

Grímnismál:
An Edition and Commentary.

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In that strange island Iceland, ...where of all places
we least looked for Literature or written memorials,
the record of these things was written down. (Thomas Carlyle)

Abstract.

This thesis offered for the degree of Master of Philosophy is about Grímnismál, an Eddaic mythological poem. Two versions of the text have been prepared from the manuscripts. One is a diplomatic text while facing it is a version based on thirteenth^{century} forms of the language. Variant readings are given in footnotes.

The introduction supplies information on the contents and history of the two manuscripts containing this poem, discusses their possible age and provenance, and examines style and metre. Further, problems of possible interpolation are considered, as are the literary aspects of the poem. The plot of Grímnismál is traced through the poem while the various motifs in the prose framework are related to other literary works or to folklore. Finally, the introduction considers the paleography and orthography as well as the vocabulary of the poem while the linguistic relationship of the poem with its prose is examined.

The commentary attempts to provide etymologies and explanations of the many proper names in the text and to identify the people, animals and places mentioned therein.

References to both the introduction and the commentary and a translation complete the apparatus.

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INTRODUCTION

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INTRODUCTION

General Introduction

The Manuscripts.

There are only two MSS older than the seventeenth century which contain a collection of mythological and heroic poems, known by various titles, Sæmund's Edda, the Poetic Edda or the Elder Edda (a short discussion of the use and validity of these titles follows later).

The first, and most important, MS in size and content is Codex Regius No. 2365, 4to (hereafter often abbreviated as R). It is composed of forty-five leaves, which are divided into six gatherings. The first five contain eight leaves and the last only five. The pages of the MS are approximately nineteen centimetres long and thirteen centimetres wide.¹ The total number of written pages is 90 and the MS is obviously complete at beginning and end. There is a gap between the fourth and fifth gatherings which must represent a missing eight leaves, since both the fourth and fifth are complete. This lost gathering dealt with the Sigurð stories, as may be seen by a comparison of the text with the prose Völsungasaga, which deals with the same legends but supplies more material than that given in R.

The MS was written by one man whose handwriting, according to Gustaf Lindblad,² corresponds best with

that in a fragment of a Heimskringla MS, Kringla (Stockholm KB perg 9 fol), and hand A of the legal Staðarhólsbók (Am 334 fol) which are believed to have been copied by the same scribe. However, the scribe of Codex Regius is not the same man and there has been no other example of his handwriting found in the extant Old Icelandic documents.

Although the MS is certainly the work of one man, yet it varies a great deal in writing and in the use of certain letter types. Lindblad remarks on this: "Själv har jag särskilt fäst mig vid de varierande typerna av storbokstäver, de varierande v/y typerna..., och de växlande huvudformerna av förkortningstecknet för ok."³ This last indeed seems remarkable, that the scribe of R should be so inconsistent, in contrast to most other MSS, even in his representation of very common words. Such facts do not help us to form any conclusions about this writer, yet scholars such as Ludwig Wimmer and Finnur Jónsson⁴ have praised him for his learning and his plain but beautiful style. They refer to examples in the MS of "den lethed, hvormed skriveren forstår at overvinde kalligrafiske væ⁴keligheder." Lindblad also says of him: "Han har tydeligen en viss estetisk lægning."⁵ This, however, is about all that is certain of the scribe of Codex Regius.

The date of the MS can now be set at ca. 1270 on paleographic and orthographic grounds, which have been the objects of thorough research by Gustaf Lindblad, and this can be confirmed to some extent by the MS's correspondence, paleographically, with Kringla and Staðarhólsbók A, which date almost certainly to between 1265 and 1280. With regard to place of origin there is

little to suggest where the MS could have been written. Lindblad⁶ finds some north-western Icelandic characteristics present, but this is not enough to prove that it came into existence there or that the scribe came from that area, since these characteristics may derive from an older MS.

The MS is not a direct copy from oral traditions. Certain features point to copying from an older MS, or MSS. This may be seen, for example, in the occurrence of a half strophe twice in strophes 9 and 10 in Grímnismál, where the first time it is abbreviated in the MS and the second time written out in full. This is obviously a reversal of that in the original, as the scribe's correction marks confirm. Furthermore, a definite paleographic and orthographic boundary may be recognized between the two main sections of the work, the mythological and heroic poems, as well as noticeable differences between individual poems, which have been recorded by Lindblad. This seems to indicate the existence of several MSS, previously containing single poems or small collections, which have been gathered together either immediately before the Codex Regius was written, or perhaps before the model on which R is based was written. It is impossible to be more definite than this with regard to MSS which no longer exist and whose only traces can be faintly perceived in a later extant vellum.

The immediate source for the Codex Regius (hereafter referred to as the original or *R) cannot be older than the beginning of the thirteenth century according to Lindblad⁷. His results seem the soundest and most convincing, although Finnur Jónsson⁸ believed

R to be copied from a MS dating from ca. 1200 or somewhat earlier and D. A. Seip⁹ presented a case for the original poems being Norwegian and supposed them to be transcribed at the end of the twelfth century. Lindblad does not deny that there must have been a general Norwegian influence on the poems but can find no definite proof of a Norwegian linguistic basis. It seems reasonable to assume that the MSS of the poems are Icelandic, whatever the origins of the poems themselves.

The fragment of a MS, which contains part of the same poem collection in a slightly different form, is preserved in MS Am 748 I, 4to (hereafter often abbreviated as A), of the Árnamagnæsan collection in the University Library of Copenhagen. The MS as a whole is composed of twenty-eight leaves in four gatherings but only the first six leaves contain Eddaic poems. The beginning of the vellum is lost and the first surviving leaf begins within Hárbarðsljóð. Three complete poems are preserved which are also found in Codex Regius: Skírnismál, Grímnismál and Hymiskviða. Part of Vafbrúðnismál and the first lines of the prose introduction to Völundarkviða also survive, besides a poem which does not appear in R, Baldrs draumar. The rest of the MS contains Snorri Sturluson's Edda and some other pieces, but it is clear from the contents of the first six leaves, that more of the Edda poem collection originally was present and it is possible that this included the heroic poems as well.

The MS is younger than Codex Regius and from linguistic forms is thought to have been copied down in the first quarter of the fourteenth century. It is not copied from R but possibly derives from the same

original. Its differences from R clearly overrule any possibility of copying but where the two MSS diverge it is likely that first one, then the other, may preserve the more correct version. That they both stem from the same original seems verified by such evidence as strophe 44 in Grímnismál, where in 1.6 both have egis and in 1.7 both have ægis. Likewise they have errors in common, as in Grímnismál 18, where both give in 11.5-6 vito hvat, where a more correct reading would be vito við hvat. The relationship between the two MSS is described fully by Sophus Bugge¹⁰.

There are besides various single poems preserved in other MSS which are considered Eddaic because of their subject and form. Among these are Hyndluljóð in the Flateyjarbók and Rígsþula in MSS of Snorri's Edda. Further, some of the poems in R are also found in other MSS besides A, as for example Völuspá, which appears in R and Hauksbók (Am 544, 4to), as well as a fragment of a third version which is found in Snorri's Edda.

As Codex Regius is the older and more complete MS of the two poem collections, it seems more useful to direct attention to that on the whole. However, A has been used to clarify obscure points or to correct obvious errors in R. When neither can offer help, there are, as final resort, the many MSS of Snorri's Edda, which are a useful source of reference in places where their texts are clearly similar to those of R and A (a list of these MSS can be found later under Abbreviations).

The external history of the manuscripts.

Codex Regius was acquired in Iceland by Bishop Brynjólfur Sveinsson, who became Bishop of Skálholt in 1639. It is likely that the MS came into his possession in 1643, as this date occurs on the first page together with his monogram ^LL (i.e. *lupus loricatus*). The MS's previous history is completely unknown. The Bishop had a copy of it made to which he added the title "Edda Sæmundi multiscii". It is thought that he presented this copy to the scholar Torfæus but this now seems lost. The MS itself he presented to King Frederik III of Denmark in 1662, who was making a collection of historical documents. Thus the MS got its name Codex Regius and became part of the Royal Library in Copenhagen.

The other Edda MS, Am 748, 4to, was presented to Árni Magnússon in 1691 by Halldór Torfason in Gaulverjabær í Flóa, which is in south-western Iceland. It is an interesting coincidence that Halldór was a relative of Bishop Brynjólfur; being the son of Torfi Jónsson, who was nephew and heir of the Bishop. It has been suggested (by Elias Wessén¹¹ and Barend Sijmons¹² amongst others) that this MS also belonged to the Bishop but this is not proved. At some point during the seventeenth century the MS must have been at Borgarfjörður, as on leaf 15r appear the names of farms and people in that district. At his death Árni bequeathed his whole MS collection to the University of Copenhagen where it was incorporated in the Árnamagnæan Institute.

However, the history of the MSS no longer ends there, When Iceland achieved official independence from Denmark in 1944, a request was made for the return of

the many MSS which had been given to Denmark (at the time these MSS probably would not have survived without Danish interest in the preservation of historical documents). After about twenty years of negotiation, the Danish Parliament agreed to return some of these documents but Copenhagen University, as owner of the Arnamagnæan collection, fought to prevent this. The Supreme Court finally settled the matter in favour of Iceland and a government commission decided which MSS should be returned from the Royal and University Libraries. Iceland has made preparations to receive them and they are to be housed in the Manuscript Institute (Handritastofnun), which was established by Act of Parliament in 1962.

The Times (London), April 21, 1971, noted in "The Times Diary":

A Danish warship arrives today in Reykjavik carrying two priceless medieval manuscripts which have become a symbol of Iceland's nationhood. The two manuscripts - the Flatoe Book and Codex Regius of the older Edda - represent simply the first instalment of about half a vast collection of 3,400 Icelandic manuscripts, which the Danish government is returning to Iceland over about 25 years.

An exhibition to welcome their "heimkoma" at the Handritastofnun Íslands was opened the following day, April 22, of which the two MSS were the nucleus. It is likely that the other Edda MS, Am 748, 4to, will also return to Iceland. While some may dispute Iceland's right to the MSS because "they are not particularly Icelandic as they concern common Nordic themes"¹³, it seems reasonable that they should be kept in the country of scribal, if not oral, origin.

Edda.

The discussion about the title Edda as applied to the poems in Codex Regius has been shared by practically every scholar who has taken an interest in Old Icelandic poetry. Whether it is a suitable name for the collection or not, it is necessary to refer to it as Edda, because this name has been attached for so long that it is convenient to refer to that rather than search for a more correct title.

The name was first given to the R MS by Bishop Brynjólfur when he affixed the title "Edda Sæmundi multiscii" to the copy he had made. The title Edda comes from Snorra Edda in Codex Upsaliensis, which is the oldest MS of the text, written ca. 1300, and whose heading reads: "Bok þessi heitir edda, hana hefir saman setta Snorri Sturlu sonr eptir þeim hætti sem her er skipat."¹⁴ Scholars such as Arngrímur Jónsson (1568-1648) and Björn Jónsson á Skarðsá (1576-1656) were convinced that Snorri's prose Edda must have originated from Sæmundr Sigfússon (inn fróði) (1056-1133), who was renowned for his great learning and writings, none of which, however, are extant. It became a popular belief that Snorri's Edda must have derived from an older verse Edda which was lost, of which Snorri's work was only an extract. This theory was put forward by Magnús Ólafsson of Laufás. Thus one can see that when Bishop Brynjólfur found the MS of mythological and heroic poems, he immediately associated it with Snorri's prose work and assumed it to be the lost older Edda of Sæmundr fróði. There is no reason to suppose in fact that Sæmundr had anything

to do with the work.

There have been several hypotheses presented as to the meaning of the word "Edda". One group of scholars, led by Jacob Grimm¹⁵, believe it to derive from mythological origins. In Rígsþula¹⁶ there is a reference to Edda, ~~wife~~ of Ái, who by Rígr-Heimdallr becomes the mother of Þræll. Thus "Edda" there is believed to mean "great-grandmother", although the etymology of the word is unknown. Grimm, therefore, interpreted the title of Snorri's work as the ancestral mother of mankind instructing her children in the origins and mythology of the world. Guðbrandr Vigfússon¹⁷ saw a twofold identity between "Edda" and "Ertha", who is mentioned by Tacitus¹⁸ (he is referring to the Germanic Terra Mater: Mammum Ertham), in that there is a common notion of Mother present and a resemblance of sound, i.e. OLG. Ertha, OHG. Erda, etc. Eiríkr Magnússon¹⁹ rejected Guðbrandr Vigfússon's etymology and further felt that Snorri could not have known Rígsþula and, therefore, could not have given that meaning to the word "Edda", because the term does not appear in the ókend heiti of Codex Upsaliensis. Barend Sijmons²⁰ also dismissed his etymology as "wissenschaftlich wertlos" and compares his "stufe sprachlicher schulung" to that of the "früher beliebte zusammenstellung von edda und vēda."

S. Gutenbrunner²¹ believed the word to be formed as an -ön- stem and so saw it as agreeing with other titles like Hungrvakr^a or with Modern Icelandic abbreviations of saga titles, such as Eigla: Egilssaga; Njála: Njálssaga, etc. He believed this kind of formation to be fairly old and further wondered if Edda

can be formed after the model of *Njála*, noting that it is closest to the proper name "Edda" in *Rígsþula*. Thus he reasoned that the full title of the first part of Snorri's work, which dealt with "frá asum ok Ymi", was once called *Eddumál* or *Eddusaga*; being a reference to "Edda's" position as ancestress of men.

Árni Magnússon²² also rejected the meaning "great-grandmother" and proposed that the word derived from *óðr*, meaning "faculty of thinking and reasoning", later used to mean "poetry" or "song". He believed it was so derived as there were expressions as "Eddulist" and "Eddureglur", which he thought meant not "poetry book" but "poetry" itself. Konráð Gíslason²³ endeavoured to prove Árni's theory by comparative philology, citing such words as *stedda* "a mare", which he derived from *stóð* "collection of horses out to pasture". Eiríkr Magnússon¹⁹ rejected this theory on the grounds that he felt it impossible to derive "mare" from a collective term for horses of either sex. He further pointed out that no Icelandic stem terminating in *-óð* has a diminutive with *-edd-*. B. Sijmons²⁴ expounds this theory in full with a similar refutation.

Eiríkr Magnússon supported Björn á Skarðsá, who suggested that "Edda" derives from Oddi, which was a centre of learning where Snorri spent a large part of his life. He thus believed it to mean "the book at/of Oddi", and compared it with *hyrna* from *horn* in *Vatns-hyrna*: "the book of Vatnshorn". He explained the form "Edda" in *Rígsþula* as a female counterpart of Oddr/Oddi, like Hrefna of Hrafn. Thus, she is passive while Oddr "a point" is the active principle, which makes Edda = "woman". He, therefore, distinguished between Edda the

woman and Edda derived from Oddi. Árni Magnússon²² had already mentioned and rejected Björn á Skarðsá's explanation with the following words:

Nec plausibilior [than the etymology of Magnús Ólafsson, who wished to derive edda from eðo] est etymologia a Biörnone de Skardza olim producta, quod Edda ab Odde, Sæmundi multiscii praedio, denominata sit, utpote a Sæmundo, ut ille credidit, coepta, a Snorrone perfecta.

However, it seems impossible finally to choose one completely satisfactory explanation. The choice rests between Edda being "great-grandmother" or "the book of Oddi". It seems an unlikely derivation of óðr.

The Poems.

The poems in Codex Regius are written out as prose with no separation of strophes or strophe lines. The beginning of each strophe is marked by a large black letter and the end by a full stop. Sometimes the half strophe is also marked by a full stop. Both poems and larger prose pieces are begun with a large red or green initial letter and the titles, where they are visible still, are coloured red and sit within the text. The two main sections, the mythological and heroic poems, are marked off by much larger than usual coloured initials.

The mythological and heroic sections can be divided further into smaller groups or cycles. Voluspá is by right the first poem of the mythological section since it presents "die umfassendste offenbarung des nordischen gütterglaubens und der nordischen weltanschauung."²⁵ This is followed by a group of three poems relating specifically to Óðinn: Hávamál, Vafbrúðnismál and Grímnismál. Next comes Skírnismál (for scirnis in R) which is the only poem concerned with Freyr. Hárbarðsljóð brings together the two most popular gods, Óðinn and Þórr, which thus leads conveniently into a group of poems about Þórr: Hymiskviða, Frymskviða and Alvíssmál. These are interspersed with two other poems, of which Lokasenna might be regarded as a "Þórr-poem" although it deals with all the gods. Volundarkviða, although preserved in R between Frymskviða and Alvíssmál, should stand as final poem in the mythological section, since it contains elements of both mythology and hero poem, making a good link between sections.

The heroic poems are in chronological order joined by prose links, so that several smaller cycles form one large interconnected cycle. These cycles are linked by created relationships between the various heroes. Thus, Helgi is held to be Sigurð's brother and Sigurð is the husband of Guðrún Gjúkadóttir, who after his death was married to Atli Húnakonung, and so on. This cycle can be divided into three "liederbüchern", as they are called by Sijmons;²⁶ the Helgi poems, the Sigurð poems and their sequel, which deals with the fate of the Gjúkungs and their descendents.

Eddaic poetry - style and metre

Peter Foote²⁷ succinctly describes the difference between eddaic and skaldic verse as follows:

Eddaic verse is anonymous and is composed in relatively simple language and metres. The themes are mythological or drawn from heroic legends, some the property of the Germanic world as a whole, others of purely Norse origin. Scaldic poems are usually attributed to named poets and many of them are in praise of named princes. Scaldic metres have strict rules and may be elaborate in structure, while typical scaldic diction is much richer and remoter from everyday speech than that of eddaic verse. Lines of demarcation between the two kinds cannot, however, be rigidly maintained, nor need we suppose that their making and transmission were in different hands.

There is, therefore, a comparative simplicity of style and diction in Eddaic poetry. This remains to a certain extent true in spite of the differences in subject matter and structure and although the poems were composed by different poets over several hundred years. Basically the metre has inherited two chief elements from Old Germanic poetry. One is the basic metrical unit in which two strongly stressed syllables (long) are set among other syllables of weaker stress, indifferently long or short. Distribution of these stressed syllables are made in accordance with certain established patterns. The second element is the use of alliteration to join these units in pairs. However, Norse poetry is distinguished from the rest of Germanic poetry by composition in stanzas as opposed to stichic composition. The stanzaic form's great age is attested to by runic inscriptions in verse, as that found on the Rök stone (ninth century) whose inscription appears to be in that metre called fornyrðislag.²⁸

There has been a great deal of controversy over Old Norse metre, in which the main protagonists have been Eduard Sievers²⁹ and Andreas Heusler,³⁰ who have offered differing views on metrical composition. Sievers based his theory on elevation and syllable length and found five main types of line:

| | | |
|---|-----------|-------------------|
| A | ´ x ´ x | e.g. hittusk æsir |
| B | x ´ x ´ | ok miðjan dag |
| C | x ´ ´ x | ok tól gerðu |
| D | ´ ´ ð x | hátimbruðu |
| E | ´ ˆ x ´ | svanfjaðrar dró. |

The basis of his theory is good but does not extend to cover all observed lines. Thus he had to alter lines to fit his theory, an act which Einar Ól. Sveinsson regards as "óleyfilegt" and says that: "Þannig verða kvæðatextarnir eins og fótur Höggvinhælu í ævintýrinu, höggvið af hæl og tá."³¹

Heusler's reading of metre has merit in that it takes the text as it stands without alteration. He bases his theory on musical notation, as for example:

| | | |
|----------------|-------------------|--|
| né upphiminn | ♩ ○ ♩ ♩ x x | (some of the line is filled by silences) |
| en gras hvergi | ♩ ♩ x x ♩ ♩ x | |

Objections can of course be raised to his theory as well.

There are five chief metres in Norse poetry, of which two, kviðuháttur and dróttkvætt, are never used in Eddaic verse.

Fornyrðislag is a simple but beautiful metre. It is very old and examples of it have been found in runic inscriptions. Its name is a ἄπκξ λεγόμενον and means "metre of ancient words". There are usually four

syllables to a line and stanzas may vary between two and fourteen lines in length, although the usual number is eight.

Málaháttr is a weightier variant of fornyrðislag and has a fairly regular five-syllable line. It is the "metre of speeches", a name which is somewhat obscure. Atlamál is the only Edda poem which offers a reasonably pure example of this metre. Two other poems, Atlakviða and Hamðismál, show some elements and it is difficult to know whether they have been reworked from málaháttr in fornyrðislag, represent a fusion of two poems in different metres or were originally composed in a mixed metre.

Ljóðaháttr is unknown outside the West Norse peoples but must be old since examples of it have been found in runic inscriptions, such as the Eggjum grave-stone of ca. A.D. 700. Its name "metre of chants" may derive from its use in magic verse or cult delivery. Features of emphasis in this metre, such as repetition or parallelism of expression, also are reminiscent of magic charms. A variant is specifically called galdralag "metre of magic spells". In all surviving poems ljóðaháttr is used for people's words; it may describe action but is not used for impersonal narrative. There seems to be no tendency towards a fixed number of syllables. The metre is made up of a pair of lines, each of two stresses and bound by alliteration (as in fornyrðislag), followed by a single third line, called the full line, which has its own alliteration and either two or three stressed syllables. Normally a strophe is composed of two of these triplets but more may be found. Concerning its variety in the number of

syllables, Einar Ól. Sveinsson says:³²

Eflaust er skyldleiki milli ljóðaháttar - einkum 1.-2. (4.-5.) vo. -- og hins forna samgermanska bragar, en aðeins langt aftur í tíma, og líklegt er, að frelsi í lengd atkvæða og vísuorða sé ævagamall arfur, varðveittur við sérþróun.

The variant galdralag occurs frequently in Edda poems. In this metre the third, or full line, is echoed and varied.

Ljóðaháttr is found in a number of mythological poems, such as Grímnismál and Hávamál which are both very old poems.

Einar Ól. Sveinsson adds about the metres:³³

Fornyrðislag líður áfram jöfnum skrefum, og er því einkar vel fallið til frásagnar og samfelldra lýsinga. Sjálfstæðu vísuorðin (3., 6.) gera ljóðahátt ólíkan því að blæ; þau draga saman efnið í ályktaorð og stöðva rás háttarins um sinn; verða þá þessi vísuorð eftirminnileg, oft að orðskviðum. Ljóðaháttur er því oft viðhafður í samtalskvæðum, og fræðiljóðum gefur hann fullkomið form.

The poems, however, are not necessarily written purely in one metre and ljóðaháttr especially seems prone to additions in other metres. Ursula Dronke feels:³⁴

It may be that in Old Norse the maintenance of a consistent distinction between the...types of line developed only under the influence of skaldic verse with its syllabic regularity. An early poet might within a single poem choose to vary his metre for stylistic effect...

Thus, mixed metres in a poem are not a definite guide to later interference with that poem.

In poetic diction three characteristics are worthy of observation. These are compounds, heiti and kennings. In the poetry a number of words appear which do not occur in prose or have a different sense there. The difference between poetic and everyday language is

shown, therefore, most clearly in the nouns and adjectives.

Compounds add beauty to a poem and are an Indo-European characteristic. They are thus found in the related languages, especially in proper names, as Greek Kleopatra or Primitive Norse HlewagastiR. They are invaluable for description, making it distinctive and clear, such as harðmóðig which is used of the sky or skírleita of the sun.

Heiti ("appellations") is the name applied to those words which occur in poetic diction but otherwise are seldom used. These have been divided into five groups by Einar Ól. Sveinsson³⁵ with regard to their origin and development of sense:

- 1) Common Germanic words or very old Norse words which have had no change of sense but are usually only found in poetry, as mækir "sword", baðmr "tree".
- 2) Words found in ordinary language which have another sense in poetry, as gotnar "Goth/man/horse", (the last from the breed of horse extended to horses in general), eik "ship".
- 3) Newly formed either from a word in poetry or in everyday language, as grímnir "goat" ("masked one"), freki "wolf" ("greedy").
- 4) Borrowings from foreign languages, as kókr "cock", díar "god".
- 5) Half-kennings, where half of the kenning has disappeared, as lundr, pollr "man", tróða "woman".

The great number of heiti in existence is due to the need for substitute terms for objects that need constant mention in Norse poetry.

A kenning is usually a two part expression, as opposed to the heiti which usually consists of only one word. It is, however, possible to have three or more words in a kenning. It may be regarded as a compressed metaphorical expression which, at its simplest, consists of a stem word (in German: Grundwort) with which a second word, the kenniorð, agrees (in German: Bestimmungswort). The agreeing word is in the genitive case and the stem word is made to relate to it, so that they offer a meaning which neither word has independently, e.g. gulls viör. The verb must always be appropriate to the kenning (thus, a ship as "sea-horse" must "gallop"). There are few kennings in Eddaic verse and these are simple in structure.

Einar Ól. Sveinsson³⁶ divides kennings into groups:

- 1) Those which contain usually a name, usually mythical, and which divide one man from the others, as Jarðar burr, Óðins sonr. These are called "sér-kenningar" by Sigurður Nordal.
- 2) The stem word is a nomen agentis while the kenni-orð tells us what work occurs, as bauga deili. Many of these words are artificial but some, like "smiðr", are everyday language.
- 3) Kennings, such as geira gnýr, which is the din of battle-weapons and obviously means "battle"; thus, the accent lies on a specific part of something, which then describes the whole.
- 4) The change of sense is so great in this group that the sense of the stem word is far from the sense of the kenning as a whole, as gunnmar which may refer to a bird, especially a raven or eagle, but not to a seagull. Similarly brimdýr is a ship

which "swims" in the sea and yet is not an animal at all. Many kennings for man are found in this group and these can be divided further into:

- a) A stem word to do with trees, as hildimeior or auðstafr.
- b) A stem word from a god-heiti, as sverð-Freyr or geir-Njorðr.

In Edda poems the kennings which do occur tend to belong to the first group, such as Njarðar burr (Grímnismál 42.6) but there may be found examples from other groups as well, albeit isolated.

Snorri also called one mode of expression sannkenning. He says of this: "Þat er sannkenning at styðja svá orðit með sonnu efni, svá at kalla stinn sárin, því at hofug eru sár stór... qnnur sannkenning er sú at sárin þróask stórum."³⁷ It might best be called in English "epithet". Thus one finds in Völuspá 4:

þá var grund gróin
grœnum lauki,

in which grœnum is regarded as a sannkenning, giving a clear and distinctive description. These descriptions are characteristic for their acute perception of phenomena, sense of colour and feeling of beauty, as may be seen in Hamðismál 20:

skók hann skor iarpa,
sá á skjöld hvitan,
lét hann sér í hendi
hvarfa ker gullit.

Another characteristic of Germanic poetry which is found in Norse verse is the uniting of words in contrast or co-ordination. Thus one finds word-pairs,

such as jörð -- upphiminn and æsir -- alfar. Often words and lines are repeated with or without variation. The repetition of lines is common in galdralag, as may be seen in Grímnismál 44.6,7:

Ægis bekki á;
Ægis drekku at.

Similarly may be found sequences of ideas or things, with repetition of words or phrases, in which each piece fills a line of the verse, as in Völuspá 5:

Sól þat né vissi,
hvar hon sali átti;
máni þat né vissi,
hvat hann megins átti;
stiðrnur þat né vissu,
hvar þær staði áttu.

Also one finds the enumeration of three things, as in Völuspá 3:

vara sandr né sær
né svalar unnir,
or in Grímnismál 28:
Vína heitir enn,
önnor Vegsvinn,
þriðia Þjóðnuma.

Often the same word is repeated within the line, as in heilög fyr helgum durum (Grímnismál 22.3).

Rhymes have been found in the Edda poems and, although many may be fortuitous, some are obviously deliberate, such as pairs of names like Þoll ok Høll (Grímnismál 27.10) and Góinn ok Móinn (Grímnismál 34.4).

Finally one finds repetition of what Sijmons calls "kehrverse"³⁸ and Meyer calls "refrain" and

"gegenrefrain!"³⁹. Thus half-strophes are repeated with or without variation, as in Grímnismál 9. 1-3; 10. 1-3 or 23. 1-3; 24. 1-3, and occasionally whole strophes are used as a refrain, as in Völuspá where the strophe beginning Geyr nú Garmr mjök is repeated several times.

The Date and Origins of the Poems.

While one can set a fairly definite date to the MSS, it is almost impossible to assign a date of composition to the poems. There is little positive evidence within the poems to allow for conclusions, although many scholars have attempted by varying means to set limits to the period in which they could have been composed. As Lee Hollander has pointed out,⁴⁰ experience teaches that we must differentiate between the subject matter of the poems and the form handed down to us. Failure to do so leads, he believes, to fantastic theories. Among these; it has been suggested that the poems go back "to Old Germanic songs in praise of Tuisco and Mannus",⁴⁰ or the barditus of Tacitus,⁴¹ or it is claimed "they are the earliest emanations of the Spirit of the Germanic North, if not of all German tribes."⁴⁰

Mid-nineteenth-century scholars such as Keyser⁴² and Svend Grundtvig⁴³ were inclined to consider them originating between A.D. 400 and 800, although they were divided on the question of provenance. Edwin Jessén, in 1871,⁴⁴ tried to prove "einem isländischen literarischen zeitalter (dem 11.-12. jahrhundert, vielleicht sogar auch dem anfang des 13.)," with the exception of a few ancient fragments. His view was recognised but modified by other scholars to a period covering the ninth and tenth centuries. All were agreed that the poems could not be pre- A.D.800, a date believed roughly to mark the end of Primitive Scandinavian and the development of Old West Scandinavian, in which the poems were composed.

However, this positive terminus for the earliest

date of composition was modified in the twentieth century on metrical grounds, expounded in a treatise by Gustav Neckel, and with the discovery in 1917 of the Eggjum rune-stone, in Sogndal, Norway.⁴⁵ This latter is from a grave typical of the seventh century and yet the language is Old West Scandinavian. Therefore, the date for its development may be set a little earlier than A.D. 800.

Having modified this evidence for a limiting date of origin for the poems, it was then necessary to look for further clues. Birger Nerman⁴⁶ used references to gold and silver to try and date the poems, according to the metals' relative abundance or scarcity. Bertha Phillpotts,⁴⁷ however, pointed out that his ideas would only present a final date for the individual poems, since it is possible that there might be a tendency to substitute a better-known object for one that might be forgotten. In one of her books⁴⁸ she attributed many of the poems to the tenth century and some to the eleventh, but felt that whole stanzas may not have altered much since A.D. 600. She also suggested⁴⁹ that the ljóðaháttir poems may have grown out of religious plays in Norway. However, there is little concrete evidence in the poems for such a thesis.

Finally, come the opinions of perhaps the most important scholars of the Edda. Finnur Jónsson felt "at c.850 (875) er den allertidligste grænse for Eddakvadenes tilblivelse opad i tiden."⁵⁰ Barend Sijmons stated "dass kein Eddalied in der auf uns gekommenen form älter sein könne als die zweite hälfte des 9. jahrhunderts."⁵¹ Likewise Sophus Bugge said: "As to

the date of these poems, there is now practical unanimity of opinion... All Old Norse Scholars nowadays agree that no one of the Eddic poems in its present form is older than the end of the ninth century."⁵² Thus, one achieves at least a limit to the age of the poems in one direction, even if it is still possible to speculate on exactly how old or how young individual poems may be, within the sphere of a few centuries; from the end of the ninth until the suggested date of *R, at the beginning of the thirteenth century.

Just as one cannot set definite dates to the poems, so their country of origin must remain somewhat obscure. There has been as much discussion over this as over the dating.

There is no linguistic evidence within the poems to solve the problem, as there seems to be scarcely any dialectal variation between the areas of West Norse language. It is accepted that the poems have a "norren" origin; that is, that they are by poets of Norwegian origin, which includes the lands settled by the Norse. This was not always so, as one may see from Svend Grundtvig's view that they were "fellesnordiske",⁴³ which is now rejected mainly from the question of age. Likewise, Schneider's suggestion⁵³ that the oldest heroic poems were direct descendants of German (Saxon) and Gothic poems has been rejected, mainly because his thesis offers little evidence.

Guðbrandr Vigfússon⁵⁴ believed the poems, with a few exceptions, to have been composed in the Viking colonies of the British Isles and even wished to set the Helgi poems in the Channel Islands, because they seemed to him "most distinctly southern in Character."⁵⁵ He felt the mediæval life described in the poems

precluded Iceland and was more fitting for Britain with its bowers and castles. Also he thought the flora and fauna were un-Norwegian, citing such examples as the hart, which was only introduced into Norway in the sixteenth century. Sophus Bugge⁵⁶ supported this theory because he thought he recognized Christian influence in the mythology and Western influence in the heroic poems. He also attempted to prove his case by reference to the Old English and Old Irish words which occur in the poems.

Karl Müllenhoff⁵⁷ and Finnur Jónsson⁵⁸ set the poems in Norway; the latter particularly on the basis of natural description, although he believed that possibly more than one of the poems could be from Greenland and only the very youngest to be Icelandic. He also referred to the vocabulary to show that various words and expressions did not occur in Iceland but were, and are, in use in Norway. Bertha Phillpotts⁴⁹ held the ljóðaháttir poems to be Norwegian and the fornyrðislag ones to be younger and, therefore, Icelandic. This view seems easily dismissed, since fornyrðislag is found in runic inscriptions, thus making it a very old metre (see p. 20).

Edwin Jessén, on the other hand, believed the poems to be Icelandic and used natural scenery to support his theory.⁵⁹ Thus he says of Hymiskviða that this poem "wol [sic] am ehesten einem isländischen eindruck machen möchte," while Finnur Jónsson considered the same poem to be essentially Norwegian "med sin hvalfangst og sine (bjærgb^{oe}ende) jætter."⁶⁰ Björn M. Olsen⁶¹ felt that the poems were Icelandic, except for Atlamál and Atlakviða which he assigned to Greenland because Codex Regius did.

Sijmons suggested finally a compromise.⁶² He said:

Einer älteren gruppe von liedern von wesentlich einheitlichem charakter, für welche entstehung im mütterland z.t. sicher, z.t. wahrscheinlich, z.t. wenigstens glaublich ist, steht eine jüngere, umfangreichere, in ihren einzelnen vertretern vielfach abweichende gruppe gegenüber, für welche isländischer ursprung, wenigstens in der uns vorliegenden form, kaum abzuweisen ist.

It seems, therefore, that there is no definite answer to the question of provenance, although perhaps it is possible to discount a British origin for the poems and confine the question to one of Norway or Iceland. This is not to deny Anglo-Saxon and Celtic influences but these need not have arisen in settlements but through intercourse between countries. Likewise, Old English and Old Irish words as vín "wine" (which might be Middle Low German) can easily have been carried to Norway and Iceland and assimilated into the language. With regard to the Atli poems, which are both called grœnlensk in Codex Regius, it seems likely that Atlamál at least was written there. Anne Holtsmark⁶³ states:

that scholars nowadays usually say that this [Greenlandic] can only apply to the longer Atlamál -- the Atlakviða on the other hand is one of the oldest Eddaic poems and must have been composed long before Greenland was discovered. There can be no doubt that Atlakviða is the older, and in his analysis of Atlamál (Stockholm 1934) D. O. Zetterholm suggested that what is said in the Codex Regius means only that both the poems came from Greenland to the man who wrote them down.

Natural description seems an uncertain basis on which to rest an argument, partly because scholars seem to forget that knowledge of something need not

imply familiarity in one's country with it, and partly because both sides seem capable of stating a case for the same feature. Thus, one finds the mistletoe in Völuspá cited by both sides as proof of origin for the poem. Those who previously believed in a Norwegian origin have pointed out that this plant does not grow in Iceland, while those who support the Icelandic claim take as proof that the poet did not know mistletoe because he called it a tree (meiðr). Similar arguments have been made for the pine-tree in Hávamál or the goat and deer in Grímnismál.

Grímnismál

As earlier stated, this poem belongs in the group which deals specifically with Óðinn. It may be regarded as a didactic monologue serving the purpose of transmitting a picture of Norse cosmology and mythology.

"It is difficult to relate Grímnismál with any certainty to palpable facts of heathen faith and ceremony; but it is also hard to believe that it does not give us a smell and taste of pagan atmosphere and pagan awe."⁶⁴

The poem is also distinguished by the numerous lists of names, or pulur. Grímnismál is, therefore, a storehouse of knowledge for the student of mythology and forms as such a group with Vafprúðnismál and Alvíssmál, which in dialogue form offer similar knowledge.

Grímnismál is distinguished especially by its clarity of description and by the dramatic suspense preserved until the final manifestation of Óðinn in the concluding strophe. Sijmons said of it:⁶⁵

Es ist kennzeichnend für den wert, den man im norden diesen dingen beilegte, dass der gott dem jungen königssohne für seinen liebesdienst nicht besser zu lohnen weiss als durch die offenbarung mythischen wissens.

Müllenhoff simply but lucidly called the poem: "ein offenbarung Óðins in seiner ganzen herrlichkeit und furchtbarkeit."⁶⁶

The poem lies embedded in a prose framework which seems to fit reasonably well with it and there seems no real reason why the prose should not be traditionally

linked to the poem. Indeed, it would be hard to understand the poem without the prose which acts as a support by echoing incidents and clarifying the speech's meaning, as in Óðinn's thanks to Agnarr for the drink (strophe 3) or his reproof of the fire (strophe 1). The author allows his audience information which is understood rather than directly told in the narrative; thus, one assumes that the advice of the kotbóndi to Geirrþór was how to get rid of Agnarr (opening prose) or that the kettles were removed from the fires in answer to Grímnir's request:

Ullar hylli hefr

ok allra goða,

hverr er tekr fyrstr á funa, (strophe 41. 1-3)

since strophe 44 gives that impression without stating it in so many words. One has, therefore, a fine economy of language which enhances the plot since one is not bored by unnecessary explanations of the action.

Many scholars are of the opinion that the poem has suffered from additions which detract from its aesthetic value. It is composed basically in ljóðaháttur with various strophes in other metres (further described later), which by that fact alone are not proved to be later additions, since it is possible that the author varied the metre for stylistic effects. Thus, ljóðaháttur is not the best metre for a bula and may be abandoned in favour of one which suits the rhythmical style of a list better. The names, therefore, need not necessarily be younger than the poem but an integral part of the information imparted. The problem of what is original or interpolated in Grímnismál is difficult to solve and can only really be interpreted according

to an individual's intuition.

Lee Hollander felt that the monologic form tempted interpolations of extra pieces of knowledge which copyists "were anxious to have preserved within its framework."⁶⁷ He believed the following to be interpolated: Herjafoðrs in strophes 25.26; strophes 27.28. about the rivers; strophe 30., the pula of horses; strophes 33.34. about the four deer and the snakes respectively; strophe 42. about Ívalda synir; strophe 43. relating the "bests" and strophe 52., the final pula of Óðinn's epithets: in all, eight full strophes out of fifty-two. This is a small amount when compared with the numbers cut out by other scholars.

Müllenhoff⁶⁶ cut the poem down to strophes 1-5, which deal with the plot of the poem and the first dwellings of the gods; 8. 9. (10?)., which are about Valhöll; he misses out the rest of the gods' homes and moves on to 21. 22. 23. 25., which also concern Valhöll; [Herjafoðrs is omitted here also]; 36., about the valkyrjar; 42. [where bviat is omitted] 45. which now return to the plot; 46. 47. (first half) 48. (second half, thus without the inserted kviðuhátttr) 49., all of which list Óðinn's names; 51-53, which concern the dénouement of the plot. [His strophe numbering differs slightly from mine.] He also felt that a few more parts could be cut away, leaving the smallest, but one of the most sublime, poems of the Edda. His poem, therefore, would have about twenty strophes.

Finnur Jónsson⁸ rejected strophe 2. as a forn-yrðislag interpolation and also the numbering of the gods' lands he felt a later addition. He considered strophes 5.6.11-17. might be interpolated as well as

the word einherja in 23.4 and the whole of strophe 24. He wished to omit geit, hjártr and Herjafoðrs from 25. 26. and considered 27-35, which deal with the rivers, Yggdrasils ash and the snakes, to be a later addition. Finally, he rejected strophes 37-40. 42. 43. 47. and 52., leaving about twenty-five strophes of the poem.

Other editors of the poem achieved similar results by this "höhere textkritik", as it is called by German scholars, with the exception of R. C. Boer⁶⁸ who managed to reduce Grímnismál to a record low number of thirteen strophes. He believed that, freed from the numerous additions, Grímnismál would be a splendid and clear poem with a simple and visible thread of thought. He confined the poem to: strophes 1-3. 9. [10.] 21. 22. 23. 25. 26. 45. 47.1-3 + 48.5-7. 51.1-2 + 52.3-6. 53.

In contrast Magnus Olsen⁶⁹ attempted to show that the poem was a whole and, although not disinclined to assume later interpolations, sought explanations for the variegated contents of Grímnismál. Thus he saw the poem as a series of past and future visions linked to the present events. For example, while those who cut up the poem wished to omit the river - strophes (27. 28.) as later additions, Olsen chose to see them as an integral part, stemming naturally from the preceding strophe and leading into 29.

On the whole it seems preferable to regard the poem as a unity and judge it as such because that is what we have preserved before us. It seems an academic exercise to cut away parts in search of a "pure" poem beneath when so little is known of the date of its composition and its provenance. With a shrouded past

it is impossible to ascertain the author's intentions or the purpose of the poem and, therefore, one cannot really decide what should be included in the original. In the same way, scholars have tried to separate the poem from its prose framework, believing the latter to be a scribal addition. However, it seems better to accept Grímnismál within the prose framework, which blends so well with it, than try and separate them into two independent narratives.

The poem is divided into descriptive sections which, however, are closely linked with each other. First lies a prose passage which tells of the rivalry of the sons of King Hrauðungr, who are protégés of Óðinn and Frigg. Frigg sets out to deceive Óðinn into destroying his successful protégé King Geirrþór and, by her lies, the disguised god is imprisoned and tortured by Geirrþór, whose son Agnarr offers a drink to the thirsty god. It is this action which brings him the reward of mythological knowledge from Óðinn, who tells him:

eins drykkjar

þú skalt aldręgi

betri gjöld geta. (strophe 3.4-6)

These actions in the narrative are thus noted in the verse by direct and indirect references. In this way Óðinn acknowledges Agnarr's gift in strophe 1., where he promises him the kingdom, and in 3., where the better reward is foretold. One may question why the god allows himself to be tortured and perhaps this can be explained in terms of ritual suffering for self-knowledge. Thus one may see connections between this torture and the god's suffering on the tree in Hávamál; an incident which may also be recalled by the nine nights he is tormented.

The poem begins with Óðinn's description of his predicament and his promise of reward to Agnarr, thus echoing the events of the prose. Then he opens this recital of mythology (strophe 4.) with the names of the lands of the gods, including three strophes about his own Valhöll (8.9.10.) which are linked to the previous strophe (7.) about Sökkvabekkr by its reference to Óðinn, drinking ór gullnum kerum. From Valhöll the description continues naturally in strophe 11. with Prymheimr, as if his mind's eye was roving over a landscape, dwelling for a moment longer on his own home. Strophe 17. about Viðars land Viði marks a definite end to the section of the gods' homes, since there are no more left to describe and because Óðinn there refers to the coming doom of the gods. It is like an intuitive sight into the future which can offer no more to him, so he must break off and begin afresh with his mythology.

Perhaps 18., the "cook strophe", arises from his unenviable position in Geirrþór's hall, where his fast would arouse tantalizing thoughts of food and drink. Certainly this strophe leads naturally on to 19., which deals with the wolves whom Óðinn feeds. Then the idea of two wolves would give rise to strophe 20. about their companions of the battlefield, the two ravens.

The depiction of Valhöll continues in strophes 21. 22. but these deal with the outward appearance of the building, after which, it is as if Óðinn had led his listener inside to describe the interior in strophe 23. Strophe 24 offers a natural comparison between Valhöll and Þórr's Bilskírnir, which is distinguished as:

ranna þeira
er ek rept vita,

míns veit ek mest magar. (24.4-6)

Having given this almost parenthetical strophe, the poem returns to the interior of Valhöll and describes the animals within, Heiðrún and Eikbyrnir (25. 26.).

The lines:

en af hans hornum
drýpr í Hvergelmi

þaðan eiga vötn öll vega, (26.4-6)

lead into the catalogue of river names in strophes 27. 28., as the waters flow from above via Hvergelmr into the rivers and thence af hödd goða. In the same way the bula is rounded off by the words:

þær falla gumnum nær

en falla til Heljar heðan, (28.11-12)

so that the rivers are traced from source to conclusion. Also the names of the rivers which Þórr must wade (29.) link that strophe with the preceding two.

Strophe 30. offers a natural comparison in that the names of the horses of the æsir are given to point the contrast with Þórr who has to walk.

Again one finds a link at the end of 30. with the reference to Yggdrasil's askr, which leads on to a description of the tree, its inhabitants and destroyers. Thus one finds a compact group of strophes devoted to this subject (31-35). It is interesting that most scholars are agreed that there is a gap between 31. and 32., which several have filled from the information given in Snorra Edda (as is demonstrated in the commentary on these strophes).

At this point of the poem there is as large a jump in subject as there was between strophes 17. and 18. Strophe 36. tells of the valkyries who serve the

ale in Valhöll and perhaps the strophe's existence can be explained in the same way as strophe 18. Nothing more can be said of askr Yggdrasils and so this strophe returns to the present and Óðinn's tormenting thirst. The thirst and the heat which he suffers are made more tangible in these strophes which obliquely refer back to his predicament.

The heat of the fires, therefore, might well lead him on to the depiction of the heavenly bodies (37-39). Perhaps, as Olsen suggests,⁶⁹ this is why words of heat and cooling are emphasised in these strophes. Having begun a narration of Norse cosmology, the poem carries easily on to a description of the creation of earth which concludes this section (40.).

The poem again returns to the present as Óðinn invokes aid to remove him from his place of torture (41). This begins the sequence of events which lead to his manifestation and Geirröðr's downfall.

In strophe 42. Óðinn tells of the ship created for Freyr. It may be significant that the reference to Ullr in the previous strophe recalls Freyr's name. There certainly seems to be an association of ideas about the two gods, as may be seen by their appearance together in strophe 5. It leads one to speculate on their relationship and possible hypostasis [see further in the commentary on the relevant strophes]. However, this and the following strophe, which lists the "bests", seem the least secure in the poem and have least claim, it might be thought, to being part of the original.

Strophe 44. returns once more to the present and begins Óðinn's disclosure of his identity. His desire,

that his torment should cease, has been fulfilled and, although the meaning of this strophe is a little obscure, the idea of improvement in his situation is apparent.

Finally comes the section (45-52) in which Óðinn declares himself by the recital of his many names. Dramatic suspense is sustained throughout by this crescendo of awe-inspiring epithets, so that one is increasingly aware of the fate which must await Geirrþór. It is as if one was watching the hair holding the sword of Damocles slowly fraying. All the names seem vital to this increasing, frightening pula and need not be regarded as interpolations. The occasionally repeated names, such as Grímr, seem necessary for rhythms and rhymes. Strophes 49. to 51. interrupt these names neatly by emphasizing Geirrþór's foolishness and his lack of kingly ability and also Óðinn's anger. The menacing tone of: ef þú megir! (51.6) causes a powerful climax of emotion in the beginning of strophe 52. with the final declaration: Óðinn ek nú heiti! This is the high point of the poem; here Óðinn is revealed in his terror and glory; here Geirrþór must realise his fate.

The concluding prose ties up all the loose ends and relates the sequel to Óðinn's manifestation; so neatly completes the narrative.

There are several motifs in Grímnismál's prose framework which are found elsewhere. These are either common to the folklore or the customs of various peoples.

First one reads of the rivalry of two brothers, a

situation found in both literature and life in all communities. The Bible offers the story of Jacob and Esau (Gen. 27: 22-26) as a prime example, while in Greek mythology there are Pelias and Neleus⁷⁰ or Proetus and Acrisius⁷¹ among many others. Closer in content to Grímmismál are several Norwegian and Lappish folktales, one of which, Tuftefolket paa Sandflæsen,⁷² tells of two brothers, Hans Nikolai and Lyk-Anders, who go fishing. Lyk-Anders is abandoned by his brother on an island and Hans returns home to inherit the family estate. There may be a faint connexion between the names of the abandoned brothers, Agnarr and Anders; perhaps Agnarr was the original name. There might be a hint of the Agnarr story in the sequel of Anders's adventures because Anders wins a bride for himself, which may parallel the situation of Agnarr as told by Óðinn: hann elr born við gýgi í hellinum. Certainly other folktales like Grímmismál give the abandoned brother a fairy or demon bride. Rudolf Much⁷³ adds that Agnarr like Anders originally might have returned home but, instead in the poem, he is reborn in Geirrþór's son. He also believed it to be deliberate that Agnarr II is ten years old as Agnarr I was.

Although Geirrþór did not actually kill Agnarr, Hugo Gering⁷⁴ felt that the princely fratricide touched certainly on an actual event, believing that such fratricides are common enough to history and giving as a Norse example Eirik Bloodaxe's murder of his three brothers. Much cited the history of Cambyses and Smerdis by Herodotus as a similar example.⁷³

Hervararsaga is close to the Grímmismál story in many respects. It differs in having an actual fratricide

but possibly this preserves an older and more correct version. The points of contact are: Heiðrek kills his brother Angantýr and so becomes king; both Heiðrek and Geirrþór are killed by their own swords (thus it is possible that Agnarr originally was killed by a sword but that the other motif of abandonment has superceded it); Heiðrek also has a foster-father, who is called Gizurr, and this name is identified as an epithet of Óðinn.⁷⁵ Further, one may see a vague similarity between the names of the deposed brothers: Agnarr and Angantýr.

Both Much⁷³ and Gering⁷⁴ suggested that the Vandal Geiserik might be an original of Geirrþór. He was accused in a rumour of having got rid of his half-brother Guntherik in order to get complete power.

Much⁷³ also finds a parallel to Hraðung as father of Agnarr and Geirrþór, as in Beowulf⁷⁶ Hreðel was father of Herebeald and Hæðcyn. Hæðcyn caused Herebeald's death, which brought about Hreðel's death through grief and one may assume that Hraðungr also died of grief at the supposed loss of his sons.

Finally, the rivalry of Óðinn and Frigg has a clear parallel in the story of the origin of the Langobards' name, told by Paulus Diaconus in the eighth century, which Grimm compared with Grímnismál.⁷⁷ In this legend also the divinities have a protégé each and Frea-Frigg in favouring the Langobards deceives Goden-Óðinn into supporting their cause. The leader of the Langobards is Ago and it has been suggested that this could be an abbreviated form of Agin-hari, which is the equivalent of Old Norse Agnarr.⁷³ Thus the protégé of Frigg would have the same name in both accounts. The name Langobard is not without significance also, since

in Norse mythology Óðinn is called "Longbeard" (as Síðskeggr; Grímnismál 46.1.). One might also find in Greek mythology instances of rivalry between Hera and Zeus, when the goddess has deceived her consort in order to promote the interests of her protégés. Among those are her activities at the birth of Heracles⁷⁸ or her luring of Zeus from battle in the Iliad.⁷⁹

The motif of the disguised god coming as a guest and rewarding hospitality or punishing uncharitableness is also a common one. Alexander Haggerty Krappe⁸⁰ drew attention to a Biblical quotation on this subject: "Be not forgetful to entertain strangers: for thereby some have entertained angels unawares."⁸¹ He suggested that the substitution of "gods" for "angels" would put one in the midst of mythology. Certainly Óðinn is renowned for his visits in disguise, as in Vafþrúðnismál, a poem closely related to Grímnismál in its disclosure of mythological knowledge and destruction of the god's opponent. Greek mythology presents the story of Dionysus, who dealt out retribution for his ill-treatment whilst in disguise,⁸² or that of Philemon and Baucis, who were rewarded for their hospitality to the gods.⁸³

The custom of torture by fire is found in both history and literature. In the Finnish Kalevala (ch. 27) Lemminkäinen is given a place between two kettles as the uninvited guest. Óðinn appears in Hrólfs saga kráka (ch. 28) as the farmer Hrami, who tests Hrólfr and his champions by fire and thirst. Krappe⁸⁰ believed the fire torture to be a Scandinavian parallel to Celtic ritual, which he found preserved in a Gælic proverb: "Tha e eada anda theine bealtuin,"⁸⁴ which

he interprets as the burning of malefactors, such as magicians. He also cites Haralds saga hárfagra (ch. 36) as evidence of this pre-Christian punishment for sorcery, which would be suitable for Óðinn as he is chief of the magicians and skilled in seiðr.⁸⁵ Finally Sir James Frazer mentions the use of two fires for purification and gives an example of envoys who visited a Tartar Khan in the Middle Ages.⁸⁶ They were obliged to pass with their gifts between two fires before entering his presence. Thus the fire would purge away any magic influence they might mean to exercise over the Khan.

As previously stated (p. 8) Codex Regius is from the last half of the thirteenth century, ca. 1270. This does not place it amongst the oldest extant MSS of Iceland, which are considered to date back to the mid-twelfth century. Three works, by Bugge,¹⁰ L. Wimmer and Finnur Jónsson⁸⁷ and Gustaf Lindblad,⁸⁸ offer really detailed presentations of the paleography and orthography of the MS. There are, of course, many other scholars who have made contributions to the subject, but none as comprehensive as those above. Lindblad, for example, has not merely recorded variants in R but has also tried to discover reasons for their existence. What is stated here about Grímnismál is based primarily on his conclusions.

Grímnismál is not particularly distinguished among the Edda poems. On the whole it conforms to the paleography and orthography of the mythological section and further seems to belong in a group with Völuspá and Vafþrúðnismál, and probably Hymiskviða as well, which share certain characteristics as the use of

Latin capital A in preference to minuscule capital A. There are many variants in the whole MS but here are mentioned only those which are of interest with regard to Grímnismál.

In R there are three main forms of large H, of which one, capital H, is used only as an initial and that only three times. These are Hlioðs, the opening word of Völuspá and thus the opening word of the mythological section, Heyrþa in Oddrúnargrátr and Heitr from the first strophe of Grímnismál.

The scribe of Codex Regius uses insular f (ƿ) generally with three exceptions, where the high continental minuscule type occurs: fyr (Grímnismál 22. 3), lyngfiskr (Guðrúnarkviða II) and fragom (Atlamál). Lindblad⁸⁹ believes these are shaped thus because of corrections to letters t, s and r respectively and interprets this correction as:

Skrivaren kan sálunda fbr att behöva ändra så litet som möjligt av den felaktigt nedskrivna bokstaven utan stöd av förlagan ha tillgripit den äldre f-typen, som kunnat vara honom bekant, även om han inte gjort dagligt bruk därav.

The abbreviation sign ^ω can represent three different sound values: ra, va, ar. For ra this abbreviation is common to the whole MS while va is represented only eighteen times by ^ω, all of which are in the heroic section. Likewise, use of this for ar is confined to the heroic poems with a single exception v^ω (= var) (Grímnismál 40.1). While the distribution of this abbreviation for ar and va may be proof of a different provenance for the two main sections, there seems to be no particular reason why there is this single occurrence of ^ω for ar in Grímnismál.

The poem also contains (41.3) one of the thirteen exceptions to the general rule that the pronoun hverr is abbreviated to hv^r. In these the sign represents -err instead of -er- and thus the word is written hv^r. This form is not concentrated in either section and there seems no reason for its use in preference to the more usual hv^r.

It is also one of the few poems to use the abbreviation k^r for konungr instead of the more usual k^r or k^r. Again what influenced the choice is not known.

Of the long consonants Grímnismál has an interesting use of long r, which is usually written R, but five times it is met in the MS with double r. One of these is found in the prose introduction: geirraþ. (sic) and may be written thus because it was considered a compound. This form is characteristic of the oldest Icelandic MSS extant and R must have been influenced by them.

As a rule the palatal terminal vowels in R are shown by i, as for example Þruðheimi (Grímnismál 4.4). However, forty-five times e is used, of which five cases are found in Grímnismál: lande (2.8), svæfer (15.6), Eldhrímme (18.2), skerðer (35.6) and Grímme (47.1). It is unlikely that the scribe used both endings spontaneously and his normal spelling was almost certainly -i. The use of e would then be the result of copying mechanically from *R as Lindblad suggests: "att de uppteckningar av dessa kväden, vilka förelegat för skrivaren, i betydande utsträckning nyttjat ändelse-e." ⁹⁰

There are only two instances in Codex Regius where ð is written in place of d in the beginning of the second part of a compound, where the first part ends in r. Of these one occurs in Grímnismál: arðaga (5.5). This phenomenon is only found in R and once in A (arðaga in Vafþrúðnismál) and may well be a dialectal trait. A similar occurrence of ð instead of d is found after n, but this is not unique to R but found sporadically in other MSS from the thirteenth century. There are twenty instances of this phenomenon, one of which is in Grímnismál: unð (37.4). Seip suggested that: "d i et ord som begynner med d og samtidig er skrevet forkortet, av avskrivere ofte blir gjengitt med ð." ⁹¹ He holds this to be valid with arðaga. Lindblad does not disagree with this as a general statement but feels that the solution of this problem of ð for d is more likely to be linguistic, perhaps indicating a fricative pronunciation, or paleographic. ⁹²

The particle of is written uf six times, of which Grímnismál has one instance (34.3). This has only been noted in one other Old Icelandic MS: Am 291,4to (a version of Jómsvíkinga saga). According to Lexicon Poeticum uf is "en afskriverform, en mellemform mellem of og um." ⁹³ Lindblad adds to this: ⁹⁴ *Förlagan skulle*

Förlagan skulle sálunda haft um men skrivarens normalform vara of; stundom skulle emellertid skrivaren under påverkan av förlagan oriktigt börjat med u. Hur uf än må förklaras, är den emellertid en unik företeelse i det fisl. handskriftsmaterialet.

However, as Peter Foote points out, ⁹⁵ it is: "most easily explained as a scribal confusion between um and of, of being the exemplar's form, um the copyist's, ... not the other way round as Lindblad suggests." Further it cannot be the unique phenomenon which he considered it.

The poem is basically in ljóðaháttr metre but has several strophes with variations or which are in a different metre. Strophe 2. is in fornyrðislag and there seems to be no reason why it should be recreated in ljóðaháttr, as some scholars have attempted in the past, since it is quite possible that different metres were mixed together in the same poem. The next irregular strophes are those which contain the river-pula. Sijmons suggested that 27. may represent a regular ljóðaháttr strophe with its two half strophes divided by galdralag.⁹⁶ Strophe 28. is very irregular and does not seem to fit any metrical structure. This is probably due to the number of names and may still be original, as the Edda poets do not adhere to the metrical rules as rigidly as the skaldic poets. Sijmons regarded strophes 29. 30. 34. 36. 52. as regular, composed of "drei regelmässigen ljóðaháttr-halbstrophen."⁹⁷ Strophe 40. has double the usual number of lines and yet conforms to ljóðaháttr rules. Strophe 43. is probably not original and is also irregular. In 44. there is an extra repetitive line, which makes it a galdralag strophe. 45. and 46. are name-bulur and their irregularity probably stems from that fact; the form being one of a rhythmical chant. Strophe 47. is possibly another of those composed of three regular triplets, although Sijmons was doubtful about its originality in the poem.

The vocabulary of Grímnismál, as of all the Edda poems, shows a great number of ἄπρξ λεγόμενα : that is, words which only occur there in the language, such as smyl (prose) or meinsvani (16.5). These are indicated in the commentary. Besides may be found in the poetry

a few foreign words which are more likely to be borrowings than clues to the origins of the poems (see p. 32). In Grímnismál is found bátr (prose) from Old English or Old Frisian bāt, which stands in contrast to the pure Norse form beit occurring in the Helgi poems. Bugge⁵⁶ wished to see more words as Old English rather than Norse, such as hátimbroðum (16.6) and Ratatoskr (32.1), but these are now considered to be Norse, although not necessarily found elsewhere in the language. As earlier stated (p. 25) the kennings in the Edda are simple and relatively sparse. They do appear, however, in Grímnismál, as for example: Njarðar burr (of Freyr, 42.6) or ásbrú (of Bilrost 29.7). Ókend heiti, the "appellations", naturally are in abundance in this poem which is so encyclopaedic.

With regard to the linguistic relationship between prose and verse in Grímnismál, one can point to various differences between them. These include the use of different capital A types and abbreviation of the pronoun hon. The introductory prose has a predominance of damaged minuscule type (A2) as opposed to the Latin capital type (A1). There are 2 A2: At(1.7) Agnarr (1.34) to 1 A1: Agnarr(1.2) while in the verse the Latin type is more common: 5 A1: Átta (2.1), Andhrímnir (18.1), Askr (35.1; 43.1), Aulr (= Qlr)(49.1); but only one A2: Árvakr (37.1). With regard to the abbreviation of hon, the prose favours hō while in the poetry one finds h̄. These do not, however, lead one to consider the prose as a later addition to the poem. It is likely that all the differences can be satisfactorily explained, especially since prose parts purely linguistically sometimes represent a more advanced stage than the versified parts. Lindblad says of the poem:⁹⁸

ett sådant antagande särskilt suspekt, då man beträffande detta kväde med ganska stor sannolikhet vågar hävda, att ramberättelse och dikt redan i den muntliga traditionen följts åt.

Finally one may say that Grímnismál is a satisfying poem in that it is a revelation of divine mythology and cosmology. The story reaches a climax when Óðinn names his names. The belief is well-known that among certain peoples knowledge of the god's secret names bestows power. One might regard this as similar to the Jews' reverence for the name of Jahwe, which may not be pronounced except for power since knowledge of the name gave wisdom. One may then realise the importance of Óðinn's gift of divine knowledge to Agnarr. Thus Grímnismál is not simply an instructive poem; it is a revelation.

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GRIMMISMAL

The text of the poem is reviewed in the commentary which follows. A list of abbreviations is included at the end of the text to facilitate reference to poems and authors in the commentary. Also the common abbreviations of languages, such as G, are noted at the end of the text. The author's name and title are indicated in the text.

In the commentary, each error is noted and assigned a separate reference number for each work and the list of references follows this section.

Finally, there is a rough translation of the poem in the Appendix. This should not be scrutinized closely as an accurate piece of work but should be considered only as a guide to the meaning of the poem.

TEXT.

In this edition two versions of the text of Grímnismál are used. The first, on the left hand pages, is a diplomatic version, in which all abbreviations in the MS have been expanded and these are indicated by brackets. The diplomatic text is based mainly on R but, where that is clearly wrong or doubtful, MS A has been used. The second text, facing the diplomatic text, is a normalized version. This uses thirteenth century forms, much as Finnur Jónsson has used in his edition, De gamle Eddadigte.³ It does not, however, completely follow his text, as, for example, in the use of r-forms in the verb vera, where Finnur Jónsson prefers the older s-forms.

Textual and editorial variants are placed in footnotes while some of the more important of these are reviewed in the commentary which follows the text.

A list of abbreviations is included after the text to facilitate references to poems and sagas in the commentary. Also the common abbreviations of languages, such as OE., are noted and the various MSS of Snorri's Edda are indicated by letters and identified.

In the commentary, each writer mentioned is assigned a separate reference number for each work and the list of references follow that section.

Finally, there is a rough translation of the poem in the Appendix. This should not be scrutinized closely as an accurate piece of work but should be considered only as a guide to the meaning of the poem.

Grimnis mal.¹

| | | |
|------|---|----|
| [16] | ss. Hraðv(n)gs k(onvng)s. | 2 |
| | Hraðvngr k(onvng)r atti tva sono het a(nn)a(rr) | 3 |
| | agna(rr) e(n) a(mn)a(rr) geirraþ(r). Agra(rr) | 4 |
| | var x vetra e(nn) gei(rr)adr viii vetra. Þ(ei)r | 5 |
| | rero tveir a [17] bati með dorgar sinar at sma | 6 |
| | fisci. Vindr rac þa ihaf vt. I nát myrk(ri) | 7 |
| | brvto þ(ei)r við land (oc) gengo vp fvndo cot | 8 |
| | bonda ein(n). Þar v(oro) þ(eir) vm vetri(nn). | 9 |
| | Kerling fostrapi agnar e(nn) karl gei(rr)oð. | 10 |
| | At vári fec(c) karl þei(m) scip. E(nn) er þa | 11 |
| | kerling leiddo þa t(il) strandar þa m(æ)l(t)i | 12 |
| | karl einm(æ)li við gei(rr)ad. Þ(ei) fengo byr | 13 |
| | (oc) q(vo)mo t(il) staðva faðvr sins. Gei(rr)oprl | 14 |
| | v(ar) f(ra)m iscipi h(ann) hliop vp aland e(nn) | 15 |
| | hrat(t) vt scipino (oc) m(æ)l(t)i. Farþv þar er | 16 |
| | smyl hafi þic. Scipit rac vt. E(nn) gei(rr)oðr | 17 |
| | gekk vp(p) t(il) þqiar h(an)o(m) var vel fagnat. | 18 |
| | Þa v(ar) faþ(ir) h(an)s andaþ(r). Var þa geirraðr | 19 |
| | t(il) k(onvng)s teki(nn) (oc) varð (maðr) ageþr | 20 |

1. The rubric in RA is practically illegible.
2. In R is also found ss. Hraðv(n)gs k(onvng)s and in A f(ra) hrauðvngi k(onvng)i.
Numbers in square brackets indicate a new page in the MS R.
3. tva: ii (A)
4. a(mn)a(rr): an(n)ar (A)
6. tveir: ii (A)
dorgar: dorgir (A)
7. I nát...Þ(ei)r: þeir brvtrv i nattmyrkri (A)

Grímnismál.

2 Synir Hrauðungs konungs.

3 Hrauðungr konungr átti tvá sonu. Hét annarr

4 Agnarr en annarr Geirrþór. Agnarr

5 var tíu vetra en Geirrþór átta vetra. Þeir

6 reru tveir á báti með dorgar sínar at smáfiski.

7 Vindr rak þá í haf út. Í náttmyrkri

8 brutu þeir við land ok gengu upp, fundu kotbónda

9 einn. Þar váru þeir um vetrinn.

10 Kerling fóstaraði Agnar en karl Geirrþó.

11 At vári fekk karl þeim skip. En er þau

12 kerling leiddu þá til strandar, þá mælti

13 karl einmæli við Geirrþó. Þeir fengu byr

14 ok kómu til stoðva föður síns. Geirrþór

15 var fram í skipi; hann hljóp upp á land en

16 hratt út skipinu ok mælti: Farðu þar er

17 smyl hafi þik! Skipit rak út. En Geirrþór

18 gekk upp til bæjar; hánun var vel fagnat.

19 Þá var faðir hans andaðr. Var þá Geirrþór

20 til konungs tekinn ok varð maðr ágætr.

10. e(nn) karl gei(rr)oð: æn karl fost(ra)ði gæir(r)oð

(ok) kændi h(ano)m rað (A)

11. þa/kerling: kerling þa/ (R) with correction marks

12. strandar: skips (A)

14. q(vo)mo: komv (A); fa/dvr: foð(vr) (A), fa/dvrs (R)

16. Farþv þar: Far þv nv þ(ar) (A)

17. Scipit rac vt: skipit rac i haf vt (A)

18. gekk vp(p): gæ(kk) vp(p) (A), gek vt (R); bæjar:

bæia (A); var vel: v(ar) þ(ar) væl (A)

19. Þa...andap(r): æn fað(ir) h(an)S v(ar) þa andaðr (A)

Var þa geirraðr: Gæi(rr)(oðr) v(ar) þa (A)

Opi(nn) (oc) f(rigg) sato i hlipsciálfo (oc) sa 21
 v(m) heima alla. Odi(nn) m(æ)l(t)i. Ser þv agnar 22
 fost(ra) þi(nn) hvar h(ann) elr born við gygi i 23
 hellino(m). En(n) gei(rr)op(r) fost(ri) mi(nn) 24
 er k(onvng)r (oc) sitr nv at landi. Fri(gg) 25
 s(egir) h(ann) e(r) mat nipingr sa at h(ann) 26
 q(ve)lr gesti sina ef h(an)o(m) þiccia of marg(ir) 27
 co(m)a. Opi(nn) s(egir) at þ(at) e(r) in mesta 28
 lygi. Þa vedia v(m) þ(et)ta mal. Fri(gg) sendi 29
 escis meý sina fvlla t(il) gei(rr)oðar. Ho(n) bad 30
 k(onvng) varaz at e(i)g(i) f(yr)g(er)ði h(an)o(m) 31
 fiolkv(nn)igr (maðr) sa er þar v(ar) komi(nn) i 32
 l(an)d (oc) sagdi þ(at) marc á at engi hvndr v(ar) 33
 sva olmr at a h(ann) m(vn)di hlæpa. En(n) þ(at) 34
 v(ar) i(nn) mesti hegomi at gei(rr)op(r) v(æ)ri 35
 e(i)g(i) matgop(r) (oc) þo letr h(ann) handtaca 36
 þa(nn) mann er e(i)g(i) vildo hvndar araða. Sa 37
 v(ar) ifeldi blam (oc) nefndiz g(ri)mn(ir) (oc) 38
 sagði ekki fleira f(ra) s(er) þot(t) h(ann) v(ær)i 39
 at spvrþ(r). K(onvng)r let h(ann) pína t(il) 40

21. hlipsciálfo: hliðskialf (A)
 22. heima alla: alla heima (A); Odi(nn) m(æ)l(t)i:
 o. m. (A)
 24. En(n)...k(onvng)r: Æn(n)^{ær} k(onvng)r fost(ri)
 min(n) (A)
 25. sitr nv at landi: sitr at l(øn)ðvm (A)
 28. s(egir): s.(RA)
 30. escis meý: æski mæy (A); gei(rr)oðar: the o is
 blotted in R, gæi(rr). (A)
 31. e(i)g(i): it is likely that the g has been corrected
 from n in R
 f(yr)g(er)þi: firi gærði (A)
 32. komi(nn): ko(m)i(nn) (A), komi(n) (R)

21 Óðinn ok Frigg satu í Hliðskjalfu ok sá
 22 um heima alla. Óðinn mælti: Sér þú Agnar
 23 fóstura þinn, hvar hann elr börn við-gýgi í
 24 hellinum? En Geirrþór fóstri minn
 25 er konungr ok sitr nú at landi. Frigg
 26 segir: Hann er matníðingr sá at hann
 27 kvelr gesti sína, ef hánun þykkja of margir
 28 koma. Óðinn segir at þat er in mesta lygi
 29 lygi. Þau veðja um þetta mál. Frigg sendi
 30 eskismey sína, Fulla, til Geirrþóar. Hon bað
 31 konung varask at eigi fyrgerði hánun
 32 fjölkunnigr maðr, sá er þar var kominn í
 33 land, ok sagði þat mark á, at engi hundr var
 34 svá ólmr at á hann mundi hlaupa. En þat
 35 var inn mesti hégómi, at Geirrþór væri
 36 eigi magóðr, ok þó lætr hann handtaka
 37 þann mann er eigi vildu hundar á ráða. Sá
 38 var í feldi blám ok nefndisk Grímnir ok
 39 sagði ekki fleira frá sér, þótt hann væri
 40 at spurðr. Konungr lét hann pína til

35. gei(rr)op(r) v(æ)ri: gæirroðr k(onvgr) væri (A)
 36. (oc)...handtaca: æn(n) þo lætr k(onvgr)
 h(an)dt(aka) (A)
 37. mann: obscure in R
 araða: a hlaupa (A)

sagna (oc) setia milli elda tve(gg)ia (oc) sat 41
 h(ann) þar viii netr. Gei(rr)op(r) k(onvng)r atti 42
 son x vet(ra) gamlan (oc) het agna(rr) ept(ir) 43
 broþvr h(an)s. Agna(rr) gecc at g(ri)mni (oc) gaf 44
 h(an)o(m) horn fvlt at drecca sagði at k(onvng)r 45
 gorði illa er h(ann) let pína h(ann) sacla/san. 46
 G(ri)mn(ir) dracc af þa v(ar) eldri(nn) sva 47
 komi(nn) at feld(rinn) b(rann) af g(ri)mni. H(ann)48
 q(vap): 49

1. Heitr ertv hripvþ(r)
 (oc) heldr t(il) micill
 góngo(m)c fi(rr) fvni.
 loði svipnar
 þot(t) ec a lopt berac
 bre(nn)o(m)c feldr f(yr).

2. Atta netr
 sat ec milli elda her
 s(va) at m(er) mangi
 mat ne bá/ð
 ne(m)a ei(nn) agna(rr)
 e(r) ei(nn) s(ca)l ráða
 gei(rr)óþar so(n)r
 gotna l(an)de.

41. tve(gg)ia: missing in A
 42. h(ann): missing in A
 atti son: atti þa son (A)
 45. sagði: (oc) sagði (A)
 k(onvng)r: fað(ir) h(an)s (A)
 46. illa: missing in A; let pína h(ann): pindi þ(enn)a
 man(n) (A)

Although the strophes are not marked off in lines in the MSS, they are thus set out for clarity here.

41 sagna ok setja milli elda tveggja ok sat
 42 hann þar átta nætr. Geirrþór konungr átti
 43 son tíu vetra gamlan ok hét Agnarr eptir
 44 bróður hans. Agnarr gekk at Grímní ok gaf
 45 hánum horn fult at drekka; sagði at konungr
 46 gerði illa, er hann lét þína hann saklausan.
 47 Grímnir drakk af: þá var eldrinn svá
 48 kominn at feldrinn brann af Grímní. Hann
 49 kvað:

1. Heitr ertu, hripuðr,
 ok heldr til mikill:
 gongumk firr, funi!
 Løði sviðnar
 þótt ek á lopt berak;
 brennumk felldr fyr.

2. Átta nætr
 sat ek milli elda hér,
 svát mér mangi
 mat né bauð
 nema einn Agnarr,
 er einn skal ráða,
 Geirrþóðar sonr,
 Goðna landi.

1.3. góngo(m)c: gongvmz (A)

1.4. sviðnar: sviðn(ir) (A)

1.5. berac: v(er)a (A)

1.6. bre(nn)o(m)c: brænnv(m)z (A)

2.2. milli: millvm (A)

2.5/6. agna(rr)/e(r) ei(nn): e(r)/e(r) (R). This
 dittography is obviously caused by the line
 change in the MS.

2.7. sonr: son (A)

3. Heill s(ca)ltv agna(rr)
 allz þic heilan biþ(r)
 v(er)a tyr v(er)a
 eins drycciar
 þv s(ca)lt aldregi
 betri giold geta.
4. Land e(r) heilact
 er ec li(gg)ia se
 [18] asom (oc) alfo(m) n~~e~~r
 e(nn) i Þrvöheimi
 s(ca)l þórr v(er)a
 vnz v(m) rivfaz regin.
5. Ydalir heita
 þar e(r) vllr hef(ir)
 s(er) v(m) gorva sali
 alfhei(m) frey
 gafo i ardaga
 tivar at ta(nn) fæ.

3.6. giold: giælld (A)

4.1. heilact: hæilagt (A)

4.6. v(m): of (A)

5.3. gorva: g(er)va (A)

5.4. frey: freýr in R but the dot under the second r
 indicates that it is incorrect.

5.5. ardaga: arðaga (R) (cf. p. 50).

3. Heill skaltu, Agnarr,
als þik heilan biðr
Veratýr vera;
eins drykkjar
þú skalt aldri
betri gjöld geta.

4. Land er heilagt
er ek liggja sé
ásun ok alfum nær;
en í Þrúðheimi
skal Þórr vera
unz of rjúfask regin.

5. Ýdalir heita
þar er Ullr hefir
sér of gørva sali.
Alfheim Frey
gáfu í árdaga
tívar at tannfé.

6. Þor er sa i(nn) þriði
er blið regin
silfri þa/çpo sali
valascialf heit(ir)
e(r) velti s(er)
á(ss) i ardaga.
7. Sa/çq(va) beccr heit(ir) e(n) iiii
e(nn) þar svalar knego
v(nnir) yf(ir) glymia
þar þa/ oði(nn) (oc) sága
drecca v(m) alla daga
glað or gvllno(m) kero(m).
8. Glaðsheimr heit(ir) e(nn) v.
þars en gvll biarta
valha/ll við of þrvm(ir)
e(nn) þar hroptr ký(ss)
hv(er)ian dag
vapn da/ þa v(er)a.

6.3. þa/çpo: þoktv (A)

6.5. velti: vællti (A)

7.1. e(n) iiii: hi(nn) fiærð (A)

8.1. heit(ir): ær (A)

e(nn) v: hinn fimti (A)

8.2. en: e(nn) (R), hin (A)

8.3. valha/ll: is spelt va/lhla/ll in R with dots under the first a/ and second l. Both are obviously dittographs and in the margin is written alha/ll: the v having been lost through bad binding.
of: v(m) (A)

6. Bær er sá inn þriði
er blíð regin
silfri þokðu sali;
Valaskjalf heitir,
er vélti sér
áss í árdaga.

7. Sökkvabekkr heitir inn fjórði
en þar svalar knegu
unnir yfir glymja;
þar þau Óðinn ok Sága
drekka of alla daga
glöð ór gullnum kerum.

8. Glaðsheimr heitir inn fimti,
þars in gullbjarta
Valhöll víð of þrumir;
en þar Hroptr kýss
hverjan dag
vápndauða vera.

9. Mioc er aþkent
 þei(m) e(r) t(il) opi(n)s koma
 sal ky(nn)i at sia
 scaþto(m) er ra(nn) rept
 scioldo(m) e(r) salr þakip(r)
 brynio(m) v(m) becki strát.

10. Mioc er aþkent
 þ(eim) er (til) o(þins) k(oma)
 s(al) k(ynni) (at sia)
 vargr hang(ir)
 f(yr) vestan dy(rr)
 oc drvp(ir) aþrn yf(ir).

11. Þrymheimr heit(ir) e(nn) vi
 e(r) þiazi bió
 sa i(nn) amatki iotv(nn)
 en(n) nv scaði by(gg)v(ir)
 scír brvör goða
 fornar topt(ir) faðvr.

9. This strophe appears after 10 in R. cf. commentary

9.2. t(il): missing in A
 opi(n)s: opi(n)S (R)

9.6. strát: stráð (A)

10.2/3. These lines are abbreviated in R as: þ. er. o.
 k. s. k. and in A as: þ(ei)m. æ(r). t. k. s.
 at sia.

11.1. e(nn) vi: hin(n) sætti (A)

11.3. amatki: amat(t)ki (A); iotv(nn): iotv(n) (A)

11.4. by(gg)v(ir): by(ggir) (A)

11.6. fornar: forna (A)

9. Mjök er auðkent
þeim er til Óðins koma
salkynni at sjá;
skoptum er rann rept,
skjöldum er salr þakiðr,
brynjum of bekki strát.
10. Mjök er auðkent
þeim er til Óðins koma
salkynni at sjá;
vargr hangir
fyr vestan dyrr
ok drúpir ǫrn yfir.
11. Þrymheimr heitir inn sétti
er Þjazi bjó,
sá inn ámatki jötunn;
en nú Skaði byggvir,
skír brúðr goða,
fornar toptir fǫður.

12. Breiðablik ero in sia/ndo
 e(nn) þar baldr hef(ir)
 s(er) v(m) g(er)va sali
 a þvi landi
 e(r) ec li(gg)ia veit
 fosta feícn stafi.
13. Him(in)biorg ero en atto
 e(nn) þar hei(m)dall
 q(ve)þa valda vgo(m)
 þar vorþ(r) goða
 dreccr ivero ra(nn)i
 glap(r) (enn) goða miop.
14. Folcvangr e(r) i(nn) nivndi
 e(nn) þar freyia rþr
 se(ss)a costo(m) i sal
 halfan val
 ho(n) kýss hv(er)ian dag
 e(nn) halfan oði(nn) á.

12.1. Breiðablik: blik is added above the line by a later hand in R.

12. sia/ndo: sivndo (R), sia/ndv (A)

13.1. Him(in)biorg: H in margin in R.

13.6. (enn): missing in R, hi(n) (A)

14.1. i(nn) nivndi: hin(n) ix (A)

12. Breiðablik eru in sjaundu
en þar Baldr hefir
sér of gǫrva sali
á því landi,
er ek liggja veit
fæsta feiknstafi.

13. Himinbjörg eru in áttu
en þar Heimdall
kveða valda véum;
þar vörðr goða
drekkr í væru ranni
glaðr inn góða mjöð.

14. Folkvangr er inn níundi
en þar Freyja ræðr
sessa kostum í sal;
halfan val
hon kýss hverjan dag
en halfan Óðinn á.

15. Glitn(ir) e(r) i(nn) x
 h(ann) e(r) gvl(1)i stvddr
 (oc) silf(ri) þacp(r) íþ sama
 en(n) þar forseti
 by(gg)ir flestan dag
 (oc) svefer allar sakir.

16. Nóa tvn ero en xi
 en(n) þar niorp(r) hef(ir)
 s(er) v(m) gorva sali
 ma(nn)þengill
 e(nn) meins vani
 hati(m)broþo(m) ha/rgi ræðr.

17. Hrísi vex
 (oc) há grasi
 víþars l(an)d viði
 e(n) þar mavgr of læzc
 af mars baki
 fröcn at hefna fa/d(vr).

15.1. e(r): h. (A)

15.3. þacp(r): þaktr (A)

15.4. forseti: forsæti (A)

15.6. sakir: sakar (A)

16.1. ero: æ(r) (A)

16.3. gorva: g(er)va (A)

16.4. ma(nn)þengill: mana þængill (A)

16.6. ha/rgi: horgi (A), ha/rg(R)

ræðr: ræðr (A), missing in R

17.3. víþars: víþars = vinþars (R)

17.4. læzc: læz (A)

17.6. at: ok (RA) which would not fit the sense of
 the lines. at suggested by Gunnar Pálsson⁵
 and others

15. Glitnir er inn tíundi
hann er gulli studdr
ok silfri þakör it sama;
en þar Forseti
byggir flestan dag
ok svæfir allar sakir.
16. Nóatún eru in elliptu
en þar Njörðr hefir
sér of görva sali;
manna þengill
inn meinsvani
hátimbruðum horgi ræðr.
17. Hrísi vex
ok há grasi,
Víðars land Viði,
en þar mōgr of læzk
af mars baki
frœkn at hefna fōður.

18. Andhrimnir letr
 ield hrimne
 se hrimni sodi(nn)
 flesca bezt
 e(nn) þ(at) fáir víto
 við hvat ein h(er)iar alaz.

19. Gera (oc) freca
 seðr gv(nn)tamip(r)
 hropigr h(er)ia faðr
 e(nn) vip vín eit(t)
 vapn ga fvgr
 oði(nn) e lif(ir).

20. Hvgi(nn) (oc) mvni(nn)
 flívga hv(er)ian dag
 iormvn grvnd yf(ir)
 ovme ec of hvgin
 at h(ann) aptr ne co(m)ip
 þo siámec mei(rr) v(m) mvnin.

18.6. við: missing in RA but found in MSS r, W, U of Snorri's Edda.

ein h(er)iar: æinheria (A)

20.1. mvni(nn): mv(nn)i(nn) (R)

20.4. ovme: ovmez (A)

of: vm (A). The of in R has been added above the line by the same hand.

20.5. co(m)ip: komi (A)

20.6. siámec: siamez ec (A)

mvnin: mvni(nn) (RA)

18. Andhrímmir lætr
í Eldhrímmi
Sæhrímmi soðinn,
fleska bezt;
en þat fáir vitu
við hvat Einherjar alask.
19. Gera ok Freka
seör gunntamiör
hróðigr Herjaföör;
en við vín eitt
vápngöfugr
Óðinn æ lifir.
20. Huginn ok Muninn
fljúga hverjan dag
jormungrund yfir;
óumk ek of Hugin
at hann aptr né komit,
þó sjámk meirr of Munin.

21. Þýtr Þv(n)d
 vnir þióþ vitnis
 físcr floði i
 ar stra/mr
 þiccir of micil(l)
 val gla/(m)i at vaþa.
22. Val grind heit(ir)
 er stendr velli a
 heilog fyr helgo(m) dvro(m)
 forn er sv g(ri)nd
 e(mn) þ(at) fáir vito
 hve ho(n) e(r) ilás loki(mn).
23. Fim(m) hvndrvþ dýra
 (oc) v(m) fioro(m) togo(m)
 s(va) hy(gg) ec a valha/llo v(er)a
 viii hvndrvþ einh(er)ia
 ganga or einom dvro(m)
 þa e(r) þ(ei)r fara at vitni at vega.

- 21.1. þv(n)d: þvndr (A)
 21.5. þiccir: missing in R
 21.6. val gla/(m)i: valgla/(m)ni (A)
 22.3. heilog: hæilög (A); dvro(m): dyrv(m) (A)
 22.6. ilás: ilás (R), i las v(m) lokin (A)
 23. This strophe follows 24 in R.
 23.1. hvndrvþ: hvnd(rv)t (A); dýra: dyra (A)
 23.2. fioro(m) togo(m): XL. (A)
 23.3. hy(gg): k(ve)t (A); a: at (R)
 valha/llo: val hqll (A)

21. Þýtr Þund,
 unir Þjóðvitnis
 fiskr flóði í;
 árstraumur
 þykkir ofmikill
 valglaumi at vaða.
22. Valgrind heitir
 er stendr velli á,
 heilög fyr helgum durum.
 Forn er sú grind
 en þat fáir vitu,
 hvé hon er í lás lokin.
23. Fimm hundruð dura
 ok um fjórum tögum
 svá hygg ek á Valhöllu vera:
 átta hundruð Einherja
 ganga ór einum durum
 þá er þeir fara at vitni at vega.
- 23.4. viii: atta (A)
 hvndrvþ: hvndrvt (A)
- 23.5. ganga or: ganga senn or (A)
 dvro(m): dyrvm (A)
- 23.6. at vitni: við vitni (A)

24. Fim(m) hvndrvþ golfa
 (oc) v(m) fioro(m) togo(m)
 sva hy(gg) [19] ec bilscirni m(ep) bvgo(m)
 ra(nn)a þ(ei)ra
 e(r) ec rept vita
 míns veit ec mest magar.
25. Heiþrún heit(ir) geit
 e(r) stendr ha/llo a h(er)iafa/ðrs
 (oc) bitr af læraþs limo(m)
 scap ker fylla ho(n) s(ca)l
 ins scíra miðar
 kna at sv veig vanaz.
26. Eikþyrn(ir) heit(ir) hiortr
 er stendr aha/llo h(er)iafa/þrs
 (oc) bitr af læraþs limo(m)
 e(nn) af h(an)s horno(m)
 drypr i hv(er)gelmi
 þ(aþ)an eigo votn a/ll vega.

- 24.1. hvndrvþ: h. (A)
 24.2. togo(m): tigv(m) (A)
 24.3. hy(gg) ec bilscirni: hygg ek a valholl v(er)a
 bilscirni (A); bvgo(m): bvgōo = bvgo(m)o (R)
 25.2. h(er)iafa/ðrs: h(er)ia fǫðvr (A)
 25.3. læraþs: læraþS (R), læraðs (A)
 25.6. kna at: kan(n) (A)
 26.2. aha/llo: a hǽllv (A)
 26.3. læraþs limo(m): l. l. (A)
 26.5. drypr: d(ry)p(ir) (A)
 26.6. eigo: æiga (A)

24. Fimm hundruð golfa
ok, um fjórum tögum
svá hygg ek Bilskírni með bugum;
ranna þeira
er ek rept vita,
míns veit ek mest magar.
25. Heiðrún heitir geit
er stendr hollu á Herjaföðrs
ok bítr af Láraðs limum.
Skapker fylla hon skal
ins skíra mjaðar;
knáat sú veig vanask.
26. Eikbrynir heitir hjörtr
er stendr á hollu Herjaföðrs
ok bítr af Láraðs limum
en af hans hornum
drýpr í Hvergelmi:
þaðan eigu vötn öll vega.

27. Síp (oc) víþ
 sękin (oc) eikin
 sva)l (oc) gv(nn)þró
 fiorm (oc) fi(m)bvlþvl
 rín (oc) re(nn)andi
 gipvl (oc) ga)pvł
 ga)mvł (oc) geirvimvl
 þer hv(er)fa v(m) hodd goða
 þýn (oc) vin
 þa)ll (oc) ha)ll
 graþ (oc) gv(nn)þorin.
28. Vín á heit(ir) e(nn)
 a)(nn)or vegsvi(nn)
 þriðia þioðnvma
 nýt (oc) na)t
 na)(nn) (oc) hra)(nn)
 slip (oc) hríp
 sylgr (oc) ylgr
 víþ (oc) ván
 va)nd (oc) stra)nd
 gia)ll (oc) leiptr
 þer falla gv(m)no(m) nęr
 e(n) falla t(il) heliar heðan.

27.2. sękin: sękin (A)

eikin: ækin (A)

27.4. fiorm: fiorm (A)

27.8. hodd goða: hoddgoða (A)

27.9. þýn in R has a large Þ and follows a full stop. In A there is no full stopx and the word has a small þ. The latter has been accepted in this edition to accomodate the three lines in strophe 27.

27. Síð ok Víð,
 Sækin ok Eikin,
 Svöl ok Gunnþró,
 Fjorm ok Fimbulþul,
 Rín ok Rennandi,
 Gipul ok Gopul,
 Gømul ok Geirvimul:
 þær hverfa of hodd goða.
 Þyn ok Vin,
 Þoll ok Höll,
 Gráð ok Gunnþorin.
28. Vína heitir enn,
 qnnur Vegsvinn,
 þriðja Þjóðnuma;
 Nyt ok Nøt,
 Nønn ok Hrønn,
 Slíð ok Hríð,
 Sylgr ok Ylgr,
 Víð ok Ván,
 Vønd ok Strønd,
 Gjoll ok Leiptr:
 þær falla gunnum nær
 en falla til Heljar heðan.

28.1. Víná: Vina (A)

28.2. vegsvi(nn): væg swin (A)

28.8. ván: vað (A)

28.12. e(n): æn(n) (A). In R the word is e³ which could be either er or en. With reference to A, en has been accepted in this edition.

29. Ka/rmt (oc) a/rmt
 (oc) k(er)lavgar tver
 þer s(ca)l þo(rr) vaða
 hv(er)ian dag
 er h(ann) dōma fe(rr)
 at asc(i) y(gg)drasils
 þvi at as bru
 brę(nn) a l(l) loga
 heilog votn hlóa.
30. Glap(r) (oc) gyllir
 gler (oc) sceiðbrim(ir)
 silf(ri)ntoppr (oc) sinir
 gísl (oc) fálhofn(ir)
 gvlltop(p)r (oc) let(t)feti
 þei(m) ríða esir ióm
 dag hv(er)n
 er þ(ei)r dō(m)a fara
 at asci y(gg)drasils.
31. Þriár rōtr
 standa apria vega
 vndan asci y(gg)drasils
 hel býr vnd(ir) ei(nn)i
 a(nn)a(rr)i h(ri)mpvrsar
 þriðio menzk(ir) m(enn).

- 29.2. tver: ii (A)
 29.4. hv(er)ian dag: dag hv(er)n (A);
 29.9. heilog: hælōg (A)
 29.8. loga: logo (R)
 30.2. gler: glær (A)
 30.3. silf(ri)ntoppr: silf(ri)ntoptr (R) with the
 second t dotted under to mark correction.

29. Kqrmt ok Qrmt
 ok Kerlaugar tvær:
 þær skal Þórr vaða
 hverjan dag,
 er hann dæma ferr
 at aski Yggdrasils;
 þvíat ásbrú
 brenn ǫll loga,
 heilǫg vǫtn hlóa.

30. Glaðr ok Gyllir,
 Glær ok Skeiðbrimir,
 Silfrintoppr ok Sinir,
 Gísl ok Falhófnir,
 Gulltoppr ok Léttfeti:
 þeim ríða æsir jóm
 dag hvern,
 er þeir dæma fara
 at aski Yggdrasils.

31. Þriár rætr
 standa á þriá vega
 undan aski Yggdrasils:
 Hel býr undir einni,
 annarri Hrímpursar,
 þriðja menskir menn.

30.4. fálhofn(ir): falæpn(ir) (A)

30.6. ióm: iovm (A)

30.8. þ(ei)r: missing in A
 fara: missing in A

31.3. vndan: vnd (A)

31.4. vnd(ir): vnd (A)

31.6. menzk(ir): m(enn)zk(ir) (R), mænskir (A)

32. Ratatoscr heit(ir) ikorni
 e(r) ré(mn)a s(ca)l
 at asci y(gg)drasils
 arn(ar) orð
 h(ann) s(ca)l ofan b(er)a
 (oc) segia nípha/(gg)vi niþ(r).
33. Hirt(ir) ero (oc) fiorir
 þeirs af hefingar
 á gaghals(ir) gnaga
 dai(nn) (oc) dvali(nn)
 dýneyrr (oc) dvraprór.
34. Ormar fleiri li(gg)ia
 vnd(ir) asci y(gg)drasils
 e(nn) þ(at) of hy(gg)i hv(er)r osvibra apa
 goi(nn) (oc) moí(nn)
 þ(ei)r ero g(ra)fvitnis syn(ir)
 grabacr (oc) grafva/llvþ(r)
 ofn(ir) (oc) svafn(ir)
 hy(gg) ec at e scyli
 meibs q(vi)sto má.

- 32.1. Ratatoscr: Raratoskr (A)
 32.3. y(gg)drasils: y(gg)drasis (R)
 32.6. nípha/(gg)vi: niðhog(vi) (A)
 33.1. fiorir: iiii (A)
 33.2. hefingar: hæfingiar (A)
 33.3. gaghals(ir): agaghals(ir) (R). The a is probably
 a dittograph of á.
 gnaga: ganga (A)
 33.5. dýneyrr: dýneyr (R), dynæy(rr) (A)
 dvraprór: dyraprór (A)

32. Ratatoskr heitir íkorni
er renna skal
at aski Yggdrasils;
arnar orð
hann skal ofan bera
ok segja Níðhoggvi niðr.
33. Hirtir eru ok fjórir,
þeirs af hœfingar
á gaghálsir gnaga:
Dáinn ok Dvalinn,
Dúneyrr ok Dýrabrór.
34. Ormar fleiri liggja
undir aski Yggdrasils
en þat of hyggi hverr ósviðra apa:
Góinn ok Móinn
- þeir eru Grafvitnis synir-,
Grábakr ok Grafvølluðr,
Ofnir ok Sváfnir;
hygg ek at æ skyli
meiðs kvistu má.

- 34.2. vnd(ir): vnd (A)
- 34.3. þ(at): missing in A
of: vf (R); osvibra: osvinnra (A)
- 34.4. goi(nn) is written in R with a large G and is preceded by a full stop. In A it has a small g and no full stop.
- 34.5. þ(ei)r ero: þ(ei)rro (A)
- 34.7. ofn(ir): ofnir (A)
- 34.9. meiðs: mæið(ar) (A); q(vi)sto: kvistv (A)

35. Ascr y(gg)ðrasils
 dryg(ir) erfiði
 meira e(nn) m(enn) viti
 hiortr bítr ofan
 e(nn) ahliþo fúnar
 scerþer níðha(gg)r neþ(an).

36. Hrist (oc) mist
 vil ec at m(er) horn b(er)i
 sce(gg)ia/ld (oc) sca/gvl
 hildi (oc) þrvði
 hla/cc (oc) h(er)fiot(vr)
 ga/ll (oc) geira/lvl
 randgriþ (oc) rapgriþ
 (oc) reginleif
 þer b(er)a einh(er)iom a/l.

37. Arvagr (oc) alsvíþr
 [20] þ(ei)r s(co)lo up(p) heðan
 svang(ir) sol draga
 en(n) vnd þ(ei)ra bógo(m)
 fálo bliþ regin
 esir isarn kol.

36.1. Hrist: H in margin in R

36.3. sce(gg)ia/ld: skæg(g) qlld (A)

36.4. hildi (oc) þrvði: hildir ok þrvör (A)

36.6. geira/lvl: gæirromvl (A)

36.8. (oc): missing in R

36.9. a/l: qll (A). The second l has a correcting dot under it.

37.3. svang(ir): emended by scribe from svalg(ir) in R

35. Askr Yggdrasils
 drýgir erfiði
 meira en menn viti:
 hjörtr bítr ofan
 en á hliðu fúnar,
 skerðir Níðhoggr neðan.
36. Hrist ok Mist
 vil ek at mér horn beri,
 Skeggjöld ok Skogul,
 Hildi ok Þrúði,
 Hlökk ok Herfjötur,
 Goll ok Geirólul,
 Randgríð ok Ráðgríð
 ok Reginleif:
 þær bera Einherjum ǫl.
37. Árvakr ok Alsviðr,
 þeir skulu upp heðan
 svangir Sól draga,
 en und þeira bógum
 fálu blíð regin -
 æsir - ísarnkol.

37.4. und: unð (R)

38. Svalinn heit(ir)
 h(ann) stendr solo f(yr)
 scioldr scínanda goði
 biorg (oc) b(ri)m
 ec veit at bre(nn)a s(co)lo
 ef h(ann) fellr ifrá.
39. Sca/l(l) heit(ir) vlfr
 er fylg(ir) eno scírleita goði
 t(il) varna viðar
 e(nn) a(nn)a(rr) hati
 h(ann) er hropvitnis sonr
 sa s(ca)l f(yr) heiða brvði him(in)s.
40. Or ymis holdi
 v(ar) iorþ v(m) sca/pvð
 e(nn) or sveita sær
 biorg or beino(m)
 baðmr or hári
 e(n) or ha/si himinn
 e(nn) or h(an)s brám
 g(er)ðo blið regin
 miðgard m(anna) sono(m)
 e(nn) or h(an)s heila
 v(aro) þa/ in harðmoðgo
 scy a/ll v(m) sca/pvð.

- 38.1. Svalinn: Sva/ll (R), Svalin (A)
 38.3. goði: gvði (A)
 38.6. ifrá: ifram (A)
 39.3. varna: va^rvna (A)
 39.5. h(ann) er: missing in A
 sonr: svn (A)

38. Svalinn heitir,
hann stendr Sólu fyr,
skjöldr skínanda goði;
björg ok brim
ek veit at brenna skulu
ef hann fellr ífrá.
39. Skoll heitir ulfr,
er fylgir inu skírleita goði
til varna viðar;
en annarr Hati
- hann er Hróðvitnis sonr -
sá skal fyr heiða brúði himins.
40. Ór Ymis holdi
var jörð of sköpuð
en ór sveita sær,
björg ór beinum,
baðmr ór hári,
en ór hausí himinn;
en ór hans brám
gerðu blíð regin
Miðgarð manna sonum;
en ór hans heila
váru þau in harðmóðgu
ský ǫll of sköpuð.

- 40.1. holdi: hǫllði (A)
40.3. sær: siór (A)
40.5. baðmr: baðrmr (A)
40.6. e(n):ænn (A); himinn: himin (RA)
40. 12.v(m): of (A)

41. Vllar hylli hefr
 (oc) allra goða
 hv(err) e(r) tecr fyrstr afvna
 þ(vi)at opn(ir) hei(m)ar
 v(er)þa v(m) ása sono(m)
 þa er hefia af hv(er)a.

42. Ivalda synir
 gengo iardaga
 scipbladni at seapa
 scipa bezt
 sciro(m) frey
 nyto(m) niarðar bvr.

43. Ascr y(gg)ðrasils
 h(ann) er qztr viþa
 e(n) scipbladn(ir) scipa
 odi(nn) asa
 e(nn) ioa sleipn(ir)
 bilra)st brva
 e(n) bragi scalda
 habroc ha)ca
 e(n) hvnda garmr.

41.1. hefr: hæf(ir) (A)

41.5. v(m): of (A)

41.6. er hefia: ær þ(ei)r hæfia (A)

43.9. garmr: g(ra)mr (A).

In A there is an extra line following:

æn(n) brim(ir) sv(er)ða

41. Ullar hylli hefr
ok allra goða
hverr er tekr fyrstr á funa,
þvíat opnir heimar
verða of ása sonum,
þá er hefja af hvera.
42. Ívalda synir
gengu í árdaga
Skíðblaðni at skapa,
skipa bezt,
skírum Frey,
nýtum Njarðar bur.
43. Askr Yggdrasils,
hann er æztr viðá
en Skíðblaðnir skipa,
Óðinn ása
en jóa Sleipnir,
Bilrøst brúa
en Bragi skalda,
Hábrók hauka
en hunda Garmr.

44. Svipo(m) hefi ec nv ypt
 f(yr) sigtiva sono(m)
 v(ip) p(at) s(ca)l vilbiorg vaca
 a llo(m) aso(m)
 p(at) s(ca)l i(nn) co(m)a
 ægis becci á
 ægis drecco at.

45. Heto(m)c g(ri)mr
 heto(m)c ga(n)gleri
 h(er)ian (oc) hialmb(er)i
 þeccr (oc) þriði
 þv(n)ðr (oc) vþr
 helblindi (oc) hár
 saþ(r) (oc) svipall
 (oc) sa(mn)getall
 h(er)teitr (oc) hnica(rr)
 bileygr baleygr
 ba lv(er)cr fioln(ir)
 g(ri)mr (oc) g(ri)mn(ir)
 glapsvip(r) (oc) fia)lsvip(r).

- 44.1. nv: missing in A
 44.7. drecco: dry(kk)iv (A)
 45.1. heto(m)c: hætvm)z (A)
 45.2. ga(n)gleri: ganglæri (A)
 45.5. þvndr: þv(n)ðr (R), þvðr (A)
 (oc): added above line by scribe in R
 45.6. helblindi: h(er)blindi (A)
 (oc): added above the line by scribe in R
 45.7. saþ(r) follows a full stop and has a large S
 in R while in A it has a small s and no full
 stop.

44. Svipum hefi ek nú ypt
 fyr sigtíva sonum,
 við þat skal vilbjörg vaka;
 öllum ásum
 þat skal inn koma
 Ægis bekki á,
 Ægis drekku at.

45. Hétumk Grímr,
 hétumk Gangleri,
 Herjan ok Hjalmbéri,
 Þekkr ok Þriði,
 Þundr ok Uðr,
 Helblindi ok Hár,
 Saðr ok Svipall
 ok Samnetall,
 Herteitr ok Hnikarr,
 Bileygr, Báleygr,
 Þólverkr, Fjölur,
 Grímr ok Grímnir,
 Glapsviðr ok Fjölsviðr.

45.11. þa/ lv(er)cr: þólvekk (A)

46. Siphaf t(t)r sipsce(gg)r
 sigfaör hnikvþ(r)
 alfaþ(r) valfaþ(r)
 atríör (oc) farmatyr
 eino nafni
 heto(m)c aldregi
 siz ec m(ep) folco(m) fór.
47. Gri(m)ne mic heto
 at gei(rr)aðar
 e(nn) ialc at ósm(vn)dar
 e(nn) þa kialar
 e(r) ec kialca dro
 þróf þi(n)gom at
 osci (oc) ómi
 iafnhar (oc) biflindi
 gañdlir (oc) harbarör m(ep) goðo(m).
48. Svipv(rr) (oc) svip(ri)r
 e(r) ec het at saðc) mimis
 oc dvlþa ec þa(nn) i(nn) aldna iótvn
 þa er ec miþvitnis vare
 ins mōra bvrar
 ordi(nn) ein bani.

- 46.1. Siphaf t(t)r: Ssiphaf t(t)r (R)
 46.2. sigfaör: sigfæör (A)
 46.3. valfaþ(r): missing in A
 46.6. heto(m)c: hætvm)z (A)
 aldregi: missing in A
 46.7. m(ep): missing in A
 47.1. Gri(m)ne: Grimni (A)

46. Síðhotttr, Síðskeggr,
 Sigföðr, Hnikuðr,
 Alföðr, Valföðr,
 Atríðr ok Farmatýr:
 einu nafni
 hétumk aldrigi
 síz ek með folkum fór.

47. Grímmi mik hétu
 at Geirrrøðar
 en Jalk at Ásmundar,
 en þá Kjalar
 er ek kjálka dró:
 Þrór þingum at,
 Óski ok Ómi,
 Jafnhár ok Biflindi,
 Gøndlir ok Hárbarðr með goðum.

48. Sviðurr ok Sviðrir
 er ek hét at Søkkmímis
 ok dulða ek þann inn aldna jøtun,
 þá er ek Miðvitnis vark
 ins mæra burar
 orðinn einbani.

47.4. kialar: iálk (A)

47.6. A has an extra line after this one:

Viðvr at vígv(m)

47.7. osci in R has a large O and a small o in A.

48.3. dvlþa: dvlða (A)

48.4. er is in the margin of R but its position in the line is indicated in the MS.

mipvitnis: mipvipnis (R); varc: v(ar) (A)

48.6. ein bani: æinbani (A), ei(nn) bani (R)

49. Aúl^r ertv gei(rr)op^r
 hefr þv ofdrvccit
 miclo ertv hnv(gg)i(nn)
 er þv ert mino gengi
 ollo(m) ein h(er)iom
 (oc) opi(n)s hýlli.
50. Fiolþ ec þer sagða
 e(nn) þv fat(t) v(m) mánt
 of þic vela vinir
 meki li(gg)ia
 ec se mi(n)s vinar
 allan idreyra d(ri)fi(nn).
51. E(gg)mopⁿan val
 nv mv(n) y(gg)r hafa
 þit(t) veit ec líf v(m) líþit
 [21] vfar ro disir
 nv knattv oðin sia
 nalgaztv mic ef þv meg(ir).

- 49.2. hefr: hæf(ir) (A)
 49.4. gengi: gæði (A)
 50.1. Fiolþ: Fiold (A)
 sagða: sagðac (A)
 50.2. fat(t): fat (R)
 50.3. vela: væla (A)
 50.5. mi(n)s: mi(n)S (R)
 51.2. mv(n): ma(n) (A)
 51.3. v(m): of (A)
 51.4. vfar ro: ^fvar ro (R), vva(rr)o (A)
 51.6. nalgaztv: nalgazstv (R)

49. Þú ertu, Geirrþór,
hefr þú of drukkit;
miklu ertu hnugginn
er þú ert mínu gengi
öllum Einherjum
ok Óðins hylli.
50. Fjólð ek þér sagða
en þú fátt of mant,
of þik véla vinir;
mæki liggja
ek sé míns vinar
allan í dreyra drifinn.
51. Eggmóðan val
nú mun Yggr hafa,
þitt veit ek líf of liðit;
úfar ro dísir.
Nú knáttu Óðin sjá:
nálgasktu mik, ef þú megir!

52. Oþi(nn) ec nv heiti
 y(gg)r ec áþan het
 hetv(m)c þv(n)dr fyr(ir) þ(at)
 vacr (oc) scilfingr
 váfvþ(r) (oc) hroptatýr
 ga)tr (oc) ialcr m(e)þ goðo(m)
 ofn(ir) (oc) svafn(ir)
 er ec hy(gg) at orðn(ir) se
 all(ir) af eino(m) mer.

Gei(rr)op(r) k(onvng) sat (oc) hafði sv(er)þ 1
 v(m) kne s(er) (oc) brvgðit t(il) mips. En(n) 2
 e(r) h(ann) heyrþi at oði(nn) var þar komi(nn) 3
 stop h(ann) up (oc) vildi taca o(ðin) f(ra) 4
 eldino(m). Sv(er)þit slap(p) or hendi h(an)o(m) 5
 visso hioltin niþ(r). K(onvng)r d(ra)p f(ot) (oc) 6
 steyptiz afra(m) e(nn) sv(er)þit stoð igogno(m) 7
 h(ann) (oc) fec(c) h(ann) bana. Oþi(nn) hvarf 8
 þa. E(nn) agna(rr) v(ar) þ(ar) k(onvng)r lengi 9
 siþ(an). 10

- 52.3. hetv(m)c: hætv(m)z (A); fyr(ir): f̄ (A)
 52.7. ofn(ír) has a large 0 preceded by a full stop
 in RA. However, it seems preferable to retain
 the last 3 lines in the strophe and not begin
 a new one.
 52.8. er: missing in A
 52.9. af: at (A)
 3. komi(nn): komi(n) (R)
 4. stop: þa stop (A); vp: vp(p) (A); vildi: vill (A)
 6. visso: (ok) vissv (A)

52. Óðinn ek nú heiti!
 Yggr ek áðan hét,
 hétumk þundr fyrir þat:
 Vakr ok Skilfingr,
 Váfuðr ok Hroptatýr,
 Gautr ok Jalkr með goðum,
 Ofnir ok Sváfnir;
 er ek hygg at orðnir sé
 allir af einum mér.

1 Geirrþór konungr sat ok hafði sverð
 2 um kné sér ok brugðit til miðs. En
 3 er hann heyrði at Óðinn var þar kominn,
 4 stóð hann upp ok vildi taka Óðin frá
 5 eldinum. Sverðit slapp ór hendi hánun;
 6 vissu hjóltin niðr. Konungr drap fæti ok
 7 steiptisk áfram, en sverðit stóð í gognum ~~áfram~~
 8 hann ok fekk hann bana. Óðinn hvarf
 9 þá. En Agnarr var þar konungr lengi
 10 síðan.

7. steiptiz: stæyt(t)iz (A)
 sv(er)þit: sv(er)ð (A)
 igogno(m): ig^gno(m) (R), igægnv(m) (A)
8. fæc(c) h(ann) bana: fæ(kk) þ(ar) af bana (A)
9. E(nn)...siþ(an): ænn Agn(ar)r varð k(onvng) (A)

ABBREVIATIONS.Poems and Sagas.

| | |
|--------|-----------------------------|
| Akv. | Atlakviða |
| Alv. | Alvíssmál |
| Am. | Atlamál |
| Berg. | Bergbúamannabáttr |
| Brot. | Brot af Sigurðarkviða |
| Egils. | Egils saga Skallagrímssonar |
| Fáf. | Fáfnismál |
| Fjöl. | Fjölsvinnsmál |
| Flat. | Flateyjarbók |
| Forn. | Fornmanna sögur |
| Ghv. | Guðrúnarhvöt |
| Gkv. | Guðrúnarkviða |
| Grm. | Grímnismál |
| Grot. | Grottasöngur |
| Grp. | Grípisspá |
| Gylf. | Gylfaginning |
| Hák. | Hákonarmál |
| Ham. | Hamðismál |
| Hárb. | Hárbarðsljóð |
| Háv. | Hávamál |
| H.H. | Helgakviða Hundingsbana |
| H.Hj. | Helgakviða Hjörvarðssonar |
| Hym. | Hymiskviða |
| Hynd. | Hyndluljóð |
| Liðs. | Liðsmannaflokkur |
| Lok. | Lokasenna |
| Ólafs. | Ólafs drápa Tryggvasonar |
| Reg. | Reginismál |
| Ríg. | Rígsþula |
| Sd. | Sigrdrífumál |
| Sg.sk. | Sigurðarkviða in skamma |

| | |
|----------|----------------|
| Skáldsk. | Skáldskaparmál |
| Skm. | Skírnismál |
| Sol. | Solarljóð |
| Vaf. | Vafþrúðnismál |
| Vkv. | Völundarkviða |
| Vsp. | Völuspá |
| Völs. | Völsungasaga |
| Yng.s. | Ynglinga saga |
| Yng.tal. | Ynglingatal |
| Þrym. | Þrymskviða |

Languages.

| | | | |
|-------|--------------------|------|--------------------|
| G. | German (modern) | NI. | Modern Icelandic |
| Gk. | Greek | OE. | Old English |
| Goth. | Gothic | OF. | Old Frisian |
| IE. | Indo-European | OFr. | Old French |
| Lang. | Langobardic | OHG. | Old High German |
| Lat. | Latin | OI. | Old Icelandic |
| Lett. | Lettish | OIr. | Old Irish |
| Lith. | Lithuanian | ON. | Old Norse |
| ME. | Middle English | OS. | Old Saxon |
| MHG. | Middle High German | PG. | Primitive Germanic |
| MLG. | Middle Low German | PN. | Primitive Norse |
| NE. | Modern English | Skt. | Sanskrit |

MSS of Snorri's Edda.

| | |
|---|--|
| r | Codex Regius no. 2367, 4to (Royal Library, Copenhagen) |
| W | Codex Wormianus no. 242 fol. (Árnamagnæan Collection of the University Library, Copenhagen) |
| U | Codex Upsaliensis no. 11, 4to (de la Gardie Collection, University of Uppsala) |

- Aβ Am 748, 4to (Árnamagnæan Collection,
University Library, Copenhagen)
- 757 Am 757a, 4to (fragment)
- leβ Am 748 II, 4to (fragment)
- 756 Am 756, 4to (fragment)

Note.

References to strophes in the commentary are taken from Finnur Jónsson De gamle Eddadigte³.

References to Snorri's Edda are taken from Finnur Jónsson's edition³⁹.

COMMENTARY.Prose.

3. Hrauðungr. This name is also found in Hynd. 30 and in the jǫtna heiti. The name derives from hrjóða "to hurl out", etc. and means Destroyer, which would be an appropriate name for a giant.
4. Agnarr is from PN. *agana-harjaR; cf. agi "fright, terror" and herr "lord".
Geirrþóris also the name of a giant killed by Þórr (Skáldsk. ch. 18). The name is derived from geirr "spear" and possibly -fróðr. The latter originates from -friðr "peace, protection". There might be some significance in a name meaning "protection of the spear" when one considers that Geirrþórr was under the protection of Óðinn, who is distinguished by his spear Gungnir and, indeed, is called Sviðurr and Sviðrir (Spearbearer 48.1). However, such a hypothesis seems unlikely.
6. báti replaces the word beit which is pure Norse but also less common. Bátr may well be a loanword from OE. or OF. bāt.
dorgar seem to be the kind of fishing lines which are trailed so that the hook and bait do not sink to the bottom. The word is related to draga "to draw, pull".
smáfiski & π. λεγ. This means "small fishing" in the sense that lines are used to catch individual fish rather than large nets being trawled.
12. mælti...einmæli við. What the kotbóndr whispered to Geirrþórr is not recorded but is evident from

the following action.

13. Þeir fengu byr. Gering¹ suggests that this means that the boat was magic, like Skíðblaðnir (42.3), and had a following wind.

16. Farðu...þik! For comparable curses, cf. Hárb. 60 and Brot. 15.

smyl $\xi\pi\lambda\epsilon\gamma$. may be either feminine singular or neuter plural. For the purpose of translation and from comparison with similar curses, the word is taken as a plural. Smyl is a monster which Weinhold³⁶ calls "larvos, lemures vel malos genioa" and which Busch³⁶ attempts to define as a female corpse-eater and demon of the dead, like Hel. However, one might best regard smyl as a synonym for troll or gramr. It is derived from smulian "to crush, grind" and is cognate with Modern Swedish smula "crumb, particle" and Lett. smelis. De Vries² states that Busch's derivation from IE. *smeu "den mund verziehen" is questionable, as is his interpretation. Smyl denotes only a monster here and may well refer to a giantess who "crushes" her sacrifices.

21. Óðinn: The Furious, the chief god, is sometimes regarded as creator of man (Vsp. 18, 19). He is a war god, god of poetry and magician. He gained knowledge from Mímir in exchange for an eye (Gylf. ch. 14) and learned the power of runes by hanging on Yggdrasill for nine nights (Háv. 137 ff.).

The name is from PG. *wōðanaz, with a second form *wōðinaz, and is cognate with OE. Woden. Beside Óðinn stands another god Óðr but they are related to each other like Ullr and Ullinn. It

seems likely that Óðinn is a younger form of Óðr and the name probably is derived from óðr which means either "furious" or "intelligence"; either of which is suitable for the god's character. Of the two, however, "furious" seems preferable for a warlike god, many of whose names are linked with battle (cf. Hnikarr 45.9, Sigföðr 46.2).

Frigg: Beloved is the wife of Óðinn and mother of Baldr. Her eminence is confirmed by the naming of a day after her (Frjádagr) but little is known of her from the myths which have been preserved. Her name is related to frjá "to love".

Hliðskjalfu: Opening in a Crag is also mentioned in Gylf. ch. 8, 16, 36 and 49. The meaning of the name has been much disputed. Gering¹ calls it eine in einer türöffnung oder ...einer fensteröffnung stehende bank, from hlið "opening" and skjölf f. "that which is made from boards, e.g. bench" (cf. OE. scylf, NE. shelf). However, it is more likely that the "shelf" is a natural formation, as Björkmann³⁸ suggests, rather than artificial. Kiil⁵⁹ believes the skjalf to be a scaffold on which the vǫlva went into a trance. However, his etymology is somewhat suspect, as may be seen from his theory concerning Valaskjalf (6.6). Finnur Jónsson³⁹ calls Hliðskjalf: hallen med (den store) port which has no etymological basis for the second element. Skjalf may be related to OE. scelf, scylf which suggest a meaning "rock, crag, peak". Thus, the name might well imply that Óðinn is lord of the rock

- and, indeed, a mountain peak seems a highly probable place to be used as a look-out point.
30. Fulla is from fullr adj. "full". Her name may be Filler which indicates fertility and that she is a goddess of plenty. She is named among the goddesses in Gylf. ch. 34 and Snorri says: hon berr eski Friggjar ok gætir skóklæða hennar ok veit launráð með henni. In the Second Merseberg Charm she is called Volla, the sister of Frija (Frigg). eskismey $\xi\pi\lambda\epsilon\gamma$. is clearly from eski "ash-wood, casket, spear", of which "casket" is obviously the interpretation demanded by the passage in Gylf. ch. 34, and from mær "maiden". She is thus the maid who carries the casket (presumably of jewellery), or handmaid.
34. at á hann mundi hlaupa. It is a common folk belief that dogs can recognize ghosts and gods in disguise, as for example in the Odyssey⁴⁰ (Book XVI) where only Odysseus and the dogs can see Athene.
38. Grímnir: The Masked One, like Grímr (45.1), is from gríma "mask". The name is also found as a goat's name and in the jötna heiti (Snorri's Edda, tillæg IX).
40. pína is probably a loanword from either OE. pīnan or MLG. pīnen.
42. átta nætr means that Óðinn is freed on the ninth. The number is highly significant in Norse religion and mythology. Óðinn hung for nine nights on the gallows (Háv. 137) and Heimdallr had nine mothers (Vsp. 2) while both Vsp. 2 and Vaf. 43

mention nine worlds. Further Adam of Bremen records that the great festival of Uppsala was held every nine years and lasted for nine days. Nine is the square of three, which is universally held as a magic number, and thus its square must have even greater magical strength.

The number was also believed to be significant by the Anglo-Saxons, as may be seen in the Nine Herbs Charm:

þa genam Woden viiii wuldortanas,
sloh ða þa næddran þat heo on viiii tofleah.
Nu magon þas viiii wyrta wið nygon wuldor-
geflogenum,
wið viiii attrum ond wið nygon onflygnum.⁴¹

Poem.

- 1.1. hripuðr is encountered as ókend heiti for "fire" only here, in Evidrápa of Orvar-Odds saga and in a bula of Snorri's Edda⁴. Gering¹ translates it as "der hurtige" from hripa "to hasten", which seems most likely to be the correct etymological derivation.
- 1.3. funi is defined by Grönbech⁴² as a ritual term for fire. He sees it as a cult element signifying purity and holiness, as fire does in many religions. It may be significant that funi is the word used among the gods for fire, according to Aly. 26, and thus it was the term for religious fire.
- 1.4. loði. The Hafniæ edition⁵ alone translates this word as "fire" as opposed to the general translation of "shaggy or furry cloak", and believes it to be cognate with G. Loder and Lodern "to blaze".

- 1.5. á lopt. Sijmons indicates that Gering's translation of "obwohl ich im wind ihm kühle" is incorrect¹. Further Detter-Heinzel¹⁴ offer "aufhebe" and reject "in die Luft hebe". There is general agreement that the phrase indicates a simple raising action away from the fire on the floor.
2. There has been some discussion over the form of the strophe. Some editors, including Bugge⁷, Grundtvig⁴³, Finnur Jónsson³ and Detter-Heinzel¹⁴ recognize in it a fornyrðislag form and put a line-end after mangi. Gering¹ sees, however, ll.3-4 as a type of "Langzeile" frequently occurring and he makes the strophe ljóðaháttr. In the Hafniæ edition⁵, Gunnar Pálsson arranges the strophe into eight lines but in his notes chose the order:
- Atta nætr
sat ek millum ellda her
sva at mer mangi mat né bauð.
- Boer⁸ saw at least the first half as ljóðaháttr. One need not regard the strophe as an interpolation, as do Guðbrandr Vigfússon⁴⁴ and Schullerus⁴⁵, and it seems preferable to follow Bugge's formation of an eight-line fornyrðislag strophe.
- 2.3/4. Boer⁸ suggests "kann man lesen: svát mangi mat mér bauð", thus making né redundant. It is not necessary to remove the word from this line.
- 2.4. mat. Schullerus⁴⁵ regards the use of mat as proof that the strophe is interpolated because Agnarr brought drink and not food to Grímnir. Gering¹ says that it is "eine verlockende

konjektur" to replace mat by mjoð for this reason, but since matr may denote both solid and fluid nourishment (cf. Vaf. 45), the word need not be regarded as misplaced.

- 2.8. Gotna landi. Sievers⁴⁶ proposes that the phrase should be altered to Gotom on metrical grounds. Sijmons and Gering¹ agree with this emendation while Bugge⁷ offers Gotnom. This alteration rests on the metrical theory formulated by Sievers which is based on elevation and syllable length (see further, p. 21). Although Sievers' theory is generally acceptable, it cannot be taken unconditionally in detail. In view of this, it seems undesirable to alter the MSS's reading.

With regard to the translation of the word Gotna, this might imply Goths, men generally, or horses. According to the Hafniæ edition⁵, Johannes Olavius and others suggest that the phrase is Gotlandi, otherwise Gotnaland = Gotha sueciae provincia. Hollander¹⁰ translates Gotnar in a general and honorific sense for warriors, while Luning¹⁵ offers "horse" or "Goth". Bellows⁴⁷ points out that the term "Goths" is applied indiscriminately to any South Germanic people, including the Burgundians, as well as to the actual Goths. Thus the word here for him has no specific application. (It is worth noting in this respect that Gunnar, in Grp. 35, is named lord of the Goths whilst the historical Gundicarius of the fifth century was a Burgundian). There seems, however, to be no reason why the poet should not have wished to refer specifically to Goths and have placed

the episode in a remote, and thus a somewhat exotic, setting.

- 3.3. Veratýr: God of Men. As an epithet of Óðinn, the name is only found here and in a pula of Snorri's Edda (Gylf. ch. 19). Bellows⁴⁷ translates this title as Lord of Men and the Hagnia⁵ edition as Hominum Benefactor. However, Falk's⁶² and Gering's¹ translations as God of Men are closer to the literal meaning. Verr is defined as "mann, ehemann (<urn. *wiraR)" by de Vries², cognate with Goth. wair, OE. wer and Lat. vir. The common noun týr is never found in its singular form except in names, although the plural tívar is found in simplex (cf. 5.6) and in compounds, such as sigtíva (44.2). -týr is derived from the god Týr, whose name Grimm⁶ traces back to a root *div, which means "brightness, sky, day, god", as in Skt. dyaus (coelum) and Gk. Ζεύς, which presupposes an earlier *Δεῦς. Thus týr is related to Týr as Δίος, Θεός to Zeus. Falk⁶² suggests the name is formed like the models Gautatýr and Hroptatýr and Gering¹ sees the name illustrating the god as one who has the welfare of men at heart. Dettner-Heinzel¹⁴ see in it Óðinn's function as creator of men, as described in Vsp. 17, 18.

- 3.6. betri gjöld geta. Bugge¹⁶ states that the original line was certainly betri gjöld um geta and quotes parallels from Háv. 64 opt hann gjöld um getr and Lok. 8 gambansumbl um geta. Hildebrand¹¹, Neckel⁴⁸, and Sijmons¹

agree with Bugge basically that a word is missing but prefer to postulate of, since öf and um are semantically identical in this particle usage. Their editions give: gjöld betri of geta. The MSS's reading is retained here, however, since it is not strictly necessary to add any words to make sense of the line.

As Luning¹⁵ has pointed out, the reward mentioned here is mythological knowledge and Óðinn's patronage.

- 4.1. There is some question as to whether this line refers to all the gods' lands within the whole region or only to Þrúðheimr. Luning¹⁵ proposes the latter but most editors have not commented on this. It might be preferable to regard Land as the whole region which stretches out in Óðinn's imagination: thus he would turn from the general to the particular, namely to the individual homes of the gods. heilagt. Genzmer⁴⁹ translates this as "unverletzlich, unter höherem schutze stehend" in a pre-Christian sense. There does not, however, seem to be any special reason why the word should suggest such a definite idea of pagan protection. It could presumably apply to a Christian sanctuary equally well, although in this particular context it refers to a heathen religion. Further, the word has legal connotations, denoting an area which was í inviolable and in which no violence might be done.

- 4.3. ásum ok alfum. Finnur Jónsson³ states that

these two words are constantly connected (cf. Vsp. 48, Skm. 7). Certainly there are Anglo-Saxon charms which also link the two, as in:

Gif hit wære ēsa gescot, oððe hit wære
ylfa gescot.⁴¹

There seems to be further evidence of this connection between elves and gods in Hrafnagaldur which says: Alfǫðr orkar, alfar skiljur, vanir vita. Thus the elves seem to be placed on a level with the æsir and the vanir. Snorri distinguishes two sorts of elves, ljósalfar and dökkalfar (Gylf. ch. 9) and Turville-Petre¹³ comments on this:

Snorri seems to describe two aspects of the elves; they are the dead and, at the same time, the promoters of fertility; they are beautiful and hideous at once.

- 4.4. Prúðheimi: The Land of Strength (as Hollander¹⁰ translates it, seems better than Genzmer's Strength Home⁴⁹ or Bellow's The Land of Might⁴⁷). The name is highly appropriate for the home of Þórr. Gering¹ points out that it is only mentioned as Þórr's residence here in the Eddaic poems and once in Snorri's Edda (Prologus para. 3), where it is compared with "Thracia". Otherwise, Þórr's land is called Prúðvangar.
- 4.5. Þórr is the son of Óðinn and Jǫrð (Gylf. ch. 35) and he is also called Ásabórr or Okubórr. Snorri says: hann er sterkastr allra goðanna ok manna (Gylf. ch. 20). He maintains the order of the universe and is well known for his various battles with the giants. His weapon is Mjöllnir, a hammer, which may ultimately be

related to words for lightning, according to Turville-Petre¹³. Its function, however, was not merely offensive and it may have been a fertility, and ultimately a phallic, symbol, if Þrymskviða's allusions are interpreted correctly by Turville-Petre. Þórr's chariot is drawn by goats, which are sacred to him (Hym. 31) and his name is found as an element in many place-names and personal names, indicating the popularity of the warrior-god.

Concerning his name, de Vries² notes an older form Þunarr and says: "Eig. der name des "donners", " giving the cognate forms of OE. Þunor, OS. Thunar. There is also a Celtic god Taranis, whose name is associated with Irish torann "thunder" and corresponds etymologically to the Germanic names for the thunder-god.

- 4.6. of rjúfask regin. The same formula is found in Vaf. 52, Lok. 41, Fjöl. 14 and Sd. 19. regin is a difficult word to define. Grönbech⁴² calls it "luck and power", Vogt⁵⁰ "advising and determining power" and Gering¹ "die höchsten gewalten, die götter". Lexicon poeticum⁴ offers "ordnende kræfter, magter, guderne" and de Vries² "die beraten", to which he adds: "vgl. run. schw. raginakuðo 'von den göttlichen mächten stammend' - got. ragin 'rat, beschluss', ae. regn- 'mächtig'". On the whole, it seems preferable to translate the word by "powers", following de Vries's derivation, rather than merely "gods".

- 5.1. Ýdalir: Yew Dales is an appropriate home for the archer god Ullr, since yew was as popular

in the North as in England for bows. Further ýr is named as a heiti for "bow" (Snorri's Edda, tillæg IX).

- 5.2. Ullr is a son of Pórr's wife Sif by another marriage but his father is nowhere mentioned (Gylf. ch. 30). Numerous place-names bear witness to his worship in the North although he is infrequently mentioned in literary sources. He is an archer, a skier and a warrior, and seems to have been a winter god (Skáldsk. 114). From Akv. 32 we know that oaths were sworn by Ullr's ring, which shows that he is connected with law and peace, and according to skaldic kennings his shield was his ship⁵³. Further, Saxo says that he travelled over water on a bone, which might be a reference to bone skates. However, the myths explaining his titles are lost and thus it is difficult to formulate a clear picture of the god and his activities.

Nielsen²⁹ relates him to Freyr as a fertility god on the strength of a runic inscription in which both are named. According to Nielsen's interpretation of the Sparlösa stone, Ullr is offered King Øyul's sword by his son in gratitude for a good harvest. The pictures accompanying the inscription seem to indicate Freyr as the god invoked whilst the words actually refer to Ullr and so Nielsen suggests hypostasis. Turville-Petre¹³ shows that Ullr is remarkably like Skaði and this suggests that he must, therefore, be related to Njǫrðr, who is the husband of Skaði. If

one accepts that Njörðr and Freyr were originally one god, it is not difficult to add Ullr to their company as descended from the one original fertility god. De Vries⁶³ sees in Ullr the other side of royal absolute power. Thus Ullr, Freyr and Óðinn should represent the levels of society: warrior, agriculturalist and royal power. Schröder⁵¹ sees Ullr as sky-god at one with Týr, which Turville-Petre¹³ explains by saying:

While the cult of Týr seems to be little known north of Denmark, that of Ull seems hardly to be known in Denmark or south of it. It looks as if Ull in the north was what Týr was in the south.

Again Finnur Jónsson³ and Hollander¹⁰ see Ullr as a possible hypostasis of Óðinn or Týr. However, it seems most reasonable, in view of the evidence of Nielsen²⁹ and Turville-Petre, to accept Ullr as originally one with Freyr and Njörðr as a fertility god.

Nielsen traces the name back to IE. *uel- "see" and *ul-tu "appearance". Thus a Germanic meaning "radiant appearance" would link Ullr with the sun and Freyr. Ullr is cognate with Goth. wulbus, OE. wuldor "glory". Marstrander⁵² adds that, since "glory" refers to a god's glory of heaven, it obviously means "lord", as do Freyr and Baldr (cf. OIr. flaith "prince", with abstract flaithius "kingdom, heaven" (as a god's dwelling)). This interpretation might well support the theory of a relationship between Ullr and Freyr. Turville-Petre suggests that the meaning of "glory" would accord well with Ullr's being a sky-god, yet it could as well

apply to the sun which is linked with Freyr.

- 5.2/3. It is noteworthy that these two lines occur also in strophes 12 and 16 and the question arises as to whether there is any significance in the use of this formula, in connection with the gods Ullr, Baldr and Njörðr. If one accepts Nielsen's²⁹ suggestion that Ullr, Freyr and Njörðr were originally one god, perhaps one may also add Baldr to the group on account of his fertility characteristics (cf. strophe 12).
- 5.3. sali. This is an acc. pl. meaning "hall", with reference to all the buildings belonging to the one residence. According to Grimm⁶, a salr is a building similar to a holl (the finest building reserved for kings, jarls and chiefs), used for the reception of guests. However, here it seems to be a simple general term for the residence.
- 5.4. Alfheim. Gering¹ notes that only here is Alfheimr stated to be the home of Freyr, whilst in Gylf. ch. 16 it is inhabited by ljósalfar. These statements, he believes, can easily be combined as the light-god is naturally the ruler of the light-beings. Certainly the sun and death seem to link Freyr and the elves. In Snorri's Edda Freyr is said to control "the rain and the shining of the sun, and therewithal the fruit of the earth" (Gylf. ch. 23)⁶⁴ and the sun is called alfroðull (Vaf. 47) "ray of the elves", which Turville-Petre¹³ feels might suggest that the elves made it. Freyr is the god of fertility and the alfablót seems to have been a sacrifice made for the purpose of obtaining fertility.

All this suggests that Freyr and the elves are closely linked.

Bugge⁶⁵ derives the name Alfheimr from elfr "river" while Olsen⁶⁶ suggests *alf "gravel". It is not difficult to see how a homonymous word can change sense when used in mythological contexts. Asgaut Steinnes⁵⁵, in his treatise ön Alfheimr, enumerates the various references to it and relates it to an area in Norway. There is significance in the fact that other names in this area could also be connected with Grímnismál, such as Torsbekken and Yvenbekken, while other significant names are Valaskioll and Landir. Thus one finds three names in one area which have parallels in strophes 5 and 6. Ydalir may derive from Yven, and Alfheimr, connected with gravel, may change its meaning to become Alfheimr, connected with the elves. Valaskioll could be the Valaskjalf of strophe 6 and it has been previously shown by Löffler⁶⁷ that skjalf may be an area from which a royal family originates, so that Valaskjalf may be where the kings had their halls. Thus the gods' worlds could well be originally called after farms in Norway. One might also attempt to link Land (4.1) with Landir and connect Torsbekken with the rivers mentioned in 29.1-2. Steinnes suggests that the poet may have visualized the gods' worlds as surrounded by streams as the Tune area is. The old Alfheimr seems to have been a king's home with a skjalf, Valaskjalf, a religious centre linked with Freyr and a cult place in Túnir.

All these coincidences encourage acceptance

of Steinnes' hypothesis that the area in Norway served as a basis for the geography of the gods' lands.

- 5.4. Freyr is the son of Njörðr and brother of Freyja. He is a god of wealth, peace, sun, rain and fruitfulness (Gylf. ch. 23), thus a fertility god. His worship is probably the best described in historical and semi-historical sources, and place-names containing his name as an element are numerous in both Norway and Sweden¹³.

Nielsen²⁹ links PN. *fraujaR with Goth. frauja "lord" and believes it is probably a noa name, standing for an older god's name which may have been tabu. Grimm⁶ shows that Goth. frauja, OE. *frôho > frô or frēa, and OHG. frōwo only survive with the lesser meaning of "lord", ON. alone keeping the name for a divinity. De Vries² explains the word as "uo-abl zur idg. wzl *pro" and Turville-Petre¹³ suggests that the full name and title could be Yngvi-Freyr-inn Fróði "Lord Yngvi the Fruitful", although Yngvi is also a title, meaning perhaps "the Ingvaonian" or "the man of *Ingwaz".

- 5.6. tannfé is found only here in the Edda, although there are a few references to it elsewhere, as for example Flat. I. 481, Forn. i. 210. Grönbech⁴² notes the custom of giving a present to a child when it cuts its first tooth. Cleasby-Vigfússon⁹ add that this is still observed in Iceland, while Gering¹ states that there is no evidence of such a custom amongst the other Germanic peoples.

6. Difficulties arise in this strophe over the numbering of the lands and to whom Valaskjalf belongs. Müllenhoff⁵⁶, Gering¹ and others see this as an interpolated strophe and believe the numbering to be false, since three dwellings of the gods have been named already. Indeed, most editors believe the numbers to be a later addition. However, since they are found in both the MSS, it seems desirable to retain them. Brate⁵⁷ attempted to solve the number problem by making Ullr and Freyr identical, but this is unlikely since two distinct lands, Ydalir and Alfheimr, are named in strophe 5. However, if bær in 6.1 is taken as referring to Freyr's house in Alfheimr, that would correct the numbering and further would give the name of his house.
- 6.2. blíð regin. This phrase is also found in 37.4, 41.2 and Lok. 32.
- 6.4. Valaskjalf: Crag of the Falcons (cf. meaning of -skjalf in Hliðskjalf prose l. 21). Bellows⁴⁷ translates this as Shelf of the Slain and Finnur Jónsson³⁹ as de faldnes hal and thus a name for Valhöll. Hollander¹⁰ calls it Hall of the Slain Warriors and the first of Óðinn's three halls. All these interpretations are dependent on the first element of the compound vala- being the gen. pl. of valr, which Lexicon Poeticum⁴ translates as "val, de faldne (som de ligger på jorden efter slaget)". However, a plural form vala- is unlikely since there are no parallel examples of its use. Thus, if the compound contained the substantive

valr, if would be expected to have a form *Valskjalf, on a par with Valhöll and Valföðr.

According to some texts of Snorri's Edda (W,r) (Gylf. ch. 16), the builder was Óðinn, whose high seat Hliðskjalf stood in Valaskjalf. However, this may be due to a misinterpretation of the strophe and it seems improbable that this building should belong to Óðinn as well when there are more likely owners close at hand.

Genzmer⁴⁹ suggests that the third hall was in Prúðheimr and thus referred back to strophe 4, since Þórr is known sometimes simply as the áss (hence Ásapórr, as he is called in Gylf. ch. 20). It seems unlikely, however, that Þórr would have two halls, especially when he has one as magnificent as Bilskírnir (24). Such an occurrence would disturb the symmetry of the poem.

Olsen² and Neckel⁴⁸ interpret Válaskjalf as the name of the hall and connect it with Váli while Gering¹ gives Válaskjalf but does not identify the god residing there. It would be very unusual if the hall did belong to Váli since no other god has his name linked with his house. Moreover, Váli is nowhere else mentioned in the poem.

Thus one may conclude with Boer⁸ and Dettner-Heinzel¹⁴ that this can only be Freyr's home.

Kiil⁵⁹ links the name not with valr and Valhöll but with *vali m. which he identifies with Norwegian vale "dvale" and which might be used of a death-like condition. Thus, in his opinion, Valaskjalf could be a trance-scaffold, a podium on which a corpse was placed before burial, and on which a völva could communicate with the dead. Thus Freyras lord of the elves

was originally lord of the dead and Alfheimr could be linked with Valaskjalf.

However, it seems necessary on philological grounds to regard Kiil's *vali as improbable and, since valr has been rejected already, one must look for an alternative. There are a further three words which might be considered: Valir m.pl. "foreign, 'Welsh', especially the Celts of France", val n. "choice", and valr m. "falcon". It seems unlikely that the hall Valaskjalf was connected with the kingdom of the Franks, so this conjecture may be dismissed easily, adding, moreover, that compounds containing this substantive usually have the element in the form val-. The word val "choice" would seem to be meaningless in such a context, which leaves valr "falcon". This would make Valaskjalf "Crag of the Falcons", obviously a nature name. The question arises as to whom the hall belongs. There are no references to valr in the myths but it may be noted that Freyja owned a valshamr (Skáldsk. ch. 2). Therefore, it is possible that, since Freyja has a hall Sess-rúmnir (14), Valaskjalf could belong to her twin Freyr, who is the god of nature.

- 6.6. áss. The identity of the god depends on one's interpretation of the name of his house. Genzmer⁴⁹ says that the simple use of áss usually refers to Þórr; a statement with which Grimm⁶ agrees. Luning¹⁵, Finnur Jónsson³ and Hollander¹⁰ all identify him as Óðinn while de Vries⁶³, Olsen¹², Schullerus⁴⁵ and Neckel⁴⁸ call him Váli. If one accepts the arguments above concerning Valaskjalf however, the áss must be Freyr.

- 7.1. Sökkvabekkr: Sunken Stream. The name is found only here in the Eddaic poems but it is also mentioned in Gylf. ch. 34 as the home of Sága. Bellows⁴⁷ translates the name as Sinking Stream, Finnur Jónsson³ as den sunkne bænk (ð: hus), Hollander¹⁰ as Sunken Hall and Grimm⁶ as Sinking Beck. Schullerus⁴⁵ states that the name refers only to the house and not the land, and Olsen¹² suggests that the name may denote the carved-out bed of a running brook. On the basis of the statement in Snorri's Edda, Gering¹ says that "das land durchströmenden bache benannt". He adds: "Aber kann S. einem herabstürzenden bach bezeichnen? oder ist Sökkva- genit. eines eigenamens?" He is, however, unable to draw any conclusions and Olsen seems to give the most reasonable explanation of the name.
- 7.2/3. Dettner-Heinzel¹⁴ state that these lines do not require a residence under water like that owned by Ægir. They see the waves in the form of a brook running over the surface of the estate Sökkvabekkr. This would indeed be a reasonable assumption, especially if one regards the estate as deriving its name from the stream. Thus the hall of Sága need not necessarily be beneath the stream but beside it.
- 7.3. yfir glymjá. Sievers⁴⁶ and editors following him emend the line to glymjá yfir on metrical grounds. However, for the reasons stated in the note to 2.8. above, it seems preferable to retain the MSS's reading.
- 7.4. Sága. As Gering¹ has shown, the length of the

root vowel is proved by usage in skaldic verse, such as draugr gat dolga Sága (Vellekla 30). There is some question about the etymology of this name and thus about the identification of the goddess. Bellows⁴⁷ sees her as a hypostasis of Frigg, although Snorri called her a separate goddess (Gylf. ch. 34), and he further believes the name to be related to history and storytelling; which theory both Genzmer⁴⁹ and Gering¹ reject. E. H. Meyer⁶⁰, Finnur Jónsson³ and Hollander¹⁰ link the name with sjá (Goth. sáihwan) and explain it as "seherin, seersken, seeress", making her identical with Frigg. Finnur Jónsson further sees her as belonging with Óðinn because as sun-god he goes down into the sea.

Grimm⁶ assumes a short a in her name and identifies it with G. sage "tale", making her identical with Óðinn as god of poetry. This theory can, however, be rejected since it is clear that the name contains a long vowel (see above).

Sturtevant³¹, while rejecting Grimm's short a, sees perhaps some relationship with "history, story". He also sees phonetic difficulties in deriving the word from seá: sjá < *sehwan "seeress". He feels that, if the name is a by-form of sága with quantitative ablaut, it could be that of a goddess of history and narrative. He offers another example of this type in that, in Egir with a long radical vowel represents the god of ahwō "water", so Sága with a long vowel represents the goddess of sága "narrative". He adds that, as hypostasis of Frigg, the name interpretation does not conflict with her prophetic nature

because that implies narrative. De Vries² agrees with Sturtevant's etymology.

Mullenhoff⁵⁶, without agreeing to the meaning of the name, also sees in the figure of Sága a hypostasis of Frigg and believes it represents "die im wasser widerscheinende sonne". Thus, if one takes Sökkvabekkr as the land in which Frigg has her hall Fensalir, then Sága is identical with Frigg. Further, it would seem a glaring omission if Frigg were not represented amongst the gods mentioned in Grímnismál; as wife of Óðinn she is expected to be present and it would be strange if, instead of her, Sága as a relatively unimportant and unknown goddess were represented.

- 7.6. ór gullnum kerum. There are various references to gold drinking-vessels, such as lét sér í hendi /hvarfa ker gullit (Ham. 21). According to Völs. Brynhildr gives Sigurðr wine in a gullker while Snorri's Háttatal mentions gold vessels at the court of Earl Skúli and Sturla's Hák. 32 also speaks of gullker. Thus it would appear that gold vessels are mentioned to emphasize the owner's wealth, and thus naturally would be used by Óðinn.
- 8.1. Glaðsheimr: The World of Joy. The form of this word commands attention and Gering¹ remarks: "Das s im auslaut des 1. kompositionslied ist auffallend und lässt sich wohl nur durch anlehnung an echte substantiv-komposita erklären". Thus the word appears to be an adjective-compound formed on analogy with substantive-compounds⁶¹ and, if so, codex U of Snorri's Edda has the more correct form, namely Glaðheimr.

There is, however, some choice in the translation of Glaðsheimr because of the variety of meanings attached to gláðr. Gering¹ suggests die heitere welt, die welt der freude? while the Hafniæ edition⁵ gives mundus hilaris. Finnur Jónsson offers both den strålende verden³ and den lyse, skinnende bolig⁴, Bellows⁴⁷ The Place of Joy, Hollander¹⁰ Glad home and Grimm⁶ Glad or Bright Home. The World of Joy seems an appropriate name for Óðinn's land which is the greatest and most beautiful, where the dead of battle are glad to go. The second suggestion of ~~of~~ "bright" would agree well with gullbjarta in 8.2. and is a reasonable alternative reading.

- 8.3. Valhöll: Hall of the Slain, as it is translated by Hollander¹⁰ and Bellows⁴⁷, gives the meaning of valr, as opposed to Grimm's "wish, choice", translating Valhöll as aula optionis⁶, which is incorrect since it interprets the first element as val and not valr. Turville-Petre¹³ translates the name as Castle of the Slain but adds that there are rocks called "Valholl" in Scandinavia which were held to be homes of the dead. Thus, there is a possibility that höll derives from hallr "rock" and not hallr "hall". Gustav Neckel, in his treatise on Walhall⁵⁸, calls it the hall of the valr "homines in proelio prostrati, corpore cæsorum". He relates it etymologically to OE. wōl "plague, epidemic" and OHG., MHG. wuol "defeat, destruction", concluding that a basic meaning of "destroy" would suggest ideas of death, battle and corpses. Thus Valhöll is Death Hall. He adds that, strictly speaking, it

is not the hall of the valr because the inhabitants are called Einherjar (cf. strophe 18), rather it is the battle~~x~~field itself: "Walhall ist ein als Halle stilisiertes Schlachtfeld". He further says that Folkvangr (14.1), although called a salr, is also a battlefield where the valr lies. Neckel's work is so thorough that one may accept much of his theory as well-founded.

8.3. við of. Detter-Heinzel¹⁴ give alternative readings við of and við of. Gunnar Pálsson, in the Hafniæ edition⁵, believes it could be read as við, as in halldaz við, standa við, etc. However, Gering¹ rejects Detter-Heinzel's við of "im Übermasse" as out of the question and states that við belongs with brumir as a predicate: "wo V. weit sich ausdehnend liegt, wo V. sich weithin erstreckt". He adds that, of the homonymous verbs, bruma "lärmen" cannot be considered as a possibility, as Detter-Heinzel suggest. Certainly it seems difficult to find a suitable translation if one accepts bruma "lärmen", whereas the alternative verb is quite appropriate here, especially when linked with við.

8.4. Hroptr: The Crier (cf. Hroptatýr 52.5). This name is also found in Vsp. 62, Sd. 12, Háv. 141, etc. as an epithet of Óðinn. Grimm⁶ translates the name as alte clamans, cf. OHG. hrpof "clamor". The Hafniæ edition⁵ compares Gk. ῥάπτω "censuo", ῥίπτω "praecipito" and du Chaillu³⁷ translates it as The Shouting God. Cleasby-Vigfússon⁹ offer The Crier of the Gods, The Prophet while de Vries² suggests that the name might be linked with Gk. κρυπτός "verbogen"

but also sees a possible connection with hrópa which would give Conjurer. Falk⁶² suggests Glorious God from *hróðhopt or God of the hroptar (= æsir). Müllenhoff⁵⁶ equates Hróptr (sic) with the Cruptorix of Tacitus⁶⁸. Gering¹ adds: "Wenn Müllenhoff recht hat, der das wort mit ahd. hrôft zusammenstellt, würde der name 'rufer' bedeuten ($\beta\omicron\eta\nu \tilde{\alpha}\gamma\alpha\theta\acute{\alpha}\varsigma$)". However, the vowel must be short on account of the following consonant combination. Bugge^{50A} gives a stem hruf "to rub, scratch", ON. hreiffa "stir, touch, rub", etc. Thus variants of the basic meaning would be "wound, damage, destroy" and hence Hroptr would be The Wounder, The Destroyer. Vogt⁵⁰, however, feels Bugge's etymology is unsatisfactory and states that hropt is "one who calls, can call: crier", so that Hroptr as nomen agentis would be The Crier. He also suggests a secondary meaning of "conjure up". Of all the meanings given, the best argued and most plausible seems to be Vogt's, which is thus accepted in the present edition.

9. Although this strophe appears in the wrong order in R, the correct sequence is clearly marked there by the diacritical marks over Mioc (sic) in both strophes. This correction is confirmed by A which has the right sequence. A further indication that the order in R is wrong is that the first two lines in strophe 10 are abbreviated, although they occur before the identical two lines of strophe 9 in the MS.

9.2. þeim. Guðni Jónsson⁶⁹ has þeir, which is surely incorrect.

9.3. salkynni at sjá. Gering¹ refers to Skm. 17, 10

where the same phrase is used. He believes this is probably borrowed from that poem because Skm. is older. He adds: "Auch ist bei auðkent ein inf. Überflüssig, während im Skm. die Verbindung salkynne at sea nicht angetastet werden kann".

- 9.4. rept is the participle of repta "roof with a raftered roof" and is found in the Edda only here and in strophe 24 in its simplex, and as a compound taugreptr in Háv. 36.
- 9.5. skjöldum...þakiðr. This picture is confirmed by Gylf. ch. 1: þak hennar var lagt gyldum skjöldum svá sem spánþak and Þórbjörn hornklofi's Haralds-kvæði 11, where the shield is described as Sváfnis (i.e. Óðins) salnæfrar.
- 9.6. of bekki strát. Gering¹ and Detter-Heinzel¹⁴ agree that the armour forms the seat base. Gering adds that it is of course chainmail and not plate armour: "ein weicher sitz liess sich aber auch diesen nicht herstellen". One can only comment that the Einherjar must have been very hardy.
- 10.4/6. vargr...yfir. The wolf and eagle are recognized as the insignia of Valhöll, being the scavengers of the battlefield. They are the heraldic animals of a battle-god which one may view as both carvings on the building and living animals. Grimm⁶ writes of the monk Richerius from S. Remy who reported in the tenth century: "aenea aquila quae in vertice palatii a Karolo magno asci volans fixa erat". Grimm also mentions Witechind who said that the Saxons, when sacrificing, set up an eagle over the gate. Detter-Heinzel¹⁴ recall the peasant custom of nailing birds of prey

and wolves on barn-doors as a punishment. Gering¹, however, mentions Valtýr Guðmundsson who "denkt an geschnitzte tierfiguren an der sogen. húsasnotra, einer senkrecht aufragenden spitze, die dort, wo die beiden giebelbretter (vindskeipr, brandar) sich kreuzten, angebracht war". It is possible that the wolf is Fenrir but this seems a little unlikely in the context; rather it is a wolf as symbol of battle.

10.6. drúpir. Finnur Jónsson³ says that this verb denotes the eagle's "foroverludende hoved og hals", which would be a fine description of its action.

qrn. Kinberg⁷⁰ identifies this as the golden eagle while Páll Þorkelsson⁷¹ attempts to trace the etymology of the word, believing it to originate from Gk. ορνις, with root ορν, which refers to "bird" in general. He adds that possibly it goes back to Gk. ορος "mountain", from which might be derived a name ορο[ρο]-ορνις "bird of the mountains", which can only be the eagle and most probably the golden eagle in particular.

11.1. Brymheimr: Home of Noise. Gering¹ translates it as das reich des getöses and Finnur Jónsson³ larmens (tordenens?) hjem while Nielsen²⁹ offers Storm home and Bellows⁴⁷ The Home of Clamour. As Finnur Jónsson suggests, the noise could well be that of thunder in the mountains, so it is easy to understand Nielsen's reasons for translating it thus. Gering believes that Þjazi's home naturally belonged in the giant world and is inappropriate in an enumeration of the gods'

residences. However, one might properly regard Þrymheimr as becoming part of the gods' world, and an extension of their territory, with the marriage of Þjazi's daughter, Skaði, to Njörðr.

- 11.2. Þjazi. Hynd. 30 makes him a relative of Gymir and Grot. 9 names him as brother of Iði and Gangr and ancestor of Menja. From Hárb. 19 it is learnt that he is the son of Alvaldi (Ǫlvaldi). He was killed by Þórr after stealing Iðunn and her apples (Skáldsk. 1).

Weinhold⁷² derives his name from OE. bisa "noise", which would agree very well with the name of his home and make him a storm-giant. Hellquist⁷³ considers Þjazi to be a diminutive or nickname, as it is probably suffixed -si as in Bensi from Benedikt. He believes that Þjazi was originally an epithet for the giant Alvaldi ("the very mighty") whose name is reflected in the description of Þjazi in 11.3. It is not an unknown phenomenon for Norse divinities to become separated into different gods, as for example Njörðr and Freyr, who were almost certainly one god originally. Þjazi then might have been first used as a familiar denotation for Alvaldi. However, it must be added that there seems to be very little on which Hellquist has based his argument and some doubts must remain as to its validity. De Vries² records this and other suggested derivations without expressing an opinion as to which is the most likely.

- 11.3. inn ámatki jǫtunn. Guðni Jónsson⁶⁹ follows A in

writing ámáttki. Gering¹ in Vsp. 8 defines ámáttigr, like Múllenhoff⁵⁶, as "überaus mächtig, gewaltig" and adds that the adjective is only used as an epithet for giants, except once - "ironisch - einem menschen beigelegt" (H.Hj. 14). Grimm⁶ translates the adjective as praepotens "very powerful" while Björn M. Olsen⁷⁴ gives "übermütig" for ámáttigr.

jötunn. Grimm⁶ calls this the oldest and most comprehensive term for a giant in Norse. One may compare OE. eotan (OHG. *ēzzan, *ēzzan, Goth. *ītans). The roots would be ON. eta, OE. etan, OHG. ezzan, Goth. ītan, which have the meaning "devour". Thus jötunn would be "devourer", equivalent in meaning to NE. ogre.

- 11.4. Skaði. She is the wife of Njörðr and daughter of the giant Þjazi and thus herself a **giantess**. Snorri relates how she was married to Njörðr as part of the bargain to atone for Þjazi's death (Skáldsk. ch. 1) and how they were incompatible (Gylf. ch. 22). Turville-Petre¹³ notes that, although she is a giantess, yet she claims that she is worshipped (Lok. 51) and place-names may indeed bear witness to that.

There seems to be a choice of meaning for her name since it may derive from skaði m. "damage" or is related to Goth. skadus m. "shade". Both, however, evoke images of a fierce, warlike goddess which would accord with her attributes as a hunting goddess (Gylf. ch. 22), somewhat equivalent to Ullr. There is no incongruity in her name~~s~~ being masculine as masculine nomina agentis often can be related to denotations of women. Moreover, Sturtevant³⁰ shows that the

masculine gender could be retained because there was no need to differentiate between a male and a female Skaði as there was between, for example, Freyr and Freyja.

Gering¹ chooses the appellative skaði "schaden" as the basis of her name, as does Sturtevant. Turville-Petre¹³ and Nielsen²⁹ offer both "harm" and "shade" (although Nielsen also introduces the Norwegian word Skodde "fog" which seems to indicate a preference for a meaning "shade"). Sievers⁷⁵ links the name with Gk. Σκατία "schatten", while de Vries² suggests "den Zusammenhang mit den Namen Ska(n)dinavien, cf. Skáney". It would appear that Grimm's statement⁶ that ON. skaði is the magpie (pica) is irrelevant (unless the bird derives its name from the goddess in a lost myth). Gering and Sturtevant emphasize that the word is grammatically a masculine n-stem and not, as Finnur Jónsson⁴ suggests, an in-stem, which would give *skeði. Since both meanings of the name fit well with the goddess's character, there seems to be no satisfactory way of concluding in favour of either. Both imply that she is a goddess of destruction.

- 11.5. skír. This adjective is also used in strophe 42.5 of Freyr. "Shining" adjectives seem to be used frequently of warlike personages, perhaps with reference to the flash of their weapons.
- 12.1. Breiðablik: Broad Brightness. This strophe is also quoted in Gylf. ch. 21. Although blik is added above the line in R by a younger hand, it is obviously the correct reading which is confirmed by A and the MSS of Snorri's Edda.

Finnur Jónsson³ translates the name as Bredglans, Hollander¹⁰ as The Far Shining and Bellows⁴⁷ as Wide Shining. Gering¹ gives breiter glanz and Grimm⁶ Broad Splendours. Detter-Heinzel¹⁴ refer to "den Bergmannausdruck 'zu breiten Blick'" in Grimm's Teutonic Mythology and he suggests it might refer to the streaks of the Milky Way. Grimm adds that "the beautiful bright world is, as it were, a wide glance". Neckel⁵⁸ feels that the name might be taken from the sun-gilded edges of clouds and compares it with Glitnir (15.1).

However, there is no necessity to seek cosmological details to explain this abstract concept. Rather it is an attempt by the poet to convey within a single name the purity of light surrounding a light-god.

- 12.2. Baldr is the light-god, son of Óðinn and Frigg, husband of Nanna and father of Forseti. Snorri recounts that he is the best and most beautiful (Gylf. ch. 21). The account of his death is given in Gylf. ch. 48, from which he seems linked with other sacrificial gods, such as Tammuz, Adonis and Atis, as Sir James Frazer⁷⁶ attempts to demonstrate. From place-names it appears that Baldr was a fertility god and Neckel⁵⁸ emphasizes the similarities between him and Freyr. However, Turville-Petre¹³ feels that the myths of Baldr are more closely related to those of Óðinn, where the victim is slain by a seemingly innocent weapon (cf. Gautreks saga). Bugge³⁸, among others, has been struck by the similarity between Christ and Baldr. It is unlikely that he is "Christ in heathen clothing", rather his character has affinities with

certain elements of the Christian ethic.

Grimm⁶ links his name with the OHG. proper name Paltar and OE. bealdor, baldor "lord, prince, king". ON. nouns baldr and herbaldr are used for "hero". Grimm suggests a possible relationship with ballr "bold" but also says that the name may be cognate with Lith. báltas, Lett. balts "white", which would emphasize Baldr's position as the shining, white god: the light-god. Grimm also connects Phol, the OHG. equivalent of Baldr, with Celtic Beal, Bel, who is a divinity of light likewise. Schröder⁵¹ also relates the name to Lith. báltas "white" and Goth. bala- (like Gk. φάλας "shining, white") but Loewenthal⁷⁷ believes that they lack cognates. He repeats Hyltén-Cavallius's theory of a connection with bāld in Wärend dialect, meaning "light, pure, sun-red, purple-dyed". Further the red colour of the sky in this dialect is called bāldröd and blood in images is called det bālda. Loewenthal suggests that thus Baldr is a god of summer, a vegetation god, whose name has a basic meaning of "heat, light, summer".

Turville-Petre¹³ sums up by saying that some scholars take the name as "lord", as in OE. bealdor, and that thus he is a parallel to Freyr. Others believe in a connection with IE. words meaning "white" or "shining". Others again link the name with baldr "bold" or bál "fire". The conclusion seems to be that interpretation is coloured by the view of the fundamental character of the god.

12.3/6. Bugge¹⁹, following his theory of a Christian influence, sees in these line a reflection of

the New Testament. Snorri's version in Gylf. ch. 21 reads: í þeim stað má ekki vera óhreint while Rev. xxi. 27 says: "and there shall in no wise enter into it anything that defileth". However, this seems a case of finding a quotation to fit a theory and any comparison may be coincidental.

- 12.6. feiknstafi. Gering¹ translates this part of the strophe as "wo es keine frevel gibt" and refers to Hervørlied ll "wo Hervø full feiknstafa 'die von frevelhaften streben erfüllte' genannt wird". He adds that the original meaning of "fear- or horror-working rune" is closer in Sól. 60. The word also appears in Beowulf⁷⁸ l.1018 (fācenstafas) where it suggests "treachery". Finnur Jónsson³ translates the word merely by "rædsler", adding that stafi is only a formative termination.
13. This strophe is also quoted in Gylf. ch. 26 with slight variation.
- 13.1. Himinbjörg: The Mountains of Heaven. The residence of Heimdallr is situated on the outermost edge of heaven at the end of Bálrostr where he can keep watch. Finnur Jónsson³ translates the name as Himmelbjærgene while du Chaillu³⁷ and Hollander¹⁰ give Heaven Mountains. Bellows⁴⁷ offers Heaven's Cliffs and Turville-Petre¹³ Rocks of Heaven. Grimm⁶ states that Hills of Heaven are, specifically, high ones reaching into the clouds.
- 13.2. Heimdallr is the hvíti áss, a son of Óðinn and watchman of the gods. De Vries⁷⁹ emphasizes

Heimdallr's relationship with Þórr in this context because while Þórr is a warrior, Heimdallr is a sentry, also a military function. Snorri says that he was born of nine mothers, all sisters, and that he is also called Hallinskiði and Gullintanni (Gylf. ch. 26). The strange feature of his birth is recorded in Heimdallargaldr. According to Ríg., he appears to be father of mankind, a function which is confirmed by megir Heimdallar in Vsp. 1. Norwegian place-names bear witness to his cult. Grönbech⁴² sees him as equivalent to the sacrificial ram, which is why there are references to horns and why he is called Hallinskiði. He also regards Heimdallr as the **power** in the house defending it against mishaps and hostile powers. However, this god is a shadowy figure and it is difficult to understand the statements about him which still survive, since much of the mythology which would explain them has been irretrievably lost.

Grimm⁶ explains Heimdallr's name as: heim- equal to himinn and -dallr equal to ballr and thus akin to þoll ("pine tree" or "river"). No other proper name in the Germanic languages corresponds to his. Furthermore, Grimm says that Heimðallr (sic) is explained by Leo. vorl. 131 as heim-dolde "world-tree", adding that, if d is correct, the word might be compared with OE. deal. Finnur Jónsson suggests for the name den over verden lysende³⁹. De Vries² states: "Die etymologie ist undurchsichtig. Das 1. glied wird meistens als heimr "welt" aufgefasst", and adds: "Das 2. glied ist noch schwieriger zu

deuten". He suggests several possibilities deriving from -dallr and -dalr, concluding: "So am wahrscheinlichsten ist wohl Heimdallr, wie Mardöll zu betrachten als Zusammensetzung mit dallr < *dal-bu (also gebildet wie Óðr, Ullr), und dann zu gr. $\theta\alpha\lambda\lambda\omega$ "blühen" zu stellen". Turville-Petre¹³ adds that if Björn Halldórsson's gloss of dallur as "arbor prolifera" is genuine, it leads us back to the association between Heimdallr and the World Tree, in whose roots his hljóð is hidden. Certainly, one is reminded of the watchers in the tree (cf. 31A) who, like Heimdallr, are awaiting any sign of danger to the gods.

- 13.3. kveða is put in 13.2 by Sijmons¹ and Jón Helgason⁸⁰ while Boer⁸ suggests it should be there if a word is missing from the beginning of 13.3. He thinks there should be an adjective possibly for véum. Hildebrand¹¹ inserts um before valda, while Gering¹ believes that something has been lost before véum and suggests vongom ok?, comparing it with Lok.51. Olsen¹² offers vísan as the lost word since this epithet is used in Skm. 17 and Sd. 18. However, since the text gives a reasonably good reading as it stands, it seems unnecessary to conjecture if a word is missing and what that word might be.
- 13.4. vörðr goða. The same description of Heimdallr is given in Lok. 48 and a similar phrase vörðr með goðum is found in Skm. 28.
- 14.1. Folkvangr: Battlefield. As Freyja's land, this is only found here in the Edda and in Gylf. ch. 23, where the strophe is quoted. Finnur Jónsson³,

Hollander¹⁰, Turville-Petre¹³ and Gering¹ all translate this name as Battlefield. Bellows⁴⁷ calls it Field of the People while Grimm⁶ gives Plains where the (dead?) folk troop together. While the name literally means Field of the Folk, this seems to imply Battlefield and indeed de Vries² specifically translates folk by "schar" and "kampf". Neckel⁵⁸ sees it as merely a synonym like Valhöll for the field of battle. He also suggests that Freyja is the true Valkyrie, welcoming the warriors with wine into the hall.

- 14.2. Freyja is the sister of Freyr, wife of Óðr (Vsp. 25) and daughter of Njörðr. She is thus Freyr's counterpart and a goddess of fertility. Snorri relates that she rides to battle in a wagon or chariot drawn by cats (Gylf. ch. 23). He also emphasizes her role as love-goddess, which would be in contrast to her slaying role, if the two were not closely related in the fertility cycle. She has a hall called Sessrúmnir ("the room with many seats"). Freyja is sometimes confused with Frigg because their functions are close. Also the name of her husband Óðr suggests that he is a doublet of Óðinn. One might also link Freyja with Óðinn because they are both skilled in seiðr (Yng.s. IV & VII). She was clearly worshipped over a large part of Scandinavia, as Olsen⁸¹ shows from the distribution of place-names.

Other Germanic languages do not preserve the proper name but only a common noun: OHG. fruwá, frówá, MHG. frouwe, frou, G. frau, while OE. does not develop the female form of the name

which, like Freyr, comes from a root meaning "lord". However, since she is feminine, her name is "lady, mistress, queen" and is probably a title concealing the true name of the goddess. Where freyja appears in ON. compounds, such as húsfreyja, it seems to be an honorific rather than a common noun.

- 14.3. sessá kostum. Schullerus⁴⁵ speculates that Sessrýmír (sic), the name of Freyja's hall, originally stood here but this is purely conjectural and cannot be considered as an alternative reading to that preserved in the MSS.
- 14.4. halfan val. The strophe contains a representation of Freyja in her role of death-goddess, which is a natural part of the fertility cycle. Gering¹ states that one would expect Frigg, as Óðinn's consort, to share the dead with him but Gylf. ch. 23 confirms Freyja's right. Further, in Egils. ch. 78 Þórgerðr Egilsdóttir believed she would go to Freyja at death. Also Gering cited Sqrlapáttir which says that Freyja has the power to stir up battle and bring about the downfall of heroes. Finnur Jónsson in one edition²¹ considered Freyja's name to be an error for Frigg but elsewhere³ he concludes that Freyja was in fact correct. It would seem that other scholars are in error in their belief that Frigg must be the goddess who receives the halfan val. Now does Much's suggestion, that the dead women come to her, seem to offer much evidence since valr is clearly the fallen warrior and women are not half of the slain on a battlefield. According to Detter-Heinzel¹⁴, this

statement does not agree with Hárb. 24 where it appears that Óðinn and Þórr share the dead. However, there it states that Þórr á bræxlkyn whom, one suspects, would not be counted among the valir, being of such low & caste. Moreover, there are no other references to Þórr having a share, so that Freyja seems the more likely candidate on the strength of the number of references to her as holder of the dead.

14.5. kýss. Grimm⁶ suggests that the verb kjósa has a technical sense of choosing, for acceptance of any sacrifice made to a higher being. De Vries² does not suggest anything in the etymology of the word which would support Grimm's theory.

15.1. Glitnir: The Sparkling is found only here in the Edda and in Gylf. ch. 16, 31. The second of these two chapters cites this strophe. The name also occurs in a couple of kennings: Glitnir þundar (Berg.) and Glitnis Gná (Yng.tal.). It is a horse's name in the nafna þulur of Snorri's Edda. The name is derived from glita, glitra, which de Vries² translates as "glitzern".

15.4. Forseti. Very little is known about the son of Baldr and Nanna Nepsdóttir except that he is the best judge among gods and men (Gylf. ch. 31). His worship appears not to have been widespread in Norway since only one place-name, Forsetalundr in Onsøy, Norway, contains his name (it may preserve the memory of a grove dedicated to him). According to the Vita Willibrordi ch. 10⁸², the Frisian Fosite was worshipped in Helgoland and possibly the cult came to Norway from there. Weinhold⁸³ says that

Fosite's land was an island where the greatest peace ruled which nobody dared to violate. From this may have grown the idea of the sanctity of the þing, where all judgements were given.

Concerning the etymology, Weinhold states that Forseti was originally *Tius, who was a sky-god parallel to Zeus (cf. Týr under Veratýr 3.3). He refers to a Latin inscription of Frisian origin which speaks of Marti Thingso, which would be the Lat. version of Tius Things, who was president of the þing. De Vries² gives the name as "eig. 'der vorsitzer im ding', vgl. afr. Fosite". Thus Forseti is "the chairman, the president". One may reject Grimm's⁶ derivation of the name fors-eti from fors, which made Forseti a dæmon of the whirlpool. This, he felt, would agree with an account of Forseti's sacred spring.

- 15.5. flestan dag. Of this phrase, Gering¹ says: "nicht etwa 'den grössten teil des tages', sondern 'die meisten tage'". He calls it an unusual usage, "über den die syntaktischen handbücher schweigen".
- 16.1. Nóatún: Town of Ships is frequently mentioned as Njǫrǫr's home (Þrym. 23, Gylf. ch. 23, 56, Sverris saga, etc.). Nielsen²⁹ and Turville-Petre¹³ call it The Place of Ships and Bellows Ship's Haven. It could also be Harbour as Gering¹ suggests: schiffsstätte, hafen. Olsen¹² states that there are many places linked with Njǫrǫr, especially on the Norwegian coast. He counts eight examples of Nærøy (Njarðøy) and eight of Nærvik/Nælvik (Njarðvik) besides several others. He also notes that three

ships have been excavated at Nerlandsøy (Njarðarlandsøy) in Sunnmøre, which seem to have been buried as an offering to Njörðr, whose name forms the first element of the place-name.

- 16.2. Njörðr is, as previously noted, the father of Freyr and Freyja, whose mother was also his sister (Lok. 36). He later married Skaði, as a result of the death of her father Þjazi, because marriage to one of the Æsir was part of the atonement given. Njörðr is a fertility god who loves water especially, as may be seen by the number of place-names bearing his name which are situated by the sea. He gives wealth in lands and goods, harvest, success in hunting and fishing, and peace. He is obviously very closely linked with Freyr and to some extent has become overshadowed by his son. Another point of their contact is their marriages to giantesses, his to Skaði and Freyr's to Gerð (Skm.). Although now less important than Freyr, he is included in the legal formula for oaths sworn on a holy ring: "so help me Freyr and Njörðr and the all-powerful áss..." (Landnámabók). Nielsen³⁹ believes that they were originally one with Ullr (cf. 5.2). The Nerthus of Tacitus's work⁶⁸ cannot be other than Njörðr even though she is a goddess and he is a god. The problem of this change of sex cannot be satisfactorily solved but it is possible that Njörðr was originally hermaphrodite or half of a divine pair, like Freyr and Freyja.

Nielsen states that Njörðr's name is derived from PG. *nerbus, from IE. *ner-tu- "strength",

a root which is also found in OIr. nert "strength". De Vries² agrees with this derivation, calling it "die befriedigendste". It is certainly more likely than either etymology offered by Grimm⁶, who suggests either that the name is from *nerthus adj., cf. Goth. naírthus "mild, gracious, fair", or it is related to "north", ON. norðr, OE. norð, Goth. naúrps.

16.5. meinsvani ἄπ. λεγ. Finnur Jónsson⁴ defines meinsvanr adj. as "uden mén, onskap, skyldfri og velvillig". It is derived from mein n. "bad luck" and vani m. "lack".

16.6. hátimbruðum. The verb hátimbra occurs only twice, here and Vsp. 7. Bugge¹⁹ says that this could be a genuine Norse word but adds that, while it does not occur elsewhere in Norse, its equivalent is found often in OE. as heahgetimbru. However, infrequency of occurrence of a word is not definite proof of a borrowing from outside. According to Gering¹, timbra was originally applied only to a building of wood but later was extended to give a more general meaning.

hørgi. There has been some question as to what the høgr was. It is found as an element in place-names over a large area and its equivalents, OE. hearg, OHG. harug meant "grove". However, it seems that the ON. høgr was rather a pile of stones set up in the open as an altar. In Hynd. ll Freyja praises Óttar because:

hørg mér gerði

hlaðinn steinum,

which clearly suggests that it is an altar.

This altar might well have become a roofed temple

with the development of religious observance. Certainly one learns from Snorri (Gylf. ch.13) that: Annan sal gerðu þeir; þat var hǫrgr, er gyðjurnar áttu...hann kalla menn Vingólf. Finnur Jónsson⁸⁴ attempts to show that this proves that the hǫrgr was a temple for goddesses where women directed the sacrifices. Thus he concluded that the improper use of the word in this strophe proved that 16.6. was not genuine. However, Gering¹ rejects Finnur Jónsson's interpretation of Snorri's lines because they contradict the statement here that Njǫrðr lives in a hǫrgr. He states that the last part of Snorri's sentence: hann kalla menn Vingólf refers back not to hǫrgr but to sal. Further proof that the hǫrgr was not merely dedicated to goddesses lies in the place-names, like Óðinsharher in Sweden, which show that the hǫrgr must have belonged to gods too. Thus one may conclude that the word hǫrgr has changed in meaning as a result of the growth of religious observances. From a mere stone altar in the open air, there has developed a complete building to house a deity.

17. The number twelve, which would be expected from the previous strophes' numbering of the gods' homes, is missing from this strophe.

17.1/2. These two lines are found in Háv. 118 and Gering¹ believes "nicht zufällig sein kann" and that they are borrowed from the older didactic poem. De Vries⁶³ suggests the difficulty of reaching Víðarr's home is possibly a reflection of the Háv. strophes as bushes and grass cover the path to a neglected friend. Thus Víðarr's

land is concealed until it is time for his act of vengeance.

- 17.3. Víðars. Víðarr is the son of Óðinn and Gríör (Skáldsk. ch. 18) and is called inn þogli áss (Gylf. ch. 28). He is Óðinn's avenger at ragnarök and according to Snorri (Gylf. ch. 50) and Vsp. 55 he will kill Fenrir with a sword. Or, again, Snorri recounts in the same chapter the belief expressed in Vaf. 53 that Víðarr will tear the wolf's jaws. Bugge¹⁹ compares his function with that quoted in Isaiah lxiii. 3, whose words are applied to Víðarr by E. H. Meyer⁶⁰:

I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger and trample them in my fury; and their blood shall be sprinkled upon my garments and I will stain all my raiment.

The name is shown by the metre to contain a long i. It is an old compound, as are all ON. names with -arr, which derives either from herr (*heri from PN. *harjaR) or geirr (*-garR from PN. *-gaizaz). Gering¹ cannot ascertain the meaning of the first element of the name. Hollander¹⁰ translates it as Far Ruler, like Finnur Jónsson's den vidt herskende³. Noreen⁸⁵ links it with ON. viða, Goth. ga-widan, OHG. gi-wetan "duckmäuser". Kaufmann⁸⁶ derives the name from PG. *vīpa-gaizaz "weidenzweig" while Sturtevant³¹ believes Víð- must connect with víðr "wide" and -arr with either herr or geirr and that the name is linked with the vast expanse between Víðarr's home and the others; thus "he who dwells far away". Certainly the most logical explanation seems to be that the name is connected with víðr because of the

emphasis laid on Víðarr's isolation.

- 17.3. Viði: Woodland is found nowhere else as the name of Víðarr's home. There has been some doubt as to the interpretation of this word. Petersen⁸⁷, Keyser⁸⁸ and Bugge⁷ understand it as the name of Víðarr's land. Petersen derives it from viör "wood" whilst Keyser, like Bugge, links it with viör "en stor, vidtløftig Strækning". Gering¹ calls it gehölz while Finnur Jónsson³ gives det skovbevoksede land. Luning¹⁵ offers a choice of Viði "woodland", Landviði "land-wide" and even conjectures an ok: land ok viði "with shrubs overgrown and with high grass and with wood". This latter suggestion is like Rask's⁸⁹ reading of land (ok) viði while Gunnar Pálsson⁵ give Landviði. Neckel⁴⁸, Jón Helgason⁸⁰ and Guðni Jónsson⁶⁹ all take viði with a small v.

Of all these suggestions, it would seem most logical to accept the name of the land as Viði, since that would form part of the image of a god isolated by wilderness. Also it would follow the pattern of previous strophes in naming the god's land.

- 17.4/5. Bugge⁷ cannot, he feels, in his edition of the poem, accept the form of the lines as they appear in the MSS, and conjectures:

en þar maugr of hlezk

á mars baki.

He compares it with Ghv. 7 hlóðusk móðgir/á mara bógu. Neckel⁴⁸ supports the alteration of læzk to hlezk while Gunnar Pálsson⁵ has understood the word as hleðsk. However, elsewhere Bugge¹⁶ has stated that it is possible to understand the MSS without this alteration and

still achieve the same meaning. He adds that the words læzk...frœkn at hefna fōður need not be a boast and that, therefore, the words are not unsuitable for "the silent god". He points to a comparable use of látask in Hynd:

þess lézk Váli
verðr at hefna.⁹⁰

In his desire to discover Christian ideas in the poem, Bugge¹⁹ compares Víðarr's speech from his horse's back with Rev. xix. 11:

And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war.

Further his words are likened to those of Isaiah lxiii. 4: "For the day of vengeance is in mine heart, and the year of my redeemed is come". Olrik⁹¹ has shown, however, that the death of the king of the gods and his avenging are also found in Celtic mythology.

17.5. af mars baki is also used in H.H.II. 18, Ham. 15, Skm. 15 and Hák. 11.

17.6. at. The majority of editors agree that ok is incorrect in the MSS and that at fits the sense of the strophe better.

18. This strophe is also quoted by Snorri (Gylf. ch. 37).

18.1. Andhrímnir: Sooty Face. The second element of the cook's name is from hrím "soot". Gering¹ gives der dem russ ausgesetzte and Hollander¹⁰ translates it as Sooty in Face. Bellows⁴⁷ offers The Sooty Faced and Finnur Jónsson³⁹ den i ansigtet sodede. Magnus Olsen¹² also gives the same interpretation but adds that there is

a possibility that it has a converted mode of spelling for Ann-hrímnir "he who 'á annt', is busy". However, this seems unlikely when the general interpretation fits the situation and connects with the other names so well.

18.2. Eldhrímnir: Sooty from the Fire is the cauldron which is called by Gering¹ der im feuer berusste. Bellows⁴⁷ gives Sooty with Fire and Finnur Jónsson³ den af ilden soðede.

18.3. Sæhrímnir: Sooty Sea Animal. Finnur Jónsson³ suggests the boar is grey-striped like the colour of the sea while Gering¹ gives das russfarbige seetier. Bellows⁴⁷ offers merely The Blackened, following Dettner-Heinzel's¹⁴ suggestion of Black Coat, and Hollander¹⁰ gives Sooty Black? Gering explains its reference to the sea by citing a Slav story in which a huge boar with white tusks rushes boiling out of the sea.

The reviving boar has its counterparts in Þórr's goats (Hym. 37) and in other mythologies. Hilda Ellis⁶⁴ relates the Celtic (Irish) story of the death of Muircertach Mac Erca, in which the woman Sin creates wine from water and swine from fern leaves for the battalions of fighters whom she has summoned. Lady Gregory⁹² recounts that the god Manannán Mac Lir is named as the owner of the seven pigs which renewed themselves as soon as they were eaten. She also recalls another story in which Angus of the Tuatha de Danaan had a pig blacker than a smith's coal. The colour of this pig and that of Sæhrímnir are strikingly similar and one wonders if perhaps there were also myths of the hunting of Sæhrímnir

in Norse parallel to those found in the Irish legend. Frazer⁷⁶ suggests that the pig was sacrificed and consumed sacramentally because it was the embodiment of a god, such as Adonis, who was killed by it. In Europe, he states that it was the common embodiment of the corn spirit and that eating its flesh might be similar in intention to the Catholic communion. Certainly Freyr and Freyja are closely connected with pigs: Freyr owns Gullinbursti (Skáldsk. ch. 7) and Freyja has the nickname Sýr (Gylf. ch. 34). Thus one may see a connection with the fertility rites, in which perhaps the god or goddess was slain and consumed in the form of a pig to assure good harvests. This is, however, only a conjecture of which there is no certain proof in the literature.

18.6. við. Although this word does not appear in R or A, it seems necessary for the sense of the strophe and is found in MSS r, W, U of Snorri's Edda.

Einherjar. Neckel⁵⁸ states that the Einherjar include the gods. This he concludes from Lok. 60 where Þórr is called an einheri and from Hák. where it implies inclusion of the gods. Finnur Jónsson⁴ gives the meaning of the word as de som hører til, udgør én hær, while de Vries² gives der allein kämpft. Du Chaillu³⁷ derives the name from ein "only" and herja "to make warfare": thus The Only Fighters or The Only Champions. Hollander¹⁰ translates it as Single Combatants and Cleasby-Vigfússon⁹ as The "Only" or Great Champions or The Chosen People.

Whatever meaning is accepted, all imply the exclusiveness and superiority of the fighter.

19. This strophe is cited in Gylf. ch. 37.
- 19.1. Geri: Greedy. This name is also given to Menglǫð's dog in Fjöl. 14 and it is found in skaldic poetry in kennings for wolves and ravens. Freki: Greedy. The names are synonymous. Freki is used as a poetic expression for "wolf", as in Vsp. 44, 49, 58. It is found as ókend heiti for "ship" and "fire". Also it is the name of two brothers (Hynd. 22) and a hero's name in Víkarsbalkr. Grimm⁶ finds an interesting Christian parallel to Óðinn's wolves in Hans Sachs: "die wolf er im erwelen gund und het sie bei ihm für jagdhund".
- 19.2. seðr. Neckel⁵⁸ believes that this strophe strengthens the theory that Valhöll is a battlefield because "feeding the wolves" means "to kill people".
gunntamiðr & π. λεγ., as is the synonymous gunntamr of Háttatal 84, is formed from gunnr f. "battle" and tamr adj. "tame, domesticated".
- 19.4/6. en við...lifir. Grimm⁶ suggests that wine is the source of immortality for the Germanic gods because of its scarcity value. Thus he sees it as bearing the same relation to beer and ale for the Germanic peoples as nectar to wine for the Greeks. However, Gering¹ shows that the phrase means "nährt sich nur von wein" and not, as Grimm gives, "vino immortalitatem nanciscitur". Schullerus⁴⁵ rejects the idea that only gods and kings could afford to import wine and believes that the poet here is referring

to the drink of wisdom, which is elsewhere called mjoð Mímis (cf. Vsp. 28). While not rejecting Schullerus's interpretation completely, it seems reasonable to accept that Óðinn's wine would seem exotic to the poet's audience, who would hardly be accustomed to drinking it themselves every day.

- 19.4. vín appears to be a loanword from either OE. or MLG. wīn, which in turn is derived from Lat. vinum.
- 19.5. vápngofugr Σπ.λεγ., is a compound formed from vápn n. "weapon" and gofugr adj. "imposing, distinguished".
20. This strophe is also quoted in Gylf. ch. 37.
- 20.1. Huginn: Thought from hugr.
Muninn: Memory from munr, which Gering¹ suggests should be "unterscheidungsvermögen". These names are often used as appellatives, denoting ravens in general, as for example Reg.26.
- 20.3. jormungrund is found only here in the Edda. Olsen¹² wonders if its occurrence may be a clue to the dating of the poem because the only other uses of this word are in Karlevistenen (ca. 1000) and Vellekla (ca. 986). A third reference, in Sturla's Hrynhenda, is probably copied from the earlier works. The usage is, however, too flimsy as evidence to aid a decision as to the date of the poem.
- 20.4/6. Finnur Jónsson³ says that in these lines "udtales den tanke, at tænke-ævnen er mere pålidelig end hukommelsen, der ofte kan svigte". Gering¹ asks: "Was Munenn der wertvollere oder der mindxer zuverlässige vogel?" One might reply that both

are correct since the memory is always prone to error and yet it is invaluable to one who is the repository of wisdom and who has knowledge of the past and future.

21. Gering¹ calls this "die dunkelste strophe des gedichtes und eine der dunkelsten der Edda überhaupt".

21.1. Pund: The Swollen is a highly appropriate name for a river and follows Bugge's⁷ suggestion of den svulmende Bølge, which has been accepted generally. It is mentioned only here in the Edda, and the name can be compared with OE. bindan "to swell", which is confirmed by Rygh⁵⁴ who suggests *pinda. Finnur Jónsson³ takes the name as den brusende and compares byn- or pun- in Pórr "tordneren". However, this derivation does not seem as likely as that given by Bugge.

Some editors take the name as merely an appellative for "river" because they believe Valglaum(n)ir in 21.6. to be the name of the river. However, for reasons given under Valglaumi, it has seemed preferable to regard the river's name as Pund.

Hilda Ellis⁶⁴ offers rather a fanciful theory about this strophe. She suggests that since the Einherjar have to wade Pund to enter Valhöll, the situation is like the Scriptural reference "Ye shall enter in by me", because Pundr is found as an epithet of Óðinn. However, there is nothing on which to base this conjecture. Pund is probably seen as surrounding Valhöll as a reflection of the journey to Hel, where the dead man has to cross the river Gjöll.

- 21.2. Þjóðvitnis: The Great Wolf is obviously a title of the wolf Fenrir, one of the monsters created by Loki (Gylf. ch. 33). Gering¹ states that vitnir is a frequent ókend heiti for "wolf" but appears only in Grm. 23.6 in the Eddaic poems in the simplex.
- 21.3. fiskr is taken by Lüning¹⁵, Boer⁸, Genzmer⁴⁹ and a few others as the Miðgarðsormr, the world serpent. It is possible that this is correct, even if the strophe seems to imply that Fenrir was its father when in fact they are brothers. An alternative interpretation of fiskr is that it is the sun since, according to Vaf. 46, 47, a wolf (fenrir) will swallow the sun. Again this theory has a disadvantage in that, according to Snorri (Gylf. ch. 11) and Grm. 39, the wolf which seizes the sun is Skoll. However, perhaps the sun is a better solution to the problem since it is, as Gering¹ puts it, "der im luftmeere schwimmende 'fisch'". flóði. It has been suggested, by Detter-Heinzel¹⁴ for example, that the flood in which the fish swims is Fenrir's saliva, which is called by Snorri the river Ván (Gylf. ch. 33). This is, however, highly unlikely since Fenrir is tied to a rock which the gods festu...langt íjörð niðr. Thus the river could not be Fenrir's saliva as it is in a different area and it is clearly called Þund and not Ván.
- 21.5/6. Bugge sees these two lines as a reference to an attack by the people of Hel on Valhöll (cf. Vsp. 51). There seems to be nothing to support this theory.
- 21.6. Valglaumi. ἄπ. λεγ. Bugge⁷ states that he

believes Valglaumnir to be the name of the river and Boer⁸ concurs with this interpretation because the name agrees in its first element with Valgrind and Valhöll. He, therefore, reads 21.4/6 as "Valglaumnir ist ein tiefer fluss zu durchwaten". Since the name Fund is already given in 21.1 it is unlikely that there should be another name here. In answer to Boer's collection of val- names, one could as easily apply Valglaumir to the men of Valhöll as to a part of the country surrounding it, since val- is derived from valr "he who falls in battle". Therefore, if one accepts R's reading of Valglaumir, it would seem that the word refers to the Einherjar and not to the river. Müllenhoff⁵⁶ and Gering¹ both give "die menge der nach Valhöll strebenden valtöten" and Finnur Jónsson³ interprets the word as "de faldnes", adding "glaumr 'munterhed, höjrøstethed'".

- 22.1. Valgrind: Gate of the Slain is yet another compound with the first element taken from valr. The translation of the second element is a little difficult as there is some question as to what a grind is. It could be regarded as a grated door, portcullis or gate and editors have offered various opinions on the basis of this. Bellows⁴⁷ calls it Deathgate while Gering¹ suggests tötenpforte and Grimm⁶ Val-grating, -rail. Finnur Jónsson sees Valgrind as gitter-dören³ or as a "tremmedören"⁴ and Hollander¹⁰ calls it Gate of the Battle-slain. Finally, Turville-Petre¹³ suggests Grill of the Fallen. It has seemed most useful to take the word as "gate" because it is the outer entrance to Valhöll, probably into a courtyard, and the actual doors

of the hall are mentioned in strophe 23.

Valgrind is only mentioned here and in two kennings⁴ as the entrance to Valhöll, whilst Snorri's Edda makes no reference to it. The gate corresponds to Helgrind which is mentioned in Gylf. ch. 3 and possibly in ch. 33, where Snorri says of Hel's hall that Fallanda-forað (er) þreskoldr, er inn gengr. One assumes that Sg.sk. 69 refers to Helgrind with its door swiftly shutting behind an entrant.

- 22.6. hvé...lokin. Literally this would be "how it is locked in the lock" and Gering¹ suggests that this means that the gate locks itself and falls on those entering if they are not careful. He cites Sg.sk. 69 as proof of this and adds that the slamming or dropping door, which cuts off the heel of the person entering, is a widespread story-motif. A comparable self-locking gate is mentioned in Fjöl. 9, 10, which is called Prymgöll and which locks Menglóð's castle.

Some editors suggest that a word is missing after lás. MS A, Bugge⁷, Hildebrand¹¹, Luning¹⁵ and Vigfússon⁴⁴ insert um whilst Sijmons¹, Finnur Jónsson³ and Guðni Jónsson⁶⁹ prefer of. However, since the line reads satisfactorily without the insertion of a word, R's reading is preferred in this edition.

23. This strophe is cited in Snorri's Edda (Gylf. ch. 39). It occurs after 24 in R, but there is no correction indicated as with the reversed strophes 9 and 10. However, the order as it appears in A seems more logical, since that continues the description of Valhöll with its

many doors. Then strophe 24 may be regarded as parenthetical, arising as a natural comparison of the two great halls. Most editors, except Detter-Heinzel¹⁴ and Bray⁹³, use the corrected order.

23.1/2. Fimm...tögum. The numbers in this strophe have caused some arguments among scholars over their total and the intention of the poet in including them. The first question that arises is whether the hundreds should be "great hundreds" (120) or standard hundreds. Gering¹ calls them "(gross-)hunderte" and thus achieves a total of 640 doors, as does Finnur Jónsson³. Reuter⁹⁴ also suggests that they should be "great hundreds" since a hundred would be expressed as ten multiplied by ten, i.e. tíu tígur. However, he adds that one cannot really ascertain which is intended because of this double value and because it is uncertain when the standard hundred superseded the "great hundred". Magnus Olsen²⁴ and Einar Pálsson⁹⁵, on the other hand, insist that the number should be 100 and not 120 because of the total achieved when multiplied with the number of Einherjar (see below). Olsen agrees with Helm⁹⁶ that nothing is more natural than to speak in "hundreds".

Further, Olsen propounds a theory that since Norse halls had only one door, Valhöll represents a definite sort of building and is not pure fantasy, since the numbers are fairly definite. He considers that an amphitheatre would recall Valhöll with hundreds of people leaving by the many doors and that the gladiatorial contests

would bring Vaf. 41 to mind. Olsen finally suggests that the Colosseum might stand as model for Óðinn's hall. However, this theory seems rather fanciful and is thus not really acceptable, although it has merit in its attempt to compare fiction with fact, as embodied in European architecture.

It might be concluded, that it is impossible to tell which type of hundred is intended and, indeed, that investigation is irrelevant since nothing is proved by it.

23.2. ok um. Finnur Jónsson³ draws attention to this "mærkelig udtrykmåde". This usage of the preposition is also found in Grágás (I, 11): enda eigi hann ii. húskarla ok um sjálfum sér.

23.4. átta hundruð. With this number some scholars have found mathematical links with other peoples. Helm⁹⁶ multiples 540 (the total number of doors) by 800 to produce a figure 432,000, which he perceives in both Chaldean and Indian countings of time. In the Chaldean calendar 432,000 years were equal to one "great year" and, likewise, the Indian Mahayuga ("Great Yuga") is composed of 432,000 yugas. Schröder⁵¹ suggests that this number was passed through the Greeks to the Norse, although he can find no proof of its use in Greek literature, but Helm rejects this theory as he sees no necessity for Hellenic mediation. Olsen²⁴ also supposes the multiplication of the two sets of numbers must give 432,000 and believes it to be a question of an Oriental loan rather than a very old common heritage. Einar Pálsson⁹⁵ agrees

with the statements of Karl Helm and further attempts to fit the number into the mythology he is formulating. On the other hand, Finnur Jónsson³ and Gering¹ reject this "significant" total of 432,000 and multiply 640 x 8 x 120 to achieve the sum 614,400 Einherjar. They offer no explanation for the numbers, which is probably more reasonable since, as Turville-Petre¹³ points out, it is improbable that Norsemen could think precisely in large numbers and it is likely that the poet was trying to suggest incomprehensibly large numbers. Even if the total should be 432,000, it must surely be only coincidence that it is the same as the Oriental numbers.

- 23.5. A few editors, including Bugge⁷, insert senn after ganga in this line, following A, which is, however, unnecessary for the sense of the strophe.
- 23.6. at. Many editors follow A in writing við for at vitni but R's reading is perfectly acceptable and, therefore, is retained.
24. This strophe is also quoted in Gylf. ch. 20. Although it interrupts the description of Valhöll, yet it seems reasonable to compare the two great houses, especially when one finds a repetition of the numerical phrases. Further, since the strophe is preserved in the MSS, that alone seems reason enough for retaining it.
- 24.3. Bilskírnir: Shining in Flashes. This name is exceedingly difficult to translate and there is some difference of opinion as to its meaning and form. Bugge⁷ states that the second syllable

certainly has a long vowel and Mogk⁹⁷ suggests the only bright for a moment as a translation. Sturtevant³¹ believes that it refers to flashes of lightning, which would be highly appropriate for a house belonging to Þórr, and suggests The Shining/Gleaming which he explains as "(the dwelling) which emits a bright light at short intervals". Finnur Jónsson³, on the other hand, has the name with a short i and states that -skirnir comes from skirra and that bil means "svigten". Thus he suggests "den der undgár at svigte, et passende navn på Tors hal". Elsewhere³⁹ he translates the name as den, der undgár at give efter, svækkes; ⚡ : den stærke. De Vries², however, accepts the form Bilskírnir but adds "falls zu skirra aber 'der unvergängliche'". Of the suggested forms of the name, it seems preferable to accept that with a long vowel in the second element, which would correspond to the proper name Skírnir. The hall may be seen, therefore, as complementary to Þórr's role as thunder-god.

með bugum. bugr is a curved object and, thus, a ring. The expression, therefore, means the same as með hringum and conveys the idea of counting everything without exception, down to the very last ring.

- 25.1. Heiðrún is found only here and in Gylf. ch. 38 as a specific inhabitant of Asgarðr while the name is used to denote she-goats in general in Hynd. 12. 13 and in a pula. Her name, according to Müllenhoff⁵⁶, implies that "sie durch den met den einherjar ihre heit, d. h. ihre art und ihr eigentümliches wesen, erheilt i und nährte".

However, a simpler explanation is to take heiðr as "clear" and rún as "secret". Thus her name might imply that her secret is how to give milk which is mead, which allir Einherjar verða fulldruknir af (Gylf. ch. 38). Heiðrún may well be compared with the Greek mythological goat Amaltheia, whose horn (Cornucopia) was never emptied³⁵. Falk⁹⁸ finds a further analogy in Capella's De nuptiis, where Mercury's sign is the she-goat (capra), since Óðinn elsewhere has been equated with Mercury⁶⁸.

25.2. høllu á. Animals have been known to stand on the roofs of Swiss chalets and buildings roofed with grass in order to feed there. Gering¹ recalls a Norse tale about a white she-goat who feeds on a roof. Thus the standing on a roof has a basis in reality and is not pure fantasy. Herjaföðrs: Father of Armies. This title clearly depicts Óðinn as war-god. Some editors have considered the word a later addition and thus superfluous. However, if strophe 24 is accepted as part of the poem, the use of Herjaföðrs here is necessary to prevent confusion as to whom the hall belongs. Otherwise, it might well be regarded as Bilskírnir.

25.3. Leráðs is found here, 26.3 and in Snorri's Edda (Gylf. ch. 38). Bugge⁷ believes the name to be from læ "vædske" and ráða. Sturtevant³¹ says that the element -ráðr "having power over, causing" is clear enough and believes that læ is the original form. Thus he suggests læ "evil, destruction" and states that although the tree need not be identical with Yggdrasill, yet

the tree of destruction would be allied with Óðinn as a destructive god (cf. Yggdrasill 29.6). Schullerus⁴⁵ considers the name to mean "stille spendende" but Gering¹ rejects this connection with hlé. Pipping⁹⁹ produces a Swedish loanword *hléráðr "den som har makten över taket" but it is unlikely that læ would derive from hlé. De Vries² makes the first element læ "damage" and defines the name as "der schaden ratende", which would agree in meaning with Sturtevant's interpretation. Therefore, it seems that damage and destruction are connected with this tree and it is probable that it is identical with Yggdrasill since, in this strophe and 26, reference is made to damaging the tree by biting and a similar reference is found in 35 about askr Yggdrasils.

- 26.1. Hildebrand¹¹ inverts the order of the line because it is contrary to metrical rules to place a proper name, which is not part of the alliteration, at the head of a line. The reading in the MSS, however, has been retained in agreement with the majority of editors. Eikþyrnir is also mentioned in Gylf, ch. 38 and in the hjartar heiti (Snorri's Edda, tillæg IX). It seems that his name means either, as Gering¹ suggests, mit eichen hornspitzen or egethorn ("peger maske på de grenede horn"), according to Finnur Jónsson⁴. Indeed, the name could contain both notions within it, thus suggesting both the strength and shape of an oak for the antlers. Kinberg⁷⁰ says that Eikþyrnir might be an elk because of the shape of the antlers indicated by his name. The deer seems to be an image of the rain-producing clouds which feed the rivers.

- 26.5. Hvergelmir is mentioned only here in the Edda but is frequently cited by Snorri (Gylf. ch. 3, 15, 38 and 51). It is situated in the middle of Niflheimr (Gylf. ch. 3) and, according to Snorri, the snakes which gnaw Yggdrasil's roots live in it with Níðhoggr (ch. 15). The name is formed from hverr m. "kettle, cauldron" and -gelmir from galmr, which is derived from gjalla "to roar, resound". Thus it is The Roaring Cauldron, a very appropriate name for a source of water. Anne Holtsmark¹⁰⁰ mentions that Church lore taught that there was a source in Paradise under the Tree of Life and from this source came the four great rivers, The Nile, Tigris, Euphrates and Ganges. The parallels are clear although one need not look for influences.
27. The majority of the river-names here and in 28 are found in the heiti of Snorri's Edda (tillæg IX) and also in Gylf. ch. 3 and 38. It is suggested by many editors that these two strophes are interpolated, induced by 26.6, but since the names also occur in Snorri's text, it seems likely that they were already present. Moreover, the poem is enriched by the catalogue of names.
- 27.1. Síð: The Long from síðr, may be compared with the R. Sid in Devon which A. H. Smith¹⁰¹ derives from OE. sīd "large, long, etc.". He points out that this is found in contrast to OE. wīd "broad" as in the phrase "wide and side".
Víð: The Wide from víðr.
- 27.2. Sekin: The Forward Hastening is from søkinn which is the past participle of søkja "to seek, visit, attack". This is translated as die vorwärts eilende by Gering¹ and Finnur Jónsson³⁹ likewise

as den fremstræbende. Cleasby-Vigfússon⁹ identify Sækin, somewhat implausibly, with the R. Shin in Scotland. This, however, has been thought to derive from OIr. sen "old".¹⁰²

Eikin: The Raging is the feminine form of eikinn adj.

- 27.3. Svørl: The Cool is from svalr adj. Cleasby-Vigfússon⁹ identify it with the rivers Swale in England but the name Swale probably derives from a root *spel- "to move, turn, etc", cf. OE. swillan "to wash" and MLG. swalm "whirlpool"¹⁰².
Gunnþró: The Battle-Defiant is from gunnr "battle" and the feminine form of brár "stubborn". This appears more likely than a derivation of the second element from þró, which de Vries² explains as "ausgehölter stock, hölzerne wasserine". Gering¹ compares this river with Gunnþorin (27.7) and translates the name as die kampfmütige while the Hafniæ edition⁵ suggests "quasi bellum ☉: laborem et molestiam augens", deriving þró from Gk. τερεω.

- 27.4. Fjorm: The Hasty is from the same word which gives Norwegian fjarma "to go hastily", although Olsen¹² records it as a river-name in Norway but believes it to be formally identical with OE. feorm f. "nourishment". However, the name The Hasty fits well into the group describing the types of river (cf. Síð, Sækin).

Fimbulbul: The Strongly Muttering may well be derived from Óðinn's name Fimbulbulr "the Great Poet or Wiseman" but may also have undergone a change in meaning. Fimbul- is found only in compounds and means "great, strong, etc.". The

meaning of -bul is somewhat uncertain. Loewenthal¹⁰³ suggests that it may be cognate with Lat. tullio "vehementes proiectiones sanguinio arcuatum fluentis". He derives it from a PG. *puliz, IE. *tulis and explains the word as "verbosity". Finnur Jónsson defines the name as den stærkt mumlende, boblende³⁹ and den stærke susende⁴ while Gering¹ gives die heftig brausende. De Vries² says that -bul might come from OE. geðyll "air, breeze" or from bulr. ON. þylja, which Falk⁶² suggests as the basis, has a meaning "mutter, mumble, murmur". It could then refer to the sound of the river, which is contained in the translations which Gering and Finnur Jónsson offer.

- 27.5. Rín: Rhine may seem rather out of place in the mythological context but was perhaps the most famous river in Europe. The name occurs frequently, as for example in Akv., Vøls., Brot and in many kennings for gold and blood⁴.

Rennandi: Flowing from rinna, renna "to run", is compared by Rygh⁵⁴ with Goth. rinnô "torrent". Magnus Olsen¹² suggests that the name could mean that the river was always ice-free. The Hafniæ edition⁵ proposes that Rennandi is the same as the Rhône but this seems unlikely since it is nowhere else connected with that river.

- 27.6. Gipul: Yawner is related to Gopul (see below) and is cognate with gípr "throat, jaws" (Norwegian gip), OE. *gipa "gap", gipian "to yawn" and probably with ON. geipa "chatter". Gering¹ and Finnur Jónsson³⁹ relate the name to gap "gap, cleft" and gapa "yawn, gape". Thus, Finnur Jónsson translates Gipul as den gabende, slugende?

while Gering believes the name to refer to "flüsse mit steil abfallenden ufern". A. H. Smith¹⁰¹ notes in East Riding of Yorkshire dialect gipsey "an intermittent spring", citing Gipsey Race as a river of the same derivation. Gopul: Shrieking is from gapa "yawn, gape, cry out". It is difficult to see how Finnur Jónsson⁴ obtains a derivation den vildt fremstormende since the word and its cognates offer no suggestion of such a meaning.

- 27.7. Gomul: The Old is clearly the feminine form of gamall. Gering¹ suggests that this "könnte ein altes flussbett bezeichnen im gegensatz zu einem später gebrochenen (vgl. Alter Rhein)". Geirvimul: Swarming with Spears is from geirr "spear" and vimarr "flourish, swarm". Meyer⁶⁰ cites Virgil's Aeneid as a possible source for this river: Phlegethon Torquet sonantia saxa. Geirvimul appears to be considered as a river that cuts to pieces those who try to cross. Similar rivers are mentioned in the Visio Godeschalci of the twelfth century and by Saxo. One may compare it also with Slíðr (Vsp. 36) which fellr austan/of eitrdala/squm ok sverðum (cf. Slíð 28.6).
- 27.8. hodd. De Vries² translates this as "'schatz, gold' nur Edda (<germ. *huzdō), eig. 'das bedeckte, verborgene'".
- 27.9. Pyn: The Roaring may be cognate with OE. ðunian. The Hafniæ edition⁵ identifies it with the Dvina, a Russian river, and also with Thynus, an English river. The latter is identified by Cleasby-Vigfússon⁹ as the Tyne. However, Ekwall¹⁰²

believes this river-name to be Celtic, derived from a root *tī-, t̄ai- "to dissolve, flow" which is also found in OE. pīnan "to dissolve". It seems unlikely to be the Dvina since that river may probably be recognized in Vína (28.1).

Vin: Meadow is possible as the name of a river since this refers to its surroundings (cf. Strönd 28.9). Holthausen¹⁰⁴ explains the name as such, although de Vries² suggests that the naun may be found only in compounds. Gering¹ proposes that the name might be Vín = Vína (28.1) and Finnur Jónsson³ also gives Vín, which might derive from vín "wine". However, neither of these explanations seem satisfactory and, therefore, Vin is retained.

- 27.10. Pöll: The Calm? Many editors suggest that the name derives from pöll "young fir tree", but this would seem only doubtfully to refer to a river when the majority of those named in these strophes refer to their nature (cf. Pyn) or to their surroundings (cf. Vin). However, Pöll seems remote from such categories. It may well be cognate with OE. geöyllan which de Vries² defines as "stillen" while Gering¹ suggests die angeschwollene? However, if one accepts de Vries's suggestion, "to calm, silence" might form an appropriate name for a river. Cleasby-Vigfússon⁹ identify it with the R. Thuil in Scotland.

Höll: The Sloping is the feminine form of hallr which Finnur Jónsson³⁹ translates as den hældende and Gering¹ as die schräg (einen abhang hinunter?) ableitende.

- 27.11. Gráð: Greedy is from gráðr "hunger, greed".

Gunnþorin: Battle-Brave is from gunnr "battle" and þorinn which is the past participle of þora "to dare". The adjective is frequently used to describe heroes and only here is found as a river-name.

- 28.1/3. One may compare a similar enumeration in Fjöl. 38: Hlíf heitir ein/ önnur Hlífþrasa/þriðja Þjóðvara.
- 28.1. Vína: Wine Stream? The majority of editors identify this river with the Dvina. The suggested Wine Stream is based on the reading in R: vín á.
- 28.2. Vegsvinn: The Swift in its Course is from vegr n. "way" and svinnr adj. "quick, clever". Finnur Jónsson prefers the interpretations vej-klog⁴ or den, der kender sin vej³⁹, which Gering¹ rejects in favour of die in ihrem lauf reissende. Holthausen¹⁰⁴ and Cleasby-Vigfússon⁹ also give the meaning of the adjective as "swift", which is adopted in the present edition.
- 28.3. Þjóðnuma: The Snatcher of Men from þjóð, here taken as "people" rather than as an intensifying prefix (cf. Þjóðvitnir 21.2), plus nema "to take". There seems little to recommend Olsen's¹² suggestion that -numa is derived from *numi "a little lake by a river which rises and falls with the waterline: a reservoir".
- 28.4. Nyt: The Useful from nyt f. (njóta "to use"). Gering¹ suggests that it "könnte, das das wort als appellative auch "milch" bedeutet, einem fluss von milchweisser farbe bezeichnen (vgl. den isländ. flussnamen Blanda)". However, the more obvious meaning seems preferable here and may well

refer to an abundance of fish in the river or to its usefulness for irrigation.

Nøt: The Stinging is also in a spear pula (Snorri's Edda, tillæg IX), perhaps suggesting that the river's nature is comparable with that of a spear. De Vries² compares the name with nata "spear" and netti "urine" and Gering¹ translates it as die stechende oder brennende "(wegen ihrer schneidenden kälte?)". Holthausen¹⁰⁴ also refers the name to netti but does not offer any further explanation. Finnur Jónsson³⁹ gives den rystende, of which Rygh⁵⁴ says that he is thinking of ON. nøtra = gnøtra "to chatter, rattle, tremble". It seems, therefore, that the name should suggest that the river has the attributes both of a spear and urine. The translation The Stinging may go part of the way towards expressing this.

- 28.5. Nønn: The Bold. De Vries² suggests the name may derive from PN. *nanþō and that one may also compare it with the woman's name Nanna from ON. nenna. Finnur Jónsson also connects Nønn with nenna and offers den raskstrømmende³⁹. However, elsewhere he translates the name as den kraftige⁴ which is closer in meaning to that given in this edition.

Hrønn: Wave Holthausen¹⁰⁴ derives from *hrazna and compares with OE. hærn, hræn "wave, flood, sea". The Hafniæ edition⁵ suggests that this river might be the Rhône (cf. Rennandi 27.5).

- 28.6. Slíð: The Frightful from slíðr adj. "frightful, terrible, dangerous" is clearly the same river as Slíðr (Vsp. 36). It is cognate with Goth. sleipis "harmful", OE. slīðe, OS. slīthi, OHG.

slīthig. Flom¹⁰⁵ states that the name means that which is extremely painful: intensely cold? stinging cold? It could as easily, however, mean that its current was too strong to allow a safe crossing.

Hríð: The Stormy is from hríð f. "storm, tempest". Cleasby-Vigfússon⁹ wish to identify it with the R. Reed in England. (In English River Names is only the R. Rede mentioned which, Ekwall¹⁰² suggests, could derive from OE. rēad "red" and thus could have no connection with Hríð).

28.7. Sylgr: Devourer, like the appellative sylgr m. "drink" (more correctly "gulp, mouthful"), derives from svelga.

Ylgr: She-Wolf is from the noun ylgr f. and indicates that the river is considered as dangerous and predatory like the animal. It is unlikely that the name is connected with olga "wave" and thus with Volga, as Holthausen¹⁰⁴ and the Hafniæ edition⁵ suggest.

28.8. Víð: The Wide from víðr "wide" (cf. 27.1). Most editors reject the MSS's reading and take the line as Víl ok Ván, thus making a pair of opposites. In this case Víl may well mean Despair or Difficulty. The reading in the MSS, however, has been retained in this edition although the possibility of an error is not ruled out.

Ván: Hope, as de Vries² says "wohl als euphemismus aufzufassen". Sturtevant³¹ suggests that it has the euphemistic sense as an opposite to "despair" which might be considered a tabu word. He adds that possibly the name means Expectation,

suggesting evil, i.e. that one can expect not to cross the river.

28.9. Vond: The Difficult is the feminine form of vandr. The name may refer to difficulty in crossing ~~or~~ that the river takes a tortuous route.

Strönd: Bank from strönd f. "strand, shore" as applied to the sea, and "bank" as applied to rivers. This is a case of a semantic shift in the word from "river-bank" to "river". One may compare NE. "river" which is from OFr. riviere, derived from Lat. rīpa "river-bank".

28.10. Gjöll: The Noisy is the feminine form of gjallr adj. which derives from gjalla "to sound loud, scream". Over this river stands the Gjallarbrú which is the bridge leading into Hel's kingdom. Finnur Jónsson³⁹ gives the name as den brusende while Gering¹ suggests die rauschende. Rygh⁵⁴ states that the name could denote "yelling" and thus would mean "that which gives a strong sharp sound". It is worth noting that Heimdallr's horn is called Gjallarhorn (Vsp. 46), which also emphasizes its sound in its name.

Leiptr: Lightning is also mentioned in H.H. II¹⁰⁶ as the river by which oaths were sworn. Gering¹ suggests that the name is derived from the river's speed or its brightness, while du Chaillu³⁷ states that the name may refer to a fast river or a waterfall. Any of these suggestions would be appropriate.

28.11/13. This shows that the rivers have their sources in the upper world and flow from there down into Hel. They may be compared with the Thesprotian Acheron which vanishes into the earth and goes

down to Hades.

28.12. Hel, according to Gylf. ch. 33 is the daughter of Loki and a giantess Angrboða and is blá hálf, en hálf með horundar-lit. Originally she is neither death nor evil but merely the ruler of the dead and then only the sótt dauðir menn ok ellidauðir. De Vries² states that hel "gehört zum im skand. nicht überlieferten Zw. *helan "verbergen" - das totenreich ist ursp. das sippengrab, das von einem steinkreis oder zaun umringt wurde".

29. This strophe is also found in Gylf. ch. 14.

29.1. Kormt: Bulwark from karmr. It is also found in the name of an island Karmø off the Norwegian coast. The name may refer to the river's function as a protective boundary. There seems little in Olsen's theory²⁶ that these two rivers may be part of an allegory of Þórr's journey to the giants.

Ormt: Dividing into arms? from armr "arm, wing". The name suggests that the river forms a delta. Cleasby-Vigfússon⁹ identify it with ~~the~~ Armet Water in Scotland.

29.2. Kerlaug: Bath Tub from ker n. "vessel" and laug f. "bath, wash". As an appellative the word means "a bath in a tub" and the river may have been a warm spring, which would have been ideal for bathing. Sturtevant³⁰ suggests that it is like other natural formations which derive their name from their shape, as for example a river basin. Thus, ker is a piece of land resembling a tub or basin into which the stream laug drains. This would make Kerlaug a river flowing through

the lower levels of land as opposed to a mountain stream.

29.4/6. It has been suggested that these lines are interpolated from strophe 30 but Snorri also quotes them and they fit quite naturally into this strophe.

29.6. aski. Krause¹⁰⁷ states that Yggdrasill could not originally have been an ash but a yew because ýr is preserved as a runic letter whereas askr is not. The species of tree, however, seems of little importance.

Yggdrasils. There has been much discussion about the meaning of the word Yggdrasill. Eiríkr Magnússon^{108,109} states that logically Yggdrasill "Yggr's steed" cannot be a tree. He proposes that the tree is the feeder of Sleipnir, the wind and steed of the storm-god. Thus, for him, askr Yggdrasils is the ash of Sleipnir. Dettér¹¹⁰, however, states that the name can only mean "terror's horse" and can well be an expression for "gallows". He further says that it is hardly likely to be the ash of Sleipnir, ridiculing the image of a wind-horse trotting amongst the branches. Indeed, there does seem something ludicrous in such an image. Sivert Hagen¹¹¹ offers a rather strange etymology, namely that Yggdrasill circuitously comes from malus rasilis "apple-tree, barkless and smooth" which the poet is supposed to have found in Lat. legend. There seems little in this to recommend it since the possibility of such an influence seems somewhat remote. Another opinion held by some, such as Nordenstreng¹¹², is that ygg- refers to "yew" and not Óðinn and that -drasill

means "a thick stem" or "drooping". Nordenstreng thus suggests "the yew-tree with thick stem and drooping branches". To decide on the meaning of the name it is necessary to determine the meaning of the elements of the compounds. Yggr m., according to de Vries², means "1. furcht cf. uggr, 2. schrecklich cf uggr, 3. name "der schreckliche". He adds that a link with ýr is highly unlikely, and if one accepts this, one may reject Nordenstreng's suggested meaning. For drasill de Vries offers "pferd (poet.)" and states that the etymology is uncertain. Thus the name means Yggr's (i.e. Óðinn's) horse. Grammatically askr Yggdrasils may be compared with the compound Fenrisúlfr, which does not mean "the wolf of Fenrir" but "the wolf Fenrir". Thus the tree is "the ash Yggdrasill" and not "the ash of Yggdrasill". Eiríkr Magnússon's suggestion may then be discounted completely and it is possible that the tree is a term for the gallows and refers to the myth mentioned in Háv. 137.

- 29.7. ásbrú. In Gylf. ch. 14 Snorri says of Bilrøst: hon heitir ok Ásbrú. Grimm⁶ compares the word with OS. ôsna-bruggi from which the name of the town Osnabruck is derived.
- 29.9. heilög vøtn. Dettner-Heinzel¹⁴ suggest that here heilög means "powerful" rather than "holy" since it refers to water. However, worship of rivers and springs is well known, cf. ἱεροὶ ποταμοί (Odyssey, Book X⁴⁰), or Wendover from Celtic *winn and dwfr "'white' (holy) water"¹⁰². hlóa ἄπ. λεγ . may well mean "become hot, boil", since the bridge in burning could make the water

hot. Ernst Kock¹¹³ changes the word to glóa "to reflect the brightness" but the suggested meaning of hlóa is perfectly satisfactory here.

30. The names in this strophe are also found among the hesta heiti of Þorgrímsþula (Skáldsk. ch. 55).

30.1. Glaðr: The Bright from glaðr adj. could mean "bright" or "joyful" (cf. Glaðsheimr 8.1). It seems preferable to call a horse The Bright, especially when it is paired with Gyllir (see below). Moreover, in Skáldsk. ch. 55 he is identified with Skínfaxi "Shining Mane" which would support this.

Gyllir: The Golden from gull "gold". Gering¹ states that it is "der goldfarbene, der goldfuchs" which is more likely than Grimm's⁶ suggestion that the name might refer to gold shoes or other equipment. Holthausen's¹⁰⁴ suggestion that Gyllir comes from gjalla, OE. gyllan "to cry" seems highly unlikely.

30.2. Glær: Shining from glær "clear".

Skeiðbrimir: Fiery Runner? from skeið n. "course, racecourse" and possibly brimi, which de Vries² gives as "feuer". The majority of editors seem uncertain about this name and avoid translating it, although Detter-Heinzel¹⁴ suggest Traveller of the Race-Course. The difficulty lies in the meaning of the second element -brimir which could derive from brimill, brim or brimi. Brimill may be set aside since it means "seal" and could with difficulty refer to a horse. Brim "sea, surf" seems equally difficult to link with skeið to give a satisfactory name. Brimi, however, may mean "fire" as well as "sea, surf" and it is thus perhaps possible to suggest some sort of

meaning for the name since the horse runs a course as fast as fire burns. Thus the name suggested here is Fiery Runner.

30.3. Silfrintoppr: Silver Top. Hakon Hamre¹¹⁴ points out that toppr refers to the forelock when it is different from the main colour of the horse. Grimm's⁶ suggestion that the name refers to the tail being tied round with silver seems unlikely. Sinir: Sinewy from sin "sinew".

30.4. Gísl: The Radiant or Sunbeam from geisli m. "beam" which originally may have denoted a weapon or weapon-point (cf. Lang. gīsil "arrow-shaft"¹¹⁵). Thus there is a possibility that Gísl may have been a horse that moved as fast as a weapon in flight but, through a change of meaning, the word geisli comes to mean "sunbeam" and the horse's name linked with shining light. Falhófnir: Hidden Hooves from fela "to conceal" and hófr "hoof". The horse's feet are covered by a thick growth of hair which is not uncommon among the Northern breeds of pony. Holthausen¹⁰⁴ derives the first element from fólr and calls the horse Pale Hooves but Sturtevant³⁴ points out that such an etymology would necessarily give *fólhófnir. Although Sturtevant agrees that fal- must be from fela, he rejects the meaning of concealed hooves because this would contrast with the beauty of the other horses' names. He links the name with the substantive falr "a hollow cylinder in which the spearshaft is inserted (i.e. concealed)". He thus sees a resemblance between the way in which a horse's leg fits its hoof and a spearshaft its head. Sturtevant calls Falhófnir: The Horse with Finely-formed Legs.

However, his criticism that Hidden Hooves contrasts with the beauty of the other names is not strictly relevant as many of the latter are purely practical, e.g. Gulltoppr (see below); neither is there anything particularly beautiful about the name Sinir (30.3). The meaning Hidden Hooves seems more likely since it is a literal description and derives more obviously from fela than from a rather obscure comparison of spears and legs.

- 30.5. Gulltoppr: Gold Top is named in Gylf. ch. 26 as Heimdallr's horse. Like Silfrintoppr (see above) his forelock is probably a different colour from the main colour of the horse.
Léttfeti: Lightly-Stepping from léttr "light" and fótr m. "foot".

- 31.1/3. Grimm⁶ attempts to link Irmensûl with the ash because of the three or four great highways that went from it, as the roots go from the tree. This may be mere coincidence but it is also possible that the tree should be considered as a pillar and centre to which the main roads lead.

- 31.4. Hilda Ellis⁶⁴ suggests that since Hel's kingdom is placed under a root like that of men and giants, therefore, the land of the dead does not lie underground, as in Christian or Classical eschatology, but in the unknown areas beyond the sea. Certainly one receives a similar impression of Hel's land being above ground in Vsp. 38, where Náströnd stands in the north.

- 31.5. Hrímbursar. Burs is the name of a runic letter and is cognate with OE. byrs (cf. burr "dry"). Grimm⁶ suggests that it might signify a fondness

for wine, a thirst, and thus would stand as a pair with jötunn "devourer" (11.3). All giants are Hrímbursar because Ymir the father of giants came from the ice (Gylf. ch. 4).

- 31.6. menskir menn. Since gods, elves, dwarfs and giants are anthropomorphic, it seems that the adjective is necessary to denote human beings as a separate race.
- 31A. Although it is not included in the text of this edition, there is general agreement that a strophe is missing here since 32.4 seems to refer back to it. Also Snorri seems to have used a poetic source for his information in Gylf. ch. 15. He states that: Orn einn sitr í limum asksins, ok er hann margs vitandi, en í milli augna honum sitr haukr sá, er heitir Veðrfölnir. Gering¹ has constructed a strophe from this prose which might well be close to that which is missing:

Orn sitr
 á asks limom
 es vel kveþa mart vita;
 ogler einn
 honum augna í mille
 Veðrfölnir vaker.

He adds: "Diese herstellung war kein besonderes kunststück, sobald man erkannt hatte, dass, um zu augna den fehlenden reimstab hinzuzugewinnen, statt haukr ein vokalisch anlautendes poetisches synonymum eingesetzt werden müsste, und um diesen (ogler) zu finden, genügte ein blick in die nützliche Clavis poetica Benedikt Gröndals".

- 32.1. Ratatoskr is also mentioned in Gylf. ch. 15.

His name means Gnawtooth from Rati (cognate with Lat. radere "to scratch") which is found only as the proper name of a borer in Háv. 105 and Skáldsk. ch. 1, and -toskr "tooth" which is cognate with OE. tusc, OF. tusk. Neither element is found in ON. but both words almost certainly existed and are not, as Bugge¹⁹ suggests, loanwords from OE. He is of the opinion that Rata- was borrowed from OE. ræt "rat" and -toskr from OE. tusc and gives the name as Rattooth. However, there is clearly no need to search for OE. loanwords to identify the first element when the name Rati is found for a borer. Similarly, although the word toskr has not been preserved in the simplex in ON., yet it is obviously descended from the common root which gives Goth. tunpus and OE. tusc.

- 32.3. Wood¹¹⁶ suggests that perhaps the squirrel causes damage by constantly running up and down the tree. This seems rather fanciful and, in view of the meaning of its name, the squirrel is more likely to cause damage by feeding, as the deer do (33).
- 32.4/6. It appears that the squirrel betrays the eagle's warnings to the gods by running to tell Níðhoggr. This part seems to confirm suspicions that a strophe has been lost between 31 and 32.
- 32.6. Níðhoggr is also mentioned in Grm. 36, Vsp. 39, 66 and Gylf. ch. 14, 22 and 51. According to Vsp. 66, he is a dreki fljúgandi. His name may mean The Hostile Striker from níð, of which Múllenhoff⁵⁶ states that it meant "angry or hostile tendency" before the word was restricted to "slander, shame, etc." This likelihood may

be confirmed by reference to OE. nīð, which de Vries² translates as "feindschaft, kampf", and with OS. nīth "eifer, hass, feindschaft". -hoggr derives from hoggva "to cut, hew".

33. It has been suggested by some editors, such as Hollander¹⁰, that this strophe and 34 are interpolated because strophe 35 mentions only one deer and one snake. It is possible, however, that the single animal may be cited as the representative of its group.
- 33.1. The four deer are also mentioned by name in Gylf. ch. 15.
- 33.2/3. These two lines offer some difficulty in translation because ~~of~~ the meaning of høfingar ῥπ. λεγ. can only be guessed at. It seems most likely that the word is the object of gnaga. Bugge⁷ suggests that the word høfingar (sic) is derived from hefja. However, elsewhere¹⁸ he also suggests that the word could be høvingar from *høva "to heighten" and thus means "eminences". Neckel⁴⁸ and Wood¹¹⁶ also give høfingar and Wood states that the word does not come directly from hefja but from *høfa "to raise". Jakobsen¹¹⁷ suggests a development from the adjective hár "high" through *hauhingu, *hauhing, *hāuing, *hā-ving to høfing, with a meaning "those which are or feel high", as for example the top of a high tree. Thus he offers, "(high branch) tops". While one may not be able to accept fully his suggested process of development, yet Jakobsen's interpretation is very close to that given by Bugge and Wood. On the other hand, Noreen¹¹⁸ gives two possible forms of the word. He suggests *høffing f. from

høfa "fit, aim" or *høfingr m. "one who has hoof(s)" from hófr. This latter is also mentioned by de Vries² who give "høfingr m... bed. unsicher, viell. 'huftier'", although he does not reject the suggestion that the word derives from *høfja and thus from hefja. The meaning "huftier" would not, however, give an object for the verb gnaga and there seems little reason in further describing the hirtir as hoofed animals. Finally, Finnur Jónsson⁴ suggests that the høfing f. is "knop (på træ)". This meaning has some relation to that given by Bugge and perhaps the two might be considered in conjunction as "the upper shoots".

- 33.3. gaghalsir & π. λ ε γ. has a much simpler solution than the above word since in various Norwegian dialects may be found compounds deriving from the same root²⁰. Gaghals and gaghalsad are both found in the vernacular and thus the meaning of gaghalsir is certain to be "with their necks bent back".
- 33.4/5. The deer names are found amongst the hirtir heiti (Snorri's Edda tillæg IX). The two lines here are almost certainly incorrect since there should not be four alliterating letters together. There is probably a line missing between 33.4 and 33.5 but it is impossible to reconstruct one.
- 33.4. Dáinn is also the name of an elf (Háv. 142) and a dwarf (Hynd. 8). He is named in the dwarf bula in Gylf. ch. 13. The word is a participle of deyja and his name means The Dead. Gering¹ suggests that this name implies that he is a Chthonic being, which would apply well to a dwarf although it is difficult to see how this

would fit a deer. Perhaps the deer is regarded as a creature of the underworld because it damages Yggdrasill. Kinberg⁷⁰ suggests that the names of the deer should represent four different types of deer and says that Dáinn might be the dwarf among deer: the roedeer. However, this seems too fanciful to be accepted seriously. Dvalinn is found frequently as a dwarf's name, as f~~A~~o example in Vsp. 11. The name derives from dvelja "to delay, hinder" and The Delayer may well be one who brings about his own death by delay, since, according to folklore, dwarfs and trolls were petrified by sunlight. A similar fate may have overtaken Dvalinn as Alvíss (Alv. 35) although it is difficult to apply this to a deer. Possibly the name has an active sense in that the deer delays the growth of the tree by biting off the young shoots.

- 33.5. Duneyrr. De Vries² and Finnur Jónsson³⁹ use this form of the word and suggest He who goes noisily over the gravel from dyn "din, noise" and eyrr "gravel strip". Lindquist¹¹⁹ lengthens the vowel of the first element to dún and proposes Dúneyrr "Downy Ears", which would be an appropriate name for a deer but is unacceptable since the second element -eyrr must presumably derive from eyrr "gravel strip" and not from eyra "ear".

Dýrabrór. The majority of editors give the form Durabrór or Dyrabrór but are unable to explain the meaning of the name. The second element is clearly "thriving" from bróast "increase" and, if Dyra- is accented, it could then derive from dýr "animal, deer". Thus he is Thriving of Deer or Thriving among Deer, which seems fairly appropriate.

34. This strophe is quoted in Gylf. ch. 15. The names of the snakes are also found in Skáldsk. ch. 55.
- 34.1. ormar. Kinberg⁷⁰ defines these as vipera berus but adds that they are possibly caterpillars. This is highly unlikely since the ormar are closely linked with Níðhoggr as destroyers and caterpillars hardly give such an impression of being dangerous, even if they can in reality destroy a tree.
- 34.3. of is written uf in R (see p. 50). apa originally meant "ape" but easily is transferred in meaning to indicate a fool. Sturtevant³² adds that it could also mean "monster", since the ape is hideous as a deformed human being in body and mind. The word is probably from OE. apa or OS. apo.
- 34.4. Góinn is also found in the sword heiti. Bugge²² states that the name is a derivation of *go (Goth. gawi) which he obtains from a runic inscription and thus suggests the name to be Earth-dweller. De Vries² and Holthausen¹⁰⁴ derive the name from gómr "jaw, palate" and give the name as Yawner. This seems a more obvious derivation and is accepted in the present edition.
- Móinn is One who lives on a heath, moor. The name Mór is used for a horse in Skáldsk. ch. 55 and both names probably derive from mór. It is less likely that the snake's name is connected with the NI. horse's name Móinn which, according to Hamre¹¹⁴, refers to its grey-brown colour.
- 34.5. Grafvitnir is the Grave Wolf from grafa "to dig"

and vitnir "wolf" which Sturtevant³³ explains as the guardian of buried (graf-) treasure; an occupation usually assigned to dragons, as in Beowulf l. 2278⁷⁸. Kinberg⁷⁰ suggests that Grafvitnir is Necrophorus, the beetle, but this seems highly unlikely.

- 34.6. Grábakr: Greyback is found once as a ship's name, applied to Ormr langi in Ólafs. Grafvølluðr is perhaps Digger in the Field from grafa "to dig" and vøllr "field". De Vries² suggests that possibly the name should be *grafvølduðr from valda "to wield, have power over" and thus mean Master of the Grave which indicates a function like Grafvitnir's (see above). However, it seems preferable to retain the MSS's reading of the word.
- 34.7. Ofnir is also a name used by Óðinn (52.7) which may indicate that the god once assumed the form of a snake (cf. Skáldsk. ch. 1). The name is derived from ofinn, the past participle of vefa "to entangle" and is thus Entangler. It is also possible to take the name as Ófnir which would derive from ófa, æfr and have a meaning Instigator. Of the two, Ofnir seems preferable as "entangling" is evocative of a snake's form. Sváfnir is likewise a name used by Óðinn (52.7) and means Killer from svæfa "to lull to sleep, silence" which would stand as a euphemism for "to kill".
35. This strophe is cited in Gylf. ch. 15. It has been pointed out that only one stag and one snake are mentioned here, which seems to contradict strophes 33 and 34. However, this might be a device to indicate all the species by referring

to only one of each (cf. 33).

- 35.2. drýgir erfiði is also found in the Icelandic Homiliubók: er hafið þunkt erfiði drýgt fyrir mínar sakar. The verb is otherwise rarely found with the meaning "suffer, endure".
36. This strophe is quoted in Gylf. ch. 35. Some of the names are also found in the valkyrja heiti (Snorri's Edda tillæg IX). A few editors, such as Gering¹, have attempted to distinguish between those who are Óðinn's cupbearers and those who serve the Einherjar. This seems to be unnecessary since they are all counted as Óðins meyjar.
- 36.1. Hrist: The Shaker from hrista.
Mist: Mist from mistr.
- 36.3. Skeggjöld: Axe Time appears as an appellative in Vsp. 45. The first element is from skeggja f. "battle-axe, hatchet" which literally means "the bearded" and refers to the shape of the weapon-blade.
Skogul: The Prominent is also named in Vsp. 30 and Hák. The name is derived from skaga "to stand out".
- 36.4. Hildi ok Prúði. Several editors, e.g. Gering¹, emend the form of the names to the nominative. However, Luning¹⁵ explains the use of the accusative form on the grounds that the subject in a relative clause is drawn into the main clause as its object. In this edition, therefore, the reading in the MSS is retained.
Hildi: Battle is also named in Vsp. 30, whilst it is found as a man's name in Hynd. 23 and a woman's in H.H.II. The word is identical with the

appellative hildir from PN. heldiōR.

Þrúði: Strength derives from the same root as þróast "thrive". She is called the daughter of Þórr in Skáldsk. ch. 4.

- 36.5. Hlökkur: Shrieking from hlakka "to shriek". Grimm⁶ and Neckel⁵⁸ believe the name to be cognate with OHG. Hlancha and suggest that it means chain. However, derivation from hlakka is more likely.

Herfjötur: Fetterer of the Army is a personification of the crippling fear which prevents a man from fleeing. There is also a masculine appellative herfjöturr found in prose, meaning "panic". The word is derived from herr m. "army" and fjöturr m. "fetter".

- 36.6. Göll: Screaming is from gjalla.

Geirǫlul is altered by various editors to either Geirǫnul or Geirrǫmul while Snorri's version of this strophe (Gylf. ch. 35) has Geirahǫð. Gering¹ takes it as Geirǫnul and translates the name as die mit dem speer vorwärts stürmende from geirr "spear" and NI. ana "vorwärtsstürzen". Finnur Jónsson⁴ uses the same form and translates it as Spearbearer while Bugge⁷ feels that the second element derives from a lost *ana "breath", although he is prepared to accept that Geirǫlul, Geirǫnul and Geirrǫmul are all variants of the same name. If one compares the name with the epithet of Óðinn Geirǫlnir, however, it seems possible that the form of the valkyrie's name could be Geirǫlul. The first element is from geirr and the second could well be from ala or alu, as de Vries² derives -ǫlnir. Of the two, ala offers

more possibilities since alu, according to de Vries, is a runic form possibly the same as ql "beer". Therefore, the name Geirqlul could mean Breeder of Spears which would be feasible as the name of a creator of strife.

- 36.7. Randgríð: Shield Destroyer from rand "shield" and gríð "violence".
Ráðgríð: Plan Destroyer from ráð "advice, plan" and gríð.
- 36.8. Reginleif: Daughter of the Powers from regin (cf. 4.6) "powers, gods" and leif, which Janzén¹¹⁵ derives from OWN. leif "inheritance" and thus "son, daughter".
- 37.1. The two horses are also named in Sd. 14, Gylf. ch. 10 and Þorgrímsþuka (Skáldsk. ch. 55).
Árvakr: Early Awake.
Alsviðr: Very Swift seems here a more appropriate translation than that based on the other meaning of svinnr, of All-Wise, which is suggested by Grimm⁶ and du Chaillu³⁷.
- 37.6. ísarnkol has caused some difficulties in interpretation. Bugge⁷ takes the word as isarn acc. n. pl. and kól adj., making the latter cognate with OE. cōl, NE. cool. Gering¹ reads ísarn kól while Falk⁹⁸ suggests that perhaps Capella's De Nuptiis influenced this part and that the word should be ísarngull "aurichalcum", which appears in the description of the sun in Notker's edition of the work. However, Falk's suggestion seems to dependent on coincidence to be acceptable. Holtsmark¹²⁰ states that the etymology is clear enough since ísarn is an older side form of járn and she concurs with Finnur Jónsson²³ that kol

n. is identical with Norwegian kul, kol, NI. kul "cool wind, breeze". She adds that kól is not found elsewhere in other forms. With regard to the interpretation, Snorri explained the word as vinbðgir for cooling the horses while Seaton¹²¹ attempts to find a parallel to ísarnkol in Shirley's Triumph of Peace which tells of a bridle whose iron part was hollow and filled with vapour to cool the horse. Holtmark explains, however, that the bellows are not used for cooling the horses because they are wrongly placed for such a function. Rather the bellows keep the sun hot as they would in a smithy, keeping the fire at the correct temperature. It is thus the origin of a realistic notion of the primitive mind that the sun must stay hot or the earth would die.

- 38.1. Svalinn is clearly the correct form of this name since Svǫl, found in R, is the feminine form of svalr. The name means The Cooling and the shield is also mentioned in Sd. 14. There is a natural comparison between sun and shield, such as is found in skaldic kennings, which call the sun "heaven's shield" and where the shield is a "battle-sun". Since Óðinn has a name Svǫlnir, it may be assumed that Svalinn originally was his shield. Gering¹ suggests that the shield is the disk of the sun, behind which the divinity stands invisible to men.
- 39.1. Skoll is also mentioned with Hati in Gylf. ch. 11. The name belongs within the group of words which includes skolli "fox", skollr "deceit" and skolla "to vacillate". Thus the wolf's name is Deceit.

39.3. varna viðar is clearly the protecting wood, a sanctuary for the fleeing sun. This image is also found in an Icelandic and Faroese expression ganga til viðar which refers to the sunset. Gering¹²² and Bellows⁴⁷ reject the reading in the MSS and, with reference to Vsp. 40, believe that the wood should be Járn- or Ísarn-viðar "Iron Wood", which Gering¹ suggests is a primeval wood of immortal duration which divides the human and giant worlds. This reading is based merely on the contention that the first letter is not ON. v. However, varna viðar is perfectly feasible, especially since it is supported by the existence of modern phrases with the same meaning.

39.4. Hati is Hater, Enemy. Olrik⁹¹ states that there is no trace of genuine belief that a wolf destroys the moon but only that one runs before the sun, as it says here. It would seem that Snorri made a mistake, therefore, in saying that Hati seizes the moon. The "sunwolf" is the Northern name for the parahelion, or secondary sun, and the Icelanders have an expression í ulfakreppu which shows that the sun is assailed on both sides by the wolves Skoll and Hati. It is a common belief that the sun is threatened by monsters, which accounts for the primitive fear of eclipses. Indeed, even now the belief is still current, as the following news account shows¹²³:

Two people were killed and nearly 50 injured by spent bullets when hundreds of Cambodian troops opened fire at the moon. The soldiers fired into the sky to prevent an eclipse of the moon by a mythical monster frog, Reahou. According to ancient Cambodian

legend, the giant frog wants to eat the moon and must be stopped.

- 39.5. Hróðvitnis. According to Lok. 39 this name is an epithet of Fenrir. It means Famous Wolf.
- 39.6. heiða bruði himins is the sun. It is of interest that the majority of mythologies show the sun to be female (cf. those of the Japanese, Arabs and the other Germanic nations). The Classical male sun, therefore, is the exception rather than the norm.
40. It is possible that this strophe, a variant of Vaf. 21, was derived and expanded from that. Snorri cites this strophe in Gylf. ch. 7.
- 40.1. Ymir, according to de Vries², is not from ymja but from "*iunjaz zur idg. wzl *iemo 'zwillling, zwitter'". As "hermaphrodite" Ymir's function as sole creator of the giants (Gylf. ch. 4) is suggested, while "twin" may indicate a coincidental affinity with the Iranian Yima (Skr. Yama) "twin", a name given to the first man.
- 40.7. There is no indication in the two MSS that a new strophe should begin here. Only in A β is Enn written with a capital but this MS also has Enn in 40.10.
- 41.1. Ullar. When so little is known about this god, it seems strange that he should have been singled out. Gering¹ suggests that perhaps as winter god he might dampen the flames but this seems facetious. Rather one must accept that much of the mythology concerning Ullr has been lost and it may be assumed that his function could have been more important than the relics of the myths convey.

41.4/6. Clearly these actions stem from the fact that in the Norse house there was a smoke-hole in the roof ridge (ljóri). Under this opening lay the fire and the cooking pot would be suspended over that on a chain. Thus, when the pot was in position it would be impossible to look into the hall from the roof.

42. This strophe is cited in Skáldsk. ch. 7. It seems likely that this and the following strophe are interpolated because they have nothing to do with the poem and do not blend in with the surrounding strophes. However, since they are present in the MSS, they are retained in this edition.

42.1. Ívaldǫ is known only as the father of dwarfs who made Skíðblaðnir, Gunǫnir and Sif's hair. In Gylf. ch. 42 Snorri states that his sons are dwarfs. Ívaldǫ may be translated in two ways: it may mean The Very Mighty, in which í is an intensifying prefix, or it may derive from ýr "yew" and valda "to rule" and thus mean Yew Lord. This latter would suggest a fertility god, especially Ullr, who lives in Ýdalir (5.1). However, when only the name is known it is impossible to reach any definite conclusion.

42.3. Skíðblaðnir, according to Gylf. ch. 42, is so big that all the æsir can board it with their weapons and armour. It always has a favourable wind and yet it can be folded like a cloth and put into a bag. There are many such ships found in folklore¹²⁴. The name means That which is built from small planks.

43. This strophe is quoted in Gylf. ch. 40.

- 43.5. Sleipnir is Óðinn's horse and the son of Loki (in mare's form) and Svaðilfari (Gylf. ch. 41, Hynd.¹²⁵). His name also appears in Þorgrímsbula (Skáldsk. ch. 55). He has eight legs and, according to Sd. 14, runes are carved on his teeth. The name derives from sleipr "slippery" and may mean The Quickly Gliding; that is, he seems to slide over the ground rather than run because he moves so fast.
- 43.6. Bilrøst is mythologically, but not linguistically, identical with Bifrøst. It is the rainbow which leads from Himinbjörg, in the world of the gods, to the world of men (Gylf. ch. 16). In Gylf. ch. 14 it is said þat, er þú sér rautt í boganum, er eldr brennandi. At ragnarøkkr Surtr and the sons of Múspell will cross Bifrøst and it will break (Gylf. ch. 50). The name is derived from bil "moment, weak place" (cf. bila "to give way") and rast "a measure of distance" and may well be translated as The Wavering Road.
- 43.7. Bragi. There has been much discussion^{126,17,127}, without any definite conclusions being reached, as to whether the god can be a deified Bragi Boddason, the poet of the ninth century. The question seems superfluous since it does not affect the reading of the poem. Bragi is also mentioned in Lok. and his adopted sons are probably the dead poets who have gone to Valhöll. Sd. 14 speaks of runes on his tongue. According to Gylf. ch. 25, he is the husband of Iðunn and in Sonatorrek he is called the son of Óðinn and Gunnlóð, conceived when Óðinn stole the poetic mead. His name probably means The Foremost from bragr and may well be cognate with OE. brego

"prince"; the substantive bragr "poetry" may well be formed from his name.

- 43.8. Hábrók is also named in the hauks heiti and his name High Breeches refers to the thick feathers on the upper legs, found on all true falcons. It is highly unlikely to be a folk etymology of a loanword, either OS. haboc or OE. hafoc "hawk", as Axel Kock¹²⁸ suggests. Kinberg⁷⁰ suggests that Hábrók could be the hunting hawk or gerfalcon which has always been considered the best.
- 43.9. Garmr is also mentioned in Vsp. 44, 49, 58 as the hound guarding the entrance to Hel's kingdom. As an appellative the word is found in Fjöl. 13. Gering¹ suggests that the word became Garmr through metathesis of gramr "grim, evil" while de Vries² compares it with garpr "bold man" and one might also find a comparison with OE. gierman "cry out, roar". An association of the name with grimness and evil is doubtless appropriate for the hound of the dead and an opponent of the gods.
- 44.1/2. The meaning of these two lines depends on the translation of svipom. Boer⁸ reads the lines as "Ich habe jetzt den (hier versammelten) männern einem Strahl meiner herlichkeit gezeigt", taking svipr as "glimpse" and yppa as "to make known". Schröder⁵¹ states that svipr is "a quick movement" and reads the line as "I have raised myself by a quick movement". A third interpretation is given by Gering¹ who offers: "Mein antlitz habe ich jetzt enthüllt", adding of svipr: "Zunächst bezeichnete das worte gewiss

das schnell wechselnde mienenspiel", from a basic meaning "to quickly appear and disappear". As the definition of svipr, de Vries² gives: "schnelle bewegung; blick; augenblick; gesicht, miene; verlust" while yppa is "aufheben, öffnen; erheben, loben".

It is possible to reject Boer's suggestion on the grounds that sigtíva synir are usually the æsir, as in Lok. 1, 2 and should not be considered as men. The action suggested by Schröder seems unlikely here whereas svipom as object of yppa would give a satisfactory reading, in that Óðinn, by raising his face, makes himself recognizable to the æsir.

44.3. vilbjörg ἄπ λειγ. "desired rescue" from vil "lust, will" and björg "help, deliverance".

44.6. Ægis, the sea-god and giant, has nine daughters, the waves, who are named in Skáldsk. ch. 23, 58. His name is cognate with OE. eagor "sea" and, according to Loewenthal¹⁰³, is linked with Lat. aqua, Goth. ahva "water" from IE. roots *ékio'-s, *əkya, *okeiano'-s. It is of interest that Carlyle¹²⁹ records the OE. usage:

on our river Trent, as I learn, The Nottingham boatmen, when the river is in a certain flooded state, call it the Eager; they cry out, 'Have a care, there is the Eager coming!'

Further, the word also appears in English dialect as aeger, ager, aigre, etc., used of a tidal wave or "bore" on a river¹³⁰.

45. All the names of Óðinn given in strophes 45-48 and 52 are also found in the pulur of Snorri's Edda.

This strophe is quoted in Gylf. ch. 19.

Schröder⁵¹ finds parallels to this list of names in other cultures. In the Yāsts, or hymns, of the Persians are recounted the names of the god and in the Sumarian creation epic Marduk receives the other gods' names which increase his strength in proportion to the number of names given. The highest god's secret and special name is a common ingredient of religions, which is why a god has many epithets to conceal that name. It is, for example, still accepted among the Jews that the name of God should not be spoken; epithets, like Adonai "Lord", being preferred. There may, therefore, have been a similar belief amongst the Scandinavians and all the epithets listed here may be alternatives for that secret name.

- 45.1. Grímr: The Masked One from gríma f. "mask" is also found as a man's name in Hynd. 28 and is frequently used by historic personages. Grímr is also a snake (Skáldsk. ch. 55) and a goat.
- 45.2. Gangleri: The Road-Weary is the generally accepted meaning although, as de Vries² states, "das suffix -leri sonst nur in Zss. mit herabsetzender bedeutung vorkommt". Falk⁶² suggests that -leri is the same as in øttleri, cf. OE. hleowlora "without shelter, unprotected". Nothing, however, can be concluded and the generally accepted name seems appropriate for Óðinn when he travels disguised among people. It is the name adopted by Gylfi in Gylf.
- 45.3. Herjan: Leader, cognate with Gk. κοίρανος "commander, ruler", is formed from herr "army" and indicates Óðinn's role as a god of war. This name is also found in Vsp. 30 and Gkv.I. 19.

Hjalmberi: Helmbearer again denotes Óðinn as war-god.

- 45.4. Pekkr: The Well-Liked, Agreeable from pekkr adj. stands as an opposite to Yggr (51. 2), since in Yng.s. ch. 6 it says that Óðinn was glorious of appearance and when he sat among friends he delighted them: but when he was in the army, he seemed terrifying to his enemies. The name is also used as a ship's heiti.

Priði: The Third. In Gylf. ch. 1 Hárr, Jafnhár and Priði are named as the trinity who answer Gangleri's questions. However, there is no indication in these strophes that these three names should be linked. Rather one might compare his name with Zeus's epithet τρίτος which indicates that he was third in the family line. Thus Búri, Borr and Óðinn would correspond to Uranos, Kronos and Zeus.

- 45.5. Pundr: The Swollen is also found in 52. 3. and Háv. 145. Like Pund (21. 1), it is cognate with OE. bindan "to swell" and may represent Óðinn in his angry, warlike mood. Bugge's¹⁸ comparison of the name with Lat. dominus seems unlikely and de Vries² considers Falk's⁶² explanation as "god of the rebellious sea" as very unlikely.. Some editors believe that because the name is found in 52. 3 it is, therefore, erroneously written here. A MS has Puðr which is also found in the Óðins heiti. The meaning of this name is obscure and Gering¹ suggests that it may with difficulty be identified with punnr adj. "thin". However, in this edition the reading in R has been retained since other names are repeated also (cf. Grímr 45. 1 and 45. 12).

Uör: The Combative is also found as a woman's name and the name of one of Ægir's daughters. As such the name probably derives from uör f. "wave" and cannot really be applied to Óðinn. De Vries² offers a choice of derivations: from vinna, meaning die tatenreiche, kämpferische; from unna "to love"; or from vínr, making Óðinn der gott der gefolgschaft. Of the three possibilities, the derivation from vinna seems preferable since kennings containing the name, such as Unns hregg "battle"⁴, seem to indicate a warlike meaning. Further, the appellative unnr is found with the meaning "sword" and thus adds to the evidence of martial activity.

- 45.6. Helblindi: Hel-blinder is also the name of Loki's brother (Gylf. ch. 32 and Skáldsk. ch. 16) and is probably a scribal error here for Herblindi which ~~WIKIK~~ is found in A. Herblindi is Blinder of Armies which would agree with the account in Yng.s. ch. 5: Óðinn kunnir svá gera, at í orrustu urðu óvinir hans blindir eða daufir eða óttafullir. Hár: The One-Eyed is frequently found as Óðinn's name, as for example Vsp. 21. It has nothing to do with the adj. hárr "high" but is from PN. *haiha- (cf. Goth. haihs, Lat. caecus, OIr. caich).

- 45.7. Many editors begin a new strophe here since Saðr is written with a capital S in R. However, it has seemed preferable in the present edition to create one continuous strophe since it is a bula.

Saðr: The True from sannr adj.

Svipall: The Changeable is from svipull adj. which is also the basis of the valkyrie name

Svipal. This name stands as a contrast to Saðr.

- 45.8. Sanngetall: The Truth-guessing from sannr "true" and geta "to take, suppose, etc." Falk⁶² suggests that this name refers to Óðinn's role in Vaf.
- 45.9. Herteitr: Glad of the Army from herr "army" and teitr "glad, joyful" refers to Óðinn's function as god of war.
Hnikarr: Instigator is also found in Reg. 18,19 and is derived from hnika "to push, thrust".
Hnikuör (see below) is similarly derived and one might compare this pairing of names with that of Grímr and Grímnir.
- 45.10. Bileygr: Weak-Eyed from bil "instant, weak place" and eygr adj. "eyed". This probably refers to Óðinn's one eye and indeed Gering¹ translates the name as der eines auges ermangelnde.
Báleygr: Fiery-Eyed from bál "fire" and eygr. It is placed as an opposite to Bileygr.
- 45.11. Bolverkr: Evil-Maker is found in Háv. 108 and Skáldsk. ch. 1. There is also a skald Bolverkr Arnorsson.
Fjölfnir: Concealer, found also in Reg. 18, is from fela and Sturtevant³¹ relates it to a basic form *Fel-un-eR "one who conceals, keeps".
Fjölfnir is also named as a son of Freyr (Yng.s. ch. 10) and king of Sweden (Skáldsk. ch. 40). It is likely that he was a fertility deity and his manner of death suggests a connection with ale-brewing¹³¹. As Concealer one might see a reference to Óðinn's secret possession of the poetic mead but the name probably is connected with the function of the original fertility god. It is less likely that the name means den meget vidende, as Finnur Jónsson³⁹ suggests, from

fjöl "much" and sviðr, since the name Fjolsviðr appears below (45. 13) and Fjólnir can hardly be a contracted form of this.

- 45.12. Grímr (cf. 45. 1). It has been suggested that this second appearance of Grímr is a scribal error but there seems no reason for removing it from the text, since one cannot know what might be the correct name to replace it. Further, it forms a pair in this line with Grímnir.
Grímnir cf. prose 1. 38.
- 45.13. Glapsviðr: The Clever in Deceit from glap "deceit" and svinnr "wise, clever". It is an obvious name for the disguised god skilled in seiðr.
Fjolsviðr: The Very Wise. This name is given to a giant (Fjolsvinnsmál) and a dwarf.
46. This strophe is quoted in Gylf. ch. 19.
- 46.1. Síðhotttr: Wide Hat is part of the disguise adopted by Óðinn when travelling among men.
Síðskeggr: Longbeard is reminiscent of Paulus Diaconus's account of the naming of the Langobards (cf. p.45). It is a common description of Óðinn.
- 46.2. Sigföðr: Father of Battle from sig n. "battle" and faðir. The name is found in Vsp. 55 and Lok. 58. It is possible that the first element could derive from sigr m. "victory" but is more likely to be from sig n. "battle" and thus indicates that Óðinn is a fomenter of strife in general & rather than merely a decider of victory.
Hnikuðr: Instigator (cf. 45. 9). Possibly the two names ^{originally} were set together as a pair as Grímr and Grímnir are (45. 12).
- 46.3. Alföðr: Father of All indicates Óðinn's position

as leader of the gods and possibly creator of man (according to Vsp. 17, 18). Snorri states that Óðinn heitir Alfǫðr, þvíat hann er faðir allra goða (Gylf. ch. 19) although this is not strictly correct, since he cannot be the father of the Vanir, for example.

Valfǫðr: Father of the Battle-slain from valr "battle-dead" and faðir, is also found in Vsp. 1. It says of this name in Gylf. ch. 19: hann heitir ok Valfǫðr, þvíat hans óska-sǫnir eru allir þeir, er í val falla.

46.4. Atríðr: He who rides into Battle has the same meaning as the epithet Atríði which is used of Freyr (Skáldsk. ch. 55). Whether one god has taken the name from the other is impossible to tell, although it seems highly probable.

Farmatýr: God of Cargoes from týr (cf. 3. 3) and farmr "cargo, load".

47. The names in this strophe are found in Gylf. ch. 19.

47.3. Jalkr: Gelding is repeated in 52. 6. The name is also used of a sea-king. There is a possible connection, suggested by Falk⁶², between Jalkr and Horsa, the Anglo-Saxon king, whom Bede names as an heir of Óðinn. How strongly this connection may be pressed is difficult to say. The etymology of the name is disputed. Ross¹³² connects it with elgr and Hellquist¹³³ with jalda. De Vries² records Torp's suggestion that the word is cognate with Norwegian jalka "langsam kauen" ^{who} and explains that male birds were castrated by chewing off the testicles. Of the proposed derivations, Torp offers the most plausible and this has been accepted in the present edition.

Ásmundar. Nothing is known about this adventure or about that mentioned in 47. 4. The name is frequently found although not in the Edda.

- 47.4. Kjalarr: Feeder of Beasts of Prey. This name has nothing to do with kjöl, although this conclusion has been drawn by some because of the appearance of kjálka in the following line. Rather the word is cognate with Norwegian kjala "to nourish, feed". The god of war would naturally feed the wolves and ravens with corpses from the battlefield.
- 47.6. Þrór: The Thriving from bróast is also the name of a dwarf (Vsp. 12), a boar and a sword. The name need not be connected with Freyr because it refers to fertility and because the boar is Freyr's sacred animal. Rather Þrór may refer to Óðinn's strength, which would also be relevant for boar, dwarf or sword.
- 47.7. Óski: Wish is from ósk. The name is comparable with OE. Wūscfrea and may refer to Óðinn's ability to grant men's wishes.
Ómi: The Noisy from ómun "voice, sound" would refer to Óðinn as god of war and his name would form a group with those of some of his valkyries: Hlökk (36. 5) and Göll (36. 6). It is also possible that the name means The Supreme which Gutenbrunner¹³⁴ derives from *auhuma, cognate with Goth. auhuma, OE. ymest, and is perhaps also from runic uma (Kragehul ca. 400)¹³⁵. However, for this edition the more obvious derivation has been accepted.
- 47.8. Jafnhár: The Equally High. (It might be possible to translate the name as The Equally One-Eyed, cf. Hár 45. 6).

Biflindi: He with the Painted Shield from bifa, which de Vries² explains as "eine art erzählung", and lind "shield". This shield may well be like that described by Þjóðólfr of Hvin in Haustlǫng.

- 47.9. Gǫndlir: Wandbearer from gǫndull "magic wand" or "penis". This name probably refers to Óðinn's powers as a sorcerer but could also represent him as a fertility god. Asgó derived from gǫndull is the valkyrie name Gǫndul (Vsp. 30).

Hárbarðr: Greybeard is also used as an epithet of Óðinn in Hárbarðsljóð. De Vries² explains the name as Longbeard from hár adj. "high" but it seems preferable to take the name from hárr adj. "grey".

- 48.1. Sviðurr: Spear God. Magnus Olsen¹³⁶ relates the name to OE. sweðrian and explains it as Calmer (of storms?). However, it seems preferable to find the root of the name in an ON. word. It is unlikely that it stands as the name of the god of the Swedes (Svíar) or that it is related to NI. sviðra "spin, whirl". The most likely derivation, according to Falk⁶², de Vries² and Gering¹, seems to be from sviða f. "burning; spear" and the name could thus mean Burner or Spear God. Since Óðinn is known by his spear Gungnir, which was made by the dwarfs, the latter name has been accepted in this edition.

Sviðrir is another form of Sviðurr (see above).

- 48.2. Sǫkkmímis is also found in the ǵǫttna heiti. The name may mean Mímir of the Swamp or Mímir of the Deep from sǫkk-, which is related to ~~NI.~~ NI. sǫkk f. "bog" and ON. sǫkkva "to sink", and the

name Mímir (cf. Vsp. 28, 46 and Sd. 13). This latter word is probably cognate with OE. māmrīan "to muse" and also may be linked with Lat. memor and Gk. μερμαινω. It is completely unknown who Sokkmímir and Miðvitnir might be or to what adventure this refers.

48.3. inn aldna jotum, according to Falk⁹⁸, could mean that Sokkmímir and Suttung are one and the same person, since this phrase is used of the latter in Háv. 103. It has further been suggested that Háv. 139 refers to Mímir which might mean that he is identical with Suttung, but this seems unlikely. The evidence is circumstantial and firm conclusions cannot be based on it.

48.4. Miðvitnir. It has been proposed by Noreen¹³⁷ that the name should be Mjōðvitnir "Meadwolf", which is also found as the name of a dwarf (Vsp. 11). It seems unnecessary, however, to alter the form of the word. Sturtevant³³ suggests the element mið- could reflect the notion of hostility or that it denotes a creature which is halfway between giant and god. However, neither of these suggestions has much to recommend it, since the idea of hostility is too vague and surely Miðvitnir is simply a giant and no halfbreed. The name could perhaps mean Sea-Wolf, deriving the first element from miðn n. "middle, fishing bank in the sea". This would certainly offer a connection with Sokkmímir in that both names refer to watery places.

49. After the stophes which are concerned only with nafna pulur, in this strophe the poem returns to the basic plot and begins to lead up to its climax when Óðinn's manifestation is complete.

There has been some criticism of the form of the strophe and some editors have made emendations. However, none of these seem very successful and, although the strophe does seem to be in bad shape, it has been retained in the form found in the MSS.

- 50.3. vinir. Boer⁸ suggests that this word could signify that originally Geirrþór, like Heiðrekr (cf. p. 44-45), was murdered by his court. It is more likely, however, that the word is used ironically of Frigg and Fulla who have plotted the king's downfall.
- 51.1. Eggmóðan. The adjective eggmóðr is found otherwise only in Ham. 31. It is formed from egg f. "edge (of a sword)" and móðr "tired, weary".
- 51.2. Yggr: The Terrible One (cf. Yggdrasill 29. 6) occurs also in 52. 2 and is found frequently elsewhere, as for example Vaf. 5, Fáf. 43.
- 51.4. úfar ro. The spelling in R suggests that ditto-graphy has occurred here. The word is almost certainly úfar from úfr, which Gering¹ states to be only found otherwise in Bjarkeyjarréttr. dísir is cognate with OS. idis, OE. ides, OHG. idis and is described by de Vries² as "weibliches göttliches wesen". The function of these beings seems to have been both protective and hostile. They summon men to their benches (in Valhöll?) in Am. 25 and they are often regarded as valkyries (Herjans dísir⁴) or norns. They may also be regarded as guardian spirits and fertility spirits¹³.
- 51.5. Óðinn. cf. prose 1. 21.

52. The names in this strophe follow those of strophes 47, 48 in Gylf. ch. 19.
- 52.3. Pundr cf. 45. 5.
- 52.4. Vakr: The Wakeful is also found as a horse's name in Þorgrímsþula (Skáldsk. ch. 55) and as a man's name.
Skilfingr: He who sits on a crag (for skjalf, cf. Hliðskjalf prose l. 21) is the name of the ancestor of the Swedish kings. It is possible that the Swedish family was named after its inherited seat Skjalf.
- 52.5. Váfuðr: Waverer from váfa is the name of the wind in Alv. 20. When it is used by Óðinn, the name may refer to him hanging in the wind on Yggdrasill or to him as a storm-god.
Hroptatýr: Crier God, God of the Criers (cf. Hroptr 8. 4). The latter may well refer to the prophets; those who cry out. He is also called this in Háv. 160.
- 52.6. Gautr: The man from Götland? which is the explanation given by de Vries². He rejects the meaning of the name Gautar as dwellers of the land by the Gautelfr¹³⁸ and it seems unlikely that he is the God of the Goths, as Falk⁶² suggests, just as Sviðurr (48. 1) is not the god of the Svíar. Kuhn¹³⁹ links the name with PG. *geutan "to pour" and it might mean "to make a sacrifice" and thus Sacrificer. However, the most straightforward derivation seems to be from Gautar, a people of Sweden.
- 52.7. Ofnir: Entangler (cf. 34. 7).
Sváfnir: Killer (cf. 34. 7). It is highly unlikely that Óðinn is the eponymous founder of the Suevi, which has been proposed⁶² because

Sváfnir is named as king of Sváfaland in H.Hj.
 Rather it is coincidental that they are the
 same.

Prose.

1. 1/2. hafði sverð...miðs. One might compare this with
 the description of Egill before Athelstan (Egils.)
 where he lagði sverðit um kné sér ok dró annat
skeið til halfs, en þá skeldi hann aptr í
sliðrin.

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APPENDIX

TRANSLATION.Grímnismál.The sons of King Hrauðungr.

King Hrauðungr had two sons. One was called Agnarr and the other Geirrþór. Agnarr was ten years old and Geirrþór eight years old. The two of them rowed in a boat with their fishing lines for small fish. A wind drove them out to sea. In the dark of the night they were wrecked on land and went up and found a certain cottager. They were there during the winter. The old woman fostered Agnarr and the old man Geirrþór. In the spring the old man made them a ship. And when he and the old woman led them to the beach, then the old man spoke surreptitiously to Geirrþór. They got a fair wind and came to their father's harbour. Geirrþór was forward in the ship; he jumped up on land and pushed the ship out and said: "Go where the trolls may have you!" The ship rushed out. But Geirrþór went up to the town; he was well received. Then his father was dead. Geirrþór was then chosen as king and became a famous man.

Óðinn and Frigg sat in Hliðskjalf and saw around all the worlds. Óðinn spoke: "Do you see Agnarr your foster-son, where he begets children by a giantess in the cave? But Geirrþór my foster-son is king and reigns now". Frigg says: He is so mean with food that he tortures his guests if too many seem to him to come". Óðinn says that that is the greatest lie. They have a bet on that conversation. Frigg sent her lady's maid, Fulla, to Geirrþór. She bade the king beware lest a magician, who had come there in the country, brought him to ruin; and named that as a sign, that no dog was so savage, that it would jump at him. But that was the

greatest gossip that Geirrþór was not hospitable, and yet he has that man seized whom the dogs would not attack. He was in a black cloak and gave his name as Grímnir and said no more concerning himself, although he was asked. The king had him tortured to speak and set between two fires, and he sat there for eight nights.

King Geirrþór had a son ten years old and he was called Agnarr after his brother. Agnarr went to Grímnir and gave him a full horn to drink; he said that the king did evilly when he had him, an innocent man, tortured. Grímnir drank it off. Then the fire had come so close that the cloak was burning off Grímnir. He said:

1. You are hot, swift one, and rather too large; go further from me, fire! My fur cloak is scorched although I lift it up: my cloak burns in front of me.
2. Eight nights I sat here between fires, so that no man offered food to me except for Agnarr alone, who alone shall rule - Geirrþór's son - the land of the Goths.
3. You shall be blessed, Agnarr, as Veratýr appoints you to be lucky: for one drink you shall never receive a better reward.
4. There is a land which is inviolable, which I see lying near the gods and elves, and in Þrúðheimr must Þórr be until the ruling powers are broken.
5. They are called Ýdalir where Ullr has built a hall for himself. The gods gave Freyr in former days Alfheimr as a tooth-gift.
6. The third is a court where the friendly ruling powers thatched the hall with silver; it is called

Valaskjalf, which a god arranged for himself in former days.

7. The fourth is called Sökkvabekkr and there cool waves roar over: there Óðinn and Sága drink all day long, happy, from golden vessels.
8. The fifth is called Glaðsheimr where spacious Valhöll, the gold-splendid, stands firm; and there Hroptr chooses every day the weapon-dead to be.
9. The household is very easy to recognize for those who come to see Óðinn: the house is raftered with shafts, the hall is thatched with shields, the benches strewn about with coats of mail.
10. The household is very easy to recognize for those who come to see Óðinn: a wolf hangs before the western door and an eagle stoops above.
11. The sixth is called Þrymheimr where Þjazi lived, that extremely mighty giant; but now Skaði, the pure bride of the gods, occupies the old dwellings of her father.
12. Breiðablik are the seventh and there Baldr has built a hall for himself in that land, where I know very few fear-working runes lie.
13. Himinbjörg are the eighth and they say Heimdallr rules the sanctuaries there; there the glad watchman of the gods drinks the good mead in his peaceful house.
14. Folkvangr is the ninth and there Freyja rules the choices of seats in her hall. She selects half the slain every day and half Óðinn has.
15. Glitnir is the tenth, it has pillars of gold

and is thatched with silver likewise, and there Forseti lives most days and settles all charges.

16. Nóatún are the eleventh and there Njörðr has built a hall for himself; the prince of men without defect rules the high-built temple.
17. Víðarr's land, Viði, grows with shrubs and high grass and there, from his horse's back, the son declares himself courageous to avenge his father.
18. Andhrímnir cooks Sæhrímnir in Eldhrímnir, the best of bacons; and few know that, with what the Einherjar are fed.
19. Glorious Herjafóðr, the battle-accustomed, satiates Geri and Freki; but Óðinn, distinguished by weapons, lives forever on wine alone.
20. Huginn and Muninn fly every day over the vast earth: I fear for Huginn that he will not come back yet I care more for Muninn.
21. Þund rushes, Þjóðvitnir's fish is happy in the river; the river current seems too great for the noisy crowd of the fallen to wade.
22. It is called Valgrind which stands on the plain, holy before holy doors. That gate is old and few know that, how it is locked.
23. Five hundred doors and forty besides, thus I believe to be in Valhöll. Eight hundred Einherjar go out of one door when they go to fight against the wolf.
24. Five hundred rooms and forty besides, thus I reckon in Bilskírnir altogether. Of those houses which I know to be roofed, I know the greatest belongs to my son.

25. The she-goat is called Heiðrún which stands on Herjafoðr's hall and bites off Láraðr's branches. She must fill the vessels with the bright mead; that drink cannot be diminished.
26. The stag is called Eikþyrnir which stands on Herjafoðr's hall and bites off Láraðr's branches; and from his horns drips into Hvergelmir - from there all rivers take their courses.
27. Síð and Víð, Sækin and Eikin, Svól and Gunnþró, Fjorm and Fimbulþul, Rín and Rennandi, Gípul and Gopul, Gømul and Geirvimul: they flow round the treasure of the gods: Þyn and Vin, Þoll and Høll, Gráð and Gunnþorin.
28. One is still called Vína, a second Vegsvinn, the third Þjóðnuma; Nyt and Nøt, Nønn and Hronn, Slíð and Hríð, Sylgr and Ylgr, Víð and Ván, Vond and Strond, Gjoll and Leiptr: they fall near men and fall to Hel from here.
29. Kormt and Qrmt and the two Kerlaugs: Þórr must wade them every day when he goes to judge at the ash Yggdrasill, because the bridge of the gods burns all with flames- the holy waters boil.
30. Glaðr and Gyllir, Glær and Skeiðbrimir, Silfrin-toppr and Sinir, Gísl and Falhófnir, Gulltoppr and Léttfeti: the gods ride these horses each day when they go to give judgement at the ash Yggdrasill.
31. Three roots extend in three directions from under the ash Yggdrasill: Hel lives under one, the Frost-giants below a second, human beings below the third.
32. The squirrel is called Ratatoskr which shall run

along the ash Yggdrasil: he shall carry down from above the eagle's words and report to Níðhoggr.

33. There are also four stags which gnaw the upper shoots off it with their necks bent back: Dáinn and Dvalinn, Duneyrr and Dýraþrór.
34. More snakes lie beneath the ash Yggdrasil than any stupid fool may think of: Góinn and Móinn - they are Grafvitnir's sons -, Grábakr and Grafvølluör, Ofnir and Sváfnir; I think that they must destroy the branches of the tree forever.
35. The ash Yggdrasil suffers more trouble than men may know: a stag bites it above and on its side it rots, Níðhoggr damages it from below.
36. I wish that Hrist and Mist might carry a horn to me, Skeggjöld and Skogul, Hildir and Þrúör, Hlökk and Herfjotur, Goll and Geiröul, Randgríð and Ráðgríð and Reginleif: they carry ale to the Einherjar.
37. Exhausted Árvakr and Alsviör, they must drag up Sól from here, but under their shoulders the friendly ruling powers - the gods - have hidden an iron-cool breeze.
38. He is called Svalinn who stands before Sól, a shield for the shining goddess: I know that mountains and breakers must burn if he falls away.
39. One wolf is called Skoll who pursues the goddess with the bright countenance to the wood's protection, and a second Hati, who is Hróðvitnir's son, who shall run before the shining bride off the sky.
40. The earth was made from Ymir's flesh and from his blood the sea, mountains from his bones, trees

from his hair and heaven from his skull; and from his eyelashes the friendly ruling powers made Miðgarðr for the sons of men; and all the hard-hearted clouds were created from his brains.

41. He has the favour of Ullr and of all the gods who first touches the fire, because the worlds become visible to the sons of gods when cauldrons are lifted off.
42. The sons of Ívaldi in former days set about creating Skíðblaðnir, the best of ships, for bright Freyr, the useful son of Njörðr.
43. The ash Yggdrasill is the best of trees and Skíðblaðnir of ships, Óðinn of the gods and Sleipnir of horses, Bilrost of bridges and Bragi of skalds, Hábrók of hawks and Garmr of dogs.
44. I have now raised my face before the sons of the battle-gods, with that must the desired rescue begin, that shall bring all the gods in to Ægir's benches, to Ægir's drinking-feast.
45. I called myself Grímr, I called myself Gangleri, Herjan and Hjalmbéri, Þekkr and Þriði, Þundr and Uðr, Helblindi and Hár, Saðr and Svipall and Sanngetall, Herteitr and Hnikarr, Bileygr, Báleygr, Bolverkr, Fjölfnir, Grímr and Grímnir, Glapsviðr and Fjolsviðr.
46. Síðhettr, Síðskeggr, Sigföðr, Hnikuðr, Alföðr, Valföðr, Atríðr and Farmatýr: I never called myself by a single name since I went among people.
47. They called me Grímnir at Geirröðr's and Jalkr at Ásmundr's, and then Kjalarr when I pulled a sledge: Þrór at the assemblies, Óski and Ómi, Jafnhár and Biflindi, Gøndlir and Hárbarðr among the gods.

48. I was called Sviðurr and Sviðrir when at Sökkmímir's and I hid that from the old giant when I had become the single-handed slayer of the famous son of Miðvitnir.
49. You are drunk, Geirrþór, you have drunk too much. You are deprived of much when you are deprived of my support, of all the Einherjar and of Óðinn's favour.
50. I have said much to you but you remember little; friends betray you. I see the sword of my friend lying all bespattered with streaming blood.
51. Now Yggr shall have a sword-wearied slain man. I know your life has come to an end: the dísir are hostile. Now you can see Óðinn: approach me, if you can!
52. I am now called Óðinn! I was called Yggr just now; I called myself Þundr before that: Vagr and Skilfingr, Váfuðr and Hroptatýr, Gautr and Jalkr among the gods, Ofnir and Sváfnir; which I think are all come from me alone.

King Geirrþór sat and he had a sword across his knee, half-drawn. When he heard that Óðinn had come there, he stood up and wanted to take Óðinn from the fires. The sword slipped from his hand; the hilt went down. The king tripped and pitched forward, and the sword went through him and killed him. Then Óðinn vanished. And Agnarr was king there for a long time afterwards.

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