

A Viking Legend: The Power of Love

A VIKING LEGEND:
THE POWER OF LOVE

Edited by Ryan E. Johnson

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Ainsley Bloomer

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Acknowledgements and dedication:

I have been fortunate to have some family members and friends that have helped edit parts of this manuscript, and for that I am grateful. Many thanks go to my husband, Vaughan, who has been supportive and positive, throughout the years of this project. To my sister, Kathi, who aided me in the beginning of this project and encouraged me to keep going. To others who have taken the time to look at, edit and give some of their opinions and suggestions on parts of the text, Deb Nielsen, Kristin Jóhannsdóttir, Lauren Carter, and Mackenzie Stewart.

A special thank you to Dustin Geeraert for his valuable acceptance and guidance. And a special thank you to Ryan E. Johnson, for taking an interest in this project. I am forever grateful that he has for he has shared some of his many special gifts. He took the time to pore through the whole manuscript, selflessly sharing his vast wealth of expertise, special insights, valuable information and knowledge, within editing the pages of this manuscript. He gave encouragement that has helped guide this work to a completion. He expressed, "Personally, it has been a treat to go through and utilize my own library to find where things connect."

Any errors in this manuscript are mine alone.

This work is dedicated to Dustin and Ryan and to my family.

Why I wrote this book:

Before I tell you why I wrote this book, I need to tell you how I got to teaching Old Norse Mythology. To make a long story short. I was at a graduation ceremony and I was approached by a colleague who said to me, "How can you wear that?"

I had no idea what she was talking about, but checked my clothes and then asked her, "Wear what?"

"Your brooch! How can you wear a pagan symbol to a Christian ceremony?"

I was shocked and stunned by her comment. Her way of thinking and judgement seemed far from my comprehension and she looked at me with disdain and was waiting for an answer. All I could think of saying was, "It's part of my heritage."



A picture of the brooch in question.

She would not let it go and continued inferring that I had somehow breached some unknown or unseen code of conduct for wearing what she saw as a pagan symbol to a Christian ceremony. I instinctively went into a defence and informative mode and said something like,

"The brooch is a symbol of Yggdrasil, the Old Norse world tree which contains the nine mythological realms. The source of this information comes from what is most likely the best ancient literature ever written."

I continued explaining to her about the Eddas, although I can barely remember what I said. I realized I was trying to open up and enlighten an enclosed judgemental mind. I was unsure whether I was able to reach her or not, although we parted on better terms. I also came to realize. I had given my first lesson on Old Norse Mythology.

By Ainsley Bloomer

The brooch is a replica of Viking art, displayed inside and outside churches of the UNESCO Stave churches in Norway. The most famous of the Stave churches is [Urnes](#). The picture below gives you an idea of the intricacy and majesty of the [Viking art](#).



<https://threemistake.com/middle-stave-churches-of-norway/>

After that encounter I shared Old Norse Mythological information to anyone who would listen. I did not think it was pagan or [Christian](#), only rather amazing. I felt the stories needed to be shared. I felt especially people of [Nordic](#) or [Germanic](#) descent needed to know something of their mythology. I realized more people had more knowledge of Roman or Greek mythology than of Old Norse Mythology. Why was that? Then I remember what I knew before I studied the ancient literature. Any knowledge I had of Old Norse Mythology came from Stan Lee in *Mighty Thor* in *Marvel comics*. [Also](#), it seems that now a days, anything Old Norse is considered pagan or evil and the internet with all the misinformation does not help.

Being a member of the Scandinavian Center, I was asked to teach a mythology class. I had previously taught elementary Icelandic classes there, so I agreed. My students were all Scandinavian Centre members and told me they enjoyed the sessions. I eventually was asked by a school division to teach in

Continuing Education and then a Senior group, and later privately. I designed power point classes including more pictures and internet sites. For the Heroic [Volsung](#) story, I included the information from the Eddas and the saga suggesting to my students to look at two to four books, since not one book had all the information for the story. And that was how this book came about. This book was basically written for my students, now past and possibly future, to refer to. It is also written for anyone who is interested in Old Norse Mythology.

Today, I would like to thank my colleague for her contribution to this new path.

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Background, Contents & Introduction

INTRODUCTION

This manuscript is a retelling of a mythological legend, with information from [The Edda](#), by Snorri [Sturluson](#), edited and translated by Anthony [Faulkes](#), from the [Prose Edda](#), by Snorri [Sturluson](#), translated by Jesse [Byock](#), from the poems of [The Poetic Edda](#), unknown author/s, as translated by Carolyne [Larrington](#), from the [Saga of the Volsungs](#), unknown author/s, as translated by Jesse L. [Byock](#), from "The Tale of Ragnar [Lothbrok](#)" sourced from Adam Bremen and the Saxo Grammaticus, [The Saga of the Volsungs and the Saga of Ragnar Lothbrok](#), as translated by Jackson Crawford, from "The Fostering of Aslaug" by William Morris, and a translation from "The Lay of [Kraka](#)." The original poems and stories are believed to have been memorized, sung, chanted, and recited in [Rímur](#)¹ in the Old Norse and Old Icelandic languages. The oral tradition of poem and storytelling was practiced by the Nordic and Germanic tribes, including the Burgundians, [Huns](#) and the Goths. As the nomadic families travelled and migrated, they took their stories, poems, and songs with them. For migrating Scandinavians, these stories, songs, and poems became a strong link that connected them to their past and to their [homelands and](#) were shared from descendant to descendant. After the migrating families had settled and lived in Iceland for a few hundred years, unknown scribes documented some of these stories, [songs](#) and poems onto vellum skins.

Some people have expressed confusion about the Eddas and the Sagas. What are the Eddas and what are the Sagas and what is the difference? For a brief answer, the Eddas and the [Saga of the Volsungs](#) are considered the main sources of Old Norse Mythological information. The Eddas refer to [The Poetic Edda](#), [The Edda](#) and the [Prose Edda](#). [The Poetic Edda](#) is considered the oldest source and contains poems rich in mythological information. The oral stories came from Scandinavia, possibly Norway, [Sweden](#) and Denmark. Where they came from is unknown, but these oral stories were written down in Iceland. The first half of the [Poetic Edda](#) contains information about the mythological Old Norse worlds, with gods,

¹[Rímur](#), a complex form of Old Norse poetry usually chanted.

Appendix and Genealogical Chart

APPENDIX

In the retelling of this story, I have stayed with the Old Norse and Icelandic tradition of name giving yet have strayed from the Old Norse and Icelandic use of grammatical cases. Traditionally, all persons are given a first name and their last name was their father's or mother's first name with a son or daughter at the end. For an example of last name giving, let's say Odin had a son whose name was, Sigi. Sigi's last name would be his father's first name with a son on the end of it, therefore, his name is Sigi Odinson (Óðinson). If Odin had a daughter then her last name would be Odin's daughter or written as Odinsdóttir (Óðinsdóttir). According to the Old Norse and Icelandic use of grammatical cases this ending can change, although the meaning stays the same. Sigi is still the son of Odin.

In Old Norse and Icelandic languages, there are four grammatical cases: Nominative, Accusative, Dative and Genitive. All nouns and names are assigned to a particular case, depending on their status, masculine, feminine or neutral, whether they are weak or strong, and their position in a sentence. Last names are in a possessive case, meaning ownership, Odin's son. Therefore the case in use would be the Genitive case or the possessive case. To further this example, the son of Odin would be Odin's son or Odinson, yet depending on the grammatical content, the Genitive endings could include a "s", an "a" or an "ar" and more endings, thereby making the names, Odinson or Sigason or Sigmundarson etc. For the English reader, I have kept the tradition of name giving, using the father's first name and adding a "son" or "dóttir" (dóttir) at the end, with an historical acceptable English version of each name.

In this text, the Nordic names and word spellings have been modified for the English reader and all of them can be found in the Annotated Index at the back of the book. The Old Norse/Icelandic alphabet has similar letters to the English Alphabet with additional ones. Words like "Aesir" is found in the A's in the Index, yet the word Aesir in Old Norse/Icelandic is Æsir and Æ, æ, is one letter and is the second last letter of the Old Norse/Icelandic Alphabet. The letter Ð, ð, is written as a D, d, as in the name Guðrun, the English version is Gudrun. The letter Þ, þ, is modified to Th, th, as in the name Þora, is written as Thora. For those who would like to know more about the pronunciation of the names and words, please

see the following explanation of alphabetical letter sounds:

A, a, sounds like "a" in English word; "father"

Á, á, sounds like "ou" in English words; "shout", "house" and "about"

Ð, ð, sounds like "th" in English words; "the", "they" and "then"

E, e, sounds like "e" in English words; "get", "set" and "met"

É, é, sounds like "ye" in English words; "yes" and "yet"

G, g, sounds like "g" in "good"; "y" in "yes" or tch in "scotch" is soft sounding "g."

I, i, sounds like "i" in English words; "pin" and "sit"

Í, í, sounds like "ee" in English words; "meet" and "preet"

J, j, sounds like "y" in English word; "yes"

O, o, sounds like "o" in English words; "pot" and "lot"

Ó, ó, sounds like "o" in English words; "sole" and "those"

R, r, rolled or trilled "r"

U, u, sounds like a prolonged "u" in "urze"

Ú, ú, sounds like "oo" in English words; "moon" and "zoo"

Y, y, sounds exactly like Icelandic "i" in; "sit"

Ý, ý, sounds exactly like Icelandic "i" in; "meet" and "preet"

Þ, þ, sounds like "th" in the Norse god; "Thor"

Æ, æ, sounds like "i" in the English words; "ice" and "rice"

Ö, ö, sounds like "u" in English words; "turn" and "fur"

Then there are the letter combinations;

EI-EY, sounds like "a" in "same" and "name."

AU, is a sound composed of two sounds put together - like French word "feuille"

(say long French "eu" sound and slowly change into "I" sound like "sit"

or Hebrew word "oi vey," the "o i" sounds.

Genealogical Chart

Descendants of Odin are *italicized*:

Odin + Katrina - have a son - Sigi.

Sigi + Sigurora - have a son - Rarik.

Rarik + Sigrídur - have a son Íðlsung.

Íðlsung + Hliod - have twins Sigmund and Signy and 9 more sons, Bjorn, Rarik, Sigi, Helgi,

David, Bjarni, Fridrik, Thor, and Eirik.

(The twins) Sigmund + Signy - have Sinfjotli.

Sigmund (son of Íðlsung) + Bjorschild - have 2 sons, Helgi, Hannud.

Signy + Siggeir - have 2 sons- Vili, Ís.

Sinfjotli (son of Sigmund and Signy) + Oak Sigurbjorg - had a girl, Steinunn Emily.

Helgi (son of Sigmund and Bjorschild) + Sigrun - many children- sons, Helgi, Odin, Gandaif, Hrafn,

Ulfur, and daughters, Aifnild, Gunnhild.

Sigmund + Hjordis- have Sigurd.

Sigurd + Brynhild- have a girl, Aslaug.

Aslaug + Ragnar - have 5 sons, Ivar, Bjorn, Hvitserk, Ragnvald, Sigurd (nickname: Snake in the eye)

Sigurd (son of Sigmund) + Gudrun - have a son, Sigmund and a daughter, Svanhild.

Gudrun + Atli - have 2 sons, Erp, Eitil.

Gudrun + Jonakur- have 2 sons, Hamdir, Sorli.

Jonakur has a son from a prior marriage- Erp.

Hogni (brother to Gudrun) + Kostbers, have 3 sons, Solar, Snaeyar and Niflung.

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Yule, Christmas season: 47,

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The Ramsund carving in Södermanland, Sweden, dated to the 11th-century CE.
(<https://www.ancient.eu/image/13465/the-ramsund-runestone/>)

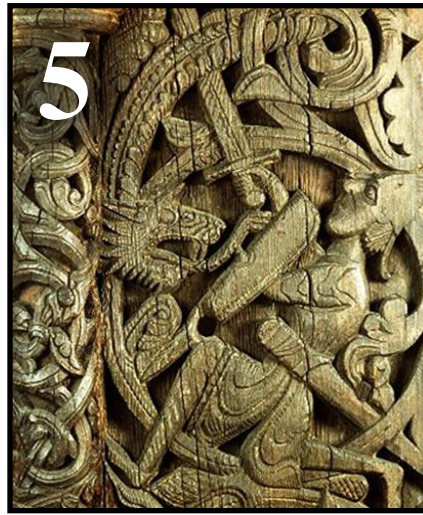


A diagram of the carvings, created by anonymous, published 22 February 2021.
(<https://www.ancient.eu/image/13465/the-ramsund-runestone/>)

1. Sigurd sitting naked in front of the fire preparing the heart of the dragon Fafnir for his foster-father Regin, who is Fafnir's brother. When Sigurd touches it, he burns himself and sticks his finger into his mouth. As he has tasted dragon blood, he starts to understand the birds' song.
2. The birds saying that Regin will try to kill Sigurd, which causes Sigurd to cut off Regin's head.
3. Regin lying dead beside his own head, his smithing tools with which he reforged Sigurd's sword Gram scattered around him.
4. Sigurd's horse Grani laden with the dragon's treasure.
5. Sigurd's previous killing of Fafnir.
6. Regin's and Fafnir's brother Ótr



Sigurd
Portal
Door



Sigurd Portal Door

(www.pitt.edu/~dash/sigurddoor.html)

1. Gunnar in the snake pit playing the harp with his toes
2. Sigurd killing Regin
3. Sigurd's horse Grani holding the chest of treasures, also shows the birds that spoke to Sigurd.
4. Sigurd roasting the dragon heart, searing his finger and putting it in his mouth to heal when juices from the dragon heart permit him to understand the speech of the birds
5. Killing of Fafnir
6. The testing of the sword Gram
7. The making of the sword

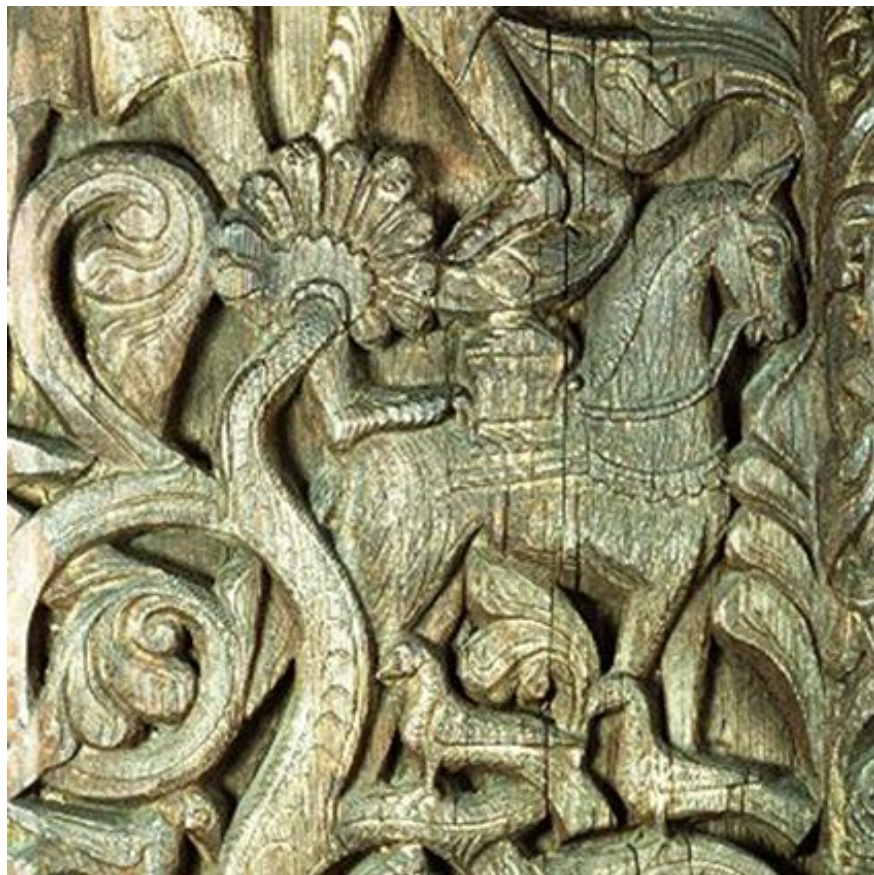
Gunnar playing a harp with his toes while in the snake pit



Sigurd killing Regin



Sigurd understands the words of the birds
– loading of treasure unto Grani



Sigurd roasts the dragon heart
– places his thumb in mouth



The killing of Regin by Sigurd



The testing of the sword



Regin making the sword

