðak, nú mun ek þegja”, “forced am I to speak, now shall I remain silent”. But still, amazingly, Óðinn does not get it, and during the day of Baldr’s death, he watches Loki make Þórr kill Baldr.

The volva says to Óðinn that she has been laying there dead for a long time: “Var ek snívin snevi ok slegn regni ok drífin dóggu, dauð var ek lengi”. Then there comes something very interesting; the volva says that “here the brewed mead for Baldr is kept, the ethereal brew with a shield upon it, the sons of the gods are eagerly awaited (en ásmegir i óværi)”. Remember now that they are in the eastern parts of the underworld, which could only mean that they are somewhere in Jotunheimr, and most likely in Járnviðr. Gullveig is a rime-thurs, whose grave has been snowed on, and she is supposedly dead in this episode, or has metaphorically descended into the realm of the dead and giants, which is not the same as being dead for a giant; remember that Gullveig, as Loki, is known to walk between the worlds at will. This can of course be confusing for someone unknowledgeable in the subject and with mediocre eyes look upon as “the dead lie in graves”.

Equally, what she meant with “the sons of the gods are eagerly awaited” must be referring to Baldr and Þórr who will both be killed and sent to the underworld; Baldr by Þórr, and Þórr by Váli, which Gullveig foresees in stanzas 9 and 11. She is obviously a well-respected volva with a much grander ability to foresee the future than Óðinn himself, because he rides on the road deep down in the underworld where most of the terrible, her from her Hel-slumber.

Grimm wrote on the same “var ek snívin sniði (by snow), ek lengi; it is among the sublime in close relationship to Hel”. Terious völva is entangled in agreement with Grimm that this volva lay my theories:

1. She is laying in a grave in the east and she is also called Óðin himself. The myths are characters that are wiser than Óðinn.

2. She is a mighty volva, where to find her; this could be Gullveig three times, sent he believed to have been “burned”.

3. The völva has the answer about Baldr’s murder, Þórr, because she is the one plan and to provoke Ragnarok.

4. And as the last and the end of their conversation “þursa möðir”, “you are rather of Jórmungandr, Fenrir and with three known thurs-chiefs.”

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HYNDLULJÓÐ AND VÖLSÚPA

Hyndluljóð and Völuspá in two-rate poems, which have been
east and sang a death-galdr (an
er her will to rise from the dead
own evidence of the fact that
ecromancy and the black art
that if you have the proper
raise the dead from their grave.
unz nautig reis». Öðinn orders
and he tries to get as much in-
as he keeps telling her to speak
fregna, unz alkunna, vil ek enn
about the future, but this time
ies to be released of the death-
gia». As the last but one stanza
is kona, heldr e tur briggja þursa
and then with the knowledge
not in murdering Baldr (see my
Öðinn seems to force Gullveig
i mun ek þegja», "forced am I
zingly, Öðinn does not get it,
ö make Höðr kill Baldr.
here dead for a long time: «Var
ar ek lengi». Then there comes
the brewed mead for Baldr is
of the gods are eagerly awaited
in the eastern parts of the un-
where in Jötunheimr, and most
gave has been snowed on, and
aphorically descended into the
e as being dead for a giant; re-
etween the worlds at will. This
geable in the subject and with
ds are eagerly awaited” must be
ad and sent to the underworld;
sees in stanzas 9 and 11. She
nder ability to foresee the future
down in the underworld
where most of the terrible, wrathful and mighty rime-thurses dwell, just to wake
her from her Hel-slumber and ask for her knowledge to foresee Baldr’s destiny.

Grimm wrote on the same thing as me in his work Teutonic Mythology. He says:
"var ek snjin sniði (by snow), ok slegin regni, ok drifin dögg (by dew), dauð (dead) var
ek leingi; it is among the sublimest things the Edda has to shew. This vala must stand
in close relationship to Hel herself." In my opinion, this whole myth about this mys-
terious völva is entangled in elements that remind me of Gullveig. Since I totally
agree with Grimm that this völva must be in a close relationship with Hel, I will here
lay my theories:

1. She is laying in a grave in the east. Gullveig’s abode or realm Járnviðr lays
in the east and she is also called the giantess of the eastern storms.

2. She is a mighty völva, a seeress, mightier in knowledge and to see than
Öðinn himself. The myths give details that there are only a few mythological char-
acters that are wiser than Öðinn, one of them is Gullveig.

3. She is allegorized as dead and buried, and Öðinn seems to know exactly
where to find her; this could be a self-explanatory testimony of when the désir killed
Gullveig three times, sent her to the realms of death in the underworld and thereby
believed to have been "buried".

4. The völva has the answer to all of his questions and she knows everything
about Baldr’s murder, Höðr’s deed and their journey to the underworld. She knows
because she is the one planning the whole strategic deed to murder Baldr, use Höðr,
and to provoke Ragna Rok.

5. And as the last and strongest proof of my theory I will quote what is said in
the end of their conversation in Baldrs Draumar; Öðinn says: «heldr e tur þrígja
þursa módir», "you are rather the mother of the three thurses’; hence the mother
of Jörmungandr, Fenrir and Hel, which is Gullveig. There is no other thurs-mother
with three known thurs-children.

HYNDULULJÓÐ AND VÖLUSPÁ IN SKAMMA

Hyndululjóð and Voluspá in Skamna, “the smaller Voluspá”, are supposedly two sepa-
rate poems, which have been thought of as one. Hyndululjóð is suspected of having a
manifold of additions to its saga and therefore viewed as distorted\(^1\). Even so, with this knowledge at hand, Hyndla is described as a very wise woman who lives in a cave amongst rocks, "\textit{i helli byr}", Hyndla has there in her abode a stable with wolves, "\textit{taktu ulf finn einn af stalli}". In stanza 4 it is indirectly said that Hyndla is a giantess:

\begin{quote}
\textit{Þórr mun hon blóta, \\
þess mun hon bídja, \\
at hann æ við pik \\
einart láti; \\
þó er hánum óttir \\
við jötuns brúðir.}
\end{quote}

"To Þórr I shall sacrifice and pray that to you always be honest; though he does not favor giantesses."

The poem is about when Freyja goes to Hyndla's cave to ask for a favor, Freyja promises her wealth, but Hyndla sees through her lie immediately. In the very beginning of the song Freyja calls Hyndla "you maid of maids", "\textit{mar meyja}", and "my friend and sister", "\textit{mín vina, Hyndla syster}". This implies an intimate and close relationship, which makes me think of Freyja's shocking relationship with Aurboða-Gullveig. Furthermore, if Hyndla is supposed to be Aurboða this means that Freyja knew that Aurboða was a giantess and still Freyja tried to get Hyndla to go with her to Valhöl - into Ásgarðr. She even promises Hyndla that she would make Þórr think good of her - even when the fact that Hyndla was a giantess - with the means of blót, worship, and bídja, prayer, which could have been thought of as means of witchcraft; something not surprising since we already know that Aurboða taught Freyja as Freyja's maid in Ásgarðr.

Hyndla means dog and she has wolves that she rides in her stable; this is a typical trait for witches, flagð, troll-woman, in the ON folklore and mythology. Garmr is explained as being a dog and at the same time he shared qualities with the thursian wolves Fenrir, Hati and Skoll; the latter two are explained in \textit{Gylfaginning} 12 to be son's of Fenrir and Gullveig. Hati is there called Hati Hröðvitnsson - "\textit{Hati, hann er Hröðvitns sonr}" in \textit{Grímnismál} 39 -, son of Hróðvitnir (Hróðvitnir is another of Fenrir's names). My point is that in \textit{Gylfaginning} 12 Hati is called by the epithet Máagnarmr, "the moon's Garmr", which influences me into believing that Garmr is a thursian wolf-son to Fenrir and Gullveig as well, and that dog is just another word for the wolf-guardian of the underworld, as dogs are used by humans to guard their grounds - which as a hypothesis could mean that the Old Norse people thought
wolves and dogs were very much connected. I believe Hyndla is supposed to be an epithet for her wolfish nature: “the she-wolf.”

All of these details depicted in Hyndluljóð remind me very much of Gullveig, e.g. the relationship between Freyja and Gullveig as in the saga of Aurboða as Freyja’s maid; the fact that Hyndla means dog or she-wolf, and that she has wolves in her stable instead of horses connects her very much to the saga about Hyrrokkin, who rode a wolf as well.

In Æoluspá the giantess-völva reveals the future of the worlds in a prophecy, and when the ON people chose to make Hyndla see Æoluspá in skamma they must have had a good reason for it, even though the short text Æoluspá in skamma was originally a separate poem, and I believe that this Hyndla giantess was originally seen as a seeress – I believe she was actually Aurboða-Gullveig; as this prophecy is called Æoluspá (in skamma) too it must have been believed that the same seeress foretold it. Moreover, instead of making it fully a prophecy Hyndla lists a manifold of giants and Æsir families and relations with deep insight. This gives you the feeling that Hyndla is as old and knowing as the giantess-völva of Æoluspá. Hyndla could therefore be the same as the mentioned giantess-völva. The sagas say that all giants are old and wise; older and wiser than the Æsir, but only a handful are from the primordial family created by Æmr, Brúðgelmir, and Bergelimir, and only these old thurses are all-knowing – all-seeing – and it is from this primordial family that the giantess-völva of Æoluspá presumably originates from. In Hyndla’s insightful listing of families and relations, and seeing of Ragna Rok, she manifests fundamentally the relations of Aurboða, Æmr and Gerðr; Æzzi and Skud; H{$\ddot{u}$}rmir, Heiðr and Hrossþjöðr; Loki, Angboða and Fenrir; also that Byleistr’s brother (Loki) had the most gruesome giantess daughter (Hel); she seers about Loki seeking up Gullveig’s half burnt heart in the ashes and devouring it, and that’s how all the monsters came to the world; also that all sorcerers (seidberendr) come from Surtr (Svarthofn) and all giants from Æmr. Hyndla ends her speech with foreseeing that the ocean, storms and snow will prepare for the world’s downfall; she sees Óðinn go into battle with Fenrir, and fire burning down the entire world:

I see fire flaming
and the earth belch out smoke;
almost everybody will die.

1 The secret knowledge that Aurboða was Æmr’s wife was only known by Gullveig and Loki in the Eddas. This secret knowledge also links Hyndla strongly to Gullveig.
This is undoubtedly in the vein of the *Voluspá*-prophecy, and when you start to think of how many giantesses are mentioned in the *Eddas*, you will quickly understand that they are very few. Indeed, if you consider that the giantess has a greater purpose, there are far, far fewer. It is normal that the same characters with the same traits show up over and over in the sagas but under different names and epithets, so it is evident to me that Hyndla is the same giantess-ǫlfva as the prophetess in *Voluspá*. Indeed, if the *Voluspá*-prophetess is Gullveig, Hyndla actually fits pretty well as Gullveig “in disguise” – crone of many manifestations, traits and names; mother of the thurs-wolves, and inventor of sorcery.

**HELGAKVIÐA HUNDINGSBANA I**

See my chapter on Angrboða.
I would like to go through Snorri Sturluson's works and scrutinize his version of Gullveig's essence in the ON mythology. Even though Snorri was a Christian he still lived in a vital era of the Old Scandinavia and he had access to the original belief and the as yet un tarnished mythos. He was brought up with the original tales of the Old giants and gods and had them all told to him by the oral tradition that was still in existence at that time. This makes Snorri a very important source for my ON studies. His texts are an important part of the ON literature and mythology, and by reading between the lines and comparing it to other ON mythological texts you can, albeit with a fair amount of difficulty, understand what is in line with the true ON tradition and what are Christian influences. Christianity as a foreign way of thinking stands out from the ON one and that is an advantage in this context.

I will, in this chapter, focus on Snorri's version of the Edda which is known as Snorra Edda (Snorri's Edda) or the Prose Edda; Younger Edda. It was written by Snorri around the year 1220 AD. As I said in the previous chapter, what makes this Edda different from the elder one is Snorri's own version of the Edda which he calls Gylfaginning, where he makes up his own story about a sort of an interview with three wise-men or gods (obviously Óðinn himself and his two brothers) who answer the interviewer's questions. Snorri quotes the Sæmundar Edda in addition to his own made up story. Another mythologically important text that he added is the Skáldskaparmál.

GYLFAGINNING

Gullveig is introduced in chapter 12 as being the mother of the thursian wolf-race:

A giantess dwells to the east of Míðgarð, in the forest called Járnviðr: in that wood dwell the troll-women, who are known as Járnviðjúr (Ironwood-women). The old giantess bears many giants for sons, and all in the shape of wolves; and from this source are these wolves sprung (i.e. Fenrir, Hati (whom I believe is the same as Garmr), and Skoll).
Snorri quotes Völsunga 40-41, stanzas which depict Gullveig as the Old One who lives in the infamous woods called the Ironwood, and that she is there mothering the horrible offspring of Fenrir from where all monsters derive.

Not until chapter 34 is she brought up again and this time by name, Angrboða. She is described as dwelling in Jötunheimr and to have had three children with Loki: Fenrisúlfur, Jörmungandr (here also called Miðgarðsormr), and Hel. However, when the gods learned that they were brought up in Jötunheim and that the prophecy called Völsunga had told the gods that these kindred would bring great misfortune upon them, and they realized what a horrible monster-breed this was, considering their evil mother and their cunning father (both being thurs-giants), Óðinn ordered the désir to bring the kindred to him. When they did so he cast the serpent into the sea at once, and the serpent grew so big that it encompassed all of the land and bit its own tail. Hel was cast into Niflheimr, and Óðinn gave her the rulership over the nine worlds¹. And Fenrir they bound with magical fetters made by dwarves from Svartálfheimr, not by the désir. Although it was not until the third fetter, which was called Gleipnir (the two first fetters which broke were called Lædingr and Drómi), that the désir were able to restrain him, although not without a fight. Fenrir refused to try on another fetter as he knew that the désir were trying to bind him, so he cunningly said that if he was going to try on the third fetter, one of the gods needed to lay his arm between his jaws. None of the gods were brave enough to do this until Týr stepped forward and laid his arm in Fenrir's mouth. As Gleipnir was too strong for Fenrir, he bit Týr's hand off. The gods then laughed and took the chain which was attached to the fetter, called Gelgja, and imprisoned Fenrir on the island called Lyngvi in the midst of the abyss called Ámshvarth. Lastly, they put a sword between his jaws so he could not snap and bite, and from there on Fenrir bayed horribly and stayed there till Ragnorok.

In chapter 37 Gullveig is brought up again as the giantess Aurboda, Gýmir's wife and mother to Gerdr. Here Snorri narrates a short version of the Skírnismál found in Sæmundar Edda.

Chapter 49 is about Baldr's death; here Snorri allegorizes Gullveig as Hyrrokkin (spelt "Hyrrokin" by Snorri), as she comes riding on a giant wolf with snakes for bridle, «en er hon kom (Hyrrokin) ok reid vargi ok hafói hóggorm at taunum, þá hlóp hon af hestinum». The wolf is so big Snorri calls it a horse, hestr. This short Gullveig-episode is about the time when Hyrrokkin helps the désir to put Baldr's funeral ship into the water as the giantess of the eastern storms.
SKÁLDSKAPARMÁL

The only time Gullveig is mentioned in Skáldskaparmál is amongst the Dórskenningar where she is named as Hyrrokkinn, as one of the giantesses that Dórr had killed.

NAFNAÐULUR

Under the label Tróllkonur, for giantesses, Hyrrokkin is named. No other Gullveig name or epithet known by me is in this list.
A MYTHOLOGICAL SURVEY AND A SUMMARY OF THE UNDERWORLD

Initially, there were two Jötunheimar, the primary one in the north, this “upper” Jötunheimr, was the Jötunheimr of the giant race which lived beyond the North Pole. The current world of the giants, Élivágar, one of the eleven islands around it (which may even be the northern islands of Norway). It leads down to Mímir’s well, from norðr, the path of the cosmology called Heldar.

As we are today sitting in the shadows of our forefathers’ knowledge, I feel it’s important to bear in mind that the Christian distortions in the process of putting the Old Norse oral sagas and mythology into writing and the attempts in translating have affected the view of the underworld greatly. As we now know, scripts were a Christian tradition and Christianity brought the importance of writing and documentation to Scandinavia in the middle ages. The Old Norse people didn’t really write down mythology and sagas until the early middle ages, but before that the people carved memories of the their dead and beloved ones, and even fractions of mythological events, but not long mythological descriptions like in the Eddas. For example, the Sæmundar Edda was collected as several individual hand-writings and then later transcribed into the book Codex Regius approximately two hundred years after Scandinavia had been christianized. This worries me a lot, so I have decided to try to see through the assumedly christianized versions of our Old religion and mythology, and get the true understanding and view of our ancestors. However, this is almost impossible without any other references, and there are none. So instead of trying to fantasize my own “thought-up” version of the underworld – which is not my intention (I am only after the truth) – I keep the Edda-references and out of them try to see what dwells behind the lines.
Initially, there were two Jötnheimr, Jötnheimar in plural, and according to Rydberg the primary one in the sagas was the one in the middle world, Midgarðr; and this “upper” Jötnheimr was said to be located in the furthest north and east of Scandinavia, beyond the icy Arctic Ocean which delimits Scandinavia from the North Pole. The current which runs there was probably looked upon as waters from Élívágar; one of the eleven rivers, as it is told in Grímnismál 26:

The deer is named Elkbýrnir, which in Herjafoðr’s halls stood and gnawed on Lærbr’s branches; from his horns Hvergelmir’s water poured, it is from where all waters spring.

It might even have been the river Gjoll. This means that the northern regions of Jötnheimr were the North Pole and lands around it (which might have been including some northern islands of Norway), and the eastern parts might have been the most northern part of Russia. It is said by Rydberg that in Jötnheimr in Midgarðr there is a cave that leads down to Mimir’s underworldly land. The entrance down to the underworld was in all probability located in Jötnheimr in Midgarðr. Hence the classic direction in Gylfaginning: «en niðr og norðr liggr Helvegr», "downwards and to the north lays Helvegr", that is to say; niðr, east, and norðr, north, lays the path to Hel (see my chart of the ON cosmology called Heldrasill in the appendix.)

Now, the underworld embodies a great deal of powers and cosmic history, and it is hard for me to accept the reason as to why it has been pretty much put aside while the upper worlds and their inhabitants have been in focus. If one reads the sagas the main-focus lays on Midgarðr the home of humans and gods, and Ásgarðr the home of the ásir. Vanaheimr and the underworld have been put aside. This is a mystery to me as the underworld holds the very foundation of it all; it holds the sources of the ásir’s strength and knowledge – even the ásir’s treasures and weapons are said to have been made by dwarves (ON dvergr), and dwarves were seen in the earlier times as a giant-race living in the underworld; e.g. Svartálfsheimr. Clive Tolley says “Dvergar were underworld, deathly beings, most nearly akin to giants (though they are distinguished from them).” Dwarves were
smaller than regular giants but tall as full-grown trees compare to humans. This is where it got misunderstood in later times and dwarves became some kind of midget. The importance of the underworld is shown by the ON people allegorizing the world tree; the roots where the tree gets its nourishments are placed in the underworld, and the “foundation” where the tree is sprung from and rests upon is the black soil of the underworld. The roots stretch far apart so the tree can grow much in height and width. Snorri tells us that one of the roots is leading up to Ásgarðr, the world of the ásir which lies in the crown of the Yggdrasill. How Snorri gets this to work is a big mystery to me.

The above brings me to a very key point: according to the ON people everything sprung from Ginnungagap in Chaos; Ginnungagap held the worlds Niflheimr and Múspellzhaimr, and when they grew so big that they collided, both elements of these two worlds created water which streamed into the cosmos as an invading current from which everything in the cosmos was created – and it is those two principal worlds, Niflheimr and Múspellzhaimr, which the underworld is built upon; which is to say Niflheimr and Múspellzhaimr lie in Chaos.

The underworld is an entity consisting of two worlds called Jotunhemr and Helheimr. The world of the dead, Helheimr, stretches deep down into the underworld, all the way down to the lowest pits of the abyss where Chaos once opened up (Gap Ginnunga). One could actually die in the underworld, it was called “to die out of Helheimr”. Snorri says that only the worst spirits reached the depths of Niflheimr. This view upon Niflheimr must have been an outcome of a Christian influence. Although, at the same time this testifies of how to transcend unto Chaos. Much like the Chaos-Gnostic belief, this shows that rebels, outlaws and Satanists – the Old Scandinavian umbrella term for this is vargr – would be free to walk on the northeast path of the dead, Helvegr, down throughout the underworld into the deepest pit and then to transcend unto Chaos into the world of the rime-thurses, and finally arrive at the wintry lands of Niflheimr. This way of dying was looked upon as a punishment, by Snorri’s account, but for a follower of Thursatru and Gnostic Satanism this is a goal.

So the worlds which everything sprung from are also the worlds everything comes back to, “the womb and the tomb.” This might be the reason why thurses have been looked upon as terrors and antagonists, because they are already “dead” and have really nothing to fear, they are already very old (old age was what the ásir dreaded the most); the “old age” was an allegory for their fear of emerging into the worlds of the giants: to “die”, to descend and transcend, and be among the rime-
compare to humans. This is some kind of midget. ON people allegorizing the roots are placed in the under- ing from and rests upon the root so the tree can grow much tree is leading up to Ásgard, veld Yggdrasill. How Snorri gets this to the ON people everything to the worlds Niflheim and they collided, both elements of the cosmos as an invading cur- it is those two principal pillars is built upon; which

ds called Jötunheimr and Hel- ing down into the underworld, the Chaos once opened up (Gap ld, it was called “to die out off endowed the depths of Niflheimr, of a Christian influence. Al- ascend unto Chaos. Much like s and Satanists – the Old I be free to walk on the north- underworld into the deepest of the rime-thurses, and finally ring was looked upon as a pun-ursatr and Gnostic Satanism

To also the worlds everything right be the reason why thurses because they are already “dead” old (old age was what the disir their fear of emerging into the end, and be among the rime-
thurses. The fearlessness of the thurses though, was actually adopted by the Viking warriors, and the main key to their success in battle was their lack of fear of death. Death was an honor for them: to die in battle was a free ticket to the mightiest of honors in their opinion – to come to Valhöll as a warrior for Øðinn himself. Vikings did not raid for their country or king; they upheld their gods and their spiritual destiny over anything.

*  

This is told in Grímnismál 31:

Three roots in three ways out from the ash Yggdrasill.
Hel lives under one,
under the second one the rime–thurses,
and under the third the humans.

At first this stanza left me with much frowning and scratching in my beard. It says that the three roots lead to 1) Hel who lives by Urðarheimr/Urðárbrunnr, 2) Niflheimr and the rime-thurses, and 3) mankind. After many weeks behind books, and many weeks in front of my altars, I have come to an understanding which differs from all others I’ve come across. The underworld is not split into three, but in two; Jötunheimr and Helheimr. They cannot dwell in each other because they are mentioned several times to be each a world (heimar). Why Grímnismál says that the third root leads to humankind is most likely a sentence referred to what Vafþrúðnismál 45 divulges; that humans get stashed away in Mímir’s abode. This stanza hints to when the worlds will burn by Surtr’s wrath and the humans in Mímir’s abode, Mímisheimr, will survive and procreate. So what Grímnismál really says is that the third root leads to Mímisbrunnr in Jötunheimr. And why Grímnismál says that Hel lives under one root is just a way of saying that the first root leads to Helheimr, and, in my opinion, it was imagined that Urðárbrunnr dwelt in Helheimr. Finally, the root which leads to the rime-thurses is meant to be Hvergelmir in Niflheimr, and I believe that both Niflheimr and Múspellheimr lay in Chaos; beyond the underworld. See my chart Heldrasill in the appendix.
Gylfaginning says:

Three roots of the tree uphold it and are reaching far apart. One is among the Æsir, another among the rime-thurses, in that place where the beginning of time was called Ginnungagap; the third stands over Niflheimr, and under that root is Hvergelmir, and Níðhöggr gnaws the root from below. And under that root which belongs to the rime-thurses is Mimis Brunnr, wherein wisdom and understanding are stored. And he is called Mímir who keeps that well. He is full of wisdom...

I interpret Snorri’s words as his will to make the ON religion and mythology into the Christian one: Heaven – Earth – Hell. It is known that Snorri had this intention, so his details about the underworld are more of a Christian hellish nature, which does not correspond with the primitive ON mythology.

1 The word “Hell” derives from the Old Gothic word helja which meant underworld. And it was borrowed by the Scandinavian languages: the Old Norse and Icelandic word hel – in Swedish the word helvete comes from the Old Norse term Helviti, same goes for the Danish word helvete (OSw. helvite, Isl. helviti, “the kingdom of the dead” or “Hell’s punishment or inferno”).

Niflheimr is the dark and misty place which was later inspired by the Christian’s inferno called Hell. For Snorri, this underworldly dark place has all kind of horrors, and it has something the Old Norse people called “pits of suffering”; rivers with sharp blades in them. Blood-soaked Garmr lives there and feeds on human flesh, and in the deepest tracts of Niflheim, where Hvergelmir’s eternal depths begin, Níðhöggr and his black dragon-spawn dwell.

Rydberg explains that in the beginning of time it was here where Niflheimr was located in Chaos. At the same time he allegorizes Niðafjöll as the dark horrible mountains in the center of the underworld that separate Helheimr from Niflheimr, but he also claims that Niðafjöll belongs to Niflheimr, which means that, according to Rydberg, Niðafjöll – Mímir – Mimirisbrunnr is not a neutral region in the underworld, but belonging to the dark and cold world of Niflheimr and its rime-thurses. How is it possible that Mímir’s wonderful and peaceful regions belong to Niflheimr’s world? He obviously bases his understanding on both the Sæmundar Edda and the Snorra Edda, which are totally different and just makes his theories confusing and self-contradictory. Snorri evidently changed the whole cosmology by freely moving Urðr and Urðarbrunnr’s realm to heaven, and let Helheimr become the whole of the underworld, and made it equal to Christianity’s Hell. Gylfaginning’s author did all this without even considering that this would have severe consequences in the mythology. The underworld before this dramatic change was partly a place of peace and tranquility, but after Snorri’s ruthlessness it became just a place of death and anguish.

In my studies I’ve noticed that the Sæmundar Edda are written about extensive thing. This seemed strange to me and over I realized that the concept undirheimar, a word in the dead, world called Helheimr (oft...
In my studies I’ve noticed that the OI word undirheimar, underworlds, is not used once in the Sæmundar Edda or Snorra Edda. The underworld and its homes are written about extensively but not once is the OI word for the underworld used. This seemed strange to me in the beginning, but after going through the sagas over and over I realized that the poetic language used in the sagas embellishes the use of the concept undirheimar, and the underworld that concerned the human beings was the world of the dead, a specific location in the underworld called Helheimr (often shortened just to Hel), therefore more dramatic phrases were used for (the descending into) the underworld: fyrr nágrinndr nēdan¹ (Skírnismál 35), fāra til Heljav og þadan í Niflhel (Gylfaginning 3), fyrr jǫrð nēdan ...² at sōlum Heljar (Völuspá 43), á kelvegum³ (Völuspá 47), fāra til heljar hēdan (Fáfnismál 10), niðri í jördu (Gylfaginning), and í jörð niðr⁴ (Gylfaginning).

ON Jǫrmingrund, the vast earth, is another name for the underworld, the Other World, found in Grímnismál 20. The underworld was seen to be an immeasurable void: a reversed and bigger version of the universe, but with a different function. The underworld was the first void which sprang from Niflheimr and Múspellheimr, and the demiurgic god Ódinn created the universe with his brothers as he wanted his own abode outside the Giants’ worlds.

The following hypothesis comes from a vision I received in a dream. There is just really one reason for a human being to go to the underworld, and that is when you die, your spirit goes there with certain chosen objects which are burned with you at the funeral in your grave; the objects’ essences become connected with you during the funeral rite. When you descend into the underworld you still have your body etc.; this can be explained by saying that all cosmic life is an “illusion”: your spirit has been disconnected with your ego and thereby blinded from your true self, and in its turn became tricked into actually believing having a body; which in reality it does not (hence the illusion). In the underworld the remnants of your former existence stay with you like an echo from the past, and once reborn in the underworld you believe that you have a physical body again. It is only when you transcend unto Niflheimr, i.e. beyond the underworld and unto Chaos, that the illusion ends and your spirit becomes free again and you are able to open your blinded true eyes. As I said earlier, in the underworld there is only one place for the spirit of a dead human to go and it is to the world of the dead; Hel’s secondary home, Helheimr. All other

¹ Below the gate of the dead/corpses.
² Under the world.
³ On Hel’s paths.
⁴ In under the earth, meaning into the underworld.
worlds and space in the underworld belong to divinities and such, e.g. þursar and jotnar. Much like our reality and universe, the humans only live in a small part of the universe, the earth; the rest belongs to other powers and life-forms.

So this is why the poets did not use the OI word undirheimar for the underworld(s) in the ON poetry but rather different forms of the phrase “Hel’s dominion in the underworld.” The most common phrase used for this in the ON sagas was “go to Hel”, but in a wide variety (see examples above), meaning “for a human spirit to descend into one definite location in the underworld.” It was common knowledge in ancient Scandinavia that we humans only went to one specific place in the underworld: Helheim.

As a devotee of Hel and the rime-powers of Niflheimr, I personally see the transcendence unto Niflheimr as an honor and goal, not a punishment. I also see the rather young concept of Helvīti as a gift, rather than the twisted theory that it would have anything to do with a penalty. I believe that Helvīti could be something like the Hellenic tradition to pay coins for being transported to Hades, as Styx and Cerberus could easily be compared to Gjoll, Helvegr and Garmr.

MY UNDERSTANDING AND CONCLUSION

(Please look at my chart of the ON cosmology called Heldrasill in the appendix while reading this text).

Somewhere in the midst of Chaos, the endless black ocean of tranquility, lies a small intruding creation called the cosmos, Of Allheimir. It is a sphere with a collection of worlds within it. In the ON mythology and belief, the cosmos was allegorized as a tree, a world-tree1— with the crown being the higher realm, the trunk being the middle realm, and the roots the lower realm. This is a simple map many other traditions use in this form or another. In the ON tradition the bottom of the underworld, undirheimar, is in the east, and the highest peak of the upper world where the high gods have their domain, Ásgardr, is in the west. Below on the trunk of the world-tree lay the middle earth, Miðgarðr, the world of the humans. To the north/east of Miðgarðr lies the “upper” world of the giants, afri Jotunheim, “upper giant-home.” It was probably thought of as being on the border of the underworld, as there is supposed to be a portal from the upper world to the underworld, and it most likely

1 There has been many disputes as to weather it is an Ash-tree or Yew-tree; in my book it is a Yew-tree.
lies in the öfri Jötunheim. The underworld starts at the world-tree’s roots (undirheimar is written in plural because it is not one world but two); to the north, right below the öfri (upper) Jötunheim, lies the underworldly version of the giant-world, the niðri (lower) Jötunheim. In the world of the giants, Jötunheim, lies the well of wisdom which is known as the well of Mímir, Mímisbrunnr. The northern root of the world-tree leads to Jötunheimr and Mímisbrunnr. At the north/east of Jötunheimr lies the infamous Ironwood, Járniðr, the dark and cold dwelling of Gullveig. The darkness and coldness of the Ironwood comes from Niflheimr’s chaotic blackness and rime-ocean storms, as Niflheimr lies right under Jötunheimr and Járniðr in the north-east beyond the realm of undirheimar in Chaos. However, the shores of Hvergelmir called the icy waves, Élivágar, lies on the border between Chaos and undirheimar, and its poisonous icy waters intrude the underworld as eleven rivers. The middle root of the world-tree reaches all the way down to the well of wisdom which is known as Hvergelmir in Niflheimr. And the third root which leads to the South ends up in Helheimr, which is the second world in the underworld; the world of the dead. The root leads to its well of wisdom known as Urðr’s well, Urðarbrunnr. Under Helheimr to the South-East lies the world of flames, Múspellheimr – beyond the realm of undirheimar in Chaos. Lastly, between Nilheimr and Múspellheimr remains the primordial black portal, the once gaping jaws of Chaos; Ginnungagap.

There are three worlds that I have not included; the only reason why I didn’t is that they have no part in this work. In the crown of the world tree Vanadheimr and Álfheimr are supposed to lie, and Svartálfaheimr is supposed to lie in the underworld.
SUMMARY

I. Chaos is all, and within Chaos the cosmos lies like an egg.

II. The cosmos holds the world tree and its worlds.

III. The upper worlds are: a) Ásgarðr, b) Midgarðr, and c) "upper" Jötunheimr.

IV. The underworld includes: a) Jötunheimr, and b) Helheimr.

V. Járnviðr (ironwood) is a region in the east/north of Jötunheimr where Gullveig (and Fenrir) has her abode under the name Ángrabóða.

VI. The three roots lead to the three wells of wisdom: 1) Mímisbrunnr, 2) Urðarbrunnr, and 3) Hvergelmir.

VII. Élivígar is Hvergelmir’s sea-shore where eleven rivers of Hvergelmir’s icy water run out.

VIII. The worlds in Chaos are Niflheimr and Múspellsheimr. They both lie on each side of Ginnungagap.
The name Hel, gen. Heljar, derives from the Gothic word *halja*, Old High German *hella*. *Halja* is commonly translated to “underworld”, and according to Rydberg it derives from the Latin word *oculere*; to conceal, preserve, which in its turn is cognate with *occultum*, a hidden place. Indirectly it suggests a place in darkness, which could be allegorized as a grave, cave, and of course something *undir heimir*, “under the worlds”, or a divinity from such a place. Hel as a term for the underworld was not a place of suffering in the early ON religion; it was another dimension where everybody descended into after death. The ON religion was a polytheistic religion and the underworld as the upper world had many ruling divinities, and therefore also many different purposes. Your death and descent into the underworld did not equal suffering and Helvíti; it gave you another sublime opportunity of existence. Hel could not simply be compared to Gehenna and Tartarus, or Hades and Sheol; that is why the earliest Christian Bible in a Germanic language used the Gothic word *halja* for Hell instead of the ON Hel, as the ON concept Hel did not represent what the Christian’s Inferno embraced. But when Snorri’s *Gylfaginning*-saga was spread through Scandinavia, the ON underworld-belief was quickly deviated and slowly turned into a monotheistic belief. Christianity was quick in defiling all good in the ON belief, but kept fragments of it to make an example of how bad that old heathen religion was. That’s why they kept the ON term helviti and turned it into a word for their burning underworld inferno Hell: Swedish and Norwegian *Helvete* and Danish
Helvede. The new traditions in Scandinavia saved a few more terms connected to Hel to point out a negative tone around Hel, for example the ON saying í Hel, roughly translated into “to death” (with the notion death as the world of the dead), which is still kept in modern Swedish; ihjäl, to beat or starve someone to death etc.; ÓI drepa í Hel, “to kill”.

Hel, the black giantess — I call her blárdama and svartheiðr — is one of the most complex and challenging characters in the ON mythology. Her role in the sagas and the beliefs to rule the world(s) of the dead — Helheimr, and also Niflhel-Niflheimr. There is not much said about Hel’s characteristics in Samundar Edda; it is Snorri’s inspiration of the Christian mythology that first describes Hel’s appearance as the giantess of the dead. Gylfaginning describes that Hel was cast down into Niflheimr by Öðinn and made her the ruler of nine worlds. Gylfaginning 34:

Hel kastaði hann í Niflheimr og gaf henni vald yfir niú heimum, að hún skipti öllum vistum með þeim er til hennar voru sendir, það eru sóttduðir menn og ellidauðir. Hún á þar mikla bóstaði og eru garðar hennar forknunar hár ir grindur stórar. Eljúðnír heitir salur hennar, Hungur diskur hennar, Sultur knifur hennar, Gangliti þráellín, Ganglót ambátt, Fallandafórð preskuldir hennar er inn gengur, Kör sæng, Blikjandaból ársali hennar. Hún er blá hálfr en hálfr með hörundar lit. Pvi er hún auðkennd og heldur gnúpleit og grimmleg.

Hel he cast into Niflheimr, and gave to her power over nine worlds, to apportion all abodes among those that were sent to her. That is, men dead of sickness or of old age. She has great might there; her walls are exceeding high and her gates great. Her hall is called Eljuðnír; her dish, Hungur; Sultur is her knife; Gangliti her thrall; Ganglót her maidervant; Fallandafórð her threshold, by which one enters; Kör her bed; Blikjandaból her bed-coverings. She is half blue-black and half flesh-color, by which she is easily recognized, and stooping and grim.

Evidently she was “doomed” to live in Niflheimr, which in itself holds Niflhel, due to her powerful character and adverse temper towards the ásir; a rine-thrusian giantess — daughter of Gullveig and Loki. As for Hel as a realm, Helheimr; it could be understood in several modern sources that Hel equals the whole underworld, so what is the difference between Hel, Helheimr, and Niflheimr? After I’ve been researching this in the ON literature I found that Hel later became synonymous with the underworld as an outcome from negligence to specific aspects. Much like the ON noun helviti, “Hel’s punishment” or “the fine of Hel”, was a concept that got twisted around by the same kind of negligence, and helviti became the modern word for the Christian Hell, Jewish Gehenna, and Hellenic Tartarros. This is not a rare phenomenon, it actually has to say with this is that the meaning synonymous with Hel alone; in its primitive form

...I went all the way down.

The underworld all together, under the region which contained sea, modern and common underworld name of a realm is just an epithet, which hold the definite and correct form for the world of the dead located in Niflhel for the realm of the entities but strongly interrelate heimar (worlds) is tolkien however what a big difference and descend unto Niflhel to and descend unto the undred world and Helheimr.

Now, exactly how Niflhel, a thorough investigation or believe the name Niflhel just of the epithet for Hel as the heimar, which has with time dead in the world of mists ON epithets helvitsmyrk, “blár (blár sem Hel)”, “black because it denotes the ON; this was before the stagnation Scandinavia with the Chris half white to stress the newly bad one), compared to the least four locations for the
Few more terms connected to 
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athe as the world of the dead), 
starve someone to death etc.;

Harðerð is one of the most 
ology. Her role in the sagas and 
and also Niflhel-Niflheimr. 
Sæmundar Edda; it is Snorri’s 
cribes Hel’s appearance as the 
was cast down into Niflheimr 
afginnung 34:

heimum, að hún skipti öllum 
sóttudóuðr mennt og ellidauðir. 
unnar hár og grindur stórar. 
Sultur knífur hennar, Ganglati 
annar er inn gengur, Kár sæng, 
með hórundar lit. Því er hún 
grimmleg.

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ceedingly high and her gates 
Sultur is her knife; Ganglati her 
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Tartaros. This is not a rare

phenomenon, it actually happens all the time, even in modern times. What I want 
to say with this is that the name Hel, for the realm of the dead, was from the begin-
ing synonymous with Helheimr and Niflhel as a location of the dead in Niflheimr 
alone; in its primitive form, as Vafspráðnismál 43 informs:

...I went all the way down to Niflhel, where the dead who have died out of Hel 
dwell.

The underworld all together was from the beginning only seen as and called 
undirheimar; the under worlds (note plural). However, with time the whole lower 
region which contained several worlds became the region of the dead; hence the 
modern and common understanding of the name Hel. So in my opinion, Hel as a 
name of a realm is just an epithet for a collection of certain worlds, such as the lower 
one, which hold the dead. From this hypothesis I chose to use Hel only in its primi-
tive and correct form for the giantess and daughter of Gullveig, Helheimr for the 
world of the dead located in the underworld (undirheimar) not being its equal, and 
Niflhel for the realm of the dead in Niflheimr which lies in Chaos – three different 
entitles but strongly interlinked. The fact that Helheimr and Niflhel were two sepa-
rate heimar (worlds) is told in Baldrs Draumar 2 and Vafspráðnismál 43; this shows 
however what a big difference it existed between them. To “die out of Helheimr” 
and descend unto Niflhel testifies of the similarity to when you “die out of Miðgarðr” 
and descend unto the underworld. How exactly this functioned the sagas do not 
say, but it strengthens my theory that Niflhel/Niflheimr lays in Chaos – beyond the 
underworld and Helheimr.

Now, exactly how Niflheimr and Niflhel were separated we don’t know, so after 
a thorough investigation on this subject I take them for being one and the same; I 
believe the name Niflhel just emphasizes the deathly aspect of this realm, because 
of the epithet for Hel as the ruler in Niflheimr. To me, Nifl-Hel means Hel of Nifl-
heimr, which has with time become an epithet for Niflheimr too, the home of the 
death in the world of mists and darkness. Compare this to the 
OI epithets helvitismýrkr, “the darkness of Hel’s fire”, and Hel-
bláðr (bláð sem Hel)1, “black as Hel”. The last one is interesting 
because it denotes the ON people’s view upon Hel the giantess; 
this was before the stagnant and dualistic thinking came to 
Scandinavia with the Christendom, where Hel became allegorized as half black and 
and white to stress the new religion’s dualistic view upon death (a good one or a 
bad one), compared to the primitive pluralistic ON perspective where you had at 
least four locations for the dead. Some people claim that it represents the moon

1 Cleasby-Vigfusson, 1874, An 
Icelandic-English Dictionary.
phases. I myself reject this whole allegorization of Hel's appearance being half black and half white, I think it degrades her totality as a mighty thursian rime-giantess. Hel was initially looked upon in Old Scandinavia as a black and livid hue representing the pure blackness and cold of Niflheim and death. This is very interesting as she is the ruler of Niflheim and is allegoro-ized as black, and the ruler of Múspellzheimr, Surtr, is called the black-headed one, Svarthöðr. In addition to this I want to mention that I suspect that Helheimr and Niflhel were looked upon, in medieval Scandinavia, as being the entire underworld split in two; the bright one and the dark one - hence Hel's late appearance as half white and half black, representing just this (nīf is generally translated into mist or darkness). Helheimr is located above Múspellzheimr and its heat, and Jötunheimr, which by this hypothesis must be exchanged with the medieval view upon Niflhel, is located above Niflheimr with its cold and darkness; which could have been allegorized as Helheimr was green and summery because of Múspellzheimr's warmth, and Niflhel dark and cold by Niflheimr's gloomy condition (see chart in appendix). This is probably how Snorri saw it. There is no proof of this though; this is just my own interpretation. But with the medieval Scandinavians' turning to the monotheistic religion, dualism infected their whole world-view, and this is exactly how the primitive ON religion withered into oblivion.

Niflheim is proven to lie in Chaos, which means that according to Gylfaginning 34 Hel descended into the underworld and transcended onto Chaos (beyond the underworld). This is again a hypothesis which I do not agree with; I believe that Hel never ended up in the care of the Æsir in the first place, but stayed in Niflheimr the whole time. She was born there from Gullveig's womb of darkness and there grew into the icy thursian power allegorized as Death. I strongly believe that Hel as the ruler of the dead has always been seen as the "black hue" in the deepest gape of the underworld; the part which belongs to Chaos. Gullveig is the mightiest and highest of all the thursian giantesses, and her daughter Hel is the second most pow-erful thursian giantess, so according to this genealogy sprung from Chaos and icy Darkness (hrimmýrkr), Gullveig is called the Old One and Hel is thereby the Younger One - which in its turn makes Hel a Chaos-giantess. By her mighty power and her place next to Gullveig she can rule the whole underworld and nine worlds from her black throne in Chaos. However, as a result of Gylfaginning, Hel is in gen-eral seen as a manifestation and personification of the entire underworld, under-stood as a realm of the dead by many of the modern mythologists; a hypothesis which cannot be accurate as Hel is not the sole ruler in the underworld. She is not even the sole ruler of the dead; the giantess Rán for example swallows the dead that have drowned, and I don't know if she has any relation to the dead in Helheimr.

She swallows them and makes them eternal. She is letting her guardian Garm (the thursian dog, Heljarsmenn, which means "to play with" or "to take care of") swallow them and they are told to Gullveig and Loki, which are the most powerful Chaos-giantesses, especially in Gullveig. Fenrir, I believe he is an alias of Helheimir, the wolf of the world and holds it in his gloomous and gigantic, dwellings. Ragnorok. Fenrir the wolf is the wolf of the wolf, which is commonly known as the wolf of the wolf, and holds it in his gloomous and gigantic, dwellings. Never to Ragnorok, Fenrir dwells in the underworld and is unlimtedly; all wolves and wolves are attributed with a hellish Devil was called la-med gapandi mun og er hirn vid jörð (Gylfaginning 51). Death and her hunger and ON poetry loved to express Eddas say for example "jær and hefir nu Hel", all say that the analogy with the wolfish explains the nexus between Fenrir.

This archetypal trinity of Chaos-giantesses are the most powerful Chaos-giantesses, especially in Gullveig. Fenrir.

It is partly confusing, because it is confirmed to be the daughter of Helheimr and Niflhel/...
Hel – In Svarta

have drowned, and I don't think it is as simple as that. First off, Hel is a giantess, a queen of the dead with the particular purpose of guiding the dead and their destiny. She swallows them and makes sure that they do not return to the upper world by letting her guardian Garmr, the blood-soaked one, watch over them all. Garmr is a thursian, Heljarinsm, who guards the dead at Helgrindr (some compare him to Fenrir, I believe he is analogous to Hati). Hel is the daughter of the Chaos-thurses Gullveig and Loki, which makes Death their invention and apparatus. Hel has the epithet Loka mær, Loki’s daughter; which was also used as a synonym for death; “to play with” or “to be taken by Loka mær” for example meant to be dead.

Hel's siblings were also archetypes of death. Jörmungandr is the thursian serpent which is commonly known as a symbol of death. He encircles the upper or middle world and holds it in his grip; he is the threshold facing the underworld. He is venomous and gigantic, dwelling in the depths of the sea in wait for the day of wrath, Ragna Rok. Fenrir is the violent death unleashed and untamed. He is a symbol of the wolfsish jaws of nature that are always hungry and that are always on the prowl. Fenrir dwells in the underworld together with his mother Gullveig and procreates unlimitedly; all wolves and werewolves come from him and his mother. The wolves are attributed with a hellish throat due to their greed, and Bugge wrote that the wolfish Devil was called lupus vorax; as in «en Fenrislæfr for med gapandi munr og er hinn efi kjáfr við himni en hinn neðri við jördun» (Gylfaginning 51) and «skal alda hverr fara til heljar hedan» (Fáfnismál 10). In symbology the wolf represents Death and her hunger and greed, swallowing of the dead. The ON poetry loved to express this in embellished songs; the Eddas say for example «þar er þik Hel hafi, haldi Hel þvi er hefir, and hefir nu Hel», all saying that Hel shall have you. This is in analogy with the wolfsish entity and descent, and thereby self-explains the nexus between Death and the Wolf, i.e. Hel and Fenrir.

This archetypal trinity of death, Hel, Jörmungandr, and Fenrir, is the spawn of the most powerful Chaos-giants in the Old Norse: Gullveig and Loki. And it is Gullveig and Loki’s attributes that have created these monster-children. This is shown especially in Gullveig, Fenrir and Hel, and in Loki and his first-born Jörmungandr.

It is partly confusing, but at the same time very fascinating and logical. Hel is confirmed to be the daughter of Gullveig and Loki, also a Chaos-giantess and ruler of Helheimr and Niflhel/Niflheimr. She is the sovereign of the world of death, she
is the queen of the darkest underworld and the malady-spirits in the form of a
giantess called Leikn⁴. There is not much proof of Leikn’s existence, but some very
interesting details are found in Skáldskaparmál 11, which is a list of giants and gi-
antesses killed by Þórr; it says «leggi brautz þú Leiknar», “you
broke Leikn’s legs”. Could this be connected to when the ásir,
presumably Þórr, threw Hel into Niflheimr (according to
Snorri) and broke half of her body? This might be a direct proof
for their identification as the same giantess. The saga Ynglingatal 7 says: «Yngva þjóðar Loka mar of leikinn hefr», "Yngvi whom
Loki’s child was playing with". And in Voluspá 22 Leikn is also
mentioned as hug Leikin, not so surprisingly together with the
explanation of Helðr’s black magic or necromancy:

Heiði hana hétu,
hvurs til húsa kom,
þelv velspá,
viti hon ganda,
seıp hon hvars hon kunni,
seıp hon hugleikin,
æ var hon angan illrar brúdar.

Heiðr her name was,
to houses she came,
the seeress with adequate prophecies.
She wielded witchcraft,
she conjured disease,
she invoked Leikin,
always was she loved
by wicked women.

Hug- comes from the ON word hugr, mind, with the notion of thought; hugr can
even by itself mean heart⁵. The word in its overall sense carries the meaning of in-
spired (with a soul). I like to compare this to the line where Loki is said to devour
Gullveig’s heart, which he found among her ashes; Voluspá in skamma 12:

Loki át hjarta
lindi brendri,
fann hann halifsviðin
hugstein konu;
varð Loftf kviðugr
af konu ílri;
þaðan er á foldu
flagð hvirt komít.

¹ Rydberg claims that the giantess Hel is wrongfully called Hel, that her true name is Leikn/Leikin due to her necromatic and pestilent qualities.
² Gylfaginning 34.
Loki ate a heart
burnt upon the embers,
he found the half-singed
heart of a woman.
Loftr was expectant with child
of that wicked woman;
and from this
all monsters derived.

Hugstein, mind-rock, is an ON poetic metaphor for heart; it was thought that
your soul lived within your heart, here allegorized as an “inspired rock.” So when
Loki ate Gullveig’s heart he got inspired by her spirit, which in the sagas leads to
pregnancy. In these two examples above I want to put emphasis on hug- and its
meaning “inspired” which is the foundation of my own hypothesis that hugleikin
in this case refers to necromancy – sorcery dealing with Hel-powers; the wielding
of “ensouled death” which would be the essence of Leikin or Hel. The line seid hon
hugleikin would then mean, as I understand it, that Heiðr is practicing necromancy,
the art of her daughter; Leikin’s black magic. True necromancy could more properly
in Old Norse be called; Heleikin – nımajkt.

After I discovered the true meaning of these lines, I found the same theory in
Rydberg’s work from 1886, and he helped me to find even more details on this sub-
ject (you can compare this part to his work.) He points out the two same but differ-
tent lines in Codex Regius’ Voluspá, which says:

seid hon kvní
seid hon leikin

The first interesting detail is that kvní here is spelt with a “v” and not a “u”, and
according to Buge, in Codex Regius “v” is used for both “u” and “y”. This means that
kvní could be the ON neuter noun kyn in dative; kyni, kyn which Rydberg says
means monstrous or supernatural. He compares this noun kyn to the OI words kyn-
jamein and kynjasótt which are supposed to mean “a disease received through sor-
cery.” Just like my own hypothesis, in both places of the two quoted lines seid is the
past tense of the verb sída, the process of performing magic/seidr, and not the noun
seidr itself: see further An Icelandic-English Dictionary by Cleasby and Vigfusson
under Síða, v. > “…of which occur only the infin. pret. seid, Vsp. 25.” You can trace
the ON kyn in the Icelandic words kyng, magical knowledge, and fjalkyn, black
magic and witchcraft. It most likely derives from the ON stem kunna, to know, as in
the English word can (know) which derives from the same root as ON kunna, which is the Latin gnosco, get to know, gnosis (Greek), knowledge, cognosco, to learn, know. I compare this to the rune Kyn (ᚦ); which is, in my understanding, the true name and meaning of this rune. The OI noun kygni is a remnant of what the Kyn rune stands for; enlightenment and gnosio (received as magical/divine knowledge). The rune belongs to the bringer of the black flames – the Múspell-born Loki.

So for Heiðr to seid leikin must mean that she practiced necromancy by invoking and evoking her daughter Hel/Leikin to bring death and disease1. This is most likely connected with the ON belief that diseases arise from the act of being ridden by witches2: as Hel is allegorized riding her black gandr when she ascends from the underworld to eat the dead in Miðgarðr, which in its turn could have been an allegory of Hel’s essence possessing the world-tree’s root and in that way spreading sicknesses and death to all life which is nourishing from the world-tree – thus Hel is riding her three-legged gandr Heldrasill. In Saga Ólafs Tryggvasonar, in Snorri’s Heimskringla, we find a very interesting testimony about Hel’s steed, Leiknar hest:

\[
\begin{align*}
\text{Tiðhöggvit lét tiggi} \\
\text{Tryggva sonr fyrrir styggvan} \\
\text{leiknar hest á lesti,} \\
\text{ljótvaxinn hræ Saxon.} \\
\text{Vinhröðgr gaf víða} \\
\text{visi margra Frisia} \\
\text{blökkku brúnt at drekkka} \\
\text{blóð kveldriðu stóði.}
\end{align*}
\]

It is skittish, styggr, fouly grown, ljótvaxinn, black, blökkku, it drinks blood, drekkka blóð, and it is called a steed of a death-rider, kveldriðu stóði. The saga Heimskringla was written during the years of 1200 AD, which means it’s a pretty late medieval saga. So whether this allegorization of Hel’s steed is a remnant from an early ON mythology or not we don’t know. However, without me being too modern in thinking, I believe that this kind of a metaphor for Hel’s Nifl-steed could have some truth in it. Cthonic monsters and troll were strongly believed to be deformed and malignant, even before the Christian influences corrupted the original body of the ON sagas. Just take Garmr, Fenrir and Jörmungandr for example; they are not really friendly pets of the ésrir, Fenrir is described as being a horrible giant beast: \(<\text{en Fenrisúlf r} \text{e} \text{r} \text{m} \text{e} \text{ð} \text{gapandi munn, ok er inn n} \text{e} \text{ð} \text{ri kjóftr við f} \text{jör} \text{ð} \text{u, en in efri við h} \text{imin. Gapa myndi hann meira, ef rúm væri til. Eldar brenta ór augum hans ok}\>

nösum>1. Jörmungandr is a giant-monsters, wrathful and black headed giants from the east.

### HEL’S ATTRIBUTES

Necromancy is obviously one of deathly powers and ked was viewed as a black shining or the ones dying. She east Niðhöggr gorges on their black power in Miðgarðr and areas, such as burial sites in irreplaceable work on ON. Norske Hexeformaler og , proves what significance of necromantic praxis, such backwards, the number 3, attributes are given to HEL ON necromantic magic identified, and she was illustrate a rabid and pestilent black like death itself. This is uncle itself, drasill in ON means underworld were seen as HEL’s Horse. The Heldrasill, deathly queen Hel, gandr is riding on when she travels horse and her mother Grímu Hr. Hr. (pl. gandr) was originally derives from the ON word the giantess, witch, and fjö
Hel – In Svarta

noðsum. Jörmungandr is called sú er goð fía, the one hated by the gods – they are giant-monsters, wrathful and antagonistic. Hymniskviða for example explains multi-headed giants from the east:

sá hann ór hreyðum
menn Hymn austan
folkdrótt fara
fjólhófðaða.

HEL’S ATTRIBUTES

Necromancy is obviously attributed to Hel; she is the queen of deathly powers and keeper of the realm of the dead. She was viewed as a black shining hue that came to collect the dead or the ones dying. She embraces their spirits and her ally Niðhögggr gorges on their corpses, i.e. their dead remains. Hel’s black power in Míðgarðr dwells in places of death and liminal areas, such as burial sites in general and crossroads. In Bang’s irreplaceable work on Old Norwegian magical formulæ Norske Hexeformulær og Magiske Opskrifter (1901-1902) he proves what significance certain black magical actions had in necromantic praxis, such as the use of crossroads, walking backwards, the number 3, and nocturnal workings. All these attributes are given to Hel and should work as a foundation in ON necromantic magic in Hel’s name. She is death personified, and she was illustrated in the medieval sagas as riding on a rabid and pestilent black three-legged horse, which looked like death itself. This is undoubtedly a metaphor for Heldrasill itself, árasill in ON means horse and the skeletal roots of the underworld were seen as a three-legged horse: Hel-drasill – Hel’s Horse. The Heldrasill also worked as the gandr of the deathly queen Hel, gandr being her black magical vehicle she is riding on when she travels – Hel rides the black three-legged horse and her mother Gullveig rides the thursian wolf (as Hyrrokin). The gandr became an attribute to giantesses in general and the gandr (pl. gandar) was originally viewed as a wolf (hence the ON word vitnir, wolf, which derives from the ON word vitt, magic; vitnir² then being the magical wolf-gandr of the giantess, witch, and fjollkunnigr-seidórandi), but also as monsters such as drag-
GULLVEIGARBÓK

ons and serpents (as in Jörungandr), representing the giantesses' staffs of power (volr – valva) which in their turn became the witches' brooms in later folklore. This is connected to the ON belief in kveldriða, which was a giantess or witch who rode a gandr in the night or in the twilight, her gándar was known to be a wolf (kveldríðu stóð; the wolf, which is a derivation from the primitive ON word gandr, wolf), most likely remnants derived from the primitive Gullveig-mythos. And kveld- is not derived from the ON word kveld, evening or dusk, but from the ON word kvelja as in to torment or kill. So a correct translation of kveldriða would be a death-riding or a torment-riding. The view upon the kveldriða fits also better with the equivalent myrkriða. Giffr and túnriða are also connected to the entity kveldriða; “túnriður leika lofti án” (Hávamál 155), "hedge-riders play in the air". Túnriða, hedge-riding, was a "witch" or a ghost who flew around in the air, thus the Old Scandinavian people believed that túnriða rode on their hedges and the tops of houses during the nights. The giffr was a name for witches or fiends, as in giffrs hestar, witch-horses, which was an epithet for the wolf. ON hest in mythology meant not just horse but many times carrier or conveyor, and the wolf was viewed as being the giants' and witches' horse, and ships were called sea-horses and even sea-wolves.

The raven was also seen as one of the animals which belonged to the possessors of the death-aspect. In my opinion there is a reason why Óðinn's underworld-spies are ravens. Ravens were like mythological serpents and dragons in the way that they represented a messenger – Heljarhafn; herald of death. Ravens symbolized the black death: airborne and intelligent. To see ravens was often seen as a bad omen; as if Hel herself was present. Sólarljóð 67 confirms their connection to Hel:

...Hel's ravens violently hacked out their eyes from their skulls.

The raven is naturally a symbol of death; the flying black bird who seeks places of death. The raven is considered an omnivore, but he is very often a scavenger living off carrion, this is how he naturally becomes a metaphor for death, he is often scouting for cadavers. Hunters in Sweden have told me that if you go out in the woods and shoot a round with your rifle ravens will soon gather around you. Indeed, if you have been close to a raven and had the chance to look into his black lustrous eyes you know that it is not you who is observing him, it is he who observes you. When you see a flying raven at dusk cawing his melancholy, you soon understand why the raven has been an omen and herald of death for ages. The raven also has a habit of nesting close to humans, simply because he is no hunter and it is easy to steal from us. Back in the superstitious times this of course gave people the uncomfortable feeling that death was their neighbor. The scientific name of the species is Corvus

Corax, and in the same generation different from the raw. Gullveig turned into a crow, given to the raven and the sides and Hel, there is no doubt.
Corax, and in the same genus there is a smaller Corvus: the crow. The crow is not that different from the raven as a bird or in folklore and mythos. In the ON sagas Gullveig turned into a crow and her daughter Hel has ravens, with the attributes given to the raven and the crow compared to the attributes given to both Gullveig and Hel, there is no doubt that they all are attributed and interlinked to each other.
Jormundgandr, Fenrir and Loki, the most feared thus were conceived by Loki even burned, as her heart was not being the serpent that encircles an allegorization of what is thursian venom – Nifl’s tor be seen as a serpent-like pharynx worlds. He controls the water/ice and fire as a sea-serpent, a wolf, so big his lower jaw so much drool oozes out he came out of it. He is the thirst. Garmr, Hati and Skari aim to swallow the moon Gullveig; there they spawn the fire of Múspellheimr, which is self-explanatory, its purpose. She is the ruler of it, hence her epithet Nifl-Hei upon her three-legged pen represents the water/ice of

All three of them, Jormungandr, Fenrir and Loki explain that “Cain became and deformed creatures” to the ON people to describ...
Jörmundgandr, Fenrir and Hel are the mythological children of Gullveig and Loki, the most feared thursian monsters throughout the entire mythology. They were conceived by Loki eating Gullveig's heart three times after she had been burned, as her heart was not burnt (because of its rime-cold essence). Jörmundgandr being the serpent that encircles Midgard, hence his epithet Miðgarðsormr; he is an allegorization of what snakes through the worlds and encloses them with the thursian venom – Níðhöggr's tortuous venom – Hvergelms eitrár. This metaphor could be seen as a serpent-like power which circulates darkness and adversary in the worlds. He controls the worlds by enfolding them. Jörmundgandr represents both water/ice and fire as a sea-monster and a serpent. Fenrir is the second son and he is a wolf, so big his lower jaw rests on the ground and his upper jaw touches the sky, so much drool oozes out from his blood-stained mouth that the river called Ván came out of it. He is the uncontrolled force, the flames' hunger and the oceans' thirst. Garmr, Hati and Skoll represent him, the restless and ceaseless hunters who aim to swallow the moon and the sun. Fenrir's abode is Járns_receiver with his mother Gullveig; there they spawn thurs-wolves and werewolves together. Fenrir represents the fire of Múspellheimr and Loki's trait. Hel is the divine manifestation of death; which is self-explanatory, but with a much deeper sense and purpose. She is the ruler of Niflheimr and everything within it, hence her epithet Nifl-Hel. It is said that she comes at night upon her three-legged pestilent horse to reap humans. Hel represents the water/ice of Niflheimr and Gullveig's trait.

All three of them, Jörmundgandr, Fenrir and Hel, are part of the supernatural beings which are connected to the entities called the "children of Cain". Rooth also explains that "Cain becomes the father, not only of monsters, but also of all defective and deformed creatures". This is a mythological aspect that has been adopted by the ON people to describe the monstrous giants.

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1 Gylfaginning 34.
Fenrir, the *wolf of death*, the *ásir*’s most feared antagonist
Fenrir, the *wolf of greediness*, Óðinn’s bane and Týr’s enfeebler
Fenrir, *second born* of Gullveig and Loki
Fenrir, *hýrsgrandr*, Hyrrokín’s cruel companion
Fenrir, *hrysvitrnir*, the mighty wrath of Járnróðr
Fenrir, the *grandness of the thurses*, His jaws reach from soil to sky
Fenrir, the *strength of the thurses*, once fettered by the weak Lædingr, which He shattered in mockery
Fenrir, the *powerfulness of the thurses*, once fettered by the weak Drómi, which He shattered in glory
Fenrir, the *assiduousness of the thurses*, once fettered by Gleipnir from Svartálfaheimr, which shall shatter at Ragna Rók

*The Antagonist, the Opponent, the Adversary.*

**FENRIR**

The cold and dispassionate eyes wander over the dark and misty lands from the snow-clad rock where he stands; the windows of cold hunger are a legacy from his mother. The inextinguishable hunger stems from the ever-flaming insides of the beast, his appearance is made for cold, but his inside is an ever-flaming torch which reach out in rage through his jaws of death. The flaming core is a legacy from his father. He is Fenrir the mighty; the one called The Wolf, because he is the essence of the wolf-entity, he is the first wolf, father of the wolf-race, and father of werewolves. He spawned abhorrent and deformed demons with his mother, their lust is his hunger, a loathsome and corrupt sexual nature which is unnatural and profane – lawless and formless – their communion is above human nature, it supercedes the gods’ procreation. It is the way of para-creation: *the act of creating what is not supposed to be created*. They create lawlessness in a world of law; they create war in a world of structure; they create antithesis and oppositions; they create world-destroyers and enemies to the world of the cosmos. The wolf is the allyegory of the wild and untamed force that dwells deep within the darkness and encircles you without you knowing it. And like the lightening thrust out his burning arm, the wolf springs out of the dark and locks his jaws around you. He is an allyegory of the malice in the abyss; the hateful fiend and his allies who wish to destroy the faith and hope of the world and to damn them to perdition.

As Fenrir is a mythologic allegory of an aspect of Gullveig’s power is such a common part of her essence it’s own will-power and assimilation and self-governing magical power which brings forth ruin and uncontrolled, something from – as he is ferocity unleashed only, everything in his presence of an assiduous purpose, need, and in darkness he dwells, his abode – howling in restless wolves, and stalking the right starving and irate hunter. He loses, this he forever fantasizes and his existence. Indeed, as without doubt and questions: Óðinn. Fenrir laugh he is obsessed with the idea standing face to face with Óðinn at his naked spirit till it inc

The derivation of Fenrir’s name is a mythos the OI word *fenna*, covered with lands of Járnmóðr, due to its mother is said to be resting in a door, as he knew where the common idea for the meaning Fenrir’s name in The Horn Lays, 1899, where he states he says:
As Fenrir is a mythological offspring of Gullveig, the authors wanted to make an allegory of an aspect of Gullveig (and Loki) separately from her own entity. Gullveig’s power is such a complex mass of energies that they cannot keep together; some parts of her essence release themselves from their matrix and strides away by its own will-power and assiduousness, and become separate entities; independent and self-governing magical wills who turn themselves into thursian giants.

Fenrir holds Gullveig’s ferocious aspect; he is a rabid and destructive power which brings forth ruin and stunning potency. He is the bestial thurs-wolf, wrathful and uncontrolled, something that a life-worshipper would do anything to keep away from - as he is ferocity unleashed. Deformed and untamed he strides on his own paths only, everything in his way he plows down with his talons of hunger; a hunger of an assiduous purpose, not for the calming of his belly. He is spawned in darkness and in darkness he dwells; in Jarnvið, the depths of the underworld, he has his abode - howling in restlessness, breeding grim races (ēttir) of wolves and werewolves, and stalking the rim to the worlds, agitated and edgy, with the gaze of a starving and irate hunter. The inner eye fixed upon the main target, this he never loses, this he forever fantasies about, this he is preparing himself for every second of his existence. Indeed, as he is the strongest and the spearhead of his ēttir, he will without doubt and questioning take out the strongest and mightiest of his opponents: Óðinn. Fenrir laughs at the thought or his mother’s seering of killing him; he is obsessed with the idea of it, and he cannot wait until the moment when he is standing face to face with Óðinn and ripping him in two as he spits Múspell’s flames at his naked spirit till it incinerates. Gullveig has already seen it, it will be done!

The derivation of Fenrir’s name has been discussed but I have not seen a convincing or satisfying theory yet. My own theory is that the name derives from the OI word *fenna*, covered with snow; I’m thinking of Fenrir’s origin: the snow-covered lands of Jarnvið, due to its location close to Niflheimr. In Baldur’s Draumar Fenrir’s mother is said to be resting in a snow-covered grave: «Pá reð Óðinn fyrir austan dyrr, þar er hann vissi völur leiði ... snivin snevi»,””Then Óðinn rode to the east of the door, as he knew where the witch lay... snowed over by snow.” This might have been a common idea for the monsters of Jarnviðr to do as they wait for the day of wrath: Ragna Rök. If the verb *fenna* was to be made into a noun, *fern*, the one covered with snow, it could easily have been made into the name Fenr-rir. Sophus Bugge discusses Fenrir’s name in The Home of the Eddic Poems with Special Reference to the HelgiLays, 1899, where he stated that the ending –rir did not exist in the ON language; he says:
The name Fenrir, or Fenrisúlfr, has been explained as if it were a genuine Scandinavian derivative of ON fen in the poetical meaning of that word, viz. 'sea,' and designated the monster as a water-demon. But this explanation cannot be correct, for there does not exist in Old Norse any productive derivative ending -r, gen. *-ris.

\[1\] Compare the masculine noun *hirðr* under *a*-stems to Fenr-r.


Well, the ending -ir (genitive -is) did exist\[1\], both as nominative cases in singular and plural.

Fenrir is also called Vánargandr, which connects his name with his sibling’s Jörmungandr. Vánargandr means “the wolf or the monster of the river Ván”, and it is an epithet recalling Fenrir’s imprisonment when he had a sword between his jaws, which resulted in a poisonous river from his saliva running from his mouth, and this river was called Ván.

Bugge also says in his book (which I mentioned above):

"While the wolf Fenrir has to some extent its prototype in Behemoth, the Mithgarthsorm has its prototype in Leviathan. In Job xi. Leviathan is associated with Behemoth as a mighty creature similar in nature. In Scandinavian mythical stories, the Mithgarthsorm and the wolf Fenrir appear side by side; they are even represented as brothers. The Icelanders thought of the Mithgarthsorm as lying in the sea, surrounding all lands, and biting its own tail. This concept is taken directly from the Christian concept of Leviathan. Bede says: Leviathan animal terram compectituer tenetque caudam in ore suo. In the Christian Middle Ages, the similarity between the Mithgarthsorm and Leviathan was so striking to the Icelanders that they identified the two. Thus in an old book of homilies, we find Míðgarðsormr written over leviathan as a gloss."

Fenrir is of an amorphous entity and thereby seen as the father of werewolves. He is a destructive and constructive power that hates to be bound, he hates form and law. He has immeasurable strength which predates the gods by times forgotten. He crushes everything in his way until he finds freedom as in boundless eternity, the lawless state that his entity craves. Fenrir cannot be controlled or dominated, he only strides his own way. If you want his guidance you have no other choice than to follow him in his footsteps or he will tear you apart like you were nothing. This is allegorized in the saga when the ásir tried to bind him down with magically enforced chains. TÝr was the only one brave enough to put his arm in Fenrir’s giant mouth in proof of good will. Although, Fenrir saw right through their deceitful trick and tore off half of TÝr’s arm. Fenrir roams in his territory: the darkness of the underworld in the sunless valleys, as he is waiting impatiently for the day when his leader will unleash him upon the worlds to spread his darkness and wrath of sub-
limity – and she will, as Angrboða is Fenrir’s mother, companion, and leader. He and his brothers Sköll and Hati will join their dark mother in avenging the tyrants who call themselves ásmegin, “the heavenly divine power” – the gods who brag about their ásmóðr, “the divine strength of Þórr”, which is nothing more than a replica of the thurses ultimateness, their ásríki, “Heaven”, which slowly fades, and their proud ásáþórr, “Þórr”, whom will soon drink the rime-water of Fenrir’s sibling.
GULLVEIGARBÓK

Jörmungandr, the great wand, Þórr’s bane
Jörmungandr, Æðugjágar’s spittle, crusher of the worlds
Jörmungandr, first born of Gullveig and Loki
Jörmungandr, the great serpent, the grasp and the terror
Jörmungandr, þursgandr, Þyrrokin’s cruel companion
Jörmungandr, the great spike, the contagion in the great ocean
Jörmungandr, the poisonous spear impaled in the heart of Ásgard

JÖRMUNGANDR

Is Jörmungandr male or female? That is a question that will probably stay unanswered forever. Although Jörmungandr might be androgyous, a quality both Gullveig and Loki show in the ON sagas; Gullveig got Loki pregnant with Jörmungandr, Fenrir and Hel. As Fenrir represents fire and masculinity and Hel water and femininity; Jörmungandr represents both fire and water – masculinity and femininity. A mysterious paradox that shows us how complex the runes are in the sagas, and how unnatural they appeared – they represent, in the sagas, lawlessness and amorphousness. With confidence I say that Jörmungandr has similar mythological qualities as Leviathan in the Christian and Jewish mythology. The Book of Job allegorizes Leviathan, the great sea monster, with details that are analogous with Jörmungandr in the ON mythology:

Canst thou draw out leviathan with an hook? Or his tongue with a cord which thou lettest down? Canst thou put a hook into his nose? Or bore his jaw through with a thorn? Will he make many supplications unto thee? Will he speak soft words unto thee? Will he make a covenant with thee? Wilt thou take him for a servant for ever? Wilt thou play with him as with a bird? Or wilt thou bind him for thy maidens? Shall the companions make a banquet of him? Shall they part him among the merchants? Canst thou fill his skin with barbed irons? Or his head with fish spears?

Out of his mouth goeth smoke, and sparks of fire leap out. Out of his nostrils goeth smoke, as out of a seething pot or caldron. His breath kindleth coals, and a flame goeth out of his mouth...

When he raiseth up himself, the mighty are afraid: by reason of breakings they purify themselves. The sword of him that layeth at him cannot hold: the spear, the dart, nor the habergeon. He esteemeth iron as straw, and brass as rotten wood. The arrow cannot make him flee: slingsstones are turned with him into stubble. Darts are counted as stubble: he laugheth at the shaking of a spear. Sharp stones are under him: he spreadeth sharp pointed things upon the mire. He maketh the deep to boil like a pot: he maketh the sea like a pot of ointment.
Just from this quotation we can draw many parallels with Jörmungandr’s ON mythos, and I think it is obvious that they share essence, attributes and manifestation.

Sadly, the very limited mythos about Jörmungandr and his/her relationship with Gullveig do not give us much, but by using our imagination we could hypothesize that it was thought of, in the Old Norse mythology, as Jörmungandr being Gullveig and Loki’s conjoined Will: a manifestation of their purpose if you will. When Loki devoured Gullveig’s rime-heart he might not really have given birth to a serpent, it might have been an allegory for their conjoined Wills taking form. Jörmungandr shows up at Ragna Rok and kills Þórr, but Gullveig is, strangely enough, not mentioned during this final battle. So the serpent might have been her mighty gandr (jörmundr-, mighty, gandr, a magical vehicle, or an object used by a sorcerer)\(^1\) which she sent in her place to kill her archenemy Þórr.\(^2\) As Þórr has tried to kill Gullveig’s children: Jörmungandr in the saga Hymiskviða and during Ragna Rok in Völsunga; Hel according to Skáldskaparmál 11; Feniir, and finally Loki and Gullveig herself several times (e.g. in Gylfaginning and Skáldskaparmál 11: Hyrrokkin dó fjyrri). The anti-cosmic poison, eitr, in ON mythology represents the destructive thursian influence which is absorbed by the world tree’s roots and in that way infecting the gods and all life. Within Thursatrú\(^3\) the eitr represents the anti-cosmic gnosis which is spread by the Chaos-powers to enlighten the receptive and to “melt off” or “kill” the Ego and the cosmic illusions. This poison is the arms of Jörmungandr, and might as well be his true Self. It is not strange to allegorize mythical water with a serpent; rivers normally look like giant serpents. Indeed, Jörmungandr spits his eitr on Þórr, which kills him, in the searing of Ragna Rok, so he is definitely interlinked with the ON concept of the eitr. With this said I want to add that the explanation of Jörmungandr laying in the bottom of the ocean and there encircling the world, Míðgarðr, is for me a metaphor for the eitr taking form as Jörmungandr and holds Míðgarðr in its grip - saying that the eitr has contaminated the whole creation, through the roots of the world tree; “from under the bottom of the sea”, and that there is no way around it.

Jörmungandr is called «sú er god fia», “the one the gods hate”, in Hymiskviða. It is a very severe appellation and shows that he/she was as much an antagonist, opponent, and adversary as his/her siblings.

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1 Compare to Fenrir’s epithet Vánargandr. Gandr also has the meaning of divine monsters such as thursian wolves, serpents, and dragons.

2 This however reminds me of Lilith and how she used the serpent.

3 See the part of this book called Fjalkyngr.
HATI, SKÓLL, AND GARMR

Grimnismál and Gylfaginning illuminate us with the knowledge that the thursian wolf Fenrir, also called Hröðvitnar, is the father of Hati, as Hati is called Hati Hröðvitnisson in Gylfaginning 12 and Hati, «hann er Hröðvitnis sonr» in Grimnismál 39. Gylfaginning continues and says:

A giantess dwells to the east of Míðgarðr, in the forest called Jarnvíðr; in that wood dwell the troll-women, who are known as Jarnvíður (ironwood-women). The old giantess bears many giants for sons, and all in the shape of wolves; and from this source are these wolves sprung (i.e. Fenrir, Hati, and Sköll). The saying runs thus: from this race shall come one that shall be mightiest of all, he that is named Mánagarmr (Moon-Garmr); he shall be filled with the flesh of all those men that die, and he shall swallow the moon, and sprinkle with blood the heavens and all the lair; thereof shall the sun lose her shining, and the winds in that day shall be unquiet and roar on every side.

"Mánagarmr shall be filled with the flesh of all those men that die, and be shall swallow the moon". This line explains very much, it shows us that the name Mánagarmr is both linked to Garmr, the guardian dog in the underworld, and to Hati who chases the moon. And the words "he shall be filled with the flesh of all those men that die" refers most definitely to Garmr who attacks and devours the dead in the underworld, and the words "he shall swallow the moon" refers to Hati who chases the moon and at Ragna Rök catches and devours it. This in my opinion proves that Garmr and Hati are in fact the same thursian wolf. It also means that Fenrir is Garmr's father as well as Hati's and their mutual mother is then naturally Gullveig: "the giantess dwells to the east of Míðgarð, in the forest called Jarnvíðr... (she) bears many giants for sons, and all in the shape of wolves; and from this source are these wolves sprung." And concerning Garmr, dogs have frequently been used by humans to guard their grounds, so I dare to hypothesize that the Old Norse people thought wolves and dogs were very close in nature.

FOREWORD

Something that struck me and they are living together couples never live together, a giant couple lives, but under the same roof. This is something that must be goddesses such as Lilith, deeper understanding of and of the essence of the the gies I understand ours be mental influences of the universal elements among fundamental aspects of strength, rebellion, and

Giants represent the laws, and the æsir represent stations.
GULLVEIG AND LILITH

**Bulveig & Lilith**

All that a woman wants to be; Gullveig is – because she has no feminine weakness or submissiveness. She is the representation of the ultimate feminine power.

**FOREWORD**

Something that struck me in my *Edda*-studies was that most of the Æsir have wives and they are living together in Ásgard, much like us humans. However, the giant-couples never live together; it might say in some few stanzas that in this or that yard a giant couple lives, but they are never depicted as both of them really living there under the same roof. This is a very interesting detail and the symbolism of this is something that must be brought up, as I will soon explain. I have an interest in other goddesses such as Lilith, Hecate, Kali and Ereshkigal, and this has brought me a deeper understanding of the high feminine principle and its role in the mythology and of the essence of the divinities. By understanding other traditions and mythologies I understand ours better, the Old Hellenic and Mesopotamian ones are fundamental influences of the Germanic religion and have thereby had an impact in universal elements amongst the mythological characteristics and essences. What I am trying to say is that both Lilith and Hecate are linked in essence to Gullveig and her daughter Hel, as I have explained before, and they share certain fundamental characteristics such as for example the ultimate elemental femininity in the dark goddess.

Fundamental aspects of especially Gullveig and Lilith are self-independence, strength, rebellion, and motherhood.

Giants represent the lawlessness, e.g. unnatural essence, attributes and manifestations, and the Æsir represent law and order, e.g. natural essence, attributes and manifestations.
GULLVEIG; THE UNDERWORLDLY MOTHER, CRONE, AND MAID

She first came out of Chaos as a black icy essence, infesting creation with a hostile intent. She, the Old One, then embraced the seed of Yggdrasill in the beginning of time and injected the poison which is metaphorically called waters of Chaos. She made her abode by the young roots of Yggdrasill, in the shadows of the world tree and brilliant stars. Close to the icy and misty world of eternal winter she dwells so that its cold and darkness can linger in her valleys in a world under men and gods – the rulers of the upper worlds. She knows them well as she lurks amongst them all in the guise of their own. Cunning she is, the wise one, drawing her veil of darkness over their existence – sending her beast to devour the silvery eye, sending her beast to devour the golden eye; he guards her realm and gives her sons and daughters. Crafty she is, nourishing men and the gods with the foul water of her icy well; from where all waters, oceans and wells spring. The shining spirit of the old water is black and foul for men and gods.

She is the old one of the lower world and the mother to the ruler of the lower world. She is the wise one who bore the serpent who keeps the world of men, the wolf who tames the upper world of the Æsir’s races, and the keeper of the underworld.

I have shown that Gullveig is a mother-giantess, as she in Járnviðr produces the demon-hordes. The sagas say too that Barninger are coming from those woods and tracts, and also Loki comes with Naglfar out from the east at Ragna Rok. As it is told in Voluspá:

In the east in Járnviðr where the Old One sat, and there she bore Fenrir’s offspring.

And:

The ship comes from the east, over the sea the Múspel’s Sons shall come, and Loki steers.

All of Gullveig’s offspring are monsters and hybrids; there are even incest-related suggestions in Voluspá between Gullveig and Fenrir. Her most famous children are of course Jörmungandr, Fenrir, and Hel; a giant snake, a giant wolf, and a giantess – all of them are deformed men of an unnatural cosmic form. Jötunheimr, a dark place, function is comprehended wrathful acosmic Chaos, a place to be looked upon as the sphere of the Esoteric. Speaking, I suspect maybe the whole image into, or bound them into.

The impulse can allegorize the ON mythology explaining thurs and all kind of magic. Rok echoes throughout the

I want to remind you that Jötunheimr is a giant form of the witch-aspect of witchcraft. She is the witch’s farm-houses under the women, the dark runes an and procreator of the the name Angriðaða and is called

This shows that she shows that she is linked to

LILITH

I would like to mention that thousand years before the have to bear in mind that Mesopotamia and Hellas. list approximately from 24 of Satan. She is the first woman because she claims
all of them are deformed Chaos-creatures – anti-cosmic essences which have taken an unnatural cosmic form. Járnviðr is located in the farthest east in the depths of Jötunheimr, a dark place, where only malign and anti-cosmic forces dwell. Their function is comprehended as wrathful because they stand for the reaction of the wrathful acosmic Chaos, a so-called dissolving impulse, towards all boundaries and laws, which are of cosmic nature (Chaos has no boundaries and laws). Járnviðr could be looked upon as the sphere of the black moon; where the demon-mother procreates her kin, a portal to the dark powers – to the anti-cosmic and dissolving impulse. Esoterically speaking, I see the thurses as parts of the impulse; in their highest aspects maybe the whole impulse – what Chaos’ formless energies have been bound into, or bound them into.

The impulse can allegorically be pictured as a storm of anti-cosmic powers, which the ON mythology explains with the hordes of demons, werewolves, thurs-wolves, thurses and all kind of monsters storming out of Járnviðr when the war-cry of Ragna Rök echoes throughout the dark forests of the Old One.¹

I want to remind you that Gullveig-Angrboða is seen as the mother-goddess/giantess, and as Heiðr she takes the form of the witch-aspect and becomes the giantess of black witchcraft. She is the witch who walks the earth around the farm-houses under the name Heiðr, and teaches “wicked” women the dark runes and seiðr. As the keeper of Járnviðr and procreator of the thurs-monsters she goes under the name Angrboða and is called “She the Old One” – In Aldna.

This shows that she bears the mother- and the witch-aspects. Additionally, it shows that she is linked to the moon, the wolves, and werewolves.

**LILITH**

I would like to mention that Lilith had been worshiped for more than at least two thousand years before the German mythology and worship appeared, and that we have to bear in mind that the Germanic religion derives from places like for example Mesopotamia and Hellas. Lilith’s name appeared at the earliest in the Sumerian king list approximately from 2400 BC. Lilith is the female goddess of darkness, the bride of Satan. She is the first wife of Adam who refused to submit to masculine dominance because she claimed to be equal — and by her rebellious flame she rejected

¹ It’s not just from Járnviðr, in the sagas the whole world is attacked from the underworld and Jötunheimr by this impulse of malevolent thurses. I get the image of the Chaos-ocean flooding the universe from all its corners.
Adam and voiced the secret name of God and took off to the deserted lands at the Red Sea where lecherous demons dwelt. At this place she stayed and bore demonic hordes of hundreds of demons every day. This successful rejection of submission and utterance of enormity towards God could without difficulty be seen as analogous with Gullveig's exodus from the world (Míðgarðr) to the underworld (Járni-viðr) away from God's residences. Gullveig refused to be overpowered, and as she was reborn every time the gods killed her, she obviously showed them that it was impossible to overpower her; thus her ceaseless repellation of submission. To compare the utterance of God's secret name is probably too farfetched, and it might be too mystical as an allegory, but Gullveig's seering of the god's (áðir) and the cosmos' apocalypse could be compared in the symbolism of the action of stupefying the position of God, to gain the result of deadening and weakening.

So she migrated to the dark land called Járni-viðr, just like Lilith, and there Gullveig bore swarms of demonic monsters, looked upon as the world-destroyers, just like the spawns of Lilith are called the plagues of mankind. On the note of procreation of demons it is important to bring up the detail that Lilith is called the soul of all the beasts, and Gullveig the mother of all wolves and werewolves. Another interesting detail in this context is that some believe that Lilith lived in a cave in the deserted land by the Red Sea. An ancient Mesopotamian tablet says about Lilith: "Oh, Flyer in a dark chamber!", which could be imagined to have been a cave. A cave could be a symbol or a place in the underworld, "within the earth", which connects her abode with Gullveig's Járni-viðr, which lies in the underworld. This reminds me of what Jacob Grimm once said: "for a cave covers, and so does the nether world." This metaphoric comparison brings another myth about Lilith to mind; it is when Lilith and Adam were created as one and Lilith's soul was lodged into the Great Abyss. This Great Abyss could be mythologically equated with the Old Norse underworld, which is many times explained as being an abyss. The same goes, as I understand it, for what the Jewish mythology calls "The Other Side."

Lilith is said to have been initially seen as a storm demon associated with destructive winds and to be a spreader of disease and death. This is strongly analogous with Gullveig's aspect as a "giantess of the eastern (sea) storms." This mythological aspect of Gullveig comes from her role as Hyrrokkin, who gets called upon at Baldr's funeral by Óðinn himself, as not even the strongest of them all (Porr) could manage to move Baldr's funeral ship to put it out to sea. Gullveig came from the east (i't's where her abode Járni-viðr is said to be located) as Hyrrokkin, riding on a giant wolf (pursulfr), and with one hand she lifted up the ship and blew on it, and it stormed out to sea. This my power. In another saga it bears ships amongst stormy husbands throughout the sea upon the being the same as Gýsta.

As I have stated earlier, Gullveig and destruction; she carried as a people called Frey and showed that malicious impulsion and power and black magically. How that Lilith is in fact the serpent the "fruit" here being a symbolic brother. Gullveig is not really a persuader, but Valdrpá

Lilith is also said to have "many in number. This corpse bore her son Fenriz's chile

It is also said that Lilith sometimes "ascend from the stand". This ascension was the world below, and as a man they ascended from the Ullveig and her hosts of childe...
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ed) as Hýrrokin, riding on a
the ship and blew on it, and it

stormed out to sea. This myth connects her with eastern storms and feared feminine
power. In another saga it is said about Gullveig: “Gýmir’s primeval cold witch
bears ships amongst storming waves in the jaws of Ægir.” Gýmir is one of Gullveig’s
husbands throughout the myths, and Ægir is an ocean giant, and he is also looked
upon being the same as Gýmir.

As I have stated earlier, Gullveig is also looked upon as a giantess of diseases, death
and destruction; she carries this out in the world in the form of something the an-
cient people called Fre Aurðbóða, Aurboda’s Seed – the carrier of the poison.
Philosophically I would say that this “seed” could also be compared to the nocturnal and
malicious impulsion and persuasion Lilith has on both men and women, sexually
and black magically. However, the seed might be analogous mostly to the theory
that Lilith is in fact the serpent that offers Eve the fruit from the tree of knowledge,
the “fruit” here being a symbol of a seed that impregnates Eve with Qayin and his
brother. Gullveig is not really mentioned anywhere in the Old sagas as being a sex-
ual persuader, but Veðspá tells us this:

Heiðr her name was,
to houses she came,
the seeress with accurate prophecies.
She wielded witchcraft.
she conjured disease,
she invoked Leikin,
always was she loved
by wicked women.

Lilith is also said to have “attached herself to” Qayin and bore his demon-children,
many in number. This correlates perfectly with the myth of Járnið, where Gullveig
bore her son Fenrir’s children, many in number. As it is said in Veðspá:

In the east in Járnið the Old One sat,
and there bore Fenrir’s offspring.

It is also said that Lilith forced herself upon Adam, against his will,
and thereby bore his children (demons, spirits and Lilin), and they
sometimes “ascend from that earth to this world upon which we
stand”1. This ascension must mean that these demons, spirits and Lilin came from a
world below, and as a metaphor and mythological comparison I take this as that
they ascended from the underworld – the Other Side. This again is analogous to Gul-
veig and her hosts of children in the underworldly dominion of Járnið. Here are

some Old Norse thursian analogies: demons; ON flogð, spirits; ON andar, Lilin; ON Jārnviðjur.

Lilith is also believed to be Samael's twin-sister and mate, and they were em-
anated as one below the "Throne of Glory", as androgynous beings. The Teutonic
Germans were obviously very inspired by this while the Germanic mythology was
taking shape. Gullveig and Loki, which are the most known vicious husband and
wife within the northern tradition, are mates and they had both a known androgy-
nous nature.

About the moon, Lilith is explained as being connected to the moon, and the
moon phases being a symbolism of her transformation. Gullveig is connected to
the moon as a mother of demons in the forms of wolves (pursulfar), and her wolf-
children are hunting the moon and the sun to devour them, attempting to destroy
the world. The complex system of Qabalah and Klîffot, and the lunar connections
to Lilith cannot be compared with Gullveig, as the Old Norse tradition did not have
that kind of a complex system of gods and demons. Neither was Gullveig ever men-
tioned as being connected to the moon directly.

*
THE DARK FEMININE NEXUS

I have endeavored to show that Hel is the younger form of the dark feminine goddess in the Old Norse tradition; where she is the daughter. The elder dark feminine form of the goddess is her mother Gullveig. With this proven, they are in certain aspects in analogy with Lilith and her daughter Naamah in the Kliptic mythology and tradition, where Lilith is sometimes called Ama Lilith which means Mother Lilith, and the OI word amma, mother or grandmother, is obviously connected to the same Ama in the old name of Lilith. Amma has never been connected to Gullveig in the sagas, but as a mother-giantess very closely connected to the Lilith mythos I would say it would be correct to give Gullveig the epithet *Amma Gullveig*. Furthermore, according to Gunnel and Göran Liljenroth in their book *Den Gomda Gudinnan I Nordisk Mythologi* (1995) Hel was called *Ama* in a pre-Viking era. I have never come across this information elsewhere; regardless, it is very interesting. Lilith is also called Lilith-Taninsam, Lilith the poisonous serpent¹, a name that represents something similar to Gullveig and her son/daughter Jörmungandr².

² Her serpent child connects her to serpents and dragons, as her children represent hers and Loki’s aspects. Remember that both Fenrir and the Serpent of Midgard possess epithets that end with -gandr, a word representing divine monsters as in wolves, serpents, and dragons.
It's very hard to put iron into place in the context of this book, and I have thought long and hard in order to be able to really understand why Gullveig's final abode would be called the Ironwood, Járniðr, and I'm still bewildered. I will first present sundry theories that I've come up with concerning the name Járniðr — even if some of them might seem a bit far-fetched — and then I finalize with my conclusions.

It's easy for one who follows the left hand path to think impulsively of traditional black magic where iron corresponds to Mars and the color red — iron is an attribute of the Egyptian god Set, the Roman war god Mars, the Greek Ares, and the Babylonian god Nergal: gods of war, the underworld and the dead, as iron most often reflects weaponry and bloodshed. Rust with its reddish color has a resemblance with coagulated blood and iron has been for long been connected to blood as it smells and tastes like iron. As for rust, it has been thought of being pestilent, in magical symbolism. To a certain extent this is analogous to Gullveig's complex character; it's probably misleading to call her a war-giantess, but she is the instigator of the rebellion of the thurs-race, the rise of Ragna Rök, as she and Loki are the ones who trigger this downfall of the worlds. However, the sagas are not directly calling her a war-giantess, neither a leader of wars, but indirectly representing her as one, and concerning the folktvig-mythos in connection to her name she is definitely an outcome of war. She is coming to this world as three horrible thurs-giantesses and bringing its doom with her; she is in ON symbolism the very essence of the feminine destructive principle, and in all with Loki they both constitute the absolute destruction – the bloodshed and the curse which Öðinn and his brothers brought upon the cosmos the day they killed and slaughtered Ýmir. Thereby Gullveig represents war and bloodshed as it is a means for her purpose and existence.

This brought me to make the same discovery Rydberg did; in Hávamál Rydberg noticed a detail, and it's the name of a giant called Ásviðr, which most likely belongs to the giant called "the friend of the gods", Mímir. And according to Rydberg, Ásviðr and Ásvín are the same word, meaning áss-friend, which caught my interest. It means that the ON suffix -víðr could mean "friend", and that gives a new approach to Járniðr, which in this interpretation could mean "iron-friend". 

This interpretation is not if Járniðr's role throughout told in Valuspá:

"Iron-friend" in my opinion in battle or something similar to spawn the monster-legions both Gullveig and Fenrir are ever, they are not mention storm out from this dark sparrowed for that reason. Fer "of war" corresponds very well.

It is pretty clear that the something deadly, strong and necessary for his one shoe he could of Baldr we find that Frigg took that oath from every of the things that is mentioned important enough to be worn by the Old Norse peoples' a little stronger than the most, and blamed for having killed Lyngvi, the áss took his shoe turned into iron – these mighty Old Norse people most powerful thurs of the strongest materials kn

Another theory of mine the analogies in Gullveig's story connect them more than mystical origins. First I want to
This interpretation is not far from the analogies concerning Gullveig's name and Járniðr's role throughout the whole mythology, especially at Ragna Rök, as it is told in *Völuspá*:

> The ship (Naglfar) comes from the east,  
> over the sea the Múspell's Sons shall come,  
> and Loki steers.  
> Monster's spawn will follow the wolf.

“Iron-friend” in my opinion has strong arguments in meaning “warrior”, “happy in battle” or something similar. It would explain its purpose in the mythology: to spawn the monster-legions in preparation for Ragna Rök. It is told in the sagas that both Gullveig and Fenrir are producing monster-progeny in Járniðr; armies. However, they are not mentioned elsewhere in the myth but at Ragna Rök, when they storm out from this dark place – which gives me the feeling that they are only spawned for that reason. Furthermore, Gullveig’s name which could mean “goddess of war” corresponds very well with a place like this.

It is pretty clear that the pre-Christian Scandinavian people interpreted iron as something deadly, strong and dark. They called the Æs-god Viðarr “the possessor of the Iron-shoe” after the myth in the *Edda* where everybody saved their shoe-sole for his one shoe so he could step on Fenrir’s lower jaw. In the myth about the killing of Baldr we find that Frigg took an oath of iron (actually the text explains that she took that oath from everything in the universe but the mistletoe – but iron is one of the things that is mentioned and thereby one of the more important things, important enough to be worth mentioning). Furthermore, we have a prime example of the Old Norse peoples’ distinguishing of iron as something strong; in this example stronger than the most feared giant Loki. It is told after Loki had been caught and blamed for having killed Baldr and been sent to imprisonment at the island Lyngvi, the Æsir took his son’s bowels and tied him down with them, and the bowels turned into iron – these shackles kept Loki bound until Ragna Rök. This shows how mighty Old Norse people thought iron was. If iron could tame the strength of the most powerful thurs of the underworld it must have been looked upon as one of the strongest materials known to them.

Another theory of mine is the one related to the myths about Lilith. As I can see the analogies in Gullveig and Lilith’s mythologies and in their essence, some things connect them more than what you first think when you study both their mythological origins. First I want to remind you of how Gullveig came to dwell in the dark
place called Járnviðr, after the ésir supposedly had captured her for the third time in her new disguise they realized that they could not kill her, and thereby banished her from all worlds above the underworld\(^1\), and for obscured reasons her place in the underworld was called Járnviðr. (The myth that Gullveig was banished from the gods and humans’ worlds by Óðinn is not to be found in the ON sagas but in Saxo’s medieval books, a hypothesis assumed to be true but for me very doubtful. Rydberg explains: “That the woman who in antiquity, in various guises, visited Asgard and Midgard was believed to have had her home in the Ironwood of the East during the historical age down to Ragnarok is explained by what Saxo says - viz., that Ódin, after his return and reconciliation with the Vans, banished the agents of the black art both from heaven and from earth. Here, too, the connection between Gullveig-Heid and Angurboda is manifest. The war between the Asas and Vans was caused by the burning of Gullveig by the former. After the reconciliation with the Asas this punishment cannot again be inflicted on the regenerated witch. The Asas must allow her to live to the end of time; but both the cians of gods agree that she must not show her face again in Asgard or Midgard.”\(^2\) The reason why I doubt this myth about Gullveig being banished by Óðinn after being burned three times to be true is that why would they all of a sudden be able to banish her from their worlds when they have been lacking the necessary power to do this before? It just does not make any sense to me. Whether she had always had this dark place or not is unknown to us today, but I must say that it makes much more sense that she has always had the place called Járnviðr as her abode.

This short conclusion of Gullveig’s “banishment” and mothering of “demons”\(^3\) is anyhow very similar to Lilith’s mythology and origin, and I suspect that it is the myth of Lilith that inspired Saxo’s account of Gullveig’s “banishment”. Lilith was banned by God and cast into the depths of the sea, also allegorized as the Great Abyss; which could be compared with the depths of the underworld where Gullveig was metaphorically “cast” by Óðinn. There was also the common knowledge that Lilith could be bound by iron in the ancient times. A good example of this, one of many, is found on a bowl found in Persia, probably from 600 AD; the old incantation is meant to force out Lilith’s hauntings from the owner’s house and to bind her:

\[\text{Bound is the be bound is the be bound with a chain of it with fetters of iron to the neck.}\]

The understanding that me come to the conclusion of how to bind evil in general was huge in Eastern Europe and the north where the Old Scandel influence is evidently shown iron fetters on the island Ánsvartnr. Three times the two first feiters Fenris had a similar fate when the Loki and they seized him a made from the intestines of his furious son Fenrir on the unveiled of her evil and des ever, she was not bound in for the ésir, which makes a demons and “evil” with, even iron, could this have been superstition that ghost, for example it is a tradition to within the cemetery. Iron w.

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\(^1\) It does not directly state in the sagas that the Ironwood lies in the underworld, but it does say that it lies in the east of Migvarðr, and to the east of Migvarðr lies the underworld. If you read the text that only refers to the underworld with no mention of the upper worlds, passages 34-40 in Volsunga, it describes different places in the underworld and in which cardinal points they lie, e.g. a river called Silfr is from the east (36) and Silfr is one of Hvergelmir’s eleven underworld rivers (Grímnismál 28, Gylfaginning 4), in the north lie the fields of darkness called Níðhöggr (37), and in the east in Járnviðr the Old One sat (40). Indirectly these coherent stanzas say that Járnviðr lies in the east in the underworld. So the Ironwood must lie in the underworld.

\(^2\) Rydberg, Investigations into Germanic Mythology, Part I.

\(^3\) in the mythology and in Old Icelandic called Flagó/Flagó and Troll.
Bound is the bewitching Lilith with a peg of iron in her nose; bound is the bewitching Lilith with pincers of iron in her mouth; bound is the bewitching Lilith, who haunts the house of Zakoy, with a chain of iron on her neck; bound is the bewitching Lilith with fetters of iron on her hands; bound is the bewitching Lilith with stocks of stone on her feet.\footnote{Patai, 1990, *The Hebrew Goddess.*}

The understanding that Lilith could be bound by iron made me come to the conclusion that this is probably the foundation of how to bind evil in general. The fear of Lilith and her Lilin was huge in Eastern Europe in the elder times, and probably still is, and it most certainly influenced the Germanic people who travelled through Europe and brought the mythological and religious influences with them to the north where the Old Scandinavian religion was under development. This strong influence is evidently shown in the ON mythology as Fenrir was bound by magical iron fetters on the island called Lyngvi in the middle of the black ocean called Ámsvatnir. Three times the ásir had to ask the dwarves to make these magical fetters; the two first fetters Fenrir sprang lose from, because of his thurs-strength. Loki had a similar fate when the ásir finally understood the anti-cosmic intentions of Loki and they seized him and bound him with magical iron fetters which the ásir made from the intestines of Loki’s own son. They put Loki in the same location as his furious son Fenrir on the island Lyngvi in Ámsvatnir. Gullveig was eventually unveiled of her evil and destructive plans and was captured also, as told above. However, she was not bound in fetters, probably because her magic was too powerful for the ásir, which makes a lot of sense. As iron has been used to capture and bind demons and “evil” with, even to trap demons or evil spirits by enclosing them with iron, could this have been the case with the Jarnvikr? I am thinking about the old superstition that ghost, souls, witches etc., are driven back with “cold iron”, and for example it is a tradition to surround cemeteries with iron fences to keep the souls within the cemetery. Iron was also used to keep evil out, i.e. from Christian churches. Something similar is said in *Helgakviða Hjörvarðssonar,* more exactly in *Hrímgardarmál* 13: Atli says here that the fleet has ON járnborgir, which is here a defense of iron against witches or troll (*fálur*). This view of iron is not far from the myth of Loki and Sif’s hair, when Loki had made a bet with the dwarf Sindri, and as the dwarf is about to win the bet Loki transforms himself into a fly and “stings” the dwarf just so that he cannot finish his powerful iron hammer, which would be given to Borr and become the best defense against the rime-thurses, *«mest vórn í jyrir hrímpusum»* (*Skáldskaparmál* 43). Loki is here trying to make the dwarf fail in making this powerful iron weapon. All this could be compared with the wood being symbolically delimited by iron to keep the evil within it. It might have been a region
magically imprisoned metaphorically by iron – they basically tried to make a prison of iron which they thought could confine Gullveig. But just like her equal, Lilith, she was too powerful to be imprisoned or banished, she always came back for her immortal purposes:

Thrice burned,
trice born,
 oft, not seldom,
yet she still lives.

But there are a few things that still bother me with this hypothesis. First, the action of imprisoning Gullveig is not really of an ON mythological nature, because it is not like any other confinement that you can find in the ON literature. Loki and Fenrir got bound and kept in a cave, but according to the hypothesis above Gullveig supposedly got kept in a region, called the Ironwood, free to do whatever she wanted, e.g. having thursian offspring with her son Fenrir many in number. Indeed, nowhere in the ON sagas is it told that she got imprisoned or cast down into such confinement. Also, if she got imprisoned against her will in Jarnviðr, how was it possible for Gullveig to appear at Baldur’s funeral to the ᚲ’sir’s aid? This is what makes me so uncertain in what this wood of iron really is.

Iron has many different meanings in traditions and folklore around the world. But something that most old cultures have in common is that iron symbolizes evil and darkness; destruction in a sense, as the iron was used mostly for weapons. Gullveig-Ángrbaða is actually Chaos’ weapon within the alien creation called the cosmos, and she and her spouse and ally Loki are the spearheads who shall pierce the heart of the demiurge and his creation: the iron seen as a metaphor for the thurs-essence which was born out of the ore (Chaos). This process of iron could also be symbolized as a birth and transformation, and is again connected to the function of Gullveig as the mother-giantess. To compare all this and the Ironwood with a blacksmith and his workshop, the allegorization of a dark and evil place for a mother-giantess to procreate evil is very fitting. She spawns werewolves there; the transformation of Chaos-powers allegorized by wolfish monsters. To understand the symbolism of iron and transformation a bit better you can study the mythos of the thurs Pjazi; the most excellent blacksmith in the Old Norse mythology, his magic was unconquerable and he transformed himself from the entity Valand into the wrathful thurs Pjazi. Iron born of ore (into weapons and tools) could be seen as the symbol of production and destruction. So if we see her abode or region as the place of darkness where evil is continually generated, the name Ironwood all of a sudden makes very much sense.

The iron-scythe is the symbol of destruction. After the battle of Kari, the god Ægir gives me a feeling that the prophecy explains a certain aspect of the inhabitants in my theory being associated with the essence, not the law of the realm. The word jarn, isarn, it is actually piece which I found very interesting and not have any etymology. Earn within its body. We all the steel, in an old folkloric sense very cold and in folklore common knowledge even in ales between iron and iron. The iron IC and iron; the cold swords, and their silvery resonant a much deeper and extended ered through the ages. Ísarn, hrímþursar, it may even have only speculations of course do not put an end to it. Any version of the word isarnr better with the inhabitants my theory, connect them to thurses, and as Gullveig’s chris saga says that the Jarnviður gygr. With this hypothesis that of the rime essence; a dark is connected to the depths of the heimr in the underworld, so extreme winters and ice – s
basically tried to make a prison
But just like her equal, Lilith,
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The iron-scythe is the symbol of transformation: the tool of production and the
weapon of destruction. After Gullveig’s seeds are spread the iron-scythe will shed.

The Gylfaginning saga tells us in short about the troll-women that inhabit the
Ironwood; they are called Járnsvöðjur: «þær tröllkonur er Járnsvöðjur heita». This name
creates me a feeling that the prefix järn- is an adjectival form which is supposed to ex-
plain a certain aspect of the characters; Járnsvöðr the land and Járnsvöðjur the inhab-
habitants in my theory being an allegory of the inhabitants’ mythological functional
essence, not the law of the region. If we take a look at the older spelling of the ON
word järn, isarn, it is actually a combination of the ON words iss, ice, and earn, iron,
which I found very interesting in this case. This might be course just be a coincidence
and not have any etymological authenticity at all, but isarn does have both iss and
earn within its body. We all have most certainly heard of the saying cold iron or cold
steel, this is an old folkloric saying which was supposed to mean that iron always
felt very cold and in folklore was known to ward off ghosts and spirits. This was
common knowledge even in Old Scandinavia and there seem to have existed par-
allels between ice and iron. As allegories in poetry I can see many similarities be-
tween ice and iron; the coldness, the deathly aspect, icicles look like daggers and
swords, and their silvery resemblance. It is not impossible that the word isarn had
a much deeper and extended meaning in the ON language, a meaning that has with-
ered through the ages. Isarn might have been connected to the rime aspect of
hrimðursar, it may even have been seen as another usage of the word hrim. This
is only speculations of course and with allegorizations you can take it very far if you
do not put an end to it. Anyhow, if the ON word järnsvöðr is an outcome of an older
version of the word isarnsvöðr we have something very interesting, because isarn-
fits much better with the inhabitants’ name Járnsvöður. Ísarnsvöður would, according to
my theory, connect them to the rime aspect as in rime-thurses, because they are
thurses, and as Gullveig’s children they must be of the rime essence too; Gylfaginning
saga says that the Járnsvöðjur are the children of the old giantess – Gullveig – in gamla
gýgr. With this hypothesis the Ironwood might have meant to be seen as the region of
the rime essence; a dark and cold place deep in the eastern part of the underworld,
connected to the depths of Niflheimr (I believe Járnsvöð lays directly above Nifl-
heimr in the underworld, so the Nifl-cold most certainly affects Járnsvöð with eternal
extreme winters and ice – see my chart Heldrasíll in the appendix), a place where
ice is so old and primitive that it is as solid as iron and even shimmers like iron – the shade of silver. The usage of the word iron in the name Järnviðr would have meant "the ever cold", as iron seems to always be cold. It's very important to remember that the authors of the sagas in Old Scandinavia were very much into explaining all elements and entities in deep metaphors; their allegories were often so complex it is hard to translate and understand their full meanings today. To use iron for a metaphor for ice would be a reasonable thing to do. Snorri tells us that this connection was noticed in Old Scandinavia, as he tells us in Gylfaginning 11: "...horses that drew the chariot of the sun, which the gods had fashioned, for the world's illumination, from that glow which flew out of Múspellheimr. Those horses are called: Árvakr and Alsvidr; and under the shoulders of the horses the gods set two windbags to cool them, but in some records that is called 'iron-coolness.'" 1 “Iron-coolness” is called in Ol Ísarnkol, much similar to what I just discussed.

1 «... hesta, er drögur kerru sólarinnar; þeirar er geðin hófðu skapað til at ýsa heimana af þeirisu, er flaug erf Múspellheimr. þeir hestar heita svæ, Árvakr ok Alsvidr, en undir bögum hestanna settu geðin tvá vindbelgi at kala þá, en i sumum fræðum er þat kallat Ísarnkol.»

2 "In the east sat the Old One in the Ironwood and gave birth to Fenrir’s children."

3 "A giantess lives to the east of Míðgarðr in the forest which is called Järnviðr."

Skaði is called a Járnviðja, and she is the daughter of the rime-thurs Þjazi, he who evoked the three terrible winters (fimbulsvar) that would be the beginning of Ragna Rok. Is this not an obvious "coincidence", that the wrathful thurs who is one of the most dangerous antagonists to the Æsir and the worlds, and who use winter and ice as weapons, is the father to a Ísarnviðja? And as Skaði’s mother is not known, and that Jårnviðjur are said to be of the Old one in Jårnviðr, who might her mother be?

There might be a confusion about the location of the Ironwood; it’s easy to get the impression that it dwells somewhere in the upper Jetunheimr next to Míðgarðr. However, that is impossible as it is told that the Ironwood lies in the east of Míðgarðr, and only the underworlds lie there: a) Völsáp 40 «austar sat in alðra í Jarnviði ok fæddi þar Fenris kindr» 2; b) Gylfaginning 12 «Gýgr ein býr fyrir austan Míðgarð í þeim skógi, er Járnviðr heitir» 3 (please see my chart of the Heldrasill in the appendix). This proves that the Ironwood is located in the underworld.

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GALGVIÐR AND GALGVÍÐR

In Völsáp 42 it is said:

"He, the giantess' herde harp; above him in galgvíðr

This mysterious word is a epithet for Járnviðr, even by Snorri and thoughts on the subject suggests: Galgvíðr, which only reappears in the saga of Galgvíðr. Rydberg connects also (poetic) anything made of iron to the Æsir, just like old the Ol word galgvíðr is used to support this. Although, likely does, it sheds a whiff of knowing from Samundar Edda, just as ./galv- would fit in. Grógáls ready foes meet you at granlenzk 22 «görvan huk: "I made you a gallows for you;"»

Galgvíðr would mean "gallow gatré and vargtré, gallows-".

Öðinn is known to be a Saga 7, etc., from where he Hangatyó, etc., all denoting under a gallows-tree and i
GALGVIÐR AND GAGLVIÐR

In *Voluspá* 42 it is said:

Sat þar á haugi
ok síó hörpu
gýjar hirðir,
glaðr Eggþér;
gól of hánum
i galgviðr/gaglviðr
fagrrauð hani,
sá er Fjalarr heitir.

"He, the giantess’ herder, the happy Eggþér, sat upon the heap and played on the harp; above him in *galgviðr* called a light red rooster, his name was Fjalarr."

This mysterious word *galgviðr/gaglviðr* has been thought by many as being an epithet for Járniðr, even by me, so I thought I would examine it; and here’s my survey and thoughts on the subject.

*Galgviðr*, which only remains in *Hauksbók*, seems like an erroneous spelling of *gaglviðr*; Rydberg connects *galg-* with the Greek word *Χαλκός* (khalkos), copper, also (poetic) anything made of metal; which seems reasonable depending on how old the OE word *galgviðr* is. However, so far I have not seen any convincing evidence to support this. Although, if *galg-* derives from OE *gálgi*, the gallows, which it most likely does, it sheds a whole new light on *galgviðr*. If we look at some parts taken from *Seminlar Edda*, just like the word *galgviðr*, it is much easier to see how *galg-*/*galg-* would fit in. Grógaldr 9: «ef þig fiándr stansa görvur á galvegi», "in case battle-ready foes meet you on the gallows-way", *Atlamál* in *grenlenzk* 22: «görvan hugða ek þér galga, gengir þú á hanga», "I made you a gallows for you to hang in", and Fjölsvinnsmál 45: «horskrir hrafnar skulu þér á háms galga slita sjónir ór», "wise ravens shall on high gallows tear your eyes out." By this, *galgviðr* would mean "gallows tree", synonymous to the OE *gálgbitr* and vargtr, gallows-tree.

Óðinn is known to be analogous to the gallows-tree after *Hávamál* 138, *Ynglinga Saga* 7, etc., from where he got the epithets Galga Farmr, Galga graunr, Galgavaldr, Hangatyr, etc., all denoting "god/ruler of the gallows." Now why would Eggþér sit under a gallows-tree and Fjalarr on top of it crowing? Well, it does not have to be

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too deep as an allegory, we already know the full myth about Fjalarr’s intent to visit Eggþær, and it is to collect the magical sword Gambanteinn for Fjalarr’s father Surtur, the sword that Eggþær guards and looks after as it is hidden deep within Jarnviðr.1 The kenning gáglar hirðr refers both to Gullveig (the gógr) and Eggþær (the hirðr). If we would to allegorize a tree in Jarnviðr, a gallows tree would actually fit very well in a dark underworld forest full of malignant and hateful werewolves, troll and thurses. Not to forget, haugr in ON was also a grave, and since Eggþær, the herder of the giantess-witch who helped plan the men, gods, and worlds’ downfall, sat under a gallows-tree on a haugr to protect the sword that will burn down the world, I would say that the author tried to add a deathly aspect to the Völsunga stanza 42.

1 Loki explains this in Lokasenna 42: «Gulli keypti léztu Gýmis döttur ok selðir þitt svá sverð; en er Míspepalls synir riða Myrkvið yfr, veitst a þu þa, vesall, hvé þu vegr». Where Gýmis döttur is Gerðr, the sword, sverð, is Gambanteinn, Myrkviðr is analogous to Jarnviðr, and Míspepalls synir is referring to Fjalarr, in Völsunga 42, and his assumed company.

Gáglviðr, which is found in Codex Regius, means literally goose tree or wood, and considering the Völsunga stanza above which the word is taken from, goose has nothing to do with its contents, so it must mean something else. According to Egilsson’s Lexicon Poeticum (1931) and Cleasby-Vigfusson’s An Icelandic-English Dictionary (1874), the Old Icelandic word gágl was typically used for various birds in poetry, e.g. Gágl is synonymous to raven as in gágl ógnar, “gosling of battle”, and Hraggagl, Nágagl, Blóðgagl, and Valgagl, as well as puns like Gáglu leði, the air, Gágljár, enemy, and Gáglhur, enemy. These kinds of epithets remind me of Hel’s birds, the ravens and (carrion-) crows connected to Gullveig. As a bird-epithet, this leaves me with the hypothetical transliteration “bird tree” or “bird wood”, and the sagas are full of these “witty” epithets as the ON poets loved to be clever – it was/is an art. As I understand it, the author simply chose a more poetic way of saying “tree”, as the rooster sat up in it and crowed, he called it a “bird-tree” (as birds normally sit up in trees and sing in the woods).

Brate’s Swedish translation of gáglviðr suggests that it would have to do with the plant Bog Myrtle, which is taken from the above mentioned book An Icelandic-English Dictionary. Kock’s hypothesis is that gágl would come from the German word gage! (in Latin Myrica Gale), but in my opinion it’s at the same time not too far-fetched, neither convincing.

ANGRROÐA

I believe -bod is the messenger or foreboder, derived from modern Swedish bod, which is the English form of bod. And angri - is without woe. So the name Angrboða.

AURBOÐA

Aur- has been most often pose the idea that it wo from the ON prefix or-, in Swedish or-. In a few s Mythology by Grimm, II English Dictionary by C name of a giantess, Hdl. (where she is called ux from aur- to er- did occ Icelandic-English Diction alent to her other name the messenger of woe.

HEIDR

Heidr means brightness “the one who brings evil”, says that the Old Icela probably derives from t
about Fjalarr's intent to visit
reinn for Fjalarr's father Surtr,
hidden deep within Járnvíðr.¹
gýr) and Eggþer (the hirðir).
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ateful werewolves, troll and
and since Eggþer, the herder
s and worlds’ downfall, sat
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ANGRBODA

I believe -boda is the feminine form of the ON word bodi, mes-
enger or foreboding, derived from ON bud, which still remains
modern Swedish bud, message, to bâda, bode as in forebode,
which is the English form of ON bodi, and in modern Icelandic
boda. And angr- is without doubt the ON word angr, grief and
woe. So the name Angrboda means "she the messenger of woe."

1 Reference; Cleasby-Vigfusson, 1874, An Icelandic-English Dic-
tionary, and Zoëga's A Concise Dictionary of Old Icelandic, see
under bôði.

AURBOÐA

Aur- has been most often taken as the ON word aurr, mud and wet sand; but I op-
pose the idea that it would stand for all words containing aurr-. I believe it derives
from the ON prefix or-, which denoting a negative meaning as in English un-, and
in Swedish o-. In a few sources Aurboda has even been written Órboda: see Teutonic
Mythology by Grimm, III, page 1149 where he quotes Fjólsvinnsmál 38, An Icelandic-
English Dictionary by Cleasby and Vigfusson under Órboda where it is said: “the
name of a giantess, Hll., Edda”, and Lexicon Poeticum 1860 under the word Órboda
(where she is called uxor Gymeris; giganteæ originis), etc. Indeed, the transition
from aur- to or- did occur; see for example under aurgâti in above mentioned An
Icelandic-English Dictionary. Ór-boda, Aurboda would then mean something equival-
ent to her other name Angrboda: “she the bringer of bad tidings”, or simply “she
the messenger of woe.”

HEIDR

Heidr means brightness and as a name of the giantess it is “she the bright one”, as in
“the one who brings enlightenment.” The dictionary An Icelandic-English Dictionary
says that the Old Icelandic word heidigi, a heathen, could mean “a wolf” which
probably derives from the ON word heidr with the denotation “one who lives on

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heaths and wildernesses." Heiðr was also a common synonym for a volva, an ON seeress or witch.

**HYRROKIN**

The denotation is "the flame smoked." The name is created from the Old Norse words hyrr, fire, and rjúka, smoke; an epithet being made after the three times Gullveig-Hyrrokin got held over a pyre by piercing spears and got flame smoked to death.

**GULLVEIG**

First of all I would like to dig into the minds of the people from Old Scandinavia and try to find out how they came up with the name, or rather the epithet, Gullveig (Gulveig, Gullveig, Gullveg). The name is clearly a made-up word in an Old Norse – at least north European – language. There are so many different explanations of this name, and not one is like the other, so here I will investigate this and hopefully I will find the true meaning of the beautiful carrier of so many hidden things.

Until the Viking-age, people from Scandinavia were speaking urnordiska – ancient Nordic. Urnordiska was a runic language, and what we know of it was used approximately between the years of 300—700 AD. After that it started very slowly to show slight differences in the form of dialects in the countries and places of Scandinavia. It is safe to say that back in that time the Norsemen had pretty much the same language all over Scandinavia: the runic language. It is very important to look into this in the investigation of names in the mythology from that era, to be able to find traces of the ancient peoples' vocabularies and way of thinking. All the words which have survived from the ancient times in the Scandinavian languages do not always have the same meaning today.

The hard thing about Urnordiska is that the Old Nordic people only carved their runes in wood and softer natural materials; some few occasions on stone-blocks (which were rather a later cultus and evidence is lost, moldered taintly, when it came to Somali the rest of the remaining rest why there is so little knowledge all the evidence of witchcraft and mysteries of the runes is just a small percentage stone-blocks, bracteates, and Scandinavian authors.

**OLD AND MODERN WITH THE NAME GULLVEIG**

Initially I will split up the definitions or understandings of Gullveig into two word-stems; gull (gull) and veig (veig).

The Icelandic has the name veig means "gold", "treasure", a noun, gull, which in modern "unevenness"; and "mouth" adjective gulur (gulur), other modern Icelandic words and I would like to look at gulusótt in Icelandic, which the Icelandic words gulur g-sound and the k-sound in the ancient runic language letters "g" and "k". So consider different way: If I split it in two it reminds me of the name possibly the Old Norse and I also remove the case (-l) (gulveig). The word gull interesting for me because it is brought by demons, taught (the demon) extracts a qu
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rather a later cultus and custom) and in metallic items. This means that almost all evidence is lost, moldered away by natural causes. There’s a big chance that Christianity, when it came to Scandinavia in the early medieval times, made sure to burn the rest of the remaining relics of antiquity of the Viking age Heathendom. This is why there is so little known about the runic language, runes and its usage. Almost all the evidence of witchcraft and magical use are lost, most of the hidden meanings and mysteries of the runes have gone astray, the same goes for the mythology. There is just a small percentage of surviving evidence left on a variety of materials e.g. stone-blocks, bracteates, amulets and some few simplified writings in books by non- and Scandinavian authors.

OLD AND MODERN SCANDINAVIAN WORDS ASSOCIATED WITH THE NAME GULLVEIG

Initially I will split up the name Gullveig and try to find any associations, connections or understandings concerning the meaning of her name. I will divide the name into two word-stems; gul(1)- and -veig.

The Icelandic has the noun gull which in modern Icelandic means “gold”, “treasure”; and “excellent person”, and a second noun, gull, which in modern Icelandic means “outgrowth”, “unevenness”; and “mouth cavity”\(^1\). There’s also the Icelandic adjective gulur (gul-ur), which means yellow. There is another modern Icelandic word which has caught my attention and I would like to look into, gulveiki, also called gula and gulusott\(^2\) in Icelandic, which means jaundice\(^1\). It derives from the Icelandic words gulur (yellow) and veiki (disease). The g-sound and the k-sound are related and not far from each other. This was common in the ancient runic language; for example: it was not odd to use the <-rune for both letters “g” and “k”. So concerning the word gulveiki I just want to look at it in a different way: If I split it up (stem|case|stem|suffix) gul-u-veik-i, the word already reminds me of the name gullveig. If I then presume that the k was originally a g, or supposedly the Old Norse people just thought of it as the same consonant, and then I also remove the case (-u-) and the suffix (-i) the word would look like this: gulveig (gul-veig). The word gulveiki and its association with the name gullveig is interesting for me because it is a disease – seen by the ancients as a seed of the devil, brought by demons, taught to witches: “I say that from the most potent poisons he (the demon) extracts a quintessence with which he infects the very spirit of life, and

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\(^1\) Gunnar Leijström and Jón Magnússon, 1943, Islíndsk-Svensk Ordbok.

\(^2\) "Gulsot" in Swedish.

so establishes his devil-made disease that human skill is hardly able to find a remedy, since the devil’s poison is too subtle and tenuous, too swift and sure in killing, and reaches to the very marrow of the bones." Lilith is also known to be a wielder of diseases, illnesses and death, and in my opinion Gullveig and Lilith are strongly connected. The disease itself is just an allegory of the danger that the goddesses (and gods) could bring. As I have shown above Gullveig was known to spread a disease upon mankind called Frei Aurboði, the destructive seed of Gullveig, as she is the carrier of the poison. As in many other traditions, Gullveig was the mother of all monsters, and these monsters were regarded as bringers of sickness, and sent sickness as poisonous arrows which struck men. It was known as Elfsnot, Hexenschuss, Alveskut, Álbabást, and Skott. We can compare this to Forspjallsljóð 13:

Eins kemr austan
úr Elivagum
born af aki
þurs hrymkalds,
hvem drepr drottr
Dáinn allar
mæran of Mógarð
með natt hver.

It reads: "From the east out of Elivagar come rime-cold thurs arrows which kill the humans and destroy the land of Miðgarð", which is to say that it was believed that the rime-thursian monsters, Gullveig’s progeny, shot these fatal arrows of sickness (skotti) at people. I also see a link to Loki and the Mistilteinn-myth here.

This might feel a bit farfetched, but with her attributes this assumption is not that strange.

In the Swedish lexicon Svensk Etymologisk Ordbok by Elof Hellquist (second edition 1939), under the word Gullmaren (Old Norse godmarr, god-lake), it is explained that in the Scandinavian history of languages a transition was made from the letter ð to l, as in the assumed names Gullbrand; Old Swedish Gulbrander next to Guðbrander, and dialect Gulmund as Guðmund. In my studies of the Old Scan-
dinavian languages I have dieval times. More example, gull which is considered to god, and the same goes for actual transition from god the name Gullveig could whole new meaning to he.

I personally consider theate and truthful than the gutt. Sigurðr Vigfusson’s dictionary of the Norse word god was from say that it had no gender, in plural, as in the ON word denotation as god) the po a plurality of gods but rath saga Voluspá 6 gives us a regin òll á rörstóla, ginnhe holy gods’. However, on s form as in Vanagod for Fre from Godveig, and let’s sa name meant "the battle of Norse two-folded godly p any reason for the ON pesay named after a battle of stanza 21:

* The folkiég-myth (folk found in Voluspá and in
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dinavian languages I have found that the transition ð to l took place during the medieval times. More examples of this transition are traced in the Runic Swedish word gulli which is considered to be an abbreviated form of guð- which in English means god, and the same goes for the name Guðhleif–Gullef. This proves that there was an actual transition from god-~/guð- (meaning god) to gull-~/gul-, and that the gull- in the name Gullveig could be the Old Norse word god-~/guð-, and thereby giving a whole new meaning to her name.¹

I personally consider this theory as much more appropriate and truthful than the other ones, which to me seem like guesses and unexplored hypotheses. According to Cleasby-Vigfusson's dictionary of the Old Icelandic language, the Old Norse word god was from the beginning a neuter which is to say that it had no gender, and it was almost exclusively used in plural, as in the ON word regin, (with very much the same denotation as god) the powers, which might not have meant a plurality of gods but rather their power conjoined as in a “godhead”.² The very old saga Völsunga 6 gives us a good example of how the word god was used: «þá gengu regin ñ ll á rökstöló, ginnehelög god», "all powers went to their power-seats, the all-holy gods". However, on rare occasions god was also used in singular and feminine form as in Vanagod for Freyja. Thus as a hypothesis let's say Gullveig was a transition from Godveig, and let's say that god- was a plural neuter, this would mean that the name meant "the battle of the powers", powers as in the godly power, e.g. the Old Norse two-folded godly power: the désir (heaven) and the vanir (earth). So was there any reason for the ON people to name Gullveig the battle of the powers or should I say named after a battle of the powers? I believe everything is explained in the Völsunga stanza 21:

She remembered the folk-war
the first in the world,
when Gullveig
they with spears pierced,
and in the hall of Óðinn
burned her,
thrice burned
and thrice born,
of, not seldom,
yet she still lives.

The folkvög-myth (folk-war) and the account on Gullveig’s executions are to be found in Völsunga and in Saxo’s Gesta Danorum (The History of the Danes) which

¹ I have confirmed this theory with the Institute of language and folklore in The Swedish Academy, and they agreed with its authenticity.
² Cleasby-Vigfusson, 1874, An Icelandic-English Dictionary.
complement each other. The *folkvíg*-myth is about the *vanir*, the lower god-power who considered Gullveig as an ally, and when the *ásir*, the higher god-power, killed Gullveig because of her illr witchcraft, when Óðinn himself used witchcraft at Rind’s, the *vanir* became furious and acted with war as the *ásir* refused to compensate what they had unjustly done. This can be read in *Voluspa* 21-26. So this war between the two-folded god-power, god, was because of Gullveig and her evil witchcraft, "völu velspá, vitt hon ganda; seid hon kyni, seid hon leikin, æ var hon angan illrar brúadar" (Codex Regius).

It is evident to me that Gullveig is an epithet embodying this *folkvíg*-myth which her name suggests, and her name *Gullveig* is only mentioned once in the *Sæmundar Edda* all together and it is in the same stanza where it is explained about the war between the *vanir* and the *ásir*, i.e. the *folkvíg*. As you will see below –veig derives from the ancient Germanic *wajiz*, power or strength, which is also connect to the ON word *víg*, battle, as in *folkvíg*.¹

In the age of the Old Norse, Scandinavians had pretty much the same language. Equally, the literal transition from ð to l that I presented above was a pan-Nordic transition, not just a Swedish one. For example, in a grave found at Herjolfsnes (Herjolf’s Point) in Greenland a piece of wood was found with Runic inscriptions: "Desi kona var lagd fyrir bord i Granalands haft, er Gudveig hét", which reads in English "this woman, who was named Guðveig, was laid overboard in the Greenland ocean."

In Runic language we find that the noun *gull* generally meant gold, and I’m pretty sure that the classic *An Icelandic-English Dictionary* (of Old Icelandic) by Cleasby and Vigfusson already gave people during the 1800s the idea that Gullveig meant “the one who loves gold; the one who drinks gold” or something similar; the gold-hypothesis was also triggered by the modern erroneous comparison between Gullveig and her contradictory goddess of light – Freyja.² *Gull-* in the meaning *gold* has also been used in Nordic literature in kennings for a woman (*gulls selja*); "the one who wears gold or valuables."⁹

I don’t get it, and I have no idea why the dictionary says that Gullveig loved gold and translated Gullveig to gold and the name Auvinia and Gull-”manisk: Mythology: he point out a connection with Gudberg got diverted by Cleisthenes Dictionary, as it say “gold-thirst” in Latin, overlooked (as well as Sim aurora in Latin means, am I opinion, has a much bigger abode in the eastern part of the pyramid that the epithet “the giant who never come across any gold” to gold in the way people after gold there must have sentations yet. Gullveig is corresponded to the sun in wealth as in gold and she is – e.g. the black sphere of the sun – Járnvisr is located in the

She is thirsting everlasting like hunger and greediness, the plague throughout the ages was a very treacherous syoung sagas tell us much of it upon as “evil” in many cults the gold-thirst did to people imagine; it droved and summit killing each other – and it is meaning “a drink” *gull-* and a possibility of an epithet for women. A good testimoni
Kennings and Meanings

I don’t get it, and I have never found an authentic source in the original sagas that says that Gullveig loved gold, something too many authors claim: Wagner claims that Gullveig means gold-ore, Grimm in his Teutonic Mythology talks about Aurinia and translates Gullveig to gold-cup, and Rydberg talks about the similarity between the name Aurinia and Gullveig’s bi-name Aurora in his work Undersökningar I Germanisk Mythologi: he points out that aurum is gold in Latin, which he thought could have a connection with Gullveig’s name. I am convinced that both Grimm and Rydberg got diverted by Cleasby and Vigfusson’s An Icelandic-English Dictionary, as it says that Gullveig means “gold-drink” and “gold-thirst”; in Latin auri jāmes. Something they both overlooked (as well as Simek, amongst many others), was that aurora in Latin means, amongst other things, east. This, in my opinion, has a much bigger relevance because of Gullveig’s abode in the eastern part of Jötunheimr; Járnvíðr. She even has the epithet “the giantess of the eastern storms.” I have never come across any good reason for why Gullveig should have been connected to gold in the way people have shown so far. If the Old Nordic people named her after gold there must have been a good reason, and I just don’t see it in the representations yet. Gullveig is connected to the moon, not the sun – gold has always corresponded to the sun in religions worldwide. She is not known for looking for wealth as in gold and she is often called The Old One in the darkest woods of them all – e.g. the black sphere of the moon, or the shadow side of the world; the black earth – Járnvíðr is located in the underworld.

She is thirsting everlastingly for victory and she is covetous and greedy, that wolf-like hunger and greediness could be allegorized as the gold-thirst that spread like the plague throughout the world. In the “Viking” society too of course; gold there was a very treacherous symbol and was offered to gods in sundry rituals, and the sagas tell us much of its usage in blótmiss, skurðgód, etc. Gold has also been looked upon as “evil” in many cultures, as well as the metal of “the sun-god”. Indeed, what the gold-thirst did to people we all know, and if you don’t know you can surely imagine; it drove (and still does) people insane, it drove people to fighting and killing each other – and it created wars. So if I use the Old Norse word veig with the meaning “a drink”; gull-veig could mean “gold drink” as in “gold thirst”; it could be a possibility of an epithet for the way Gullveig’s essence allured people’s weak minds.

It is this that only convinces me why the Old Norse people would give Gullveig this name: she came as the ice-cold maid and seduced and allured men as well as women. A good testimony of this is allegorized in the Edda’s Voluspá as it says:

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1 Wagner, 1917, Asgard and the Gods.
2 Grimm, Teutonic Mythology.
3 Rydberg, I 1886, II 1889, Undersökningar I Germanisk Mythologi.
GULLVEIGARBÓK

She remembered the folk-war
the first in the world,
when Gullveig
they with spears pierced,
and in the hall of Óðinn
burned her

And a few lines later it says about Gullveig-Heiðr:

Always was she loved by wicked women.

This is where I can easily see the connection between the war-creating gold-frenzy and Gullveig as the enchanting volva – her essence is irresistible and it will allure your wrathful unnatural self. Petersen noticed this in his rare and simple work¹, in which he also points out that the golden age ended when the three horrible giantesses came out from Jötunheimr (see Völuspá) – if I’m right that those three giantesses are a metaphor for Gullveig, the gold-thirst theory seems weak.

¹ Petersen, 1869, Nordisk Mytologi.

However, I have another theory that is close to the gold-drink and gold-cup one. As I understand it, Grimm, Petersen and Rydberg amongst many others could have been right, but it seems like none of them understood the meaning of their own discovery. The name Gullveig might derive from such a metaphor, but with a much deeper significance. My theory has its basis in the meaning of gull- as golden colored water and in -veig as in cup or well. Giants have been connected with water throughout the sagas; they represent the extreme and phenomenal sides of nature, as in the stormy waves of the oceans, the huge uninhabited mountains, and the permanent glaciers, and wintry storms and lands. Even big waterfalls and roaming rivers are believed to represent giants, and many names of giants derive from uncontrolled and destructive waters such as those. Water is known to carry powers, and it has been used in most traditions through time in magical workings. Water could be seen as liquid power-flows. The earliest testimony of the creation of the cosmos in the ON mythology for example starts when the primordial ice of the world of time Niflheimr melts because of the heat from the world of flames Muspellheimr, and the sludgy waters stream out of the gaping chasm as an enormous icy river which was called Hvergelmir – the primordial well. Hvergelmir is the source of the ancient hidden knowledge of Chaos that the giants possess, and which the gods did not possess. This knowledge – gnosis – is a part of the giant-essence (þursaafit). And as I’ve acknowledged earlier Hvergelmir is ending with a “shore” called Elivágar which in its turn is divided into eleven rivers which are reaching out throughout the underworld and are distributed over the origin of all oceans and a whole, evidently all giants nidjar – was an ice-giant, a creature on salty icebergs. Ice here it seems is waiting to be released. For a violent flood is a very good woken by force by the disturbing powers of Chaos – the ice melts and flood – the struggle by this new in the universe – the demiurge in succeeding with the cosmos is apparent in the formation of humankind. Another is too complex for the limited time we have in this place, and humankind. Another is too complex for the limited time we have in this place.

By my understanding of the wrathful giants (þurses) the wild ocean, the alarming and roving rivers; this and all other water is a representation of the water essence.

In this aspect I want to note that the Æsir was the proto-giant and the first named and known was Bergelmir. Þýmir is his most derived from Sanskrit and the Germanic root íemo- “twilight” is of course made out of þurser by his left hand and it is his second name Aurgir explained to be his name of ancient knowledge). Aur-
derworld and are distributing its water all through the rest of the worlds – this is the origin of all oceans and waters. This allegorization is the axis of the giant race as a whole, evidently all giants came from this source; Þýmir, father of all thurses – Þýmisnýðjar – was an ice-giant, and Auðumla, the cow, produced the jotuns by licking on salty icebergs. Ice here is a metaphor for sluggish water or dormant power which is waiting to be released. For me, the ice which melts and sets its water free in a violent flood is a very good metaphor for the sleeping powers of Chaos which gets woken by force by the disturbance of the creation of the cosmic powers. The sleeping powers of Chaos – the dormant ice – then awake and become at once wrathful – the ice melts and flood – the disturbances which awakes the Chaos-powers are the struggle by this new imposter called the demigur– the creator of the cosmos. Thereby Chaos floods the cosmos with its wrathful powers to try to prevent the demigur in succeeding with the creation of the cosmos – this opposition towards the cosmos is apparent in the ON Mythology in the giants’ action towards the gods and humankind. Another important issue is that the acosmic powers of Chaos are too complex for the limited realm of the cosmos, so Chaos’ manifestations always become deformed, unnatural and lawless. With this Gnostic view upon the creation, the ice- and water-metaphor and the deformed exterior of the giants make good sense, in comparison to other mythologies. So the storming waves of Hvergelmir are in fact the wrathful powers storming out of the Jaws of Chaos: Gap Ginnunga.

By my understanding of the nexus between the storming waves of water and the wrathful giants (thurses) the giants’ essence is mythological interlinked with the wild ocean, the alarming and foaming waterfalls, and the violent and destructive rivers; this and all other violent, harsh and destructive nature-forces. Indeed, as water is a representation of sources of power, especially well-water which is known to carry the underworldly powers, this element fits well as an aspect of the giant-essence.

In this aspect I want to bring up Aurgelmir-Ýmir first as he was the proto-giant and the foundation of its races (áttar); his first named and known son and grandson Þrúðgelmir and Bergelmir. Ýmir is his most known name which is supposed to be derived from Sanskrit Yama; Latin geminus; and the Indo-Germanic root imeo- “twin, hermaphrodite”, and this conclusion is of course made out of his hermaphroditic fathering of the two mysterious thurses by his left hand and the deformed thus Þrúðgelmir from his feet. However, it is his second name Aurgelmir that is more of interest in this subject; this name is explained to be his name amongst the rime-thurses (the ones with the deep and ancient knowledge). Aur- derives from the ON word aur, wet clay or loam², even

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sand. This refers to the slaughter of Aurgelmir-Ýmir when e.g. his flesh was used to make the earth (Ýnishola) and his blood to make the oceans (Ýnishlol). In Fjölsvinsmál Aurgelmir gets the epithet Leirbrimr, leir- mud, and brim, surf or the ocean by the poets: "muddy waters", which is unmistakably an epithet he received from the mythos where he got slaughtered and his flesh became "mud or wet clay" as in the earth's crust, and his blood the oceans. Furthermore, -gelmir means roaring, and this "roaring" is speculated to symbolize the roaring of waves; as in stormy waters. So the name Aurgelmir becomes somewhat of an epithet for maybe a stormy sea-shore, or a violent flood; "a storming muddy flood", which makes me think of water that comes rushing down as a flood from the mountains after a cruel rainstorm or a melting snow-cap. This - plus the fact that he is a rime-giant made of ice/water - gives the proto-giant Ýmir-Aurgelmir a role as the origin of the waters and oceans - pretty much like how I allegorized the wrathful Chaos-power which came storming out of Gap Ginnunga. Aurgelmir's first named son is Brúðgelmir which means the powerful roaring, which in this context would mean a "powerful roaring flood" or "powerfully roaring waves." Brúðgelmir is said to have numerous heads, which here would symbolize several mouths of a river. This is a very fitting metaphor of Êlivágar which is explained as being an end or a shore of a fierce river with eleven mouths - this type of aggressive power-flow is allegorized in other traditions as e.g. a black dragon with manifold heads: as the Bringer of the Wrathful Current. So the still remaining essence of Aurgelmir could be represented by Hvergelmir - the vast power-well of "poisonous water", and out from it Êlivágar as a wrathful storming flood is deluging with black icy waters - manifested as the multi-headed rime-giant Brúðgelmir. By this I'm not saying that this is the actual fact, I'm merely exploring their icy, watery and stormy nexus. Now, Brúðgelmir's son is Bergelmir, and his name is supposedly derived from the ON word berg, mountain. I'm not convinced, even though it's not an unlikely epithet, but if you instead look at the ON word berja, to strike, beat, smite (at times as a punishment), it seems more fitting. Berja is used in violent situations, and I believe ber- in Bergelmir is taken from the word berja in the present tense berr, strikes, beats, smites. In this sense Bergelmir would mean the striking and roaring one. This could easily be a metaphor for the violent mountain-rivers or waterfalls which beat and crush everything in their way.

After I have made clear that the three first and most important thurses are somehow connected to or symbolizing vehement waters or waves, we can now move on to other giants; thurses are Mimrir, guardian of the world, and Mimur, guardian of the world, and his connection to water and benign jotun race (âti) fr. (Mimibrunnr) is the origin I have to disagree with that the same would this be true all world, according to North (of the underworld world), and 3) Hvergelmir mean that Mimir, Urð, and the primordial current.

A very predictable happy, still interesting, is the saga that scattered Ýmir and used him like an ocean. There was so much giants, it was said, that when rime-giants but the rime- Bergelmir rose from the "race springing from the water" he had in mind when he pressed.

We have the mysterious, to be a water-giantess, but seems to be a monster from too bad. The prefix hrîm- is not, to be she belongs to the and could be connected to.

After all that has been said has her origins in the water, spouse to the ocean-giants, witch bears ships amongst of Ægir, so is Gullveig, and Gullveig is allegorized as the e
to other giants; thurses and jotuns. Petersen\(^1\) put emphasis on Mimir, guardian of the well of wisdom (one of three underworldly wells). First off, Mimir is said to be the keeper of the water of all ancient and hidden wisdom; this alone shows his connection to water and primordial power. Mimir is from the benign jotun race (\textit{ett}) from Auðhumla\(^2\). Petersen also claims that Mimir’s well (\textit{Mimisbrunnr}) is the origin of the oceans, the ocean being the origin of all life. Well, I have to disagree with that; only if he means that \textit{Mimisbrunnr} and \textit{Hvergelmir} are the same would this be true – but they are not the same. There are three underworldly wells, according to my investigations: 1) \textit{Mimisbrunnr} (located in the North of the underworld), 2) \textit{Urðarbrunnr} (located in the South of the underworld), and 3) \textit{Hvergelmir} (located in the east beyond the underworld). This would mean that Mimir, Urðr, and the ruler of Hvergelmir are all connected to the water and the primordial current.

A very predictable happening coming from Snorri in his \textit{Gylfaginning} 5-8, but still interesting, is the saga when Óðinn and his two brothers (Vili and Vé) slaughtered Þýmir and used his limbs and blood to create the world: his blood became the ocean. There was so much blood in Þýmir’s huge body, as he was huge even to the giants, it was said, that when the blood gushed out of Þýmir’s wounds it drowned all rime-giants but the rime-giant called Bergelmir. So according to \textit{Gylfaginning}, Bergelmir rose from the “ocean” and thereby became a symbol of the rime-giant’s race springing from the water. I feel confident enough to say that this is what Snorri had in mind when he presented such a geographic allegory – \textit{All life spring from water}.

We have the mysterious Hrimgerðr who is explained in \textit{Helgakviða Hjörvarðssonar} to be a water-giantess, connected with Rán but not the same. Hrimgerðr’s mother seems to be a monster from the depths, and the saga does not reveal her, which is too bad. The prefix \textit{hrim-} in her name is a suggestion of her heritage, and this would be that she belongs to the icy realms in Niflheimr. Her name means \textit{Gerðr of rime} and could be connected to Gullveig’s daughter Gerðr and Gullveig’s icy blood.

After all that has been said and proved, we have to see by now that Gullveig clearly has her origins in the water; she’s explained to be a giantess of ice, and she is the spouse to the ocean-giant Ægir-Gýmir, as she is called “Gýmir’s primeval cold witch bears ships amongst storming waves in the jaws of Ægir.” (Gýmir is the parent of Gerðr, so is Gullveig, and Ægir is explained to be the same as Gýmir.) Here Gullveig is allegorized as the eastern ocean-storms – her spouse is the ocean and she is
the storm which makes its waves untamed. Here we can find very interesting connections, first off Ægir’s most known wife is Rán, and Rán is the ocean-giantess who is the mother of Ægir’s nine daughters; the ocean’s stormy waves. Now Gullveig is also allegorized as the “mother” of the stormy waves in the line “Gýmir’s primeval cold witch bears ships amongst storming waves in the jaws of Ægir”, this gives Rán and Gullveig the same character and attributes. Also, Rán is only mentioned as a death-giantess; in the sagas she is idiomatically connected to the saying “falling into the hands of Rán”, as in drowning in the sea. This gives her the role as a death-giantess in the depths of the ocean’s abyss where she rules over the dead. This can be reflected in Gullveig’s daughter Hel, the queen-ruler of the underworldly realm of the dead. I must say that the connection between the alliance of storm, wave, and ocean - Gullveig and Rán, Gullveig and Hel - is unique. The fact that Gýmir’s name most likely derives from Ýmir and that Gullveig might be the first rimehurs Ýmir created, makes indeed the connection between stormy ocean-Ýmir-Gýmir-Gullveig as unique.

Another theory could be that it was believed that Gullveig’s power was representing the golden water that you find in Scandinavian lakes and rivers – it was known that all waters in the world came from the wells of wisdom (e.g. Mimir’s brunnr, Urðarbrunnr and Hvergelmir), and that the golden color could easily have been looked upon as a water colored by its richness: richness as in primordial wisdom – biologically this is true as well. With this lore the waters in wells would be even more sacred than those of lakes and rivers. Naturally made wells were actually looked upon as filled with magical powers – pure waters which came up directly from the underworld. Such wells are common in Scandinavian woods and are even saved in a few villages to this day – in folklore they have always carried strong magical powers. They are called sacrificial wells or wishing wells, you sacrifice into it to receive a gift in return. This all derives from the belief of spiritual powers of the underworld or within the earth that would empower this holy water that poured up from the mighty wells under the roots of Yggdrasil.

Scientifically, in many lakes and rivers in e.g. northern Europe the water has a yellowish and brownish color which is a result of dissolved organic carbon (DOC). This could be one argument for the gull- usage in the name of Gullveig.

With this said, I am convinced that authors through time have been too lazy to even bother to research her name properly and just taken for granted that Gullveig meant “the one who loves gold” – especially if you understand all meanings of the ON word veig.
Kennings and Meanings

A sacrificial well from the Viking-age. Photography by the author.

Let’s take a look at the suffix -veig in the name Gullveig. The suffix -veig is very common in Norse women’s names and it has not been a riddle to understand its etymological meaning, but we know that it derives from the ancient Germanic word waizó, power or strength.¹ The primary theory amongst experts is that it origins from the Old Norse suffix -vig of the Old Norse noun víg; which means battle.² Víg has survived in modern Icelandic with the same meaning.

A secondary -veig theory is that it derives from the Old Norse word vé which means “a sacred place” or “a sacrificial place.”

We have the noun veig in modern Icelandic which means wine, which drives from the Old Icelandic and Old Norse word vieg, which means “a drink” – this meaning is used in Gullveig’s name as the “gold drink.” The modern Icelandic word veigur –

¹ Peterson, 2002, Nordiskt runnamnslexikon.
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which drives from the same Old Icelandic word above veig with the secondary meaning of pith, strength, and gist – is much more interesting, as it means power, strength and solidity, which makes me interested and I defiantly see a connection. I would say that is not a very bold guess to affirm that veig – veigur derives from the Old Norse word víg.

To conclude this survey I would say that I think I have proven that the name Gullveig actually means “the battle of the powers” or something similar, and derives from the folkvíg-myth.

SUMMARY

I. The ON word gull in the ON word god, god –...

II. The ON word veig in víg, battle.

III. In conclusion and let the name Gullveig is based was allegorized as the trig...
I above veig with the secondary
re interesting, as it means power,
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**SUMMARY**

I. The ON word *gull* in the name Gullveig is most likely a literal transition from the ON word *god*, god – and not the ON word for gold.

II. The ON word *veig* in the name Gullveig most likely derives from the ON word *vig*, battle.

III. In conclusion and by all evidence I have hereby presented, I consider that the name Gullveig is based on the *folkvig*-myth found in *Voluspá*, in which Gullveig was allegorized as the trigger of the war between the gods; and thereby was called the “divinity/provoker of war”.

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The abyss yawned immensely, as eleven black projections reached out of the absolute darkness, uncontrolled and beyond measure the energetic limbs entangled the emptiness of the nothingness. They were to be called poisonous serpents – bale powers extruding from the abyss. All of these powers had an essence with a purpose and they took form – elemental and deformed. Darkness spawned darkness, and its light was black. One of the black serpents carried The Flare – The One who was two – he was born in the image of his originator; and as inferno in essence, attributes and manifestations he came, horrible and giant, out of the primordial world and of the oldest of slumbering entities. Through the flames he was brought, and of the flames he became – bringing the heart of the powers unknown to unleash Hel upon whatever that would be called life. He unleashed the ever-hungry iron-night with a blood-stained veil upon the unborn seed of the creation. He brought from the abyss the omnipotent scepter: his ever-evolving axis, which would run through the coming egg. He was perceived as the core of fire, something that only lightening could become in the moment of strike, or the blinding horns of the sun, or the infernal tongue of the raging volcano. The lightening is his arm reaching out of the underworld as he grasps whatever his cunning plans have hunted down. He is wrath, seen as wildfire driven by the eastern winds – devouring, burning and corroding eyes and lungs; suffocating from all angles as a heavy black smoke. He is called Loki, Keeper of Keys – The Dissolver – Gullveig’s Companion.

As a thurs spawned out of the Mýspell-fires, Loki is the perfect illustration of an ally to Surtr. His essence in the sagas being like extreme heat; it pierces through anything. Unstoppable, Loki runs through all cosmic entities with his heat as if the world tree itself were aflame (with eitr) and dissolves them from inside. The cosmic illusions are like a temple with sundry strategic strikable.

The complex essence of and epithets he is known which means something in essence he is a thurs giant.

1) In *Völuspá in skamma* to Angbroðr, and Sleipnir to seemed the worst, she was – This stanza explains many he gave birth to the giant was to *Gylfaginning* he transforms the eight-legged horse Slei of deformity and *inborn su on a horse*. The ‘witch who giantess of Niflheimr. He Byleistr’s brother whom we most likely a giant, his broth that Byleistr’s name, “eastern air, are connected.

2) In *Völuspá* 47 it is trembles, the old tree waiting the big drama the ing of Loki and his impris part is referring to him – Lof he says in *Baldrs Draumr* and all Ragnarokian destroy.

3) In *Völuspá* 51 it says Mýspell-folk shall come the monsters come with the brother.” Here it explains, races, are coming with the east as Ragna Rok has h and Byleistr are named a
illusions are like a temple made out of glass for Loki, he sees right through it and
with sundry strategic strikes from his part it will fall into pieces and remain unre-
pairable.

The complex essence of Loki is extremely hard to divulge, amongst many names
and epithets he is known as inn lavísí Loki, “the cunning Loki”1, and Geðreynr,
which means something like “challenger of the mind or patience.” In Loki’s true
essence he is a thurs giant which various episodes in the ON sagas testify to:

1) In Völuspá in skamma 11 it says “Loki bore a wolf to
Angrboða, and Sleipnir to Svaðilfari; amongst all a witch
who seemed the worst, she was begotten from Býleistr’s brother.”
This stanza explains many things about Loki’s giant-descent,
gave birth to the giant wolf Fenrir, ‘the wolf’, and according
to Gylfaginning he transformed himself into a mare and bore
the eight-legged horse Sleipnir, and only giants have the traits
of deformity and inborn supernatural powers (as in eight legs
on a horse). The ‘witch who seemed the worst’ is the thurian
giantess of Niflheimr Hel, she is said to be begotten from
Býleistr’s brother whom we know is Loki, and as Býleistr is
most likely a giant, his brother, Loki, must be one too. Note
that Býleistr’s name, “eastern storm”, and Loki’s epithet Loptr,
air, are connected.

2) In Völuspá 47 it is said that, “the tall Ash Yggdrasill
trembles, the old tree wails when the giant comes loose.” Con-
sidering the big drama the sagas have presented of the captur-
ing of Loki and his imprisonment, I think it is safe to say this
part is referring to him – Loki the giant. To support this Gúl-
ieveg says in Baldrs Draumar 14, “Loki will be free of his fetters
and all Ragnarokian destroyers will come.”

3) In Völuspá 51 it says “the ship fares from the east, the
Múspell-folk shall come over the sea, and Loki steers; the
monsters come with the wolf, with them comes Býleistr’s
brother.” Here it explains how the thurian powers, mixed
races, are coming with the Naglfar-ship over the poisonous Ælivágar waters from
the east as Ragna Rök has begun. An important detail is mentioned here: only Loki
and Býleistr are named amongst these ragnarokian thurses, (why Loki’s other

1 In Grógaldr a mysterious threatening witch is called hin
lavísa kon, this epithet is a feminine version of the Loki
one. The Old Icelandic word levíss means often crafty or
cunning in an evil sense (skillful in finding out how to bring
harm upon others, says Bugge),
as in the Old Icelandic word le,
bane, and the saying blanda lopt
levi, “to poison the air”, and
Loki is called both Loptr and
Leviss which is very interesting
in this context. This saying can
be traced to Völuspá 25: «Pá
gengu regin öll á róktóla,
ginnheilg göð, ok um þat get-
tusk, hverjir hefði loft alti leví
blandit ena ett jótuns Óðs mey
gefna», which refers to the
story, found in Gylfaginning,
when the ædir on Loki’s advise
and guidance lets a giant build
Ásgarðr in trade for Freyja, Óds
mey, and the ædir understood
that Loki wanted the ædir to
lose the bet and Freyja, and
thereby Loki is the one who loft
alti leví blandit.
"brother" Helblindi is not mentioned here has an obvious explanation to me, which is that he is not a thurs nor a giant, but the ass Óðinn), which only means that the author wanted to emphasize their involvement in the Ragna Rök mythos; which in its turn proves that they are both thursian giants. Gylfaginning complements this with the words "Loki and Hrymr shall come there also, and with him all the rime-giants. All the champions of Hel follow Loki." Neither, rime-giants nor Múspell-sons would follow an áss, which proves again that Loki is a thurs.

4) Gylfaginning also explains that "Loki shall have battle with Heimdallr" and Loki kills him. Loki evidently fought on the thurses side and killed an áss-god; this line itself proves his descent.

5) To conclude this list I believe we all can agree that in most of the sagas that involve Loki he unyieldingly tries to trick, mislead and give the éssir away to the giants – which includes theft, lies, abduction, and murder – which could only be seen as an antagonistic, adverse, and evil trait.

Loki is also known as a fire giant: "Sá er nefnður Loki eða Lof-tur, sonur Fárbauta jötuns", "His name is Loki, also Loftu lveig's children: «vand Lo evil woman" – («pádan er which means that accord-sters and troll in the ON a He is also considered an qualities, Gylfaginning says.

Among the Æsir is he = falsehood, and biemish. Fárbauti the giant; his mother blindi. Loki is beautiful and surpassed other men in occasions; he would even out with crafty counsel. His children had Loki. Angbro, whom Loki begat three ch

As his parents are giant called the bale striker, and has been commonly trans being a metaphor for the be member that the giants' n Eddas were written down, erations of oral tradition. the Eddas; some names n Era. This is something I ha Laufey does not necessarily

And on Iceland Loki was connected to Volcanoes, like Surtr, which connects them to both; as a result of this the smell of sulfur was called on Iceland Lokadaun. And the Old Icelandic had Lokabrenna (the blazing of Loki) as a synonym to fire.

"Bugge theorizes: "Loki was thought of as the demon of fire... We have, however, further evidence that Loki was regarded as the demon of fire in several expressions in use among the Scandinavian peasantry. In Iceland Loka spanir was formerly used as 'shavings to light fires with,' and Lokabrenna is a name of the dog-star. In Telemark, Norway, the common people say, 'Lokje is striking his children,' when there is loud crackling in burning trees. This conception of Loki as the demon of fire is based on the words of St. Luke: 'I beheld Satan as lightning falling from heaven,' and on the belief of Christian theologians, that the body of the demon consists of fire and air. In the Cornish drama, 'The Creation of the World,' Lucifer says: 'I am the lantern of heaven, certainly, like a fire shining.' Loki is also called Lopti, i.e. 'air.'" – 1899, The Home of the Eddic Poems with Special Reference to the Helgi-Lays.

Cleasby-Vigfusson's An Icelandic-English Dictionary from 1874 explains this about Loki's derivation from a fiery origin: "Loki, the name of the terrible fire-demon, half god, half giant, the friend and companion of the gods, and yet their most fearful foe. We have a new suggestion to make as to the origin of this name. The old Northern Loki and the old Italic Volcanus are, we believe, identical; as thus, - the old Teutonic form of Loki, we suppose, was Wloka, whence, by dropping the w before l, according to the rules of the Scandinavian tongue, Loki. A complete analogy is presented in Lat. volutus, vuilus, A.S. wile, but Icel. lit (in and -lit, a face); and, in point of the character of the two demons, the resemblance is no less striking, as we have on the one hand Volcanus with Etna for his workshop (cp. the mod. volcano), and on the other hand the Northern legends of the fettered fire-giant, Loki, by whose struggles the earthquakes occurred. All of the personages of the Northern heathen religion, the three, Óðinn, Bórr, and Loki, were by far the most prominent; but not even the name of Loki is preserved in the records of any other Teutonic people. Can the words of Caesar B.G. vj, x, xi, Sóem 'Vulcanum' et Lunam, refer to our Loki? Probably not, although in Caesar's time the form would have been Wlokan in acc., a form which a Roman ear might well have identified with their own Vulcanus. The old derivation from loka, to shut, is inadmissible in the present state of philological science: a Wôdan from våða, or Loki from loka, is no better than a 'Juno a ju-vando,' or a 'Neptunus a nando.' May not Loki (Wloka) be a relation to the Sansk. vrika, Slav. vluka, Lith. vilkas, Icel. vargar, difr, meaning a destroyer, a wolf? It is very significant that in the Norse mythology Loki is the father of the world-destroying monsters, - the wolf Fenrir, the World-serpent, and the ogress Hel; and, if the etymology suggested be true, he was himself originally represented as a wolf."

And on Iceland Loki was connected to Volcanoes, like Surtr, which connects them to both; as a result of this the smell of sulfur was called on Iceland Lokadaun. And the Old Icelandic had Lokabrenna (the blazing of Loki) as a synonym to fire.
name is Loki, also Loftur (Loptr), son of the giant Fárbaumi" and Loki bore Gulgveig’s children: "væði Loftr kvíðufr af konu illrî" "Loftr (Loptr) got pregnant by an evil woman" – (hvöðar er á fjöldu flagð hvert komí), "from this all monsters derived", which means that according to this Loki and Gulgveig are the ancestors of all monsters and troll in the ON mythology.) Loki is also called ulfs fóður, "the wolf’s father". He is also considered an áss-god, for a certain amount of time, with many conflicting qualities. Gylfaginning says:

Among the Æsir is he whom some call the slanderer of the Æsir, the originator of falsehood, and blemish of all gods and men: he is named Loki or Loptr, son of Fárbauti the giant; his mother was Laufey or Náli; his brothers are Býleistr and Helblindi. Loki is beautiful and fair to look upon, evil in spirit, very false in habit. He surpassed other men in that wisdom which is called cunning, and had crafts for all occasions; he would ever bring the Æsir into great hardships, and then get them out with crafty counsel. His wife was called Sigyn, their son Nari or Nárfr. Yet more children had Loki. Angrboða was the name of a certain giantess in Jotunheimr, with whom Loki begat three children: one was Fenrir, the second Jörmungandr, which is the Serpent of Midgard, the third is Hel.

As his parents are giants, why call him áss? The father is called the bale striker¹, and his mother’s name is Laufey which has been commonly translated into a “leafy isle”; supposedly being a metaphor for the crown of a tree. Here we have to remember that the giants’ names and epithets were not made up at the time when the Eddas were written down, the names are very old and have been saved through generations of oral tradition. The names are hundreds of years older than the dates of the Eddas; some names might even be remnants from times before the Common Era. This is something I have noticed that has been overlooked too often. For me, Laufey does not necessarily have to mean a leafy isle, though I agree that it is very fitting and logical that Fárbaumi is an allegorization for the lightening and Laufey is a “tree isle” – the tree crown, and by Fárbaumi to strike it which sets it aflame and by that creating Loki. However, I am still uncertain of this translation, so I like to bring up the hero called Bjoðvar Bjarki in Landnámabók who owns a sword called Laufi, this leaves me with the gut-feeling that lauf- had another meaning back in the age of the runes. If lauf or lauti once was an epithet or a synonym for a sword the name Laufey on Loki’s mother would make much sense as Loki is “the sword’s father”; as he created the vindictive sword called Gambanteinn – another name for Lævateinn-Hævateinn – as it is said in Fjólsvinnsmál:

¹ Fárbaumi whom I believe is the same as Surtr.
Snorri’s *Náfnafull* actually confirms that *laufs* is a kenning for a sword; which in turn confirms my finding. Concerning the stanza quoted above, it says that Loki created the sword Lævateinn-Gambanteinn, and in Snorri’s list of mythological epithets he mentions Úlf, wolf, as one amongst many wolf-related epithets for a sword (*Náfnafull* 43). Furthermore, Loki is called ulfs faður, “the wolf’s father”, (Loki is also called faðir mörna, “the sword’s father”), and this epithet has been taken for granted to be a name after his wolf-child Fenrir, but as it also could intend the sword Gambanteinn I think we should think again – considering his epithet faðir mörna. The same list mentions Níðhögg (48) and Naglfari (47) as epithets for a mythological sword, this is very interesting and could give the Ragna Rok mythos a whole new perspective. Níðhögg, the one who strikes with scorn, is a very good epithet for a sword, especially the sword Gambanteinn. Now, I do not exclude that Níðhögg is a Chaos-dragon dwelling in the depths of Hvergelmir, I am just speculating on different aspects of the sagas. This rich list, *Náfnafull*, also mentions many names that mean fire or flame, which reminds me very much of the flaming sword given to or made for Surtr: Gambanteinn.

Something very strange is that Loki is also connected to the rime-thurses in a paradoxical way, which we can trace in these lines from *Lokasenna*:

> þá gekk Sífr fram ok byrlaði Loka í hrimkáliki mjóð ok mælti: Heill ver þú nú, Loki, ok tak við hrimkáliki fullum forns mjóðar...

Then Sífr walked up to Loki and poured mead in a rime-chalice, and she spoke: Hail to you, Loki, take this rime-chalice full of yearlong mead...

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1 The ON word *hrímkálki* is only used three times in the *Edda*; two times in *Lokasenna* and one time in *Skírnismál* 37 where Gerðr, daughter of Aurboða-Gullveig, offers Skírnir a *hrímkálki* with yearlong mead, but he rides home instead of taking it; compared to *Lokasenna* 53 where Loki takes the *hrímkálki* and drinks of it: in both cases the “rime-chalice” belongs to the (rime-) giants.

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**Hrímr** is only connected with rime-thurses in the ON mythology, and Loki is the only one in *Lokasenna* who gets served mead in *hrímkálki*, a rime-chalice. This is evidently a way for the author to recall a *hrímþurs*, which reminds one that shall come there also, and the prefix *hrím-* is used once more.

For Brate and many others this stanza says that Loki was born of cold bowels,” but it says nothing of this. Is Snorri in his later *Edda*? Here it just says that Loki was born of cold bowels; it then says that they could be his own or a Thorsian strength. It is also said that Loki will be put to the sword: *hjórr*, sword. He is also said to have been offered a rime-chalice, and in *Gylfaginning* eggsteinar (*þjá* eggsteinar):

But in *Náfnafull*, Snorri (49). This shows that eggsteinar suggests that Loki even more with the sphere of weapons.

Loki is the son of the high god, whom I believe is the same as the god that Loki is Surtr’s parent. The rime-chalice is the creation’s heart with. Is Surtr’s sword of vengeance also then we see the connection more clearly: he is always involved in the sword out of the flames of his father, and it is analogous to the weapon he killed Baldr with...
evidently a way for the author to connect him with the rime-thurses, hrímkálla for a hrímpurs; which reminds me of Gylfaginning where it is said: “Loki and Hrymr shall come there also, and with him all the rime-giants.” Indeed, the rime-Thorsian prefix hrím- is used once more in Lokasenna 49:

Lét er þér, Loki;
mun-at-tu lengi svá
leika lausum hala,
þvi at þik á hjörvi
skulu ins hrímkálta magar
gornum binda goð.

For Brate and many others it is just taken for granted that this stanza says that Loki will be bound by “his own son’s rime-cold bowels,” but it says nothing about his son in this stanza, it is Snorri in his later Edda who says that it is his son’s bowels1. Here it just says that Loki will be bound with hrímkálta bowels, they could be his own or a metaphor for magical chains of rime-Thorsian strength. It is also commonly assumed that the stanza says that Loki will be put on sharp rocks, when it actually says on a sword: hjörr2, sword. For me, Hjörr here being hypothetically an allegory for sharp rocks is actually misplaced and misleading. In Lokasenna it is said that Loki shall lie on a hjörr, a sword, and in Gylfaginning it is said that he shall lie on three eggsteinar (þrí eggsteina): eggsteinn, an edge or a sharp stone3.

But in Nafnapulur, Snorra Edda, under epithets for swords we find Eggsteinar (49). This shows that eggsteinar are no rocks, they are three swords. This connects Loki even more with the sword-mythos.

Loki is the son of the hurricane- and thunder-giant Fárbauti, “the bale striker”; whom I believe is the same as Surtr, supreme ruler of Múspellheimr. This could mean that Loki is Surtr’s burning sword that he plans to thrust the demiurge and the creation’s heart with. Indeed, as Loki is said to be the creator of Gambanteinn4, Surtr’s sword of vengeance, pieces start to fall in place, at least for me, and I start to see the connection more clearly. Gambanteinn is mostly likely an aspect of Loki as he is always involved in the myths and developments of this sword. Loki made this sword out of the flames of Múspell and with the incinerating Thorsian runes of his father, and it is analogous with Mistilteinn and lays as ground for the fjölyngi-weapon he killed Baldr with.

1 «Brugul asir Vála i vargs lúki og reif hann í sundur Narfa, broður sinn. Þá tóku asir þarma hans og bundu Loka með... »
3 Cleasby-Vigfusson, 1874, An Icelandic-English Dictionary.
4 Fjölsvinsmál.
GULLVEIGARBÓK

I will not go further into the Gambanteinn-myth here as it is too much of a big work and it does not belong in this book of Gullveig, but I will investigate this extremely important Gambanteinn-myth elsewhere.

Now, back to Gullveig and Loki’s relation, the most classic evidence for their alliance is found in some lines from Völuspá in skamma 11, 12:

Loki begat the wolf
with Angrboða
...
Loki ate a heart
burnt upon the embers,
he found the half-singed
heart of a woman.
Lóptr was expectant with child
of that wicked woman;
and from this
all monsters derived.

The wolf is Fenrir, and Angrboða is, as you know by now, Gullveig; Lóptr is another name for Loki which means “the one aloft” and the wicked woman is Gullveig. Then we have the classic part from Gylfaginning 34:

Yet more children had Loki. Angrboða was the name of a certain giantess in Jötunheimr, with whom Loki got three children: one was Fenrir, the second Jormungandr, which is the Serpent of Midgard, the third is Hel.

These two examples are the foundation of Gullveig and Loki’s relationship and then many sagas with themselves individually elaborate their companionship and unconquerable purposes. Like Nisfheimr and Múspellzheimr they came out of nothingness, one was created from rime and one from flames, Gullveig and Loki came as a two-fold fiend to counteract and antagonize the creation and its demiurge. Both came storming out of Útgarðr, Logi and Úrsvöl, to dissolve from all ends – fire and ice striking from each side. Two heroes who sacrifice themselves fearlessly – warriors and rulers: liberators and avengers.

In addition, I want to add another strong piece of evidence of their relations, Loki’s epithet farmr arma galdrs hapts in Bórsdrápa; farmr arma, “the arm-burden”, which means spouse, and galdrs hapts, “the deity of sorcery”. farmr arma galdrs hapts for me refers to Gullveig as she is known in the ON mythology as the sorcerous spouse to Loki.

The ON sagas tell us how destructive – Gullveig and Loki as alien and unknown power got recognized as gods; Loki, the race of the vanir, as far as we were able to transform everyone into them as invaders from they must have been superhuman, like Gullveig, Loki was a unique being forming both in manifesting his character, and used misled and tricked everybody to Loki’s sly plans, and the most maleficent part Wits, viciousness and belligerence something he shares with Odin, the so-called “all seer”, mysterious blood-brother and Hel, Loki and Gullveig very essence of all the Ragnarök – cosmic Chaos – seen from

However, even if the saga does not once tell that they were giantess in the under- it haunts my mind. I believe they are representations of the gods they cannot submit to as representations of the fenrisheimr and Múspellzheimr.

Another mystery among these names but no further dataithets. Epithet is explained phrase firmly associated w
GULLVEIG AND LOKI

The ON sagas tell us how this two-fold concurrent power – dynamic and destructive – Gullveig and Loki came out of Chaos, took form, penetrated the cosmos as alien and unknown powers, and infiltrated the worlds undetected and actually got recognized as gods; Loki got called Æss and Gullveig was assumed to come from the race of the vanir, as far as the surviving myth-fragments go. If two thrusian giants were able to transform even in essence so that the wisest of the gods could not recognize them as invaders from the antagonistic races of hrímþursar and mýspell synir, they must have been superior to all the powers within the cosmic worlds. Indeed, like Gullveig, Loki was a unique shape-shifter; they both knew the rare art of transforming both in manifestation and essence: They were also very sharp observers of others character, and used it quick-wittedly to others’ disadvantage. In that, Loki misled and tricked everybody and made a fool out of them. Furthermore, when it comes to Loki’s sly plans, he was always long ahead, and he always formed them so that the most maleficent plans seemed to be the most beneficent and favourable. Wits, viciousness and bottomless spitefulness are coalesced in the essence of Loki, something he shares with Gullveig – also the demonized thursian aspect that brings evil and vexation, mockery and frustration amongst the gods and goddesses, and to the humans in Míðgarðr as well. Even if Loki mostly is looked upon as a jester-like troublemaker on the surface he plants devastating seeds in the ignorant souls of the Æsir without them seeing it, and thereby reveals his superior intelligence. Even Óðinn, the so-called “all seeing one”, gets profoundly deceived from day one by his mysterious blood-brother Loki. As the father and mother of Jǫrungandr, Fenrir, and Hel, Loki and Gullveig represent the true embodiment of all that underlies the very essence of all the Ragna Rök forces: the emanations and current of an anti-cosmic Chaos – seen from a Chaos-Gnostic perspective of course.

However, even if the sagas clearly illustrate them both as a couple and allies, it is not once told that they ever lived together. This is a mystery that follows every giant and giantess in the underworld in the sagas. For me, it is an unsolved mystery, and it haunts my mind. I believe the only reasonable motive for this is that the giants are representations of the wild, forceful, adverse, and alienated powers; and thereby they cannot submit to causality. I believe Gullveig and Loki could be the absolute representations of the feminine and masculine acausal power ascending from Niflheimr and Múspellheimr.

Another mystery amongst the giants is their siblings, most often there are only names but no further details. However, a good thing is that the names are often epithets. Epithet is explained by an English dictionary as “a characterizing word or phrase firmly associated with a person or thing and often used in place of an actual
name." The ON epithets often explained characters’ actions in the old sagas, which in turn helps you with identifying the characters. E.g. Loki is called Litr, salmon, as he twice (that we know of) transformed himself into a salmon in the sagas, and Gullveig is called Hyrrokkin, flame-smoked, as she got burned thrice by the ásir. Now, Loki has two brothers, one is called Helblindi, and ON blindr normally means blind, but could on rare occasions mean dark or hidden, and I think his name has just that denotation; the exact meaning of Helblindi is very hard to figure out but "the one blinded from Hel or the one who shuns death" are, for me, two possible translations. Helblindi is never mentioned in the Sæmundar Edda, but in Gylfaginning is he mentioned both as Loki’s brother and as an epithet for Óðinn (20). This makes me think of Loki and Óðinn’s mysterious blood-brotherhood, blóð, Helblindi is only mentioned once in Gylfaginning as Loki’s brother, but it does not say if they share parents, it is not said there, which have been commonly taken for granted, that Fárbauti is specifically Helblindi’s father, Helblindi is only mentioned as being Loki’s brother¹. The saga called Særla þáttr makes it even clearer as it says that Fárbauti just got one son in its second chapter: "Daug áttu séi einn son barna. Sá var Loki nefndr," "They had one son, and he was named Loki".

With this I strongly suspect that Helblindi is exclusively an epithet for Óðinn. Indeed, as Óðinn just has one eye and cannot see as far as to Nifl-Hel (Niflheimr) the name makes sense to me. Loki’s other brother is called Býleistr, his name is put together from the ON words byr, a whirlwind or a violent gust of wind, and eisir, the one coming from the east, eisir being an epithet for a giant. Býleistr, "the whirlwind or the storming one coming from the east" kind of reminds me of a certain gýgr who is called "the giantess of the eastern storms."

Furthermore, both Loki and Gullveig-Aurboða were adopted by Óðinn into Ásgarðr in the ON sagas, a very odd thing for him to do as Allvisi. This can only mean that Gullveig and Loki tricked Óðinn and the rest of the ásir into believing that they were one of them. Gullveig and Loki are the only antagonistic giants who have been adopted into the realm which otherwise is strictly forbidden for any rime-thurses and múspell-thurses to enter.

But long after Loki had fooled the gods and brought his evil cunning upon them, his final act was to kill Baldr, (see my chapter on the killing of Baldr for a detailed survey of Gullveig and Loki’s conspiracy), they finally understood his true self, and Loki withdrew from their realm Ásgarðr. It is said that the gods eventually found Loki hiding out in a river:

¹ "Sá er nefndr Loki eða Loft, sonr Fárbauta jötna. Móðr hans hettur Laufey eða Nál. Bráðr hans eru þeir Býleistr ok Helblindi."
tions in the old sagas, which Loki is called Litr, salmon, as a salmon in the sagas, and it burned thrice by the Æsr.

ON blindr normally means en, and I think his name has very hard to figure out but th' are, for me, two possible undar Edda, but in Gylfagin-

epithet for Óðinn (20). This brotherhood, blöði, Helblindi er, but it does not say if they which have been commonly specifically Helblindi's father, ng Loki's brother. The saga er as it says that Fárbauti just

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So when Loki was revealed as Baldr's murderer he left Ásgarðr and hid transformed into a salmon in a river called Frånangrfrós. First off, I want to put emphasis on Loki's transformation into a salmon. For me it was no accident that a salmon was chosen to allegorize Loki in the myths, because the salmon is a very strange fish and it has extraordinary qualities that fit Loki's essence in the mythology very well. The most known curiosity with the salmon, and trout, is its remarkable transformation, the salmon is something called anadromous; born in freshwater then migrants to the ocean and lives the bigger part of its life in saltwater, and finally it returns to the freshwater where it was born, the same location, to reproduce and die. The salmon's life span witness, strangely enough, of Loki's odd existence in the sagas: he is master of disguises, as well in transformation, regardless in what situation; and Loki started his journey in the underworld – or in Múspellheimr if you will – and travelled to Miðgarðr and to Ásgarðr to live the most part of his life. In this context I compare Miðgarðr and Ásgarðr – the upper worlds – to the salty ocean water: salt being here a metaphor for "the repellence of evil" or the "dayside" of the world "free" from thursian influences, and Loki had no problem in adjusting to this, because his Múspell-core is eternally glowing and forever concealed for anyone or anything to perceive. Subsequently Loki returns to the "nightside" – the underworld – to finish his ragnarokian journey. Analogous to the salmon, Loki goes through several major transformations throughout his journey, to best adjust to the situation at hand, this is exactly what makes him a superior thusr which no god can defeat.

Now, a natural thing for Loki to do when he is hunted by the Æsr for the murder of one of their most beloved gods is to withdraw to his home lands; to Jotunheimr in the underworld, or even to MúsPELLheimr. The last location is not reasonable, and as neither of the sagas Lokasenna or Gylfaginning explain in what direction he went (normally the sagas add cardinal points) or where this river was located, we have to guess where he withdrew, and my best guess is of course Jotunheimr in the underworld. And why of all places does he hide in a river as a salmon? If he went back to Múspellheimr he would be perfectly safe. There must have been something else the story-teller wanted to manifest with this strange allegorization – and I think the answer lies in the choice of name/epithet of the river Fránangrfrós. Frán- can only come from one ON word: fráinn, which means gleaming and flashing, which was only used in poetry as an ep-

ithet for serpents, swords and sharp weapons. -angr- is unmistakably the same angr, woe, as in Angrboða. -foss simply means river. So fránangr would mean some-

1 Cleasby-Vigfusson, 1874, An

Icelandic-English Dictionary,
Zoëga, 1910, A Concise Dictionary
of Old Icelandic, and Palm,
2004, Vikingarnas Sprák.
thing like the shining woe, which by me is an undeniable epithet for Gullveig: she is called Heiðr, the shining one, and Angrboda, the messenger of woe. Equally, the fact that I have already established that Gullveig is originated from water and ice connects her with rivers too of course. Furthermore, the ingenious choice of the word fránn which is a metaphor for a gleaming river – rivers which look most often like giant serpents – and the word fránn’s connection with swords in poetry in this context must have been thought of as the underworldly rivers which spring from Hvergelmir, rivers with poison, eitr, which is allegorized in the ON sagas as rivers with swords and sharp weapons on their beds.

In Jötunheimr lays the abode of Angrboda and Hvergelmir’s rivers most likely run through or into her abode, which is of course Járnviðr. So for me, Loki withdrew after the murder of Baldr to his counterpart and companion’s tracts in Járnviðr in Jötunheimr. And at Ragna Rok Loki comes with the ship called Naglfar, the ship holds Fenrir, his monster kin and Heljarsinnar. Glyfaginning says:

Thither shall come Fenrir also and Jörmungandr; then Loki and Hymr shall come there also, and with him all the rime-giants. All the champions of Hel follow Loki.

And Voluspá says:

Hymr steers from the east,  
the waters rise,  
Jörmungandr is coiling  
in jötun-rage.  
The serpent beats the water,  
and the eagle screams:  
the beak tears corpses;  
Naglfar is loosed.

That ship fares from the east:  
come will Muspell’s  
people over the sea,  
and Loki steers.  
The monster’s kin goes  
all with the wolf;  
with them the brother is  
of Bylgeist on their course.

This shows that Loki does dwell in the east in Jötunheimr close to Ragna Rok, and that Fenrir and all his kin follow him. Fenrir and his kin dwell in Járnviðr to-

gether with Angrboda, sh gone by water from jotunnderworld are the eleven p
This can’t mean anything: here my point actually lies hides in as a salmon, Litir, abode.

Comparing this myth appears in both as a powerful Hyrrokinn being a powerful salmon swimming in the and “reveals” Loki’s true T

LOKI AS A LUCIFER

Loki could be an epithet “the locker”; and thereby one who brings the anti-o sian Gates: Loki Thurs of the day of wrath: Ragna Rooth tells us in her book other popular conception Lucifer’s race.”

As I’ve compared Gullveigarbók to Luciferian essence. Loki’s qualities linked directly to angle which relates to the of light. The light is a rep cosmos have secluded from edge, called gnosis, is the wa ening – which leads to ew usually refers to the light against the creation of cos to it. However, the one t have opened their third upon the Luciferian ligh
gether with Angrboða, she is the mother to Fenrir's offspring. Naglfar must have gone by water from Jötunheimr (Járnsíðr) and the only known waters in the underworld are the eleven poisonous rivers from Hvergelmir and its shore Élivágar. This can't mean anything else then that Loki abides in Járnsíðr for some time. It is here my point actually lies, I dare to go as far as to think the river Fránangr that Loki hides in as a salmon, Litr, is in fact a metaphor for (a river in) Gullveig-Angrboða's abode.

Comparing this myth with Baldr's funeral I see many similarities: Gullveig appears in both as a powerful feminine force: a river that conceals Loki and as Hyrrokin being a powerful eastern storm. Loki also appears in both sagas as a salmon swimming in the water, and in both sagas Þórr discovers him, catches him and "reveals" Loki's true "form".

**LOKI AS A LUCIFERIAN ESSENCE**

Loki could be an epithet built on the meaning "to lock" or "the locker"¹, and thereby Loki could be looked upon as the one who brings the anti-cosmic light and locks up the Thurisian Gates: Loki Thurs of Destruction, the one who triggers the day of wrath; Ragna Rök and the end of the world. Rooth tells us in her book on Loki that "according to another popular conception, the supernatural beings are 'of Lucifer's race'"².

As I've compared Gullveig to Lilith, I would like to, in short, represent Loki as a Luciferian essence. Loki viewed from an anti-cosmic perspective grants him many qualities linked directly to the god Lucifer - bringer of light. This is of course an angle which relates to the anti-cosmic Chaos-theory. Loki is therefore the bringer of light. The light is a representation of the forbidden knowledge, which the gods of cosmos have secluded from the humans to avoid conflict and resistance. This knowledge, called gnosis, is the wisdom of and from Chaos; the understanding and the awakening - which leads to evolution and strength. To make this all less confusing, one usually refers to the light of Lucifer as the Black Light, because Chaos is wrathful against the creation of cosmos, all its stagnating forms, weakness and all life enslaved to it. However, the one who sees through the cosmic light; false light, those who have opened their third eye and received the black light of Lucifer, only they look upon the Luciferian light as the bright and true one. For them, and only them, the

¹ A hypothesis that has been harshly criticized by many.
light of Lucifer, the light/fires of Chaos, are true. Such an awakened individual sees the cosmic light as filthy, deceiving, weak and enslaving.

Mythologies and traditions mention that Lucifer had sacrificed a great amount to come out of Chaos with Chaos-essence and -gnosis, into this world of cosmos in order to enlighten the few chosen ones. So to a Chaos-Gnostic, Lucifer is regarded as heroic, and all those who have truly received the light of Lucifer; the gnosis of one’s black flame, are very grateful, living beyond question as warriors, worshippers and upholders of the supreme gods of Chaos. For those of weakness and adversity towards Chaos, the fires of Lucifer are annihilating and exterminating. His flames incinerate all to nothingness and show no mercy. For only the awakened, the allied and strong are to be kept. Everything else belongs to the demiurge of the cosmos – the enslaving force; and is therefore an enemy.

All qualities of Lucifer are visible in Loki, and undeniably so. Otherwise, without these attributes, the character of godly form some call Loki, is another form entirely. These people misunderstand Loki’s nature and essence. Loki is a symbol and aspect of the incensed Chaos-fire\(^1\), an aspect that reaches out from Chaos into the cosmos and distributes Chaos-gnosis to those receptive. Loki, like Lucifer, burns with the black fires of Chaos all illusive forms, and through that brings all that is beyond (e.g. the Chaos-essence) into light. If one studies the Norse sagas, one quickly notices that Loki, early in the dawn of gods, insinuated into the cosmic gods’ world, knowing that he was to be murdered on the spot because of his thurs-blood. Yet, Loki still doubtlessly undertook the risks and managed to infiltrate, which leads to the fall of the World. This allegory of the very primitive Chaos-essence concerning Loki can be interpreted and understood in many sagas in the ancient Scandinavian mythology, where he “kills”, “deceives” and “misleads” manifold of the cosmic gods and purposes, just to guide the thurs-race into the World. Loki is the supreme leader of all that is dark\(^2\), with a bright torch in his left hand; which he reaches above his head as he always travels anterior in the front-line. This is the fundamental and prime essence of Loki in the sagas, in which the giant-race alluded to the Chaos-essence, and the cosmic World and its gods to the illusive forms in cosmos.

Clearly, Loki is the messenger, liberator, defender and leader – he bears the same heroic role as Lucifer.

Heill Loki!
Heill Lokåprékr!

Importantly, one cannot Lucifer to Loki, or the reverse. Human (or humanity to chronicle spirit) significance of the deities’ essence source of understanding, as no one knows the difference between them. Mention Lucifer as the one to speak, resides other emblems.

Let us take the god Azz but Luciferian. This because Lucifer/Satan already is the lower aspect equalling The Heralds of the World.

Lucifer is not in himself fatalistic those who are receptive and...

GULLVEIG AND LOKI

It is pretty obvious that both something that must have been adapted, as this is not a thursian giants, Aurgelmir and to have just been passed down amongst these are Nibögg, Åsgårdr Myth\(^3\) by Snorri (on stallion Svaðilfari away with the eight-legged giant horse). Voluspa in skamma sigat vid Sváðilfara», "Loki be
and Lokasenna 33 testifies inn of kominn ok hefur så bör
has come here, who has grown transformed into a mare. I

\(^1\) In the ancient times it was called Muspilli – as from the fires of Múspellheim.

\(^2\) All that belongs to the anti-cosmic Chaos.
GULLVEIG AND LOKI

Importantly, one cannot simply transfer all qualities, facts and mythologies from Lucifer to Loki, or the reverse. Mythology is mythology and it is simply a tool for humanity to chronicle spiritual experiences and revelations. Yet, the fundamental significance of the deities’ existence is the core of importance and the very relevant source of understanding, and this may transfer from one deity to another. One must know the difference between Lucifer and the Luciferian Powers. The Luciferian teachings mention Lucifer as the Highest Principle of the Illumination. Yet, below him, so to speak, resides other emanations that are Luciferian in form, effect and essence.

Let us take the god Azazel for example; he is not Lucifer, but Luciferian. This because he is included in a system where Lucifer/Satan already is the highest principle and by that he becomes a lower aspect of the same essence, an essence equalling The Heralds of the Black Light¹.

¹ According to the Nephilistic-Luciferian tradition.

² Rooth, 1961, Loki in Scandinavian Mythology.

Lucifer is not in himself fallen, but has let his light fall into the cosmic abyss to enlighten those who are receptive and of his essence.

GULLVEIG AND LOKI ANDROGYNOUS

It is pretty obvious that both Gullveig and Loki were viewed as being androgyous, something that must have been passed down from their thursian forefathers as an adaptation, as this is not a quality known amongst the gods. The very first known thursian giants, Aurgelmir and Brúðgelmir, were androgyous and this aspect seems to have just been passed down to certain ragnarokian and sympathetic thurses, amongst these are Niðhoggr, Gullveig and Loki. Loki in, what Rooth calls it, the Æsgard Myth² by Snorri (Gylfaginning 42) turns himself into a mare and lures the stallion Svaðilfari away with her neighing, some time later Loki as a mare gives birth to the eight-legged giant horse Sleipnir. Sleipnir’s deformity testifies of its giant-descent. Voluspá in skamna supports Snorn’s saga: «ölf ulf Loki vid Angrboða, en Sleipni gat vid Svaðilfara», “Loki bore the wolf with Angrboða, and Sleipnir with Svaðilfari”, and Lokasenna 33 testifies that Loki has given birth: <hitt er undr, er áss ragr er hér inn of kominn ok hefir så börn of borit», "it is incredible that a such unmanly áss-god has come here, who has given birth to a child", which most likely refers to Loki transformed into a mare. Rooth, amongst others, doubt that this is an authentic ON Loki trait, but I feel that they misunderstand the essence of the trait itself. Deformity and androgyne are thursian traits only, and they were not added to the sagas
GULLVEIGARBÓK

An acosmic lineal remnant, for them to be comical, they were added as testimonies of essential thuriian aspects, and their alienation to static form.

* 

As a supernatural curse upon the cosmos, I would say that Gullveig is the impulse and Loki is the consequence.

LOKASKRÁ

The seering of the worshipping

Sýn †

I am the almighty god, I live in the shadows of I am no small god, I am

I dwell in darkness, I jump from a shadow to I carve active runes on

No one can look into me as my manifestation is One I acknowledge, on accessible for they who

One I call Helheimr for another I call Jotunheim to the désir and men.

Yet another I call Ámis, where I conjure Gullveig and spin black threads, which I fasten upon go I spin and spin, we alone know all the Its rim rests on the edge The worlds are in my I manifest through †.

My name is Loki and I have influenced the Sewn it shut.
LOKASKRÁ

The seering of the worshipper

Sýn

I am the almighty god,
I live in the shadows of the ásir.
I am no small god, I am the greatest.

I dwell in darkness,
I jump from a shadow to another,
I carve active runes on everything I touch.

No one can look into my abyss,
as my manifestation is manifold.
One I acknowledge, one I conceal,
accessible for they who seek.

One I call Helheimr for those who see black,
another I call Jötnheimr
to the ásir and men.

Yet another I call Ámsvartnir,
where I conjure Gullveig's runes
and spin black threads,
which I fasten upon gods, men, and the world's all corners.
I spin and spin,
we alone know all the worlds' corners.
Its rim rests on the edge of my sword.
The worlds are in my flaming grip.
I manifest through.

My name is Loki
and I have influenced the entity of god.
Sewn it shut.
GULLVEIGARBÓK

As a fly I defy,
as a wolf I am wry,
as a falcon I spy,
as a salmon I am sly.

As a man I am,
as a werewolf I damn,
as a god I sham,
as an ally I am.

As a shadow I haunt,
as one I am all and nothing,
as a power I drink from the horn of Chaos.

As enigmas I act,
as wisdom I am created,
as light I obscure the worlds.

I am smokeless flames.
Thus I am Loki.

They call me oath-breaker,
thus I care not for promises,
thus I care not for life.

Though they all are of my taste,
though they all are food for my hungry flaming jaws.
Thus they all feed my devotion.

They call me oath-breaker,
thus oaths are my forebode,
thus it does not burden me.

My flaming tongue always scorns and deceives,
thus it is my truth,
thus it is my wisdom.

Dvergsknifr tried to hinder me,
what a mockery!
Nothing can hinder Loki.
Dvergsband tried to keep me,
what a mockery!
Nothing can keep Loki.
GULLVEIGARBÓK

Sýn <

The Múspell-flames are my true manifestation,
the god know this, and dare not to seize me,
because I crush the entity of god at will.

I am the restlessness in the flames,
mankind knows this, I am their leader,
I devour the shining and incinerate the blind.

I am the first-born of the Múspell-flames,
from the south I am invoked,
I only acknowledge blazing will.

I spin the destruction,
I spin the runes of Múspell’s carriers of iron-wolves
to ride the golden waves of wrath.

I dissolve in purpose to strengthen.
I am Surtr’s blade.
I am Surtr’s purpose.

I hold the key to the only lock,
the apparatus which is called contraction.

I devour illusions.
I cut divine power like clay.
My essence feeds the sons of Múspell.

I am the black fire and destructor of weakness.
I am the provoker of power and supernatural reasoning.
I am unlimitedness and lawlessness.

I am the spider,
I am the net,
I am the wrath the god should not have upset.

SUMMARY

I. Loki and Gullveig’s relations, which complement each other in the world and its demiurge.

II. Loki and Gullveig are the hero of the werewolves, wolves, and such.

III. Loki is the father of Freyja.

IV. Loki and Gullveig’s position in the world’s “godhead”, god, and thereby killing it.

V. Loki is a thursian giant who lead the vanir and the aësir.

VI. Loki is strongly connected to every aspect of the world.

VII. Loki is a master of the universe.

VIII. Loki’s named “brother just linked to Loki by an un

IX. Loki’s mythological connection to Lucifer and Prometheus.

X. And Loki, as well as the rare quality only inborn in...
SUMMARY

I. Loki and Gullveig’s relation is based on a companionship to act as a twin-power which complement each other as a masculine and feminine alien opposition to the world and its demiurge.

II. Loki and Gullveig are the begetters and ancestors of all monsters, e.g. troll, werewolves, wolves, and supernatural beings.

III. Loki is the father of Jörmungandr, Fenrir and Hel.

IV. Loki and Gullveig’s purpose is evidently to infiltrate the very essence of the world’s “godhead”, goð or regin, in Ásgardr and Míðgarðr to poison it from within and thereby killing it.

V. Loki is a thursian giant, not an áss. He transformed himself into an áss to mislead the vanir and the æsir; just like Gullveig under her disguise Aurboða.

VI. Loki is strongly connected to the Gambanteinn-myth.

VII. Loki is a master of transformation.

VIII. Loki’s named “brother” Helblindi is most likely Óðinn, and he is therefore just linked to Loki by an unsolved blood-brotherhood.

IX. Loki’s mythological essence and traits in the sagas can be compared to those of Lucifer and Prometheus.

X. And Loki, as well as Gullveig, had androgynous traits in the ON sagas, a very rare quality only inborn in giants.
Muspellsheim

Lone lord

Unless

I invoke

I invoke

Loki, illuminate me
so that my ego discerns
Hail Loki!
Muðspellshuga and warrior of Muðspellzheimr!
Come loose and fulfill your purpose!
Unleash your blazing wrath!

I invoke your flaming essence!
I invoke your illuminating power!

Loki, illuminate me with your flaming Muðspell-light
so that my ego dissolves and my spirit becomes free!
The Death of Baldr

This survey is mainly born from Håvamál and Helgakviða Hjörvarðssonar found in Sæmundar Edda, and Gylfaginning found in Snorra Edda. As well as Rydberg’s Undersökning i Germanisk Mythologi I 1886, II 1889, Bugge’s De Nordiske Gude- og Heltesagsn Oprindelse II: Helge-Digterne 1896, and Saxo’s Gesta Danorum.

A STRATEGIC DEED TO PROVOKE THE WRATH OF RAGNA RØK

“Hyrrokinn retaliated on the Æsir with the help of Loki causing Baldr’s death.”

BALDR MYTHOS OVERVIEW

I. Baldr got horrible nightmares: death bringing illusory apparitions visited him at night and indicated that he would die.

II. Heðr went to war against Baldr and the Æsir.

III. Frigg, Baldr’s mother, got everything to swear an oath: life, fire, water, earth, ore and iron, rock and stone, tree, disease and animals.

IV. The gods amused themselves with throwing and shooting at Baldr in the courtyard of Valhöll.

V. Loki disliked that nothing hurt Baldr.

VI. In the disguise of an old woman, Loki went to Frigg and learned from her that she had not taken an oath from a small sapling of mistletoe which grew west of Valhöll, because she thought it was too young to demand an oath from.

VII. Loki took that very help from the thurs Ægissi.

VIII. He went back to his brother Hóðr to shoot the

IX. The death of Baldr was

X. Óðinn took this the hall.

XI. The gods could not peaceable ground:

XII. By Frigg’s will. Óðinn offer a ransom for the dead.

XIII. But the corpse of Baldr.

XIV. And no one of the

XV. Óðinn then sent fe

wolves with snakes as bridles

XVI. This made Þórr m

But all the gods asked him

XVII. And they burned

ring Draupnir and Baldr’s.

XVIII. Óðinn’s son got

the living things in the wo

XIX. All cried for Baldr

XX. Óðinn uses forbid

son Váli.

XXI. Loki gets punishe
VII. Loki took that very mistletoe and made an arrow from it assumedly with help from the thurs Æjazi.

VIII. He went back to the courtyard, to the gods and helped Baldr’s “blind” brother Hœðr to shoot the arrow at Baldr. Baldr fell dead.

IX. The death of Baldr was the biggest misfortune of all mankind and all the gods.

X. Óðinn took this the hardest and understood at once what this meant for them all.

XI. The gods could not demand retaliation because it all happened on holy and peaceable ground.

XII. By Frigg’s will, Óðinn’s son Hermóðr took the assignment to go to Hel to offer a ransom for the dead Baldr.

XIII. But the corpse of Baldr was brought to his ship Hringhorni.

XIV. And no one of the gods could dislodge the ship.

XV. Óðinn then sent for the giantess Hýrrokin which came riding on a thurs-wolf with snakes as bridles. And she freed the ship with ease.

XVI. This made Þórr mad as he grabbed his hammer to crush the witch’s head. But all the gods asked him not to and stopped him.

XVII. And they burned Baldr’s corpse, together with his wife Nanna, Óðinn’s ring Draupnir and Baldr’s horse.

XVIII. Óðinn’s son got the promise of Hel for Baldr to return to the living, if all the living things in the world cried for Baldr.

XIX. All cried for Baldr but one being, the giantess-witch called Þókk.

XX. Óðinn uses forbidden witchcraft at Rindr’s, and Hœðr is killed by Óðinn’s son Váli.

XXI. Loki gets punished for the deed of killing Baldr.
GULLVEIGARBÖK

Note: Snorri’s account of this mythological saga is constructed from both preserved poetic sources and lost.

Baldr, the ás-god and protector of the sun – the promoter of cosmic goodness and righteousness, is the perfect target to destroy if you want the Æsir and their worlds to weaken as a result of confusion and finally collapse. Indeed, this is exactly what the cunning and triumphant primordial thurses Loki and Gullveig thought of. I will here expound my personal theory of Gullveig’s role in this strategic move; taken from the ON mythology and some medieval sagas.

THE DARKNESS’ PREPARATION AND FORMATION

Before the killing of Baldr, he had nightmares, which he called visions of his own death and was sure that he would soon die. All the gods became troubled and thought of something that could save him. They agreed that Frigg would ask for safety for Baldr from all kinds of dangers – fire, water, iron and metal of all kinds, stones, earth, trees, sicknesses, beasts, birds, venom and serpents – and to swear an oath not to harm Baldr. This kind of an oath had to be a magical spell otherwise arrows and rocks would be harmful. It is said that they all agreed, but rime-thurses were not included in this list; Gullveig and Loki did not swear any oath, nor did the worlds’ now most feared being, the furious world-hater Þiðriki, who after being known as Valand and becoming his own wrath turned into a terrible rime-thurs.

The saga explains further that a certain small sapling, a teinn, of Mistletoe which grew to the west of Valholl had not sworn the oath not to hurt Baldr. Loki, the Ragnarokian prospector, who I believe was involved in this plot from the beginning, knew exactly where to find this plant; as he and Gullveig could have put a protective spell on the plant to be overlooked by Frigg, a theory that I feel corresponds to the ON mythological narration tradition. However, Gylfaginning clarifies that Loki transformed himself into a woman and went to Frigg to ask where this sapling grew, and Frigg gladly spoke of this.

When Loki had gathered and Gullveig’s ally Þiðriki was arrow from the Mistletoe, thereby called Mistilteinn, bateinn in the ON myth that Mistilteinn is actual Snorri’s Nafrinapulur 42. It to this myth.

Teinn means branch, used as a word for a lævateinn/hævateinn2, gathering belonging to Surtr, called gambanteinn in the vateinn/homateinn: Saxo- lating Fjolnismul’s names sword-synonyms are in an that Loki made3 and Þiazi.

From the day, or even ex- fused to swear the oath, which was going to trigger the gods and the cosmos. Teinn- and cast blaid mistletoe’s transformation revenge.

But why did Frigg just let the oath? Something must have given it this purpose to started to get severe night night and acknowledged it magical oath not to hurt Þiðriki in the whole cosmos to ag the myths said that Frigg should have demanded an oath actual explanation? There plants throughout the wo
THE DEATH OF BALDR

When Loki had gathered the Mistletoe1 I like to imagine that he brought it to his and Gullveig’s ally Æsir who made, with his incredible blacksmith-craft, a perfect arrow from the Mistletoe and cast ominous black magical powers into it, and it was thereby called Mistilein, synonymous to the weapon Gambantein in the ON mythology; which is proven by the fact that Mistilein is actually in a list for sword-kennings in Snorri’s Nañafnafnur 42. Indeed, that is how I connect Æsir to this myth.

Teinn means branch, also rod and sapling, and it is often used as a word for a sword in the old myths, as in lavateinn/hævateinn², gambanteinn³, etc. The interesting thing is that Mistilein became a name for the sword of revenge belonging to Surtr, which is the same sword which is called gambantein in the old sagas and lavateinn/hævateinn/homeateinn: Saxo called it curspis in Latin after translating Fjólsvinnsmol’s name of the sword Broddr⁴. All these sword-synonyms are in analogy with the sword of retaliation that Loki made⁵ and Æsir fulfilled.

From the day, or even earlier I would say, the mistletoe refused to swear the oath, it was connected with the sword which was going to trigger Ragna Rok and to scythe down the gods and the cosmos. If Loki went to Æsir and asked him to forge it into an adversary-teinn and cast black runes upon it, I think it indirectly complements the mistletoe’s transformation from a plant to a Ragnarokian weapon – the sword of revenge.

But why did Frigg just leave the mistletoe out? Or did this lonesome teinn reject the oath? Something must have influenced this result. Better yet, something must have given it this purpose for a very devastating reason. As stated above, Baldur started to get severe nightmares: death bringing illusory apparitions visited him at night and acknowledged his death. Frigg, Óðinn’s wife, queen of Ásgard, made a magical oath not to hurt Baldur, and supposedly she had the power to make everyone in the whole cosmos to agree with this oath. This depiction of her power is mighty; the myths said that Frigg just let the mistletoe be: “because she thought it was too young to demand an oath from.” Well doesn’t that sound like a fraud to escape the actual explanation? There must have been an immeasurable amount of “too young” plants throughout the world. Why just let this particular sapling be? It makes no

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¹ Snorri says here that «Loki tok mistiletein ok sleit upp», ”Loki pulled up the Mistletoe”, as it was growing in the ground. It is evident that Snorri had no knowledge of the Mistletoe plant, I doubt that he had ever seen one, because it is impossible to make an arrow from it, even more impossible from a Mistletoe sapling.

² Fjólsvinnsmol.

³ Skránsmol.

⁴ Broddr means pike and in Fjólsvinnsmol it is the name of Hævateinn.

⁵ Rydberg, I 1886, II 1889, Undersökningar i Germanisk Mythologi.

⁶ Fjólsvinnsmol.
1. Baldr got struck by nightmares in the form of death bringing illusory apparitions that visited him at night. This is a representative aspect of Lilith's craft, genius and succubus demon-daughters Lilin in Judaic mythology, and I found a relevant connection here with her and Gullveig. Gullveig is the mother of all flagð1, giants, monsters, and troll, which Voluspá in skamma 12 tells us: “Loptr got pregnant with the evil woman (Gullveig); from this have all troll (flagð) come.” And ON mara, as in night-maré2, was in Old Scandinavia an ogress, a flagð, who came to people at night and terrorized them. A very interesting detail is explained by Hellquist3 that mara derives from the Germanic root mer, to crush, as the ON word merja4, which actually would make the mara some kind of (or connected to) a death-giantess, which makes the supernatural entity mara interlinked with other supernatural beings (giants) as Mægerdr, Sinnara, and kveldriða. Gullveig herself is not narrated as being a bringer of nightmares in the ON myths, but as I just proven she is very much connected to it.

2. If Frigg was that mighty in magic to make everything not be able to hurt Baldr, there is only one witch in the sagas that can overpower a strong ás-spell like that, which I have proven above, and that is Gullveig. Gullveig was created in the beginning of the worlds by the ancestors of the ur-thurses Ýmir, Pruðéglimir and Bergelmir. The dark powers of witchcraft and runes were entangled and a part of Gullveig’s essence, she was the origin of the art. This was before even Frigg was born.

3. Loki, Gullveig’s counterpart, was the one who found this sapling. In the whole cosmos, there was just one tiny plant that refused the oath and Loki knew where to find it5. And the only ones who assuredly would be able to know about this sapling and its rejection would be Frigg and the one supporting the teinn and “put the protective spell upon it.” And I must say that the wise Frigg have seen Loki trick the gods many times and the gods have had suspicion towards Loki because Loki know about this sapling and her husband’s blood-but remember that Loki could trick Frigg somehow. I believe it was not Logi, but Logi sagas, before Snorri’s account, the gods already. Remember, there were already suspicious of Loki. Actually this was the last advice him. I suspect that it was from the Old One in Jarnviðr, Gullveig.

A NOTE ON THE MISTLETOE

It’s interesting for me that all non-fictional plant’s stalk be able to make a strong arrow at the fact that the juices from a plant are fatally poisonous blood5, which hunters in on their arrowheads, and makes it pretty obvious that the lethal arrow which killed Snorri disregarded the fact it is on and lives on other trees a lonely sapling growing by a well that is just impossible just oblivious to the sinister Baldr in detail and every clear thing such as the fact it ground, or be made into a tree.

Another interesting fact that lightning hitting a tree
The Death of Baldr

I believe it was not Loki alone who made this happen, at least not in the original sagas, before Snorri's account, because he had such a delicate position amongst the gods already. Remember, this Baldr-scheme happened near Ragna Røk and the æsir were already suspicious of Loki, and you could say he was about to get caught, actually this was the last adverse deed he did until the æsir caught him and punished him. I suspect that it was from the beginning a deed carried out both by Loki and the Old One in Járniðr, Gullveig.

A NOTE ON THE MISTLETOE

It's interesting for me that the old poets picked out the mistletoe of all plants to be the deadly weapon, because the non-fictional plant's stalk is pretty frail and you would not be able to make a strong arrow from it. However, if you look at the fact that the juices from the plant's leaves, berries and stem are fatally poisonous when it comes in contact with blood, which hunters in our ancient times knew and used on their arrowheads, and easily killed their prays with, it makes it pretty obvious that the old poets used this plant as the lethal arrow which killed Baldr. However, something which surprises me is that Snorri disregarded the fact that the mistletoe is a parasitic plant, which is depends on and lives on other trees and shrubs. In the Edda the author is talking about this lonely sapling growing by itself on the ground, «en Loki tók mistiltein ok sleit upp)», well that is just impossible. This "disregard" tells me, once again, that the author is just oblivious to the sinister sides of the mythology — meaning that he allegorize Baldr in detail and everything around him, even the æsir, but misses a full moon clear thing such as the fact that the mistletoe is not able to grow by itself on the ground, or be made into an arrow.

Another interesting fact is that of an old saying; the mistletoe grows where lightning has struck a tree. This is interesting because Loki is said to have been created from lightning hitting a tree, i.e. Fárbauti and Laufey.

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1 This is one version, but in the sagas the gods were at this time of conflict on the verge of not trusting Loki, so I think this was just an easy way for the authors to go around the facts.

1 But you can eat the leaves, berries and stem and it will not hurt you. It is even said that it will make your immune system stronger and that it is effective against some cancer-cells.
And lastly, with the mistletoe’s infamous reputation of being able to open the gates to the worlds of death, I think it fits pretty well in this myth.

HØÐR KILLING BALDR AND VÅLI KILLING HØÐR

So, the gods amused themselves by throwing spears and shooting arrows at Baldr. And Loki felt disgusted by watching it. However, as cunningly as always, Loki in a disguise of a woman had already gone to Frigg and learned where to get this mistletoe, and I believe, made a weapon from it with Ægi’s help. Then, he somehow got Baldr’s brother Hœðr to shoot the black magical arrow at Baldr and he struck him dead. Hœðr, son of Oðinn, known by earlier sagas to be an excellent hunter, warrior and archer, was the perfect “puppet” for Loki to choose. Loki naturally wanted the best archer for his and Gullveig’s grand endeavor – somebody close to Óðinn and Baldr who could easily join their game and aim at Baldr with precision without attracting any suspicion. Indeed, Hœðr’s earlier hostile incident with Baldr over Baldr’s wife Nanna makes Hœðr an even more ideal “puppet”, which will bring him death by brotherly retaliation and make him descend, too, into the underworld. That Baldr and Hœðr have been enemies in the Old Norse mythology is proven in the epithets dölgr Hœðar and Baldr’s andskoti.

Now, let’s take a look at Hœðr’s “blindness”. How is it that one of the most successful warriors and archers – he is also known for being a fine hunter – in the race all of a sudden is called blind and has to get help from a malicious giant to be able to aim his bow at a standing target? It makes no sense. I have a hard time believing that the ancient poets just forgot about Hœðr’s skills and mistake him for a blind fool. No way, evidently, it is Snorri that just made this up to fit his story. I am pretty convinced that Snorri and other interpreters of the older sagas got it all wrong and translated the words too literally. Because of the fact that Hœðr was not aware of the sky plans by Gullveig and Loki, he was kept in the dark and unaware (hence blind) of the purpose of that lethal mistletoe-arrow; which fits in a common saying – which is informal and slang – that reads that to be “blind” means that you “do not know about something that other people know about”, and does not mean physically blind.

Here is my summary of the Baldr and skoti in Völuspá 3 in Skálholtarbók 12, Hœðr towards each other. It all be away that no one had set for got lost. Suddenly he ran into the version of the saga’s triumph in battle. They told and aid him, and they supp asked Hœðr that Baldr wante love with, and she with him god Gavarr; father to Nanna with the woman/women, i.e. for Nanna’s hand, Gavarr daughter, but Baldr had just would be enraged and kill Hœðr that there was a swe vengeance is analogous to G sword was almost impenetrable land, and gaus gus – who also wore an arm Gavarr’s advice in getting sword and the enriching arm hand, Hœðr decided to go on advice and foreseeing. The for Hœðr won’t. After the war Nanna. However, Baldr did war with Hœðr and won. I haunt haunted in his dreams by ap Hœðr went to war with Baldr alone. Grieved by his loss he lands where no human ha a cave where three unknown them before, and it was fro the wars with Baldr. They told them about his failed victory the last time they sp his enemies and that he wor ishment that strengthened.
Here is my summary of the battle between Höðr and Baldr. Höðr who is called Baldrs and skoti in Voluspa 33, Baldr’s adversary, and Baldr who is called dýgr Hóðar in Skáldskaparmál 12, Höðr’s enemy; epithets which prove their history of enmity towards each other. It all began when Höðr was out hunting in distant woods so far away that no one had set foot there before him, he had gone so far in mists that he got lost. Suddenly he ran into three witches (he met one or three witches, depending on the version of the saga) who knew his name and claimed they could make him triumph in battle. They told him that they would come invisibly to the battleground and aid him, and they supposedly gave him an impenetrable chain-mail. They also told Höðr that Baldr wanted Nanna; Höðr’s own half-sister that he himself was in love with, and she with him. (According to Saxo, Höðr was adopted by the moon-god Gævar; father to Nanna, so Nanna is Höðr’s foster-sister). After this meeting with the woman/women, Höðr went home to his foster-father Gævar and asked for Nanna’s hand, Gævar said that he would love to see him get married to his daughter, but Baldr had just asked for her hand and Gævar was afraid that Baldr would be enraged and kill him if he declined his request. However, Gævar told Höðr that there was a sword that would kill Baldr (this mythological sword of vengeance is analogous to Gambanteinn-Mistifteinn.) Unfortunately for Höðr, the sword was almost impossible to get, it was hidden in an abnormally cold and most impenetrable land, and guarded within a mountain by a forest-being called Mimingus – who also wore an arm-ring which increases richness. After following all of Gævar’s advice in getting to Mimingus’ abode, Höðr manage to obtain the mighty sword and the enriching arm-ring. So when Baldr went to Gævar to ask for Nanna’s hand, Höðr decided to go to war with Baldr with Gævar’s advice and foreseeing. The first war between Höðr and Baldr, Höðr won¹. After the war, he went to Gævar to marry Nanna. However, Baldr did not give up, this time he went to war with Höðr and won. By this time Baldr started to be haunted in his dreams by apparitions in Nanna’s shape. Then, Höðr went to war with Baldr a second time, but lost the war and had to retreat all alone. Grieved by his loss he went out to the woods to wander the most deserted lands where no human had yet set foot. In this land, all of a sudden, he came across a cave where three unknown women sat. He recognized them because he had met them before, and it was from them he got the impenetrable chain-mail he used in the wars with Baldr. They asked him why he was wandering in their lands and he told them about his failed war. He blamed them because they had promised him victory the last time they spoke. They answered him that he had heavily weakened his enemies and that he would probably win if he got some of the wonderful nourishment that strengthened Baldr’s powers. In so saying they caused Höðr to go into

¹ The dèir fought on Baldr’s side in this war, which means that Höðr went to war against the dèir.
battle with Baldr a third time. During the war, Hōðr went out one night to spy on his enemy, when he saw three désir, which Hōðr presumed were the ones making the strengthening nourishment, leaving Baldr’s camp. He followed them back to their abode, and after they had been acquainted with him one of the désir wanted to serve Hōðr some of the strengthening nourishment. However, the older one said that it would be an act of treachery towards Baldr to give Hōðr it too, but Hōðr assured them that he was just one of Hōðr’s men, not Hōðr himself. So doing, he got the nourishment and a mighty belt of victory. On his way back to his camp he met his enemy Baldr and struck him with a fatal wound with his sword. Later Óðinn, at Rindr’s, used witchcraft to spawn Váli to kill Hōðr.

In Saxo’s hero-version of the Baldr-myth, Hōðr as Hutherus gets help in the war by someone Saxo called Helga of Halogaland (in Dorsteins saga Víkingssonar, Saga of Thorstein son of Viking, known as Háloki of Hálogaland), whom Rydberg proves to be Loki1.

This is obviously an Old saga, which just leaves us traces of its originality in sundry newer sagas; e.g. Saxo’s Gesta Danorum and the Hávamál episode about Loddfafnir, which can be compared to the Hōðr-myth.

What I suspect in the drama about Hōðr and Baldr’s battle is that Hōðr went as far as the dark woods in the east which are often explained to lay in Jötunheimr in ON sagas, and vast woods of mists, where Hōðr got lost, which are often suggested to be Járnviðr, Gullveig’s residence. It was in this misty and distant wood that he met a witch, or three (3 is Gullveig–Heðr–Aurboða’s magical and mythological corresponding number), who offered to help him in the battle against Baldr and the désir. I believe this referred to Gullveig as a giant-witch connected more than once to war-myths.

If we look at the whole Baldr-myth and extract eleven fundamental events it would be:

1. Gullveig and Loki plan a strategy to kill Baldr.
2. Hōðr goes to war against Baldr and the désir.
3. Baldr is afflicted with visions of his own death.
4. Óðinn visits Gullveig in the underworld to ask about Baldr’s future.
5. Loki collects the weapon called Mistilteinn.
6. Loki tricks Hōðr into killing Baldr.
7. Baldr descends in.
8. The désir visits Hel refuses until all cry for him.
10. The désir revenge.
11. The désir also caug as and as they cannot kill Ragna Rök.

Loki’s part in this plot is ten proof of her involvement. Several things point to her Járnviðjur in the Iron to battle with Baldr and this as it seems like a typical a protective magical spell on that Baldr had, 4) Gullveig that the désir had to call for storms; an allegorization in the underworldly realm episode was a proof by the Gullveig’s daughter Hel is refuses to let Baldr go, 6) that he stays in the undver.

BALDR’S FUNERAL AND PRISON

The désir took Baldr’s corpse out to sea; his ship was with the désir could not find the strongest óss Fjörr. So Óðinn came, riding on a thursian, dare to guess that it was struggle by Óðinn’s berser giant-strength and his al youth and got too big and with big difficulty. Fenrir dwarves into pieces. It took
7. Baldr descends into the underworld where he is kept by the giantess Hel.
8. The ásir visits Hel in the underworld to beg her to release Baldr, but she refuses until all cry for him.
10. The ásir revenge Baldr's death by killing Hóðr.
11. The ásir also caught Loki for being the mastermind behind this whole plot, and as they cannot kill him, he gets sent to Lyngvi and stays bound until Ragna Rók.

Loki's part in this plot is evident, but Gullveig's is not. As there is not much written proof of her involvement we have to understand the background to the myth. Several things point to her involvement though; 1) it was most likely Gullveig or her Jarnviður in the Ironwood who cunningly inspired and supported Hóðr to go to battle with Baldr and the ásir to prepare a solid wedge between Hóðr and Baldr, as it seems like a typical and cunning thing for her and Loki to do, 2) the strong protective magical spell on the mistletoe tenn, 3) the deathly visions and nightmares that Baldr had, 4) Gullveig made sure that Baldr's funeral ship would not move, so that the ásir had to call for her aid to "push" it out to sea as a giantess of the eastern storms; an allegorization for Gullveig as Hyrrokkin to send (as in killing) Baldr into the underworldly realm of her daughter Hel – I am convinced that this strange episode was a proof by the authors of Gullveig's involvement in Baldr's death, 5) Gullveig's daughter Hel is of course in alliance with Loki and Gullveig and therefore refuses to let Baldr go, 6) Gullveig as the giantess Þókk refuses to weep for Baldr so that he stays in the underworld bound by the giants.

BALDR'S FUNERAL AND HYRROKIN

The ásir took Baldr's corpse to the sea to give him an honorable funeral in his ship out to sea; his ship was well-known and called Hringhorni. The ship was big and the ásir could not find the strength to move the ship from land, not even their strongest ás Dórr. So Óðinn called for the giantess Hyrrokkin from Jötunheim. She came, riding on a thursian wolf, as big as a bear, with poisonous snakes as reins (I dare to guess that it was supposed to be Fenrir she came riding on; because the struggle by Óðinn's berserks to toss him to the ground, shows the wolf's immense giant-strength and this allegory is familiar with the myth when Fenrir was in his youth and got too big and wild for the ásir to control, and finally they captured him with big difficulty. Fenrir just ripped the magically strengthened chains made by dwarves into pieces. It took them three attempts and Týr's hand before they were
able to chain Fenrir down.) She jumped off the wolf and Óðinn ordered four berserks to hold it down but they could not find the strength until they heaved him to the ground, a wolf this big and strong must have been Fenrir. Hyrrokkin went up to the ship after Óðinn had asked her to launch it in the sea, and in one movement she tossed the ship with such speed that flames burst out from under the ship and the ground quaked. Þórr with his childish and grumpy temper got so mad that he grabbed his hammer in order to crush Hyrrokkin's head. However, the ásir asked Þórr not to kill her, saying that they wanted peace between her and them.

An interesting thing is to compare the sagas and see the development of its contents. The Old Norse rune-masters warned about one staving blind on the text because they were written down hundreds of years after being orally spread. The Gylfaginning was inspired by the older Húsdrápa which explained the myth about the giantess' arrival and her transportation:

**Húsdrápa:**

<table>
<thead>
<tr>
<th>Fullöflug lét fjalla</th>
</tr>
</thead>
<tbody>
<tr>
<td>fram hafseilipni þramma</td>
</tr>
<tr>
<td>Hildr, enn Hropts of gíkar</td>
</tr>
<tr>
<td>hjálmelda mar felldu.</td>
</tr>
</tbody>
</table>

**Gylfaginning:**

| Þá var sent í Jótunheimi eftir |
| gygi þeirri er Hyrrokkin hét, |
| en er hún kom og reið vargi og |
| hafði höggorm að taumum, þá |
| hljóp hún af hestinum, en |
| Óðinn kallaði til berserki þjóra |
| að geta hestins og fengu þeir |
| eigi haldið nema þeir felldu |
| hann. |

Because Litr is a name of a dwarf in Völuspá: "Veþr ok Gandalf, Vindalf, þorinn, Þrár ok Þrinn, Þekkr, Litr ok Vírfr, Nýr ok Nyðr, nú hefi ek vegrða, Reginn ok Ráðsvíðr, rétt of talða."

Then something really interesting happens, before the very feet of Þórr runs a litr (often interpreted as a dwarf⁵), which means salmon and is also an epithet to Loki. Þórr kicks Litr into the flames of the funeral pyre and he burns. This is so out of context that the authors had to have been signifying something with this Litr character. One of my personal understandings of this is that the author wanted to allegorize Þórr as Loki's counterpart in the guise of Thor made an epic alлегorization.

First of all, Hyrrokkin is a dwarf who wanted to have Gullveig's eye as an offering to her task from the beginning. He arrives in the myth as a salve to limning him Litr. Maybe this was the wrong, that instead it was I who enjoyed the burning of Bald’s body kicked into the flames created from flames and instead are flame-resistant according likely wanted to emphasize the deed — Loki-Litr and Gullveig his task from the beginning episode. As an ending of the general — Hyrrokkin and Litr in Loki’s plot, that I personally and listeners of this myth theory of Baldr and the trigger of Ríkiggjöf.

**BALDR IN HEL’S GRIND**

After the death of Baldr and Hel, goddess of the underworld. Hel cunningly told Óðinn this under the condition that death. But there was one, or was, the giantess sitting out. "Þókk will weep dry tears I turned to the living. This may not anywhere in the myth I wanted the evil behind this and between the lines it was Loki, and Hel’s opposition. which means "thanks"?
allegorize Þórr as Loki’s captor; because of the saga of Fráangsfors where Þórr captures Loki in the guise of a salmon. Instead of just giving Þórr an epithet, the author made an epic allegory of Þórr kicking Loki into the fire.

First of all, Hyrrokin is another name for Gullveig, and in some way the authors wanted to have Gullveig’s essence present, and assumedly show how Gullveig is following her task from the beginning and to the very end. The same goes for Loki, he arrives in the myth as a salmon, which the tricky Old Norse authors try to hide by calling him Litr. Maybe the translators and interpreters of the old sagas got it all wrong, that instead it was Loki as a salmon coming swimming in the sea to spy or enjoy the burning of Baldr’s corpse and funeral. And that Þórr spotted him and kicked him into the flames of the pyre, which would not kill him because Loki was created from flames and instead he would take pleasure in it. Both he and Gullveig are flame-resistant according to the old sagas. The author of this epic myth most likely wanted to emphasize the intelligence and masterminds behind this strategic deed – Loki-Litr and Gullveig-Hyrrokin. Loki, just as Gullveig, is here following his task from the beginning and to the very end by showing up in this funeral episode. As an ending of the myth of Baldr’s death – the whole myth of Baldr’s funeral – Hyrrokin and Litr holds so many allegories and indications to Gullveig and Loki’s plot, that I personally believe that the authors wanted to reassure the readers and listeners of this myth that Gullveig and Loki were the foundation of the killing of Baldr and the trigger of Ragna Rök. Although, the saga did actually not end there.

BALDR IN HEL’S GRIP

After the death of Baldr and when he is staying in Niflhel, Óðinn and the Æsir asked Hel; goddess of the underworld, to give Baldr and his wife Nanna the chance to return. Hel cunningly told Óðinn and the Æsir that she could grant Baldr and his wife this under the condition that all the beings throughout the world will weep for his death. But there was one, one grim being that rejected this action: Þókk her name was, the giantess sitting outside her cave and refused to weep for Baldr. She said: “Þókk will weep dry tears for Baldr.” Because of this, Baldr and his wife never returned to the living. This mysterious being is not mentioned elsewhere in the sagas, not anywhere in the mythology as a whole. I think it is obvious that the authors wanted the evil behind this plot – the killing of Baldr – personified and disguised, and between the lines it was self-evident that Þókk was a manifestation of Gullveig, Loki, and Hel’s opposition. Furthermore, isn’t it curious that she had the name Þókk which means “thanks”? «Baldr veri grátiinn Ór heljua», “that Baldr shall be wept out
of hel"; is it Hel the giantess, the dead, or Helheimr? I think Þókk's wonderful answer is as diffuse as everything else concerning Hel: «haldi Hel því, er hefir», "Hel shall keep what Hel has". Again, is it Hel the giantess, the dead, or Helheimr? In my opinion, logically Þókk is Hel, as it is Hel who asks for everything in the worlds to weep for Baldr's death for her to release him. Just one refused to weep and it was a giantess sitting in a cave, í helli; Old Icelandic hella is a rock, like the Swedish word "häll". Liljenroth in his book Hel – den gömda gudinnan claims that Hel was from the beginning a mother giantess worshipped as a rock, häll-hella, and this is where her name derives from. Snorri might have been familiar with this assumedly primitive rock-worship, as in the sagas authors preferably connected characters with certain objects or locations, just as they connected Gullveig with dark and deep forests in the myths. Why this mysterious giantess in the rock-cave has the name Þókk, thanks, is for me an evidently ironic name for Hel to torment the gods a little extra with her morbid spectacle – a trait not far from her father's. My point is that I believe Hel was just messing around with the gods and Baldr, as she had the power to just say no when the gods asked for Baldr back.

1 "finna þeir í helli nökkurum, hvor gýgr sat. Hon nefndist Þókk. Þeir bíðja hana gráta Baldr ör Helju».

Baldr has to suffer death in every sense, a chain-reaction will follow the eventual death of his own son undergo eternal son from it. Indeed, even "all" – which includes the gods – Gullveig and Loki kill him to live amongst giants. In fact, he just stood aside and let his foolishness than the killi...
Baldr has to suffer death and does not get the chance to return to life, now Gullveig and Loki have him exactly where they wanted him and by this the ragnarokian chain-reaction will follow. It is bit ironic that Øðinn, god of the dead, has to let his own son undergo eternal death, and Øðinn himself had no power to free his own son from it. Indeed, even though it is said that Øðinn is the “wisest one” and “knows all” – which includes the future (according to e.g. Völuspá and Lokasenna) – he lets Gullveig and Loki kill his own son and send him to the underworld where he has to live amongst giants. In the myths Øðinn grieves the most over his son, but still he just stood aside and let them kill him. This myth tells almost more about Øðinn’s foolishness than the killing of his son.

* 

In my interpretation of this, either the ancient Scandinavian authors patronized the highest god, saying he is too oblivious to foresee the killing of his own son, or they were so haphazard themselves that they did not understand what they were saying in their own sagas.
II: Fjölkyni
FOREWORD

This part of the book holds the esoteric aspects and praxis of my own workings of witchcraft in the line of what is called the Thursatru Tradition – Pursatrú siðr – and it divulges a small part of my magical Gullveig-workings. I share this black art as I know that it will benefit the rime-thursian power of Gullveig. I will not go into detail, merely give examples of good ways to work with Gullveig.

It must be remembered that these are my individual workings; the Old Norse tradition, Gullveig and Loki, together with my assorted sorcerous background have assisted me in developing my individual sinister path and tradition. Certain literature, traditions, and people have inspired me as well, and in that way helped me with understanding and enlightened my eclectic approach to a Gnostic Left Handed path.

What I present below in this part of the book I would call a pure inspirational text rather than a complete system that can be adopted just by anyone.

There are certain principles I consider important in a successful and resultant practice in the line of the Thursatru Tradition, and that is what I will put emphasis on in this chapter; I split my siðr into three:

Siðr – The Tradition

- Blói - Worship
- Seta - Meditation
- Vít - Practical magic

THE PURSATRÚ SIÐR

Here I want to bring up in short the Pursatrú and Jotnattrú; anglicized to Thursatru and Jotnatri. I will focus more on the concept of Thursatru because it is more of a correct name for this line of religion, tradition and praxis, according to the Old Norse fórnsiðr (Old tradition: I rather call it siðr than fórnsiðr (with of course the full understanding of the essence of fórnsiðr), as this tradition should move on and expand, not stagnate in a previous era; that would be to fail the worship and witchcraft of our Old ancestors, which the siðr is built upon. They considered it to be vital for the next one to continue their siðr.) First I want to make clear that there

was no Pursatrú or Jotnatri designed to point out the though the foundation and beliefs with pursar (anglicized to praxis. With the usages of powers, the true essences of the underworld as a whole the rune, and this rune is known as bind-rune will be used in many sundry ways, holds both the bind-rune and figure of the t-rune and pur bind-rune or sigil for the b it is all of a sudden a rune that is what the r-rune represents.

So what powers are we to bring up a few pursar when Æmr who is called by his o þadan af komu ættir, þat er He created Brûðgelmið Bergemir borinn, Brudgelmið thurses were created from mostly rime-thurses and ac characters in mythology and v désir, probably two of the e

Their children are of co understanding and studies Fenr Hel is chief-ruler of Niflheim all his sons of Múspelzhöll the Ragna Rok myths. It after being betrayed by the thurses. Niðhöggr and his it and kill it from within - Beli and his dog-headed c
was no Pursastrú or Jötnatrú known in Old Scandinavia, these are modern names designed to point out the line of Old Norse religion, tradition and praxis – even though the foundation and essence of Pursastrú has an established tradition today.

Thursastru means basically the belief in thurses, it is the name of the workings with pursar (anglicized to thurses pl.), the whole of their religion, tradition and praxis. With the usages of the Old Norse plural form pursar it aims at the thursian powers, the true essences of the darker and adversary aspect of the giant-clans in the underworld as a whole. The essence of the thursian powers dwells as a whole in the rï-rune, and this rune is the symbol of the entire Thursastru. Runic combinations known as bind-runes will only strengthen the rï-rune’s meaning and power and are used in many sundry ways; this is by the Old tradition – fornsiðr. The rï-rune itself holds both the rï-rune and the t-rune in pursat rú, if you just take the top v-shaped figure of the t-rune and put it vertical on its stem, which makes the rï-rune a perfect bind-rune or sigil for the body of Pursastrú. Indeed, to use the rï-rune as a bind-rune it is all of a sudden a rune of taufr, which means sorcery or even a talisman, and this is what the t-rune represents here: taufr as in non-static dynamic power of the cultus.

So what powers are we talking about, who is pursar and who is jötunn? Here I’ll bring up a few pursar who all are of great importance: The primordial ur-thurs is Þýmir who is called by his own rime-thurs race Aurgelmir: the first of them all. «En þaðan af komu ættir, það eru hrîmpursar. Hinn gamli hrîmpurs, hann köllum vær Ýmir.» He created Prúðgelmir the six-headed thurs, Bergelmir was his son («þa var Bergelmir borinn; Prúðgelmir var þess fæðir, enn Aurgelmir afis.») Indeed, many more thurses were created from this race; many are mentioned throughout the mythology, mostly rime-thurses and adversaries to the áesir. Loki and Gullveig are two key characters in mythology and worship; both are thurses and eminent enemies with the áesir, probably two of the oldest thurses.

Their children are of course thurses: Jormungandr, Fenrir and Hel; to my understanding and studies Fenrir belongs to the Múspell-race (like his father Loki) and Hel is chief-ruler of Niflheim (of the Nif-race like her mother Gullveig.) Surtr and all his sons of Múspellzheimr are thurses and they all have a very important role in the Ragna Rok mythos. Æzzi and his brothers Þóri and Gangr turned into thurses after being betrayed by the áesir. Niðhógggr dwells in Niflheim, the home of all rime-thurses. Niðhógggr and his breed are gnawing on the roots of the world-tree to poison it and kill it from within – this allegorizes the sole purpose of the thursian powers. Beli and his dog-headed clan belong to the rime-thurses, etc.
The Thursatrú worship has its foundation in the underworld; Jotunheimr and Helheimr, and in Chaos; Niflheimr and Múspellzheimer. The anti-cosmic and sinister powers of Jotunheimr and Helheimr are worshipped as adverse entities. Equally, the rime-world in Chaos, Niflheimr, with its deformed and icy thurses, the world where Gullveig once walked out from and where her essence still dwells, and where Hel is the chief-ruler (Nifl-Hel) is worshipped as an anti-cosmic and anti-cosmic eitr-current invading the cosmos. Múspellzheimer, also in Chaos, with its ruler Surtr is worshipped as the flaming world, where once Loki sprang out from. The worship is devoted to the thurses, to uphold them and sacrifice to them so that they will grow in power. The tradition that comes with this worship holds Old Norse rituals in many forms, a tradition that comes with devotion and black magical praxis. The practical sorcery of this tradition is very important and has been since ages before the Common Era. All of this is very important to respect. The rune-row is a central tool in the Thursatrú Tradition, the calling for the powers includes it, and the black magical praxis is based on it and its mysteries. So therefore it is very important to understand all of the runes, its old language, and its usage – this is an essential part of the Thursatrú tradition.

Jotnatriu is the name based on the word jotunn, which is in analogy with the more benign giants who most often are friends with the ásir. It’s very confusing in the Old sagas because many authors mix the words jurs and jotunn in sentences as if the words meant the same, but they do not. That is the main difference between Þursatrú and Jotnatriu, and this is why Jotnatriu is an inappropriate name for a cultus opposing the ásir.

After the sun has gone down She likes the dark of the north, She likes the dark of the midnight She likes the dark of the winter. This is the time for her to rise She is the Old One comes She is the Old One comes with a black staff of thursian power black robes she sits in delight of your offerings to her, she sits in delight of your offerings to her, she sits in delight of your offerings to her. 

There it is, high upon a hill, we are sitting and watching the stars close to these woods, no one is watching us. The winter nights in my dreams, you in feeling the cold of Nordic soil, you in feeling the cold of Nordic soil. This place is old and only to stroll these woods – they are curiousity, aggression, and black adrenaline infecting your presence can be felt as a lingering aura but they themselves have the hill and smelled the smell.

These woods are old, yet the darkness is so thick it feels like a living presence, as the darkness surrounds you. The tree giants are standing guard, they look like dark giant deities, flames of my torch are da
After the sun has gone down her power opens up akin to the eyes of the night-owl. She likes the dark of the night – the nightside of time – like her abode deep in the east of the underworld, where it is cold and dark, and where the Nifl-mists drift heavily. This is the time for calling her name and to give homage to her, and doing so she will come climbing from the depths and out of the earth to answer your call. She, the Old One comes as the old wise crone, and sits with you; leaning on her black staff of thursian power, a tool holding the very essence of Chaos’ wrath. In her black robes she sits in delight of your devotion. She hungers for you and the essence of your offerings to her, she absorbs it like ravenous flames.

There it is, high upon a hill, the big rocks with heavy snow-caps look like giants are sitting and watching the stars in the night. This is the wilderness, no civilization close to these woods, no cars or filthy city noises. It is winter, and the long winter months are corresponding to Gullveig and her Nifl-blood. I consider the winters to be Gullveig’s most dominant time of the year, especially Midwinter, which I see as one of the most important nights in homage to Gullveig, Hel and the Nifl-powers. The winter nights in my area are normally about -20°C to -35°C, a trait which helps you in feeling the cold of Niflheimr in your very own core. The trail which leads up to this place is old and only animals use it today. Brown bears and wolves are known to stroll in these woods – without fire you are a potential target for the wild beasts’ curiosity, aggression, and hunting instincts. This knowledge makes you alert; as the adrenaline infecting your blood the motivation is infecting your spirit. Their presence can be felt as a lingering reek of their urine and fur, their essence dwells here but they themselves have run away as soon as they heard my car pulling up below the hill and smelled the smoke from my torch.

These woods are old, you can tell by the intensity of the entities dwelling here, the darkness is so thick it feels like it chokes you, but it is only the effect of its unseen presence, as the darkness here is like a thick fog, you can actually feel it embrace you. The tree giants are standing tall and murmuring in the non-present wind, they look like dark giant defenders protecting the primeval hill of the thurses. The edgy flames of my torch are dancing eagerly and cast shadows in the dark, the flames
make the wood come alive, and its heat is wanted in this rime-clad home. The deep snow and the up-hill trail tests your strength as it is like walking in water up-stream, it is like the snow wants you to give up and go home. But the very thought of what awaits you makes you not care about small distractions like this. As I arrive I first see them, the big rocks which are acting ritual monuments represent Loki, Gullveig and their adverse purpose, at the same time are they representing Jörmungandr, Fenrir and Hel. They are waiting patiently for the flames to rise again in their lair.

Thoughts on Gullveig and memories of my last visit going around in my head as I carefully stack the fire-wood in place in the fire-pit I once made by digging a big deep hole in the rocky ground, and I put large rocks around it to hold the flames. A long time ago I and some brothers made this place with just shovels and pick-axes; it took months of hard labor. And at last the flames lit up the giant rocks at the Gullveigarblót, “Heil Gullveig!” Specially gathered herbs and resin are mixed in the stone-mortar and the pestle roughly grinds the mix to nice incense granules. With my hand-made spoon – made out of Yew-tree and which has Gullveig-runes burnt into it – the incense mix is put on glowing charcoal with my left hand; “Heil Gullveig! Heil Heiðr! Heil Aurboða!” The smoke is well-known and awakes my spirit, a certain focus. Heavy breathing makes you dizzy and all of yourself getting warm and inspired. With my inner eye I envision Gullveig’s essence filling the darkness, my sigils and fetishes are activated and call for her, like howling wolves in a February night, mist is steaming from the jaws of the hunters, reeking and rising, the smoke comes from the underworld, from her abode, it is her essence, like the foul breath of Garmr. I fall into meditation, a preparation for the receiving of Gullveig’s presence. With my inner voice I call, materialize runes with my inner voice and cast them smoking and icy down into the depths of Járnviðr. Semi-improvised and wordless rune-songs flow in my thoughts; celebrating and glorifying In Aldna. The void spreads like the black wings of Niðhöggr around me; I can feel the might of the abyss and the claustrophobic clasp. I can feel the freedom of my spirit ripping the shackles apart like the father of Fenrir. I have now awoken the anti-cosmic powers and they climb up from under the earth like black shadowy mists. The crystal fetish which is representing Gullveig’s heart is as cold as ice and bites my left hand as I devotedly touch it, the clay-pot which represents the well of thursian wisdom – Hvergelmir – is boiling with eirr and the black magical runes inscribed are now glowing bright bloody red. So does the master bind-rune Pursakross, which is placed in the east together with the fetish Gullveig-idol. The black magical wand is held with both hands and used as a focal point of Gullveig’s influence as the words of power are uttered:

“Heil Gullveig:
heil Gullveig: heil gygr sei
heil Gullveig: undir ok á jar
heil Gullveig: med nefn

“Gullveig – The giantess of fire;
I cast runes consecrated in
hungry arms of Myrkviðr.

“Gullveig – The thurs-power;
See me from your mighty em
you dwell.”

“Gullveig, I invoke you! We
I implore you to possess me
I implore you to take me a
and rime-thursian wisdom.

“Gullveig, I invoke you! We
Let my rune-songs link you
to your black magic.
Let my rune-songs hail you.

“Hail Gullveig! Distribute
Þau hétu hana þrjár hra
pursamérin sem er en ok
þrýsvar brend: þrýsvar be
mer ok félagi Loka: verð.

“Dróttning járnviðja, þurs
Dróttning járnulfa, þursas
“heil Gullveig in vitra: hei

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s rime-clad home. The deep walking in water up-stream, but the very thought of what is like this. As I arrive I first represent Loki, Gullveig representing Jormungandr, is to rise again in their lair.

going around in my head as once made by digging a big round to hold the flames. And just shovels and pick-axes; the giant rocks at the Gulf and resin are mixed in the nice incense granules. With which has Gullveig-runes burnt my left hand; "Heil Gullveig! I awakes my spirit, a certain self getting warm and infilling the darkness, my sigils wolves in a February night, and rising. the smoke comes like the foul breath of Garmr. If Gullveig’s presence. With nice and cast them smoking ed and wordless rune-songs. The void spreads like the of the abyss and the clasping the shackles apart like powers and they climb up crystall fetish which is representation as I devotedly touch dom – Hvergelmir – is boil now glowing bright bloody placed in the east together s held with both hands and s of power are uttered:

"Heil Gullveig:
heil Gullveig: heil gýgr seiðs ok svætra rúna:
heil Gullveig: undir ok á jörðu:
heil Gullveig: með nafnin Heiðr Angrbodá Hyrrokinn Auboda:"

"Gullveig – The giantess of darkness from Ór-Chaos!
I cast runes consecrated in your alluring name, burning and smoking, into the hungry arms of Myrkviðr; to seek to uphold your wise monstrosity."

"Gullveig – The thurs-powers’ giantess from Járniðr!
See me from your mighty and black seiðr-throne; from the deepest darkness in which you dwell."

"Gullveig, I invoke you! Wise and old giantess!
I implore you to possess my spirit with your black and anti-cosmic power.
I implore you to embrace and infuse my devoted spirit with your thursian strength and rime-thursian wisdom."

"Gullveig, I invoke you! Wise giantess!
Let my rune-songs link your powers with mine; and bind my rune-songs to your black magic.
Let my rune-songs hail you as my dark and almighty queen."

"Hail Gullveig! Distributor of the words of darkness!"
"Þau hétu hana þríðr hraðilegar þursameyjar:
þursamarin sem er ein ok þríðr:
ðyrivar brend: þyrivar borin:
mær ok sétagi Loka: værðr ok dróttning Myrkviðar:"
"Dróttning járnviðja, þursameyja, gýgja, myrkriða, illra bríða:
Dróttning járnulfja, þursarekka, jotna, svartblótmanna, illra vera:"
"heil Gullveig in vitsa: heil Gullveig in aldna:"
I then open up and receive the attention from Gullveig, she always comes and sits with me, faceless she smiles at me and nods in approval and shows me that she is willing to share. For a long time I just sit as if meditating and studying Gullveig with my inner eye as she shows me things, things of importance, this could take an hour or two. Then, when the time is right I bring out my Blótpénir, they are my specially made divination tools - which I use to communicate with Gullveig above all. I call them my "claws" because they are made from genuine wolf claws, for me they symbolizes the restless wolf who stroll in the dark to scout out what he is looking for, no rest and no mercy. My claws have been through these journeys as they come from a wild wolf: they have hunted, they have killed, and they have devoured their victims. For me, what this represents in my workings is very important. They represent Gullveig's child Fenrir and their offspring, e.g. Hati and Skoll; Gullveig leads them and they are enlightened by her: so am I, and they are very much connected to her and she has accepted my claws as a means to communicate.

After my communication and receiving I prepare and start my Seta; to gain all the understanding of what I have received this night. Then, I end my blót by giving sacrifice and praise Gullveig for all that she has given me. This night I brought my sacred bowl with red Gullveig-runes inscribed on it and I filled it with raw meat which swam in blood, something the Old One fancies. Even the Old One's Járnuvidjur gather from the scent of fresh blood and meat, thirsting for its essence.

"Heil Gullveig! Heil Heiðr! Heil Aurboda!"
"Heil Gullveig in vitra! Heil Gullveig in aldna!"
liveig, she always comes and
roval and shows me that she
tating and studying Gullveig
importance, this could take an
t my Blotspénir, they are my
unicate with Gullveig above
m genuine wolf claws, for me
r scout out what he is look-
rough these journeys as they
led, and they have devoured
ings is very important. They
e.g. Hati and Skoll; Gullveig
nd they are very much con-
ns to communicate.

and start my Seta; to gain all
Then, I end my blot by giving
me. This night I brought my
and I filled it with raw meat
ex. Even the Old One’s Jarn-
thirsting for its essence.

Aurboda!”
rig in aldna!”

Útiseta is a meditative technique that calls for a longer meditation out in the wild
to connect with the divinities and exchange power and hidden knowledge. There
is also the Old term nátiseta, night-sitting, which might fit better with the workings
according to the Thursatru tradition. But I just call this praxis Seta, sitting, as I use
this form of invocatory meditation both outside and inside during nights. Some
will probably disagree with this, as the known (modern) practice of Útiseta is par-
ticularly described as being performed outside in the wilderness. Well, I don’t like
to limit myself with predestined boundaries, such as stasis in praxis – even though
I consider tradition highly important. Instead I use the fundamental ideology of the
Gnostic Left Hand Path and thursian traditions with my personal lawless develop-
ments to form any praxis into the best adapt one for me – unrestrained. After more
than a decade of experience of ON praxis, I figure that as long as I reach the purpose
with this form of invocatory meditation I can adjust it to my individual practice and
fulfillment.

In the line of Thursatru the point with Seta is for example to reach the depths of
the underworld and grasp its knowledge, and/or during a ritual become one with
the invoked thursian power – it could also be used as an extensive meditation to
achieve understanding of previously received knowledge.

I often use incense during my Seta which I prepare and mix beforehand according
to the type of working I’m doing. After all these years of praxis my brain are used to
the incenses and connects its scents routinely with certain states. I use all kinds of
herbs and resin to get certain scents. For inside-workings I rather burn oils, and
these oils I make myself by mixing carrier oil (e.g. sweet almond oil), essential oils,
herbs and resin till I get the scent I want. I think oil is better for inside Seta because
it gives a more pleasant scent as you sit in front of it for a very long time, incense
smoke tends to make you a bit too dizzy after a longer while because of the lack of
oxygen in your brain, and you can get poisoned from it, too. Another bad thing with
using incense on an inside Seta is that you have to refill it often, and that distracts
your meditation. However, for outside Seta I always burn incense mixes on charcoal
as it lasts for a long time, and to avoid distractions as I sit outside heavier doses of
incenses are needed, so I always prepare 3-4 times of a batch.
Fetishes are very important to me, and they were very important in the ON magic. I always have several different fetishes for every single thursian power that I'm working with. All have their exact purpose. A fetish is an item that has been worked with for a long time, interlinked and “inspired” with certain chosen powers. These items I always bring to my Seta sessions of course, as it is their purpose to work with you anytime and anywhere. Your fetishes are the links between your Will and your spirit; your magical praxis and the thursian powers. I behold them as my extended roots; which I have, by my controlled Will, descended into the underworld and connected with whatever power or source I wish.

The last item I regularly bring to the Seta is my black wand. It is my black serpent of power that stabilizes my black magical focus.

* * *

I have several places where I like to go and have my Seta and rituals; my two favorite places are one upon a mountain and one by a certain lake in the outskirts of my town. A thirty minutes car-ride and I arrive at this deserted lake. The water is absolutely still this cold night; it makes a perfect giant mirror, which reflects the black mountains and trees. Thick and heavy mists stroll slowly around the lake and between the trees, a sign that even colder weather is approaching due to the cloudless night sky. The darkness is bluish as the full moon's sharp light illuminates it, it is something very magical with the blue darkness, and it reminds me of Hel's spirit, Gullveig's deathly daughter. As my beard and fingertips start to freeze I make a fire on a natural made shore by the lake; the shoreline is very narrow, perfect though for a fire and room for me and my ritual belongings. The flames soon give me warmth and the ground gives me cold, it has an odd effect upon me, something I cannot experience inside a house. I always start by having a short and relaxing meditation, to calm down and to blend in with this rare nocturnal outside environment. It takes time to get used to all the wilderness sounds, and at the same time I have to get used to the awkward silence. Unusual, silence can be a distraction. After I feel that I am one with the night I place out my ritual items, everything has its place and I need it that way. I put the mortar in my knee and start to grind my gathered herbs and resin with the pestle in my left hand into a rough mix to nice incense granules, this night I used dried Mistletoe and Myrrh resin as a base. With the hand-made spoon made of Yew-tree I put the incense mix on glowing charcoal with my left hand and utter: "Heil Gullveig! Heil Heiðr! Heil Aurboða!" I started to evoke the powers of Niflheimr with the help of Gullveig, and I can see with my inner eye how
very important in the ON
t the single thursian power that
t is an item that has been
fed" with certain chosen pow-
course, as it is their purpose
some are the links between your
ussian powers. I behold them as
will, descended into the under-
world, I wish.

black wand. It is my black serpent

Senta and rituals; my two fa-
certain lake in the outskirts of
his deserted lake. The water is
ant mirror, which reflects the
roll slowly around the lake and
approaching due to the cloud-
's sharp light illuminates it, it
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ving a short and relaxing med-
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and at the same time I have to
be a distraction. After I feel
ss, everything has its place and
art to grind my gathered herbs
mix to nice incense granules,
base. With the hand-made
bow charcoal with my left
I started to evoke the pow-
see with my inner eye how

everything around me freezes over and how darkness and ice springs up from the
below. Icy mists surround me and the area where I sit embraces me like darkness. I
feel the presence of the rime-thurses, and Gullveig nods at me with a content stature.
Then I powerfully thrust my black wand into the ground so that its poisonous snake-
head digs deep down in the black earth, at the same time I proclaim my will and
start to say my runic formulae in my head. The Nifl-powers are already alert and
meet my wand's head underground and grasp it as an ally. I mentally envision rime
biting and embracing my black wand like crystallized smoke, even my hands and
arms covers with rime until my wand and my body is covered by this Nifl-hue. Then
I stay there, in that state, just gazing into the rime-thursian abyss. Sometimes I spir-
ally dive into the dark void of the underworld and sometimes I stay semi-con-
scious and communicate with the powers.
GULLVEIG'S RUNES

This is a text which I have focused on runes which are only for Gullveig, and these runes belong to a traditional
called black, the runes call them. From a thursian perspective of communication and understanding through the runes
adjective black in black runeful blood of the giant-race invades the cosmos; syn
Hvergelmir with its eleven hidden knowledge or the Uppark rune-row alle
inate from the primordial – the thursian giantess when entwined in the craft and

My understanding of the foundation in the anti-count
This does not mean that I have embraced the thurs
the Old lore and inventions. I am very careful to not nec
burs-aspects and uphold

I have studied and won
understanding in the depth
GULLVEIG'S RUNES & THE BLACK RUNES

This is a text which I have compiled along with my other book URAM, but this text focuses only on runes which are related to the runic Gullveig-workings. Some runes are only for Gullveig, and others are vital in any black thursian magical practice. These runes belong to a tradition and should be treated thereafter.

Within the thursian tradition Thursatriu, the runes with a thursian purpose are called black, the runes came from the giants and their runic wisdom belongs to them. From a thursian perspective the runes are black magical practical tools of communication and understanding of hidden knowledge – the giants are communicating through the runes to you. This nightside knowledge is represented in the adjective black in black runes. And this nightside knowledge comes from the wrathful blood of the giant-race þurs. The thursian race is the black current of Chaos which invades the cosmos; symbolized as the black dragon with eleven heads, or Hvergelmir with its eleven black heads. This anti-cosmic poison is an allegory for the hidden knowledge or communication that the thursian powers bring through the Úpark rune-row allegorized as black light. All runes of the Úpark rune-row originate from the primordial thurses; as a matter of fact they were created by Gullveig – the thursian giantess who invented witchcraft and the runes. Her black essence is entwined in the craft and the runes, as Ýmir’s black blood in the creation.

My understanding of the Úpark rune-row and the runic practical magic has its foundation in the anti-cosmic Satanic tradition, and the Chaos-Gnostic tradition. This does not mean that I have made up my own runes and meanings; it means that I have embraced the thursian aspects of the runes and their magic, I have embraced the Old lore and inventions, developed it with modern and personal expansion. I am very careful to not neglect the Old lore and traditions; I rather sieve out the þurs-aspects and uphold it in my black thursian magic and tradition.

I have studied and worked with runes for many years now, and I have gained understanding in the depths of the runes by exploring them exoterically and esoteri-
cally. I pretty much read everything I can get my hands on when it comes to runes, everything from Scandinavian history, runology, to modern rune-magic books. I must say that old runological texts interest me the most, because of their undefiled knowledge. They may hold a lot of scientific speculations and guesses because of the runes' poor evidential history, but at least their authors do not make up fictional groundless reports. Many modern texts and books are overlooked hypotheses made up from "authors'" fantasies of a "lord of the rings" reality, which never existed. So I can proudly say that I have based my rune-theories on credible sources from known and respected runologists, scientists and authors, and from that I have worked and experimented by myself with the runes in magical and ritualistic praxis for many years – forming a personal black magical *svartrúnisdr* following the anti-cosmic tradition.

To interpret the runes in an anti-cosmic way is not easy and it does not mean just looking at runes as some black magical tools. First, you have to have deep understanding in the anti-cosmic tradition and paths, and this is nothing you receive during a month of reading some books, this takes years of eclectic praxis – *lectita et scribe, antiquum novangue*. Secondly, you have to understand the runes. So this text is my personal outcome from many years of understanding of the black side of the runes and their thursian magic.

More detailed and compiled texts about the runes and their magic you will find in my next book URAM in the chapters "Black Runes" and "Black Rune Mastery".

*rúnir er þursum komum fyr niflhel nêdan*

*The first and most important bind-rune (Tirač) holds both the adverse power-current which is cosmic power. 

*Tirač* represents the primal essence of the þurs-þursian world, the blot-area, preferably has leadership. This mighty*
s on when it comes to runes, modern rune-magic books. I insist, because of their undefiled visions and guesses because of oars do not make up fictional overlooked hypotheses made up, which never existed. So it is on credible sources from thor's, and from that I have magical and ritualistic praxis etrúnsídhr following the anti-
as and it does not mean just you have to have deep under-
is is nothing you receive dur-
of eclectic praxis — lectita et
ystand the runes. So this text 
ing of the black side of the
and their magic you will find and "Black Rune Mastery".

ÚRKAOS

The first and most important rune is a bind-rune which I call Úrkaos (primordial Chaos), and it is a combination between the ʀ-rune which in thursian magic represents the origin of the primordial powers or current of Ginnungagap or Chaos. The u-rune is a rune representing origin and the original source. The second rune is the þ-rune which in thursian magic holds all of the thursian power; which means everything that the essence and race of thurs stand for (þurs dětt). By now we can agree upon that it is the thursian power which is the anti-cosmic current originating from Ginnungagap or Chaos. I will investigate these two runes individually in my book URAM for a more detailed understanding.

 perpetrator holds both the aspects of ŝ and þ, and as a combination it represents the adverse power-current which came out of Chaos and became anti-cosmic as an alien cosmic power.

 perpetrator represents the primordial thursian current; the anti-cosmic current; the original essence of the þurs-powers.

The þ bind-rune is a central symbol which should be used in all that involves practicing the black magical workings of the thursian powers, whether it’s Gullveig, Loki or Surtr workings. This bind-rune connects them all and is more of a foundation of the thursian workings. It is used as a central talisman on the altar or in the blót-area, preferably hanging or standing in the center as a symbol of honor and leadership. This mighty bind-rune stands before the giants themselves.
The powers of Chaos, which are represented by the anticlockwise movement, will re-invoke everything to its origin: Ginnungagap – The Abyss – Chaos.

Another, as important rune, is the bind-rune which I call Pursakross (the thurses’ cross, or the thursian cross.) The Pursakross has the thursian purpose of invoking the mighty powers of Chaos, which are represented by the anticlockwise movement, to re-invoke everything within the cosmos to its origin: Ginnungagap – The Abyss – Chaos. Pursakross is the fundamental symbol of the anti-sunwheel, hence the four ℓ-runes which sitting on the four reverse r-runes which are representing the anticlockwise movement. This is the black sun-wheel that goes backwards and bringing everything back to its origin in Chaos. It is the symbol of Ragna Rök. The bind-rune above (ɬ and ʃ) is the Surtian Chaos-power Focus rune, a rune I use very often too.

Within Pursakross you see the ℓ-rune: an important notation of the ℓ-rune is that it holds within itself several important runes in analogy with the Pursatru belief: 1) the ℓ-rune; belonging to Nifelheim and its ruler Hel, and also the hrimgygr Gullveig, 2) the c-rune; belonging to Loki; and it represents the black light and gnosis, and 3) the ʃ-rune; belonging to Múspellheimr and its ruler Surt.

The black point in the mouth of Chaos. The jaws or portal is the Black Sun, and can signify the Black Sun, and can signify the Black Sun, and can signify the Black Sun, and can signify the Black Sun, and can signify the Black Sun.

Pursakross is also an acronym made from bind-runes, called Rok or the Day of Wrath.

THE FOCAL POINT OF THE COSMOS

Transcending in this context the complexity of the cosmos. The Pursakross, which will lead your acosmic jaws of Ginnungagap. The spin like a spiral more than circle; instead it is as lawless.

In my Chaos-Gnostic belief to the Úrkaos, and its essences, acausal Múspell-flames and blackened völva in the hylic slumber. Karma – I will now assiduously spiritually transcend back into the world to aim my spiritual workative objective. So I uphold the sign to Ginnungagap. That’s why the gaping chasm called Chaos.

As I stand with my inner self and icy – it turns slowly to focus into its center – its being in my black flames; seeking mine; as I call for the cromme; as I call for Chaos to

Pursakross corresponds to Chaos, anti-cosmic gods, of the Old Norse religion, a
GULLVEIGAR RUNAR

The black point in the middle symbolizes Ginnungagap, the jaws to the acosmic Chaos. The jaws or portal is also called The Eye of Lucifer, The Eye of Taniniver and The Black Sun, and can signify the dark portal in the sigil of Azerate1.

Pursakross is also an active rúngaldr; an evocatory sigil, made from bind-runes, calling upon the hastening of Ragna Rok or the Day of Wrath.

THE FOCAL POINT OF TRANSCENDING

Transcending in this context means to go beyond; beyond the boundaries and causality of the cosmos. The Pursakross as an anti-sunwheel is the focal point and sigil which will lead your acosmic and black spiritual flame back through the black gaping jaws of Ginnungagap. The Pursakross is the wheel that spins anticlockwise and it spins like a spiral more than a circle, because its purpose is not limited as a closed circle; instead it is as lawless and acausal as the pandimental Chaos.

In my Chaos-Gnostic belief and spiritual workings I view my spirit is being linked to the Úrkaos, and its essence being acausal – as my spirit has been burnt by the acausal Múspell-flames and bitten by the Nifl-ice; and by this enlightened and awakened from the hylic slumber; and by so opened my pneumatic eyes. I have identified karma – I will now assiduously strive to rise above karma – and from this, work to spiritually transcend back into Chaos. With this Self-knowledge I have the advantage to aim my spiritual workings and reach out to powers that can guide me to my objective. So I uphold the sigil Pursakross over my black altar and make it into a gateway to Ginnungagap. That’s what the black point in the center of the sigil represents: the gaping chasm called Ginnungagap and Chaos.

As I stare with my inner eye upon the Pursakross I envision it to be black, flaming and icy – it turns slowly and heavily anticlockwise in a spiral-way, absorbing my focus into its center – its black hole. In my visions it looks like a gigantic axel pulling in my black flames; seeking to connect its own overwhelming black flames with mine; as I call for the crone to watch over me; as I call for the light-bringer to guide me; as I call for Chaos to embrace my spirit.

Pursakross correspondences:
Chaos, anti-cosmic gods, thursian powers and their purposes, Satanic elements in the Old Norse religion, all-devouring fire, incineration of all forms, carbonization,
volcanic power; outburst and destruction, black fire and flames, Surtr and Surtr’s sons, Surtr’s burning sword of vengeance, Nidhogg’s purpose and entity, concentration, discipline, self-control, fire-meditation, mental strength, unconquerable, fight, perspicacity, unbreakable purposefulness, creativity, inventiveness, elitism, total victory, Satanic triumph, superiority, earned honor, greediness, Satanic and glorifying reward, respectability and dignity, unlimited wisdom – unlimited strength. **Gimsteinn:** Lava Stones, Lignite, Hematite, Onyx, Obsidian and Bloodstone.

Carve the *Bursakross* in stone, clay, bone or wood, paint on leather or paper/parchment, paint with bodily fluids on your body. Blood shall fill the rune, sperm or saliva if you wish it to be invisible.

For continuous inspiration
As cosmic forces are all an path, physically and spiritual tools. Such as this stave. And make sure that no intruding a protection, this is empower represents your Satanic will.

If you chose to work with it, to activate this stave i
and flames, Surtr and Surtr's purpose and entity, concent-
nal strength, unconquerable, ivity, inventiveness, elitism, nor, greediness, Satanic and
ited wisdom – unlimited Onyx, Obsidian and Blood-
ood, paint on leather or dy. Blood shall fill the rune,

GULLVEIGAR RÚNAR

ANDAGIPT

For continuous inspiration in my workings I use this stave, which is called Andagipt. As cosmic forces are all around us and naturally go against our choice of sinister path, physically and spiritually, I chose to always surround myself with strengthening tools. Such as this stave Andagipt, the gift to your spirit; the stave which will always make sure that no intruding force can defeat my dedication and loyalty. This is not a protection, this is empowering of your Self and your black magical work. Andagipt represents your Satanic will.

If you chose to work with this stave you need to come up with a fitting galdr song to it, to activate this stave in your personal workings.

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GULLVEIGARBÖK

GAUMI

Gaumi is the bind-rune or the stave which helps you to keep focus on the enlightenment given from the Chaos-powers. I use this stave in most of my magical runic workings, for example, to stabilize my focus on my aim and true ambition. Burn it into the black skin which you throw your divination chips on, cut it into your magical wand and fill it with blood, carve it into your altar, draw it onto your left hand before magical acts, embellish it into the leather pouch which holds black magical herbs, fetishes and gems, etc.

If you chose to work with this stave you need to come up with a fitting galdr song to it, to activate this stave in your personal workings.

GULLVEIGIAN BIND

The three bind-runes below can only be used with absolute clarity. They are energized with and link to your own essence and purpose. They are all her malicious and attacking – beautiful.

They are all her malicious and attacking – beautiful.

All of these bind-runes are charged poisonous wand, when carved, they should be carried out of it and be used with caution. Do not use them in the wrong manner as they will come back to haunt you.
GULLVEIGIAN BIND-RUNES

The three bind-runes below are holy runes given as gifts to or from Gullveig and can only be used with absolute dedication and respect. Used in the wrong way they will become destructive to its user and they will become a curse! These bind-runes are energized with and linked to her black wrathful essence and her blackest magic, so it’s crucial for everybody to not misuse these bind-runes in any way. For the true Gullveig-worshipper they are blessings – for the unfaithful a horrible curse.

They are all her malicious seeds created in this world to invoke her and spread her essence and purpose. The unnatural ways of these bind-runes are as unnatural as her own essence as the thurs-werewolves’ mother and inventor of magic: fearsome and attacking – beautiful and generous.

All of these bind-runes should be inscribed (with your left hand only) with ice, blood, a crystal quartz or black Onyx. Magical tools for inscription should be a charged poisonous wand, wolf-claw, icicle, or crystal quartz/black onyx-pointer. If carved, they should be carved with your left hand into fitting material.
Kemir is a bind-rune which evokes Gullveig's limitless knowledge and understanding of the runes. This sigil has always been on my altar and I constantly keep it there to help my spirit to be aided in the complex understandings of the runes' essence.
This is an alternative way to use Kemir in Úpark rune-magic. The bind-rune made out of Ἱ and Ἰ helps your magical purpose to focus on the thursian aspects and it is also guidance in the depths of the underworld. The Úpark-runes are written anti-clockwise to emphasize the will and path of Chaos.
LYKIL

Lykil is Loki within Gullveig.

Only Gullveig herself can explain its meaning and purpose.
ÍSARN

Ísarn is the bind-rune which evokes the current of Járnsiðr. It calls for the Old One and her thursian werewolf breed.
III: Ljóð
As darkness she came
Like a shadow out of shadows
a black crone with a black flame

Old, wise and all-seeing
She took the worlds in her grip,
prevailing against them as a rime-being

The ice-cold current then woke
And the gods knew
she would outlast fire and smoke

And spawned the serpent and the bane
And giants and wolves
and the gods knew they will be slain

Runes she brought from her own abyss
And the blackest magic
which no god dare to reminisce

All fear her as the Old mother
The Death which will embrace them
one after another

As the mother of the pale queen she came
Three in number – cold in essence
Unleasher of the untame

Anger she loves – squirming unlight
Like earth she consume and like space she is
Cunning and bright
GULLVEIGARÐÓK

Her magic is the keeper of the grave-worm
Abysmal – dark – death-striking
Iron firm

Black moon water colors her dress
Pockets that hold an ocean
Depthless

Under man’s foundation she dwells
Seering – striving – reflecting
Underneath the wells

Do you know the crystal cave?
Where the seed of three spirits live
The mother stave

Do you know the hidden iron gate?
Unnatural dimensions rule behind it
Rime and hate

Of her name do not ask me
“Ages of Wolves” they call her
I call her SHE
An anti-cosmic traditional rungaldr to supplicate the Yew tree, its spirits and the IhwaR-rune.

ýr – ihwaR:
gró með Helju:
ek hylli anda ýs ok herulfa:

ýr – ihwaR:
gró með eitri:
ek hylli anda ýs ok þursulfa:

ýr – ihwaR:
gró með myrkrí:
ek hylli anda ýs ok heiðulfa:

gró í Gullveigar nafni
gró fræ Hyrrokinjar:

ýr – ihwaR:
ýandar ek kalla:
ek heiti ýs anda at mæla mér satt
ok at leiða mik í myrkrí ok rúnnum:

ýr – ihwaR:
ýandar ek kalla:

gró í Gullveigar nafni
gró fræ Hyrrokinjar:

ýr – ihwaR:
ek hylli helulfar:
ek hylli heiðulfar:
Heldrasill:
  ek virði þik:
  ek fóra þér blöði:

ýr – ihwaR:
lát drekann med ellifu hofuð
frá Útgardi fóða þik:
In the sinister night I call
Under the obsidian star
And with my myrrh resin I color the air
In your shadowy name
Black wax carries my blessed torch
Flames of a falcon-spine wander in my thoughts
I see the companion luring grimly
Eyes of a predator thrust me like a spear
But it gives me joy, not wounds
And there, tall and black she rose
Ice holds the moment with us in darkness
Sharing, showing, taking
And she moves, like an old tree in the wind
As her hands are of black icicles
As her hair is long and of black ice
Her face picks me up like a mother her child
Into a caress of the deepest shadow
And she speaks with runes of iron
Burning into my spirit
The great snake shall now come
Black within and like you without
Poison is frozen in its form
And Will is manifested upon my grip
Thrust it into the underworlds she said
And the old will climb
Grínaútr

Hungry he bays as he hunts in the sky
The unnatural entity from a land of shadows
Drooling like a rain-storm without a sky
The one with dried blood on his fur, reeking
Chasing the black swaying in the cold black sky
It's an unconquerable game with a predestined end
Mother, don't your children gather there?
Mother, isn't that your abode?
Black, lonely, blocker of the round fire
Cold, haunting, keeper of the threshold of worlds
He has been hunting it as an infant
He has been hunting it as the mighty horn
He has been hunting it as the shady eye
Snapping, growling, crying
Crying like winds caressing the shaded crowns of trees
Sadness I hear — victory I see
O' mother of darkness, enlighten me as your grey and unleashed companion
Ama

Dima

Hail, hail, hail!
Gullveig; first-born mother
Bringer of adverse power
Queen-Giantess of darkness

Hail, hail, hail!
Heidr; second-born crone
Bringer of sinister dreams
Women's true luster

Hail, hail, hail!
Aurboða; third-born maid
Bringer of ascending seeds
Eclipse of the cosmic sun

Blackness I call your throne
The gaping space in Chaos
From where you shine through all worlds

Robes I witness flutter
As you rise like an icy night sky
With your wand like Chaos' axis

Queen of the wrathful giants
Below, upon and in the middle
Mother of the deathly race

Sallow earth you trample
And blacken it with your breath
Wordless darkness begets

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GULLVEIGARBÖK

To man you came as a crone
Proud in vigorous spirit
With light from the world below

As Queen over abysmal lands
And Queen over man and woman;
Queen-witch over the essence of magic

As two you first came
Sootless darkness and pure light
The ocean, the soil, and the below

As three you came before the powers
As a wintry cloud of bewilderment
Dominant, prevailing, and cruel

Blackness lick the soil of heaven
Terrible shadows pound on its walls
The first time you eclipsed its room

Wholesome like from the chasm you came
Unfolding like the infinite rebound
Dynamic as the fertile jaws

Keeper of the first race
Mother of its line
Queen-giantess

Source of the blackest poison
Holder of the fate
Key to the rim

Maid, mother, crone
Three in all aspects
↑ ↑ ↑
SKASSLEIKR

Oxaspake

The giants stood dark
Deep in the valley
Still as January snow
Silence
Cold
I looked around
Old paths crossed my view

And a rabbit's left paw came
Triggered the witch
And she came as the crone
Black and frightening
Numerous links ran around her spine
Around and around
She spun like a wolf
But the black stretched out
Like spikes
Like icicles
Like iron rods
Darker she grew
Lighter I grew

She envisioned for us both
The vortex is the wand
The wand is the spine
And the spine holds the links

Like iron-talons they swept
Around like dead and falling leaves
But the spine is everlasting
Like a spiral in the abyss
GULLVEIGARBÓK

And him
Swept the valley like a shadow

And she spun
Happy and alluring
The runes danced in the bats' field
Amulets she said
Are the floating good
In my dance and gaze
Gaze and incantation
Incantation and thirst
Thirst and hunger
Hunger, hunger

You shall collect
Manifold is better
Let them embrace your neck
Like a scarf in the cold
Touching your breast
Like my long hair
Burning intense
Glowing in knowledge
My word in one rune
Shall make you descend
In my home blend
In my house stay
With my hound bay
In my heart dwell
Me and Hel

I do it for you
Look at me
Bare
Wanting
Hungry
Spinning
Snapping
Biting
Teaching
SKASSLEIKR

Taking
Giving
Embracing
Lusting

I do it for you
Look at me
Bare black
Crone-dance
Black spike wheel
Confusing
Pulling
Fulfilling
the charm

Creating
the
deformed
desire
Appendix

I do not include all worlds in the ON cosmology of the mythology in this chart, as they are not relevant in this book.

- The darker outer part of the illustration is Chaos/Kaos, I have written it anti-clockwise because of its opposite nature towards the cosmos.

- N, E, S, W stands for the cardinal points; North, East...

- The world tree and its worlds lie within the cosmos/Allheimr, I have shaped it as an egg, please do the same. The cosmos is surrounded by Chaos.

- The world tree is a Yew tree; please look up Yew tree on the net to get a good understanding of its shape, I like the world tree to look like a Yew tree. I will add a picture of a Yew tree that I like.

- Ásgardr lies in the crown of the Yew tree.

- Midgarðr lies on the Yew tree’s trunk.

- The “upper” Jötunheimr lies to the north of/in Midgarðr, above the underworld. It has a gateway down to the underworld.

- The underworld starts at the roots of the Yew tree. Mark the border with a horizontal line.

- To the North lies Jötunheimr, I like the form to be like an egg or a testicle. On top of Jötunheim lies first well of wisdom; Mímisbrunnr, and the first Yew tree root leads to it. Under Jötunheimr to the East/North lies Járnsvíðr.

- To the South lies Helheimr, I like the form to be like an egg or a testicle. On top of Helheimr lie another well of wisdom; Urðarbrunnr, and the third Yew tree root leads to it.
• Below these two underworldly worlds lies Ginnungagap, the black portal out to Chaos. Ginnungagap, Niflheimr and Múspellheimr all lie in Chaos; that's why I've put them on the border between Chaos and the underworld.

• Niflheimr lies on the North side of Ginnungagap, Niflheimr is the world of ice and mists. And in Niflheimr the last well of wisdom lies; Hvergelmir, and the second Yew tree root leads to it. And on the outer rim of Hvergelmir lies the "sea-shore" called Élivágar, and from Élivágar runs 11 rivers which are spreading throughout the underworld, feeding Jötunheimr, Helheimr, the roots etc with their poisonous waters.

• Múspellheimr lies on the South side of Ginnungagap, Múspellheimr is the world of flames.
A SUMMARY

1. Chaos is all, and within Chaos the cosmos lies like an egg.

2. The cosmos holds the world tree and its worlds.

3. The upper worlds are: a) Ásgardr, b) Míðgarðr, and c) “upper” Jötunheimr.


5. Járniðr (ironwood) is a region in the east/north of Jötunheimr where Gullveig (and Fenrir) has her abode under the name Angerboda.

6. The three roots lead to the three wells of wisdom: 1) Mímisbrunnr, 2) Urðarbrunnr, and 3) Hvergelmir.

7. Ælivágar is a sea-shore at Hvergelmir where 11 rivers of Hvergelmir’s icy water run out.

8. The worlds in Chaos are Niflheimr and Múspellsheimr. They both lie on each side of Ginnungagap.

Note: the upper world, hence the tree-crown, starts to wither as the poisonous underworld water feeds its roots.
A simple illustration of how Chaos' acosmic current invades the cosmos and transforms into being anti-cosmic.