

# DOWNLOAD PDF THE PATRIARCH : MYTH AND REALITY ARMANN JAKOBSSON

## Chapter 1 : ithunn | Tumblr

*The chapter discusses this positive myth briefly and examines some cases of medieval Icelanders that seem to have reached extreme old age, some of whom continued to take an active part in society until their eighties or even beyond.*

Scholars and readers have long been interested in the historical validity of the saga literature. This study addresses how the notion that the sagas had historical value was rationalized throughout the 20th century and goes on to explore how some late 20th-century questions about historical validity, well-known in the humanities at large but rarely asked in saga studies, might cast some light on the possibilities and impossibilities of finding historical truths in the sagas. The legends of King Arthur can be studied as such, but do not yield any proof that this figure existed as he is depicted in the legends. Contemporary sources provide three historical Arthurs but offer no indications that these are the basis of the Arthur of legend. There is reason to believe that saga writing in Iceland began in the 12th century, and indeed most of the sagas in particular the majority of the sagas of Icelanders, the legendary sagas and the indigenous romance sagas are extant only in 14th- and 15th-century manuscripts and thus, although many have older roots, it is fair to speak of them as late medieval sources. When assessing their historical validity, it is at least safe to say that when it comes to the 9th, 10th, and 11th centuries, the sagas are fairly distant from the events they describe, and a long historical tradition between the events and the extant textual witnesses has to be assumed. In the past these sagas also served as sources of information about the Germanic and Scandinavian past – as well, although the information that Old Norse textual sources from the late Middle Ages provide about Attila the Hun and Rollo was sometimes regarded as fabulous or legendary as early as the late 19th century. In such a case, the distance between the historical events and the later legends is so vast that the younger legends can have no value when it comes to facts, although they demonstrate the vitality of some of the legendary figures based on actual 5th- and 6th-century people. However, as sources for the 9th and 10th centuries, the sagas have continued to be regarded as having historical value. The primary aim of the present study is to examine how this notion was rationalized throughout the 20th century and to explore if some late 20th-century questions about historical validity, well-known in the humanities at large but rarely asked in saga studies, might cast some light on the possibilities and impossibilities of finding historical truths in the sagas. The aim here is to engage with saga scholarship of the 20th century on its own terms, and the recent and ever-growing 21st-century scholarship based on the concept of cultural memory as popularized by Assmann will not be taken into account. Scholars have embraced this concept as an important opportunity to depart from the issues presented here. Of course, there is every reason to believe that some of the skaldic poetry in the sagas is older than the sagas themselves, but it still cannot be considered an independent source of factual information see e. To this day some scholars and others involved with the presentation of history, particularly in Iceland, will insist that, though not the best possible sources, the sagas can still be mined for factual information about the 9th and 10th centuries. Gunnar Karlsson 12 – 14 for a review of Icelandic history by a progressive historian. Other historians clearly grew uneasy about the purported source value of the sagas and felt it necessary to rise to the challenge and adapt their approach to befit a more critical era. These categories may now seem slightly banal, and have indeed been followed by several saga studies in which scholars refashioned the sagas as mere propaganda pieces, wholeheartedly hostile towards certain institutions or individuals whilst favoring others. However, he dissented strongly from the hierarchy established by 19th-century scholars wherein fiction was inferior to history and argued that Hrafnkels saga, while not very historical meaning accurate, was an important work of art, and perhaps all the more valuable for it. Thus in the mid-19th century, the sagas had escaped the ignoble fate of becoming bad history and were instead transformed into fine art. The inner chronology of the saga does not quite work which is the case for most of the sagas so it is adjusted to accord properly with known facts from older and more reliable sources which nevertheless do not mention Egill such as the Anglo-Saxon Chronicle. The reader is thus left with little doubt that Egill was an actual historical person. He described this perfect

harmony of art and science as gradually tending towards historical fiction during the course of the 13th century before it was ruined in the 14th century, unwinding with the production of either dull annals or exaggerated romances, clearly inferior to the work of Snorri Sturluson, the master of the harmonious sagas. However, this invented category, that bears a close resemblance to contemporary historical fiction, is determined by a modern distinction between the two forms as imagined opposites. On the other hand, the difference lies in their respective attitudes towards picking and choosing. He also objected to the practice of 20th-century scholars to use their own judgment to decide what is likely factual and what is improbable and then equating the likely factual with truth. I Was There, but What Happened? But what, then, happens to the representation of the real in the sagas? Many scholars now seem to agree that in this context dated terms such as history, literature, reality, fiction, and truth must either be abandoned or provided with a new sense see e. Hermann and Mitchell Throughout the 20th century it was, however, rare for scholars to consider the sagas as history using modern or post-modern concepts of the genre. He was inspired by the recent emphasis on the literary value of history demonstrated by those analysts of historical discourse who regarded history first and foremost as narrative. Hayden White, for example, inspired by post-structuralism and noting the gap between the philosophical discourse on reality and the work of traditional historians that tended to ignore this discourse in their fieldwork, took a firm stance against 19th-century empiricism. The medievalist Gabrielle Spiegel works in the same vein, although she identifies her influences not as Barthes, Lacan, and White but rather Foucault, Geertz, and Turner. As such, scholars would be well served to focus more on historiography itself and its narrative devices and less on any supposed inherent reality. Both White and Spiegel emphasize that any study of history as a kind of discourse has to take into account the essential nature of this discourse as being something different from overt fiction. If the sagas are regarded as historical texts that may or may not represent reality accurately but are still much governed by the laws of narrative, any discussion of their art will not lead to a negation of their intrinsic nature as works of history. There is thus little sense in dividing the sagas into perceived historical and fictional parts. They purport to be historical but those sagas relating events from the distant past have little source value when it comes to factual information about bygone events. Their source value lies more in what they reveal about their anonymous authors and about the time and place in which they were written. Yet, this is not where their overt engagement lies, and scholars who attempt to regard these narratives about the past as allegories of the 13th- or 14th-century present, as has often been fashionable in recent decades, may be taking too little note of a genuine engagement with the imagined past. The studies taking this approach are too numerous to list. Indeed all history must represent the point of view of an author or authors, no matter how objective they intend or pretend to be. In the case of the sagas of Icelanders, an added complication consists in their distance from the events they purport to depict. If we take, for example, a relatively straightforward modern event such as the Kennedy assassination, this problematic relationship between truth and data becomes equally evident. This was a public event with many observers and an abundance of contemporary data, and yet considerable ambiguity remains. Of the earwitnesses in Dealey Plaza, for example, who are on record having stated an opinion as to the direction from which the shots were fired, 54 thought that all of the shots came from the direction of the Texas School Book Depository, 33 from the grassy knoll or the triple underpass, nine from a location entirely distinct from the knoll or the Depository, five heard shots fired from two locations, and three from a direction consistent with both the knoll and the Depository McAdams. Human experience is limited. Five people may sit in the same room but will only experience the same reality up to some point. Human cognition immediately steps in and begins framing reality, using thought and language and that strange attribute called memory, which is our way of making sense of the world from within the recesses of the mind. Human memory is essentially highly selective and thus the transformation from event to narrative will always be framed by the devices of memory. First the event takes place, but then it is experienced and after that interpreted and then memorized and transformed into internal language before it is ever actually expressed, often presumably orally before writing is ever employed. When history is written, even more framing takes place. After hearing and remembering, our

subjective experience of the event is made into a narrative using human language, and each of these actions inevitably transforms the reality of the event, first within the reality of the mind and eventually into that of a given narrative. In the end, even the matter of the number and direction of shots, as discrete a fact as is possible, becomes a highly controversial point. Most events related in a saga, or other narratives, are more complicated than determining who shot whom and with added complication comes the added significance of the point of view of both sources and their authors. This process certainly established a truth, but not a truth that was convincing to all. Of course, as any conspiracy theorist will proclaim, the commission may also have had its own agenda, but that must in some way, to varying degrees, be true about every historiographer. It is certainly not the case that all those who produce accounts of history are equally biased and that there is no significant difference between a historiographer who vigorously pursues an agenda and one who aspires to tell the unbiased truth. However, the kind of objectivity that was the ideal of the late 19th and early 20th centuries may have been nothing more than an impossible dream. The uncertainty shrouding this recent modern event is indeed enlightening in that it shows that any discussion of the quest for the truth behind the sagas has to take account of the very subjectivity of historical truths, even in the most favourable of circumstances. How can they possibly hope to achieve this with the limited knowledge at hand? What the Warren commission really presented was the result of an investigation, a version of events that may or may not be accurate and that will continue to convince some but certainly not all. They may have been doing their best on this front, but, when narrating a past that was already over years old, there were certainly limitations as to what their best could possibly be. Though possibly more disinterested than the Warren commission was, it would have been hard to keep their own subjectivity from exercising an influence on the text. It thus seems that we cannot entirely deny subjectivity in any historical narrative regardless of how far removed it is from the events that it relates. These images are presumably a part of a long narrative tradition that has transformed reality into a new reality above whatever could have been found in a contemporary account. Modern readers can believe in the existence of an Egill, but then they have to decide which Egill. We never know whether this factual Egill, if he existed at all, was somewhat like the character from the saga or quite different. Believing in Egill, like believing in God, turns out to be no simple matter. The Impossible Dream The most fascinating lesson to be drawn from the uneasy relationship that the study of Old Norse texts has had with notions of truth, history, and fiction is how fascinated humans, scholars, and amateurs alike are by what is considered real, accurate, and truthful. They want the books that they read to be real, and they want to imagine a reality behind the late medieval depiction of settlement and saga-age Iceland. Thus critical historians have always faced an uphill task. The frequent references to a reality behind the text and the idea that a saga character is not fictional if he or she is based on the reality of a 10th-century human is often juxtaposed with the idea of fiction that is simply invented by an author out of the blue. However, what is today called fiction is no less based on reality than that which is called history. The rules are different but the writers or compilers of both are composing texts that refer in some way to a reality. This applies also to the medieval saga authors and it thus seems meaningless to categorize the matter in their texts as either exclusively fictional, on the one hand, or real, on the other. It is history as it was done in 13th-century Iceland, based on tradition with a great deal of creative input by the historiographer. What we instead have is both tradition and legend, and an interesting historical text. Like King Arthur, it is essentially legendary, a carefully constructed 13th- and 14th-century vision of 9th-, 10th-, and 11th-century Iceland. The point is not whether these people existed, though, since we do not have them in the sagas in any case: When it comes to the customs, ideologies, and social realities of the Icelandic society of the 12th, 13th, and 14th centuries, the sagas have served as a mine of information in recent years. When it comes to certain individuals, they yield a great deal of traditional matter some of which may seem more plausible than the rest, but plausibility is more a matter of belief than a useful marker to discover what is real. This may not prove a great loss for textual criticism, as there remain compelling legends of interesting characters from a 13th-century saga whose words and actions can still be analyzed and studied. NOTES There is reason to believe that saga writing in Iceland began in the 12th century, and indeed most of

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the sagas in particular the majority of the sagas of Icelanders, the legendary sagas and the indigenous romance sagas are extant only in 14th- and 15th-century manuscripts and thus, although many have older roots, it is fair to speak of them as late medieval sources. *The Problem of Icelandic Saga Origins: Feud in the Icelandic Saga*. University of California Press. *The Northern World, Facts and Fictions of the Dark Ages*. Hermann, Pernille, and Stephen Mitchell. Pernille Hermann and Stephen Mitchell. *The History of a Marginal Society*. Accessed March 12, Det svenska rikets uppkomst. *Bibliotheca historica Lundensis*,

*Following from themes explored during the International Medieval Congress on 'Youth and Age', this interdisciplinary volume focuses upon social, cultural and biological aspects of being young and old in the medieval north.*

What is a patriarch? In this instance, he is not only a creator but also a 1 The text of this edition has been normalised by me; all translations in this article are my own. Snorra-Edda, Heimskringla, gender, deviance, queerness, patriarchy, sorcery, shapeshifting. He is old and thus, presumably venerable, he clearly requires obedience and as he seems to command respect, one might then imagine that he is himself eminently respectable and solid. And, above all, the patriarch must exude manliness. No doubt can exist about the state of the patriarch. He has to be unambiguously aged, powerful, superior, respected and male. Edda Snorra Sturlusonar, pp. Old, superior and powerful as he is, the gender and respectability of this patriarchal figure can be called into question. His speech is all in verse and he teaches magic. After having presented us with all these facts, Snorri gives the following detailed depiction of his powers: We are told that this sorcery is queer: It is also revealed in this saga p. In the Edda it is furthermore revealed that in his war efforts, he is not associated mainly with his sons but with the valkyries and with Freyja Edda Snorra Sturlusonar, It is debatable then, whether his warlike persona is really masculine or feminine since, like sorcery, his presence at the battlefield seems another case of his adopting a role otherwise reserved for women. A patriarch would seem to be as manly as a man can be, but as the Edda suggests by linking him to the valkyries and Ynglinga saga states firmly in regards to his sorcery, this particular patriarch is practising things which, if practiced by someone else, are regarded as unmanly and deviant, and thus queer. Noreen , 37â€™65; Almqvist , esp. In the guise of a wizard you subjected the male sex and that is the way of the queer. In twelfth-century Cistercian writing, maternal imagery to describe God and Christ was prominent Bynum ,â€™ Not only is he a leader of amazons but his regurgitation of the mead of poetry Edda Snorra Sturlusonar, 85 would seem to make him more the mother than father of the poets. Two things must be clarified about the concept of ergi. This means that it cannot be used as one sometimes sees done as a synonym for homosexuality, which is in any case a 20th century concept of dubious value even today and of no value when used about mediaeval people cf. Ergi is closely linked to mediaeval concepts of masculinity and femininity see esp. Clover ; Gunnar Karlsson , â€™77 , but not restricted to them. It is precisely its vagueness which makes it useful, just as the word queer is a good translation precisely because it is ambiguous as well as negative. Likewise, a penetrated man has been emasculated, or is a sorcerer, according to Ynglinga saga. A patriarch is usually unambiguously old, powerful and male. He does not seem to need a disguise. He is often an old man, as befits a proper patriarch, but he can also be something else. Shapeshifting and disguises are not uncommon among gods; one needs only to think of the legend of Zeus and Leda. On the other hand, shapeshifting is usually regarded as a somewhat sinister attribute when mere humans attempt it. There is a stigma attached to most types of shapeshifting. Witches and berserkers, for example, are as a rule regarded as sinister and subhuman in the Old Norse sagas. Shapeshifting involves a somewhat uncanny blend of the human and the bestial. On the contrary, such diverse acts as magical practices, shapeshifting and sexual relations with members of the same gender could also be considered deviant or queer. Gods and deviance Getting away with it is what being a god is all about. He can be female, he can be an animal, he can commit incest, and yet he retains his patriarch status and dignity. A god who is queer is not queer. More importantly, his body is not only mutable but divisible. Morality, too, consists of the rules set by the gods for mortals to follow but these rules do not seem to apply to the gods themselves. In Lokasenna, the gods are accused of every kind of queer behaviour and yet they retain their divinity. Moral transgressions do not make a god any less divine. The gods are above morality, not subject to it. Snorri Sturluson was raised in an age when some of the most illustrious magnates of Iceland e. Some of the examples above have also been noted by the Norwegian archaeologist Britt Solli â€™ The answer is simply that it does not. Being a god, he is above such categories cf. A god is allowed to sire children with animals, his own

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daughter or even other men” although the last does not seem to have been considered possible in Old Norse mythology” without being queer. Thus it is not so surprising that they would try to get away with behaviour strictly forbidden for everyone else. The divine patriarch is above suspicion. Deviant behaviour cannot make him deviant since human restrictions are beneath him. He does not have to be straight since he cannot be queer. And in essence, the patriarch god does as he pleases. Bibliography Almqvist, Bo Traditionshistoriska studier i versmagi I: Negotiations of Masculinity in Old Norse Society. Bynum, Caroline Walker Studies in the Spirituality of the High Middle Ages. Edda Snorra Sturlusonar Gade, Kari Ellen Textstudier i nordisk religionshistoria. Forestillingen om den umandige mand i de islandske sagaer. Shamanism in Norse Myth and Magic. Loading Preview Sorry, preview is currently unavailable. You can download the paper by clicking the button above.

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## Chapter 3 : Youth and Age in the Medieval North : Shannon Lewis-Simpson :

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From the Middle Ages to c. Paranormal Activity in the Medieval North, Perceptions of Children in the Ancient and Medieval Worlds, ritstj. Skald, Chieftain and Lawman, ritstj. Tulinius, Toronto , 95â€” Studia Islandica 63 A Sense of Belonging: Morkinskinna and Icelandic Identity c. Sally Crawford og Christina Lee. State Formation in Norway, c. Museum Tusulanum Press, The Critical Interpretation of the Icelandic Sagas. Rudolf Simek og Leszek Slupecki. Icelandic Literature of the Vikings: The Northern World Martin Arnold og Alison Finlay. Interdisciplinary Approaches to a Neglected Topic. Edited by Albrecht Claessen. Walter de Gruyter, By William Ian Miller. Medieval Laws and Its Practice 1. Leiden and Boston, Edited by Kari Ellen Gade. Histories â€” Identities â€” Ideas. Amsterdam og New York , 69â€” Saga and East Scandinavia. Leiden og Boston , â€” Essays in Honor of Marianne Kalinke. Edited by Tom Shippey. Tempe and Turnhout, Mytologi, ritualer och trolldomsanklagelser. Nordic Academic Press, Iceland and the Norwegian Dynastic Crisis of By Elizabeth Ashman Rowe. The Viking Collection The University Press of Southern Denmark. Snorri Sturluson og Egils saga. Blackwell Companions 31 Endurpr. Islandica, 52 Ithaca, N. Cornell University Press, Fornaldarsagornas struktur och ideologi: Viking Society for Northern Research. Inngangur eftir Peter Foote. Arbeitstagung der deutschsprachigen Skandinavistik, 1. Frankfurt am Main , â€” Old Icelandic Literature and Society. Cambridge Studies in Medieval Literature Cambridge University Press, Odense University studies in history and social sciences, vol.

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## Chapter 4 : Youth and Age in the Medieval North

“The Patriarch: Myth and Reality,” *Youth and Age in the Medieval North*. Ritstj. Ritstj. Ármann Jakobsson, Annette Lassen og Agneta Ney. Uppsala ,

D student, University of Iceland marion. Each of the social groups under study will be assessed: Finally, the last session will be dedicated to the construction of a definition of social outcasts: Course requirements -For each session: Learning outcomes The main goal of the class is to give students the opportunity to explore some sagas in depth through a thematic thread: The study of previous scholarship will provide a solid panorama on the past and present trends in saga studies and will help to develop critical approaches to both sources and secondary bibliography. This course also aims to give a sense of method while working with medieval texts and a basic knowledge of the saga-world. Examination Final essay in English length and deadline to be discussed Schedule and readings Class 1: Cornell University Press, University of Toronto Press, Translated by Peter Foote. The Johns Hopkins Press, Tulinus, The Matter of the North: The rise of literary fiction in Thirteenth-century Iceland. Odense University Press, A method between history and literature. Centre for Medieval Studies, Narration and representation in the Sagas of Icelanders. Translation by Andrew Wawn. The Icelander abroad, the foreigner in Iceland. Hisarlik Press, , pp Age, gender and disability. University of Iceland Press, Garland Publishing, , pp. Outlaws in heathen times: University of Iceland Press, , p. A theme in the sagas", Scandinavian Studies vol. Odense University Press, , pp In the social margins of saga literature" In: Saga and East Scandinavia: Proceedings of 14th International Saga Conference, Uppsala. From Sagas to Society, London: Walter de Gruyter, , pp. Outlaws in Christian times: Grettis saga I - Childhood, outlawry abroad and monstrosity. University of Icelandic Press, , p. Outlaws in christian times: Grettis saga II - Full outlawry within Iceland and death. Grettir the Strong and his Search for a Place" In: University of Bologna, , pp. Studies in Honour of Tatjana N. Dmitriy Pozharskij University, Essays in Honour of Bruce Mitchell, Malden: Blackwell Publishing Ltd, Who were the social outcasts of Medieval Iceland?

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## Chapter 5 : Ármann Jakobsson, ritaskrá/bibliography

*Ážetta er skrÁj yfir Átgefin rit eftir Ármann Jakobsson, prÁfessor Á- Á-slenskum bÁkmenntum fyrri alda við Háskóla Áslands. "Remnants of Indigenous Beliefs in the Other World in Saga Literature," Pre-Christian Religions of the North, Research and Reception, Volume I: From the Middle Ages to c. , ritstj.*

In lieu of an abstract, here is a brief excerpt of the content: Museum Tusulanum Press, The Legendary Sagas are recovering some of the great popularity they enjoyed in the medieval period. As a theme, "myths and reality" is roomy without being meaningless, and the individual essays take a variety of approaches to both pagan belief systems and scholarly misconceptions. The idea of reality, too, comes under the loupe. These twenty-three essays exemplify the really wonderful breadth of contemporary research. Authors come from multiple disciplinary directions, and they have things to tell us about literature, religious and political history, iconography, ideology, anthropology, and theater history. The intended audience of this volume is one for whom the modern Scandinavian languages pose no difficulties. About half the essays are written in Danish, Norwegian, or Swedish, and the balance are in English. Most are around fifteen pages in length. Some are best read together as pairs, reflecting a conference where presentations were followed up with formal responses. The graphic is [End Page ] composed of photographs of pages from C. The magnified letters become shapes as well as signs, some in sharper focus than others, and they make one conscious of the act of reading. The sepia tone evokes the texture of the printed surface and reminds one that editions and manuscripts are tangible objects with their own life histories and historical contexts. All these matters are addressed in the contents of the volume and more besides. Elise Kleivane takes head-on the problem of whether fornaldarsaga is an emic or etic category and goes on to question whether certain sagas can be regarded as single literary objects at all. She also exhorts us to interpret literature in light of the physical context of the manuscripts which preserve it. Not all the essays concern genre directly. You are not currently authenticated. View freely available titles:

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## Chapter 6 : The Patriarch: Myth and reality Â» Brill Online

*A patriarch would seem to be as manly as a man can be, but as the Edda suggests by linking him to the valkyries and Ynglinga saga states firmly in regards to his sorcery, this particular patriarch is practising things which, if practiced by someone else, are regarded as unmanly and deviant, and thus queer.*

Do you have any good resources I can trust? In fact, I may eventually pursue becoming a volva but not in the foreseeable future. I have sources but much of it is either archaeological finds and thereby may be an exception instead of a rule or reconstructed and potentially incorrect historically or at the very least have some questionable things in it. One thing to know, of course, is that there is no way to be sure what Seidr actually is or was or how it was performed. We have only historical records and writings of people who were not practitioners, likely religiously bias, and not a continuing practice to look at. Therefore it is, as with most of pagan reconstructed or revitalized religions, subject to personal bias and UPG rather than a written or oral tradition to fall back to. If and potentially when I join Seidr, it would be based on three things: Major areas of focus for Seidr would be war, sex, and fertility. Manipulating magic would be more used than persuasive magic. Spirit walking is not only a given but expected. Antheogens and herbalism would be studied and used as part of the religious experience. No punches would be pulled. Singing, drums, and dancing would also be a method of conducting their spells and rituals. Divination would be a huge area of focus, involving sitting out and going into a trance for divination purposes or possible spirit communication although realistically self-introspection and meditation probably made an appearance too. Read meditation as to think deeply and not the new age version of that although periods of rest to connect with the universal would probably be fairly normal as well. Often, powerful and renown practitioners would have an entourage of assistance or slaves and would either travel or hold court. They often were consulted, hired, or invited to join war parties. These were powerful people given places of respect when they enter a home. Seidr was likely performed not only out in the woods but also on a raised platform - as I mentioned, hold court so to speak - for major rituals or public ones used to bolster morale or court favor with hosts. A chair is often found in burials, so there may have been a portion of the rituals that required the volva to sit in a trance in the chair, perhaps while channeling deities or spirits in an oracular fashion. Powerful practitioners were often richly rewarded by patrons or villagers given the archaeological evidence but almost certainly not a universal outcome for all practitioners. Now for your sources: I have some serious issues with some of this writing and it is a personal path but certainly a good starting point. Reinterpreting the Staffs of Sorcery and Unraveling Seidr. Shaking, Swaying and Serpent Mysteries. Nine Worlds of Seid-Magic: Jenny Blain The Way of Wyrð. DuBois The Elder Gods: The Otherworld of Early England. Heathen Gods in Old English Literature. Shamanism in Norse Myth and Magic. Uthark - Nightside of the runes. The Old Norse deviant patriarch.

## Chapter 7 : Are you familiar with Seidr? Do you have any good - This Crooked Crown

*Following from themes explored during the International Medieval Congress on 'Youth and Age', this interdisciplinary volume focuses upon social, cultural and biological aspects of being young and old in the medieval north.*

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*The blue one is named Ithunn. She just sort of spits water. The Old Norse Deviant Patriarch by Armann Jakobsson. Myth and Reality by Armann Jakobsson.*