

**Cognizing as the Wind and Metaphors of Mind:
A Reconsideration of Old Norse *hugr* and Huginn**

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Summary

Eschewing for lack of evidence notions of an Old Norse “mind” which transgresses the body through breath or is operatively breath, this study adopts and applies conceptual metaphor theory and other cognitive perspectives with a self-referential focus on “mind,” formulates novel cognitive metaphors with which to approach primary sources, and in turn investigates a corpus relevant to Old Norse *hugr*, “mind, thought” inclusive of skaldic poems thought to date the very early eleventh century or earlier, eddic poems, Útgarðr-Loki’s Hugi, the raven *heiti* Huginn, and *vindr tröllkvenna* kennings with their proposed referent [*HUGR*]. Investigation revolves around the ontological distinction between “self” and non-“self” as embodied in human experience through somatic and extrasomatic spaces, and specifically as realized in a temporally and culturally disparate schematic in which *hugr* is not located in the brain but in the breast, reflected in two correspondingly adapted general metaphorical views of mind, MIND AS PHYSICAL SPACE and IDEAS AS EXTERNAL ENTITIES. Conceptual recognition of Huginn as a raven form *hugr* allows for the generation of Old Norse specific cognitive metaphors *HUGR IS A FLYING BIRD* and *HUGR IS A RAVEN INCITING A WOLF* which are employed to seek to better understand the interrelationships between the base-word, determinant, and referent of *vindr tröllkvenna*, leading to the development of the hypothesis, subsequently tested on four examples, that [*HUGR*] is a context specific performance of cognizing as “wind” as extended extrasomatically into space that is agentially difficult or impossible to control. Analysis is framed within broader research questions concerning whether the Old Norse body may have been conceived as metaphysically permeable as well as the interrelations of the semantics of “mind, idea, thought” and *hugr*.

Foreword

I would firstly like to thank my advisor, Mikael Males, for the valuable help in this process, as well as Karl G. Johansson and Jan Bill for the same reason; I am very grateful for all exchanged words concerning what is foremost a project of sincere interest. I feel similar gratefulness toward Haraldur Bernharðsson, a tireless leader, organizer, and teacher of Old Norse, and the many, many wonderful others involved with the VMN program. No less, however, would I like to extend my thanks to Mary R. Bachvarova, whose classroom and knowledge bloomed scholastic growth and academic maturity, to Terry Gunnell, to whom I have deep respect and admiration as both an educator and researcher, and to my undergraduate advisor Scott Pike, who provided me with opportunities that have led to this moment. Without the inspirational Medieval educational experiences offered by Wendy Petersen Boring and Joanna Story, it is hard to imagine I would be where I happily am now. I must also extend a word to two of the best educators anyone could ever hope for: Paula Clarke and Ted Hamilton, who catalyzed what was then a much vaguer interest in anthropology; sincerely, thank you. Movement from the disciplines of anthropology and archaeology toward linguistics and Old Norse Studies has been a wonderful and exciting academic challenge, and all interdisciplinary scholars paving the way have my utter admiration.

Without the friendship of Meg Morrow and Sam Levin, as well as Catelynn Hendrick, friendships which can, for obvious reasons, only be metaphorically described as colorful blossoms in the Norwegian springtime, the road would have been *very* difficult and more or less unimaginable. I would also like to thank Camille Zuber, for, above all, her patience, grace, and kindness throughout this process. The VMN cohort as a whole offered so much to look up to, with some notable (yet intriguing) exceptions: to both, thank you friends. To all the folks in Iceland and Norway who I got to know these past months, I look forward to the next time seeing you. On a final note, thanks go to my parents, Bruce and Lisa, for your support.



“Ravens about to tease some resting wolves.” L. David Mech, 1966

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I. Introduction

I.1 Aims and Relevance to Current Scholarship

The pursuance of this endeavour was motivated from the desire to question if to any extent the Old Norse biological body shell, if indeed a boundary for the “self,” may have been perceived as or believed to be permeable in a sense of “being” and “existing,” as well as one of the most ubiquitous yet puzzling aspects of life as a human being: the intrinsic ability of the mind to think and to cognize.¹ This functionality is immaterial and incorporeal, operating apart from any observable laws of physics and belonging to a human agency and will that is similarly formless.² As operatively metaphysical, exclusively self-apparent, and as a phenomenon often tacitly normalized in everyday discourse, the mind’s aptitude for cognizing performance is of disproportionately high risk for neglect and presumption in any study of the past.

This study will utilize metaphorical views of mind and conceptual metaphors to address the notion of Old Norse *hugr*, commonly translated as “mind, thought,” as an entity which may have the potential to “be” extrasomatic. This approach is demonstrated to be evidentially preferable to the so-called “breath concept,” so named and critiqued in a 1983 study by Stephen E. Flowers, which entails that human breath is either an explicit medium for the permeability of the “mind, soul,” or that the “mind, soul” is itself operatively conceived as breath. In particular two such metaphorical views are employed which are adopted from cognitive scientist John A. Barnden, which target any ontological gap in cognitive experience that may exist between what will be substantiated as a cardiocentric *hugr* of BODY IS A CONTAINER FOR THE MIND, located in the breast and body where one physiologically “feels” emotion, and the performance of cognizing in which

¹ Chris Fowler, *The Archaeology of Personhood: An Anthropological Approach* (London and New York: Routledge, 2004), 5–6. “Dividuality” is the foundation of permeability, in which the composite parts of a person may not be fixed but may instead either enter into or emerge from a person. Cf. Bo Gräslund, “Prehistoric Beliefs in Northern Europe,” *Proceedings of the Prehistoric Society* 60 (1994), which embraces a bipartite division of transgressive soul elements from an archaeological point of view: a “breath soul or body soul” and a “free soul or dream soul.”

² Eric T. Olson, *What Are We?: A Study in Personal Ontology*, (Oxford: Oxford University Press, 2007), 3.

the “thinking” *hugr* must connect with extrasomatic “objects”.³ These are MIND AS PHYSICAL SPACE and IDEAS AS EXTERNAL ENTITIES, two conceptual views “that a mind can intermittently use in thinking about itself and other minds,” which provide a capable framework to address if *hugr* might have been conceived as “mind” in a physical space in which emotion and products of the performance of cognizing (such as “ideas, thoughts”) are located somatically and can be manipulated “within,” or if *hugr* might also have been conceived as “mind, idea, thought” separately in space external to the body of the agent such that the agent is conceptually “being” within a space populated by “mind” or products of cognizing performance (“ideas, thoughts”).⁴

A survey of *hugr* in all eddic poems and in skaldic poems widely maintained as having been composed in the years prior to the very early eleventh century yields a corpus which is, with relatively few verses neglected, analyzed in Section III primarily through these two metaphorical views but also other related and entangled conceptual metaphors. These methods are then converged with the generation of two Old Norse metaphors of mind formulated from the raven-*heiti* *Huginn*, subsequently applied to four early *vindr tröllkvenna* kennings, which are suggested to function as metaphors in their own right to upon which discuss a sense of ontological uncontrollability and “fate”: *HUGR IS A FLYING BIRD* and *HUGR IS A RAVEN INCITING A WOLF*. Section V and VI make use of the primary correlations of the respective source and target domains of these two metaphors in order to test the hypothesis that the relationship between the base-word <*vindr*> and the referent [*HUGR*] alludes to the performance of extrasomatic cognizing and the “flight” of *hugr* by *hyggjandi*, “thinking,” as the bird flies through the wind, and that the relationship between the determinant <*tröllkvenna*> and the referent [*HUGR*] is that of a spatial synecdoche in which [*HUGR*] is *hugr* in the view of IDEAS AS EXTERNAL ENTITIES, as the mythological space of *jötunn* is that “outside” preordained bounds.

³ John A. Barnden, “Consciousness and Common-Sense Metaphors of Mind,” in *Two Sciences of Mind: Readings in Cognitive Science and Consciousness*, ed. P. S. O’Nuallain et. al. (Amsterdam and Philadelphia: John Benjamins, 1997).

⁴ John A. Barnden, “Metaphor, Self-Reflection, and the Nature of Mind,” in *Visions of Mind: Architecture for Cognition and Affect*, ed. Darryl N. Davis (Hershey: Information Science, 2005).

The “breath concept” has hardly been formalized per se, but it is named as such in a study by Flowers which was interested in the construction of a comprehensive “soul” based on a proposed proto-Germanic psychological lexicon.⁵ In a 2006 study Eldar Heide employed this underlying concept in an attempt to bridge the semantic gap between “spirit” or “soul” on one hand and “wind” on the other, hypothesizing the connection as breath operating through the respiratory passages.⁶ Methodologically, Heide builds on the explicitly folkloric approaches that underly the prominent discussion of *hugr* in the seminal 1975 lecture by Dag Strömbäck, “Concept of the Soul in Nordic Tradition,” which shares much with a 1989 paper by Bente Alver, “Concepts of the Soul in Norwegian Tradition”.⁷

Common to each of these studies is a coalesced “mind/soul” entity that lacks clarity of definition as well as an implicit disinterest in temporally delineated source-criticism, particularly in respect to any processes attributable to Christianization.⁸ These two issues are pointedly addressed in Colin Peter Mackenzie’s 2014 PhD thesis entitled *Vernacular Psychologies in Old Norse-Icelandic and Old English*, in which the author surveys Old Norse *hugr*, critiques Heide’s

⁵ Stephen E. Flowers, "Toward an Archaic Germanic Psychology," *Journal of Indo-European Studies* 11:1 (1983), 122-123, 131. For Flowers, any breath concept was linked to **and-/*ēþma-*, in contrast to an emotive aspect with an “ecstatic inner power” linked to **gaist-*, **wōð-*, **mōð-*, a “manifold cognitive aspect” with three subsets, and lastly a “synthetic concept,” **hug-*. Flowers writes that **an-* is a PIE verbal root “to breathe,” as in Sanskrit *āniti/ānilah*, Latin *animus/anima*, and Middle Welsh *eneit*. It has been suffixed with *-t* in PIE, forming a proposed Proto-Germanic form **and-*, appearing in ON as *and/andi*. Flowers concludes that in North Germanic **and-* may have “originally indicated a dynamistic life-giving and life-sustaining power contained in the breath.”

⁶ Eldar Heide, “Spirits Through Respiratory Passages,” in *The Fantastic in Old Norse/Icelandic Literature: Sagas and the British Isles. Preprint Papers of the 13th International Saga Conference, Durham and York, 6th-12th August, 2006*, ed. John McKinnell et. al. (Durham: Centre for Medieval and Renaissance Studies, 2006).

⁷ Dag Strömbäck, "The Concept of the Soul in Nordic Tradition," *Arv* 31 (1975): 5-22. Bente G. Alver, "Concepts of the Soul in Norwegian Tradition," in *Nordic Folklore: Recent Studies*, ed. Reimund Kvideland et. al. (Indiana University Press, 1989).

⁸ Strömbäck, “Concept,” 1, 4-6, defines *hugr* as “mind, soul,” defines soul as “the spiritual side of man,” and suggests that *hugr* radiates from an individual, in a “flowing-out,” which could be both directed or uncontrolled, and can possibly “free itself from its owner” as something separable. Alver, “Concepts,” 110-111, notes that “soul” is a Christian import but makes no attempt at using possibly pre-Christianization source material and defines “the *hug*” as Åke Hultkrantz’s “ego-soul,” amounting to “thought, wish, desire, temperament.” Mackenzie uses *Íslendingasögur*, *fornaldarsögur*, and other certain thirteenth-century or later Icelandic products, Strömbäck employs mostly sagas and folkloric evidence as does Alver, and Heide, “Spirits,” amalgamates an even wider source breadth; there is little focus on skaldic poetry in any. Flowers, “Archaic,” 117-118, never connects **hug-* nor ON *hugr* to the breath concept directly, claims that most relevant documents are either overtly ecclesiastical or merely superficially secular, except in ON which “preserves the pre-Christian terminology within an indigenous ideological framework.”

evidence in favour of the “breath concept” and distinguishes ethnopsychological constructs from the “soul”.⁹ The investigative crux into *hugr* and the “breath concept” for both Mackenzie and Heide becomes the kenning type *vindr tröllkvenna*, so named by Snorri in *Skáldskaparmál* who gives the referent as *hugr*.

For Mackenzie, *vindr tröllkvenna* kennings are problematic evidence for the “breath concept” primarily due to a 2012 study by Judy Quinn, itself building on a 1997 study by Roberta Frank, which he sees as conclusive of the kenning more aptly referring to “moods or attitudes”.¹⁰ Mackenzie thus divorces *vindr tröllkvenna* not only from the “breath concept” but from “*hugr* as an ethnopsychological construct”.¹¹ However, Quinn’s methodology of extrapolating individual context, avoiding manuscript emendation, and questioning the “mechanical substitution” inherent to Meissner’s taxonomies in order to draw comparisons with “Wind of the Valkyrie” kennings concludes differently, despite glossing over any semantic impacts a bodily assignment of *hugr* to the breast may cause: “they express the idea that human thought processes, to the extent they can be projected back from people’s reactions, might be explained as the effects of powerful supernatural forces”.¹²

⁹ Colin Peter Mackenzie, “Vernacular Psychologies in Old Norse-Icelandic and Old English” (PhD diss., University of Glasgow, 2014), 67-71. In agreement with Mackenzie’s critique of Heide’s reliance on a tenuous polysemous nature of Indo-European terms for “breath” and “spirit,” which in any case are coupled with Heide’s primary motivation in examining Old Norse *gandr* rather than *hugr*, potential semantic breadth in the Old Norse lexicon is only useful insofar as it is evidenced. Cf. Heide, “Spirits,” 350-351, *C-V, Zoëga*: ON *vindr* is “air, wind,” ON *andi* is “breath,” and “a current of air,” tied to the verb *anda*, “to breathe,” or, of air, “to waft.” *Andi* and *anda* are cognate to *and/and*, “breath.” The verb *blása* can mean “to blow, to breathe.” In Latin, *anima* is “air, breeze, breath,” and *spiritus* is “breath, light breeze.” *Anima* is tied to *animus*, and *spiritus* to *spīrō*, encompassing the meaning “life.” Finnish *henki* and Saami *heagga/hiegke* may present the duality “breath, spirit.”

¹⁰ Mackenzie, “Vernacular,” 60, 70-71, concurs with Flowers, “Toward,” 134, that “the breath concept is much less prominent than might otherwise [have] been thought.” Judy Quinn, “The ‘Wind of the Giantess’: Snorri Sturluson, Rudolf Meissner, and the Interpretation of Mythological Kennings along Taxonomic Lines,” *Viking and Medieval Scandinavia* 8 (2012), considers all examples on equal temporal grounds, doesn’t readily establish a semantic field for *hugr*, and doesn’t compare usages of *hugr* by the same skalds against their respective usages of *vindr tröllkvenna*. Roberta Frank, “The Unbearable Lightness of Being a Philologist,” *The Journal of English and Germanic Philology* 96:4 (1997), frames discussion in an air/earth, wind/*Jörð*, “mind”/ “heart” dichotomy.

¹¹ Mackenzie, “Vernacular,” 60.

¹² Quinn, “Wind,” 255, reiterates the versatility and fluidity in the referent, not an entire severance from *hugr*.

I.2 Adopted Theories and Applied Methods

There exists an embedded connection between the human mind and language use, such that cognitive theory maintains that meaning is primarily accessed by language, and that language is the product of the same general cognitive processes that enable the human mind to conceptualize experience.¹³ Old Norse language use, and perhaps especially poetic language use, creates representations of a distinct reality within which are conceptual “structures,” such as metaphors.¹⁴ George Lakoff and Mark Johnson’s cultivation of “conceptual metaphor theory” thus has as its basis the idea that metaphor is a basic pattern of the mind’s functionality, to the extent that not only are many thought processes themselves metaphorical but that the human conceptual system as a whole is metaphorically structured and defined.¹⁵ In overarching terms, it can therefore be stated that Old Norse speakers did not live “in the same world with different labels attached but in [a] somewhat different world [than our own]”.¹⁶

¹³ P. T. Smith, “Thought and Language,” in *Concise Encyclopedia of Philosophy of Language*, ed. Peter V. Lamarque (Elsevier, 1997), 85. Extant source material deemed representative of literacy are an inherent window into human cognition; mental operations involve representations described by language, and language in turn can drive these mental operations. Julian Jaynes, *The Origin of Consciousness in the Breakdown of the Bicameral Mind* (New York: Houghton Mifflin, 2000), 50, writes “language is an organ of perception, not simply a means of communication.” Cf. Margaret H. Freeman, “Poetry and the Scope of Metaphor: Toward a Cognitive Theory of Literature,” in *Metaphor and Metonymy at the Crossroads: A Cognitive Perspective*, ed. Antonio Barcelona (Berlin and New York: Mouton de Gruyter, 2000), 253.

¹⁴ The conscious experience is inherently subjective to the individual with individual realities, but this occurs *socially*. O. Werner, “Sapir-Whorf Hypothesis,” in *Concise Encyclopedia of Philosophy of Language*, ed. Peter V. Lamarque (Elsevier, 1997), 79, 83: at a minimum, language has a tendency to influence thought, and the choice of the language and its lexicon underly one’s cultural reality, limiting “customary” categories of thought. Cf. Leonard Talmy, *Toward a Cognitive Semantics, Vol. II: Typology and Process in Concept Structuring* (Cambridge and London: The MIT Press, 2000), 1-4, 373, which addresses “how language structures conceptual content,” and “qualitative mental phenomena as they exist in awareness,” wherein semantics is the linguistic manifestation of the “conceptual;” all language competence is *conceptual* and thus cognitive. Cf. Kim Ebsensgaard, “Cognitive Semantics and the Theory of Embodiment,” unpublished “Slides from an Introductory PhD Seminar on Cognitive Linguistics,” <https://www.academia.edu/6303454/> (accessed April 20, 2020).

¹⁵ George Lakoff and Mark Johnson, *Metaphors We Live By* (London: University of Chicago Press, 2003), 4, 6. Cf. Peter Stockwell, *Cognitive Poetics: An Introduction* (London and New York: Routledge, 2019), 5, 105, 109: within this view, “many ordinary expressions and ways of representing the world rely on metaphorical mappings.” Cf. Freeman, “Poetry,” 1. Within ON Studies see Kathryn Ania Haley-Halinski, “Kennings in Mind and Memory: Cognitive Poetics and Skaldic Verse” (MA thesis, University of Oslo/University of Iceland, 2017).

¹⁶ Smith, “Thought,” 85, on linguistic relativity: “we cut nature up, organize it into concepts, and ascribe significances as we do” as an agreement throughout a speech community, codified in patterns of the speech language. Cf. Werner, “Sapir-Whorf,” 79: When applied, some grammatical and all lexical categories of [Old Norse] would direct its speakers “toward somewhat different evaluations of externally similar observations [than us].” A. D. Oliver “Ontology,” in *Concise Encyclopedia of Philosophy of Language*, ed. Peter V. Lamarque (Elsevier, 1997), 34-35: “a semantics for natural

Conceptual metaphors consist of a source domain of familiar concepts which are mapped upon less familiar and conceptualized target domains, which are very much not limited to external structural analogy but inclusive of the mind itself as metaphorically describable.¹⁷ This study is focused on conceptual metaphors of an inherently metaphysical and abstract mind, which are thus inseparably ontological, “[enabling] us to see more sharply delineated structure where there is very little or none”.¹⁸ Conceptual metaphors of mind become a kind of meta-representation, because, as cognitive scientist Michael S. Kearns states, when it comes to “mind,” nothing except for facts about the structure and function of the nervous system or the sensory apparatus can be described literally.¹⁹ To this end, embodiment theory claims a mutual relationship between cognizing on one hand and sensory or bodily stimuli on the other, to the effect that metaphorical concepts, as cognitive processes, have their origins in our body and are shaped by it.²⁰

The most applicable central operative form this takes is conceiving “mind” as a discrete space, which can be referred to as MIND AS PHYSICAL SPACE. Whereas “container metaphors” such

language will inevitably commit the users of that language to various categories of entity,” in which verbs are like events and modal operators are like quantifiers over possible worlds.

¹⁷ Lakoff and Johnson, *Metaphors*, 4-6. Cf. Ebensgaard, “Cognitive,” 92-101. Jaynes, *Origin*, 48-49, instead defines the same operative schematic as consisting of a less known “metaphrand ... the thing to be described,” and a more known “metaphier ... the thing or relation used to elucidate it.”

¹⁸ Zoltán Kövecses, *Metaphor: A Practical Introduction, Second Edition* (Oxford: Oxford University Press, 2010), 39. Cf. Lakoff and Johnson, *Metaphors*, 27: This often involves viewing a nonphysical thing as an entity or a substance. Cf. Jaynes, *Origin*, 53, that “understanding a thing is arriving at a familiar metaphor for it.”

¹⁹ Michael S. Kearns, *Metaphors of Mind in Fiction and Psychology* (Lexington: University Press of Kentucky, 1987), 21. Jaynes, *Origin*, 50, writes “language also moves ... behind our experiences on the basis of aptic structures in our nervous systems to create abstract concepts whose referents are not observables except in a metaphorical sense. And these too are generated by metaphor.”

²⁰ The essential cognitive function of organisms to categorize leads to a formational process inextricably tied to the morphology of the body. This reorients any Western, mind-body “problem” in which the brain wholly controls the body. Rolf Pfeifer and Josh Bongard, *How the Body Shapes the Way We Think: A New View of Intelligence* (Cambridge and London: The MIT Press, 2007), 1-3, 5-6, 20, 364. Cf. Stevan Harnad, “To Cognize is to Categorize: Cognition is Categorization” in *Handbook of Categorization in Cognitive Science*, ed. Claire Lefebvre et. al. (Elsevier, 2017). In ON Studies, see Mr. Frog, “Understanding Embodiment through Lived Religion: A Look at Vernacular Physiologies in an Old Norse Milieu [with a Response by Margaret Clunies Ross],” in *Mythology, Materiality and Lived Religion: In Merovingian and Viking Scandinavia*, ed. Klas Wikström af Edholm et. al. (Stockholm University Press, 2019), 269-270, 272: when “empirical materiality [of the body]” is disconfirmed, “we find an ethnocentric construct of ‘people like us’ from which ‘others’ can be fractionally differentiated ... both physically and at an imaginal level.” Frog employs the term “body images,” defined as socially constructed “imaginal understanding[s] of the body’s physiology.”

as BODY IS A CONTAINER FOR THE MIND often “project the in-out orientation of the human experience of embodiment on extrasomatic bounded entities (or self-referentially),” MIND AS PHYSICAL SPACE proactively emphasizes the spatial definition and bounds of “mind” as a concept without assuming the characteristics of an impermeable walled container.²¹ This bounded space underlies perhaps the most ubiquitous cognitive metaphor, COGNIZING AS SEEING, which in of itself employs a metaphor for the mind-space of actual space such that the scope or range of the mind theoretically becomes wholly untethered, as far as the “mind’s eye” can travel.²² In what can be aptly designated as an “embodied cognition,” mutual couplings between the behavior of the body and the neural circuits of the “mind” are mediated through the human experience inclusive of bodily encapsulation, providing both a structural framework with which to investigate *hugr* as well as any underlying inter-conceptual linkages in kennings like *vindr tröllkvenna*.²³

I.3 Introduction to the Sources

The primary corpus employed in this study is that which concerns Old Norse *hugr*, consisting of sixteen examples of *hugr* in skaldic and skaldic/eddic hybrid poems, seventy-four usages in eddic poems proper, and the referents to four *vindr tröllkvenna* kennings. These can be reviewed in **Appendix A**, presented as a contextually categorized “model”.²⁴ In Section II, this study also surveys *ǫnd* in eddic poetry and dozens of runestones that contain *ǫnd/and*. The Skaldic Project (*SkP*) editions are used for all skaldic poems and verses except those in *Hallfreðar saga* and

²¹ Lakoff and Johnson, *Metaphors*, 29–30, emphasis my own. Cf. Kövecses, *Metaphor*, 38–46.

²² This metaphor is variously referred to as UNDERSTANDING IS SEEING, KNOWING AS SEEING, etc. Jaynes, *Consciousness*, 50, 55–56. Cf. Francis S. Bellezza, “The Mind’s Eye in Expert Memorizers’ Descriptions of Remembering,” *Metaphor and Symbolic Activity* 7:3 (1992), 120–121., Barnden, “Consciousness,” 327. Barnden, “Metaphor,” 81: this is one manifestation of the metaphor of mind COGNITION AS PERCEPTION.

²³ Pfeifer and Bongard, *How the Body*, 363. Cf. Ebensgaard, “Cognitive,” 7.

²⁴ The data has been configured into subjective contextual groupings, not analyzed in terms of MIND AS PHYSICAL SPACE or IDEAS AS EXTERNAL ENTITIES. They perform the primary function of utilizing the immediate relevant content surrounding the usage within its respective source, whether within the line, the *helmingr*, the stanza, or the poem as a whole, and secondary function to grasp both the immediate clausal context and the broader stanzaic or compositional context, ultimately deciding on apt characterizations. The x-axis is governed by a “Love” to “War” organization, in line with the previous studies on *vindr tröllkvenna* by Frank, “Unbearable,” 504–506, inversed by Quinn, “Wind.”

Kormáks saga, for which Finnur Jónsson’s *Den Norske Islandske Skjaldedigtning (Skj)* is instead employed.²⁵ The orthographically normalized *Íslensk Fornrit (ÍF)* editions are used for eddic poems, controlled against the *Edda* of Neckel and Kuhn.²⁶ Runic inscription data comes from the Scandinavian Runic-text Data Base (*SRDB*).²⁷

The four *vindr tróllkvenna* kennings utilized, all of which appear in verses in *dróttkvætt*, “poem/song of the *drótt*” (ON *drótt*, “host of the ruler”), are attested to be composed by an equal number of skalds: Hallfreðr vandræðaskáld Óttarsson, as it survives in *Hallfreðar saga*, itself surviving in two variants in two manuscripts, Kormákr Qgmundarson, as it survives in *Kormáks saga* in *Mǫðruvallabók*, and by Eyvindr skáldaspillir Finnsson and Guþþormr Sindri, respectively, as they survive in Snorri’s *Heimskringla*.²⁸ *Hallfreðar saga* and *Kormáks saga* are *skáldasögur*, “sagas of skalds,” considered a subtype of the *Íslendingasögur*, “sagas of Icelanders,” the only evidence from sagas whatsoever that are included in this study due to a recent dating effort by

²⁵ *SkP* combines easy navigation, transparent manuscript readings and notes concerning ms. emendations, and internet search functionality. *Skáldasögur lausavísur* translations are from “Kormak’s Saga” trans. Rory McTurk, “The Saga of Hallfred Troublesom-poet,” trans. Diana Whaley, in Leifur Eiriksson, ed. Diana Whaley, *Sagas of Warrior-Poets* (London: Penguin Books, 2002).

²⁶ Gustav Neckel and Hans Kuhn, *Edda: Die Lieder des Codex Regius* (Heidelberg: Carl Winter, 1962). Searches of eddic poems began with Robert Kellogg, *A Concordance to Eddic Poetry* (East Lansing: Colleagues Press, 1988).

²⁷ Accessed at the web client at <http://rundata.info>. The runic corpus can be alternatively dated by runic orthography, language changes in Proto Norse or Old Norse, and particularly in terms of Viking Age inscriptions of Uppland by visual dating on stylistic grounds developed most prominently by Anne-Sofie Gräslund, “Dating the Swedish Viking-Age rune stones on stylistic grounds,” in *Runes and their Secrets: Studies in runology*, ed. Marie Stoklund et. al. (Denmark: Museum Tusulanum Press, 2006).

²⁸ Margaret Clunies Ross, *A History of Old Norse Poetry and Poetics* (Cambridge: D. S. Brewer, 2005), 21, 24, 44: skalds may have been members of an elite household of hand-picked warriors serving a king or earl with the primary function of composing memorable, eulogic poems for those they served and recording primary details as they travelled. *Dróttkvætt* seems to have evolved from the pre-existing *fornyrðislag*, itself a particularly Norse development from the common Germanic alliterative long line. Gabriel Turville-Petre, *Scaldic Poetry* (Oxford: Oxford University Press, 1976), XVII: Usage of *dróttkvætt* involved many regulated features, such as counting both short and long syllables, requiring more stressed syllables per line and a stricter alliteration schematic that pertains to these stressed syllables, and employing internal full rhyme (*aðalhending*) and half rhyme (*skothending*). On the prosimetric *Kormáks saga* and *Hallfreðar saga*, see Margaret Clunies Ross, “The Skald Sagas as a Genre: Definitions and Typical Features,” in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole (Berlin and New York: Walter de Gruyter, 2001), 25–30, 41–42. *Hallfreðar saga* survives in two versions, one in variant mss. of *Ólafs saga Tryggvasonar en mesta* and the other in *Mǫðruvallabók* (AM 132 fol), *Mǫðruvallabók* being the only ms. in which *Kormáks saga* survives. *SkP* I, clxvii. Eyvindr skáldaspillir Finnsson’s *Lv* 11 and Guþþormr sindri’s *Hákonardrápa* 8 are preserved in mss. of Snorri’s *Heimskringla*. *SkP* takes AM 35 fol^x(109r) or K^x as the main manuscript for both, and both survive in the *Codex Frisianus* or *Fríssbók*, AM 45 fol.

Kari Ellen Gade which suggests their respective *lausavísur* are likely authentic.²⁹ Akin to the preserved contexts of the *lausavísur* of Eyvindr and Guðþormr's *Hákonardrápa*, the vast majority of the employed skaldic corpus containing usages of *hugr* are preserved in *konungasögur*, "sagas of kings," and as such are widely viewed in scholarship as oral-memorial, authentic to the tenth or even late ninth centuries, originally presented to courts, and surviving relatively intact through the many generations between the tenth and thirteenth centuries due to the strict rules of the *dróttkvætt* meter and the named and thus datable authorship.³⁰

GKS 2365 4to (*Codex Regius/Konungsbók*), AM 748 4to, GkS 1005 fol. (*Flateyjarbók*), and AM 544 4to (*Hauksbók*) are the primary manuscripts which preserve eddic poems, extant in the less strict meters of *fornyrðislag* (which is dominant), *ljóðaháttur*, *galdralag*, and *málaháttur* which, when paired with their authorial anonymity, both limits and prevents dating methods.³¹ While the primary manuscript *Konungsbók* is thought to date around 1270, it is possible to infer from Snorri's *Edda*, completed around 1220, that Snorri possessed similar versions of *Grímnismál* and *Vafþrúdnismál* as well as slightly different versions or knowledge of at least four other eddic poems at that time.³² *Hákonarmál*, assigned to Eyvindr skáldaspillir Finnsson in the *SkP* editions,

²⁹ Kari Ellen Gade, "The Dating and Attributions of Verses in the Skald Sagas," in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole (2001), 73: "the *lausavísur* in *Kormáks saga* and *Hallfreðar saga* bear all the marks of having been composed prior to 1014." This thesis thus excludes poetry by Egill, for example.

³⁰ Cf. Diana Whaley, "A Useful Past: Historical Writing in Medieval Iceland," *Cambridge Studies in Medieval Literature* 42 (2000), 167: "The only variety of oral tradition that is now believed to have survived more or less intact into the literate era is skaldic verse, preserved by its tight and intricate metre in a way that even legal formulae and genealogies could not match." *SkPI*, li: "long court poems and eulogies composed in association with courtly milieux were passed down orally over a long period of time until they were written down on vellum in the twelfth or thirteenth centuries."

³¹ Eddic poems are usually thought to belong to or derive from an oral tradition of significant length with an unknown compositional process. Terry Gunnell, "Eddic Poetry," in *A Companion to Old Norse-Icelandic Literature*, ed. Rory McTurk (UK: Blackwell, 2005), 83: while it is extant in written form which is read, eddic poetry as oral poetry may entail oral and visual reception in performance. Robert Kellogg, "Literacy and Orality in the Poetic Edda," in *Vox intexta: Orality and Textuality in the Middle Ages*, ed. A. N. Doane et. al. (Madison: University of Wisconsin Press, 1991), 91: GKS 2365 4to is written in a single hand and suggests that the Compiler and the scribe are not the same person. Ursula Dronke, *The Poetic Edda, Volume II: Mythological Poems* (Oxford: Clarendon Press, 1997), 61: H dates from 1330 to "a little later" than 1350. Margaret Clunies Ross, "The Transmission and Preservation of Eddic Poetry," in *A Handbook to Eddic Poetry*, ed. by Carolyne Larrington et. al. (Cambridge: Cambridge University Press, 2016), 18.

³² Terry Gunnell, *The Origins of Drama in Scandinavia* (Cambridge: D. S. Brewer, 1995), 219-220. These are *Völuspá*, *Fafnismál*, *Lokasenna*, and *Skírnismál*.

and *Haraldskvæði* (*Hrafnsmál*), attributed variously to either Þorbjörn hornklofi or Þjóðólfr ór Hvini, both of which are used in this study, are instead representative of named and authored content which would have been privy to metric-derived pliability over time due to the usage of *málahátt* and *ljóðahátt*.³³

This innate malleability of such eddic/skaldic hybrid poems serves as an apt metaphor in of itself for the constitutive amalgamative nature of conducting a thorough cross-corpus inquiry into understanding *hugr*: any results can at best only be methodologically insulated and mitigated from the certainty of creating a representation of a time or place which is feasibly, on various levels, elementally incoherent. Those skaldic poems which can be more reliably dated have been selectively limited to those evidenced to be composed prior to the very early eleventh century due to the assumption, which encounters limited support in Section II, that the Christianization process bore the potential for a rapid and meaningful impact on any range of metaphysical and/or ontological perceptions, plausibly inclusive of the functionality of “mind.” While tenth-century *dróttkvætt* poetry could, in a temporal and cross-milieu sense, portray *hugr* disparate from any influence by, for example, the Christian “soul,” the stereotyped nature of skaldic panegyric necessitates comparison to the more diverse eddic corpus, rendering cautionary results.

II. Dispelling the “breath concept”

This section seeks to evaluate the evidence, if any, that human breath is either a medium for the permeability of any sense of a “mind, soul” or that any “mind, soul” is itself operatively conceived as breath. Of utmost centrality to such an inquiry is simply the investigation of *ǫnd/andi*, “breath,” but also the relationship, if any, of “breath” to *hugr*.³⁴ While Mackenzie

³³ Fulk, *SkP* I, 91-94, 171-173: *Hákonarmál* is a “praise poem” but composed in two eddic meters, *ljóðahátt* and *málahátt*. Form and content are metrically correlated; *málahátt* is employed for battle-scenes, *ljóðahátt* for the rest. Authorship of *Haraldskvæði* is somewhat debated; the poem “is more reminiscent of eddic than of skaldic poetry ... in regard to metre, vocabulary, syntax,” as well as frequency and obscurity of kennings, dialogic form, and narrative progress.

³⁴ C-V: *andi* is a masculine substantive, “breath, breathing,” *ǫnd* is a feminine substantive, “breath.”

states that *hugr* is “nowhere associated” with *andi* or *ǫnd*, they do actually appear together in Hallfreðr’s *Erfidrápa Óláfs Tryggvasonar*. More critically Mackenzie suggests that *andi* and *ǫnd* are “almost exclusively restricted to Christian registers,” yet few clear-cut Christian or non-Christian assertions can be made about eddic poems individually or generally.³⁵

Hugr, preceding the import of OE *sāwol*, “soul” appearing as ON *sála*, might only be reasonably seen as a “soul” or “spirit” from a foreign-derived imposed definition if it is not recognizably offered as such in any primary source; yet “soul” does not exist as a recognizable concept prior.³⁶ Thus, for example, Eldar Heide conjectures that “the reason why the idea of soul or spirit is derived from breath is of course that we breathe as long as we live and stop when we die,” which finds basis in Emile Durkheim’s observational evidence that breath in general is often a perceived bodily conduit, in which the form of the soul and the body may be linked to breath and blood due to a perceived diffusion of the soul throughout the body, such that one’s last exhale may depart the soul.³⁷ A similar understanding was proposed by Sir James George Frazer, who recognized that “the spirits of the recently deceased [were identified] with the breath,” the mouth and nostrils being openings of the body from whence the soul may escape.³⁸

However, the Christian tradition reworks any fundamental ties between air or breath as opposed to a metaphysical and everlasting soul, as in Ælfric’s *De Temporibus Anni*:³⁹

<p>[...] Ne nan mann ne nyten nafð nane orðunge buton þurh luft. Nis na seo orðung ðe we ut-blawað in-ateoð ure sawul, ac is seo lyft þe we on libbað on ðyssum deadlican life [...]</p>	<p>[...] And no man or beast has breath except by means of the air. That atmosphere that we blow out and draw in is not our soul, but rather the air that we live off in this mortal life [...]</p>
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³⁵ Mackenzie, “Vernacular,” 70. They do appear in different *helmingar*.

³⁶ For example, *ODS* preserves *hugr* as the Old English import, “soul,” deriving from much later conflation.

³⁷ Heide, “Spirits,” 350, further claims that “the notion of soul or spirit is derived from breath, which is moving air, a form of wind ... that the soul or spirit of a living or dead person originally is breath, moving air, wind.” Emile Durkheim, *The Elementary Forms of Religious Life*, trans. Karen E. Fields (New York: Free Press, 1995), 246, 262, adds that the escape of blood beyond the skin is like the flowing and slipping away of the soul, as it too resides in blood.

³⁸ Sir James George Frazer, *Taboo and the Perils of the Soul* (Hong Kong: The MacMillan Press, 1980), 30–31.

³⁹ Circa 987–1005. OE text from “Ælfric’s ‘De temporibus anni,’” in *Popular Treatises on Science Written During the Middle Ages in Anglo-Saxon, Anglo-Norman and English*, ed. Thomas Wright (London: Historical Society of Science, 1841). English trans. from Ælfric’s “*De temporibus anni*.” ed. and trans. Martin Blake, *Anglo-Saxon Texts* 6 (Woodbridge: Boydell and Brewer, 2009). Cf. Alcuin (Section III) who confines *mens* to the body in implicit contrast to the soul.

This is reiterated by Ælfric in his *Homily on the Nativity*: “Nor is our breath, which we blow out and draw in, our soul; but [our breath] is the air in which all bodily things live, except only the fish who live in water”.⁴⁰ Exemplified in the scripture of Genesis 1:26, the division saw a more modern headway in the mid-seventeenth century with the discourse surrounding “material determinism,” in which a person was both individual and governed wholly by physicality.⁴¹ Both developments, old and new, reinforce the conception of the bounded human body as a biological container with a wall of skin and flesh, while all else may be attributable to a metaphysical soul.

In the skaldic corpus *ǫnd* is absent until a uniquely syncretic Christian context in a late poem by Hallfreðr, a skald active throughout the late tenth century and into the eleventh within the courts of several Norwegian rulers in a particularly tumultuous political and Christianizing context.⁴² In Hallfreðr’s poetry one can actually attest to a graduating acclimation and/or growing ambiguity towards Christianity.⁴³ This culminates in a unique eschatological concern in *Lausavísa* 28, his final of *Hallfreðar saga*, where Hallfreðr relates that he would *andask* (“breathe his last”), or die, if he knew that his *sála*, “soul,” were to be saved, explicitly stating a fear of the

⁴⁰ Mackenzie, “Vernacular,” 69. *Nis seo orþung þe we ut blawap. and in ateoð oþþe ure sawul ac is seo lyft þe ealle lichamlice þing on lybbað. butan fixum anum þe on flodum lybbað.* Trans. Leslie Lockett, *Anglo-Saxon Psychologies in the Vernacular and Latin Traditions* (Toronto: University of Toronto Press, 2011), 413: “Nor is our breath, which we blow out and draw in, our soul; but [our breath] is the air in which all bodily things live, except only the fish who live in water.”

⁴¹ Genesis 1.26: “Let us make man to our image ... This image of God in man, is not in the body, but in the soul; which is a spiritual substance, imbued with understanding and free will. God speaketh here in the plural number, to insinuate the plurality of persons in the Deity.” Fowler, *Personhood*, 58: this was largely due to the work of René Descartes and Thomas Hobbes.

⁴² See Folke Ström, “Poetry as an Instrument of Propaganda: Jarl Hákon and his Poets,” *Speculum Norroenum: Norse Studies in Memory of Gabriel Turville-Petre*, ed. Ursula Dronke et. al. (Odense: Odense University Press, 1981), 440, 444-445. The violent and political struggle between the Hárfagr dynasty and the Jarls of Hlaðir characterized tenth century Norway. Jarl Hákon is linked to an unprecedented (at that time) nine poets. After his victory and reclamation of the throne, Ström suggests political motivation and a personal pre-Christian religious conviction, rooted in the Hlaðir legacy, for the subsequent poetic upsurge. Skalds entirely depended on tools (such as metaphor and metonymy) from pre-existing concepts, not Christianity. *SkP* I, 386: when Jarl Hákon Sigurðarson came back to power in 970, *Fagrskinna* indicates that he emphatically reverted all prior deeds done to the benefit of Christianity.

⁴³ See Diana Whaley, “The ‘Conversion Verses’ in *Hallfreðar saga*: Authentic Voice of a Reluctant Christian” in *Old Norse Myths, Literature and Society*, ed. Margaret Clunies Ross (Odense: University Press of Southern Denmark, 2003), on the three *dróttkvætt* stanzas and two *helmingar*, “Conversion verses.” Cf. Russell Poole, “The Relation Between Verses and Prose in *Hallfreðar saga* and *Gunnlaugs saga*” in *Skaldsagas: Text, Vocation, and Desire in the Icelandic Sagas of Poets*, ed. Russell Poole (Berlin and New York: Walter de Gruyter, 2001), 138-142, and Ross, *History*, 120-121.

punishment of *helvíti* (Christian “hell”).⁴⁴ With this in tow, in verse 27 of his eulogic *Erfidrápa* for the baptized Óláfr Tryggvason of Trøndelag, composed around the year 1000, we find:⁴⁵

Fyrr mun heimr ok himnar, áðr an glíkr at góðu hugreifum Óleifi, gæðingr muni fæðask hann vas mennskra kæns hafi Kristr inn hreini mest gótt – í tvau bresta, konungs qnd ofar lǫndum.	Heimr ok himnar mun fyrr bresta í tvau, áðr an gæðingr glíkr hugreifum Óleifi at góðu muni fæðask hann vas mest gótt mennskra manna; hafi Kristr inn hreini qnd kæns konungs ofar lǫndum.	Earth and heavens will sooner split in two before a chieftain equal to <i>hugreifr</i> Óláfr in goodness might be born. He was the greatest good among human beings; may the pure Christ keep the <i>qnd</i> of the wise king high above the lands.
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The compound *hugreifr* (ON *reifr*, “glad, cheerful”) can be contextualized within the poem at large: in verse 2, Óláfr “made *hugrekki* dear to him” (cf. ON *rakkr*, “straight, upright,” *rekkr*, “straight/upright man”), and in verse 13, Óláfr is “*qrvan, hugdyggvan*” or “swift [and] *hugr*-trusty” (ON *qrr*, “swift, ready,” *dyggr*, “faithful, trusty”).⁴⁶ All three *hugr* compounds can, with little variation, be understood as configured into the metaphorical view of MIND AS PHYSICAL SPACE (for which, see Section III) which make use of a cardiocentric *hugr* located in the breast in order to emphasize “goodness” of character (inclusive of courage).⁴⁷ Similarly, *qnd* in this stanza should also be contextualized.

The usage of *qnd* in some five different eddic poems, of which every usage is reviewed in **Appendix B**, takes place in a narrow semantic range that always indicates a corporeal sense of death in which the breath leaves the body, akin to Hallfreðr’s *Lv* 28, with the exception of *qnd* in

⁴⁴ *Ek mynda nú andask – ungr vask harðr í tungu – senn, ef sǫlu minni, sorglaust, vissak borgit.* “I would die now straightaway and without sorrow – I was harsh of tongue in my youth – if I knew that my soul were saved.” ON and trans. Poole, “Relation,” 157. C-V relates that this is the first usage of *sála*. Cf. *víti*, “punishment.” Heide, “Spirits,” 350: ON *anda* is representative of the double meaning “to breathe, to expire,” paralleled for example in Latin *exspirō*, meaning “out-breathe,” signifying both exhaling and dying.

⁴⁵ Trans. Heslop, *SkP* I, 439. Emphasis my own. On both Óláfr Tryggvason and this verse, see Diana Whaley, “Christian and Pagan References in Eleventh-Century Norse Poetry: The Case of Arnórr Jarlaskáld,” *Saga-Book of the Viking Society* 21 (1982), 34, 39. On Óláfr, see *SkP* I, cci-cciv. C-V: ON *erfi*, “funeral feast.”

⁴⁶ [...] lét [...] *hugrekki þekja sér*. Note the allusion to flight in verse 2: *skyldir hauka* “the commander of hawks [RULER = Óláfr],” and the implied container metaphor in verse 13: *Hverr maðr und jaðri sólar vas hræddr*. “Every man under the borderland of the sun’ was afraid [of Óláfr],” both of which find manifestation in verse 27. On one other usage of *hugr* in Hallfreðr’s *Erfidrápa*, see Section VI. *Zoëga: hug-rakkr, hug-rekki*, “courage, intrepidity.”

⁴⁷ Cf. *ODS: hugprud*, equivalent in meaning to “*hug*-proud.” See Section III on these passages.

the Askr and Embla passage of *Völuspá* 18.⁴⁸ Furthermore, there are a vast series of runestones which, in their respective memorial formulae, synonymously relate *ǫnd* with the imported “soul,” for which see **Appendix C**, which Terje Spurkland states was brought to Scandinavia by English missionaries.⁴⁹ McKinnell, Simek, and Düwel relate that nearly two-hundred eleventh-century runestones in Uppland use *ǫnd* in such a memorial formula, but a full survey of the *SRDB* reveals the practice was much more widespread, extending from Bornholm to Norway to Medelpad.⁵⁰ The formula generally manifests along the lines of “*guð hjalpi ǫnd hans*,” or “God help his ‘spirit’”.⁵¹ Spurkland adds that perhaps the first appearance of *sála* in Norway is on N A53, which *SRDB* dates to the first half of the eleventh century, perhaps preceded by IM (Isle of Man) MM101, which Spurkland states could date into the tenth century.⁵² The synonymous usage of *sála* and *ǫnd* on many of these inscriptions or even *ǫnd* replacing *sála* altogether makes it clear that their semantic fields must eclipse, doing so in a context that is both memorial and eschatological, not unlike Hallfreðr’s *Erfidrápa*.

The dating of this runic-attested semantic coalescence to the very close of the tenth century and particularly probably the early eleventh roughly matches that of Hallfreðr’s *Erfidrápa* 27 and potentially his *Lausavísa* 28, suggesting that if there was any pre-existing notion of the departure of breath at death, for example, as extant in some eddic poems, there was an almost immediate intermixing or succession with the notion of the moving on of the Christian soul, or feasibly an

⁴⁸ On *ǫnd* in *Völuspá* 18 see Kees Samplonius, “*Lá gaf Lóðurr: Notes on Vsp. 17-18*,” *Amsterdamer Beiträge zur Älteren Germanistik* 76:4 (2016), and the possible ties to Isidore, Bede, and Byrthferth.

⁴⁹ Terje Spurkland, *Norwegian Runes and Runic Inscriptions* (Woodbridge: Boydell Press, 2005), 134–135, adds that “this word has never been documented in a pre-Christian context.” **Appendix C** is a comprehensive list excepting the dense Uppland and Södermanland regions; the 36 in Södermanland were individually confirmed. Dates from both *SRDB* and Gräslund, “Dating,” are given.

⁵⁰ John McKinnell et. al., *Runes, Magic and Religion: A Sourcebook* (Wien: Fassbaender, 2004), 173, relates that nearly two-hundred eleventh-century Swedish runestones use the formula “may God help his/her spirit/soul,” interchangeably using *ǫnd/and* and *sála*; some use both.

⁵¹ For example, on RAK style U 69: “[...] *Guð hjalp hans ǫnd ok sálu betr en hann gerði til [...]*,” or “may God help his *ǫnd* and *sála* better than he deserved”. Trans. *SRDB*, U 69.

⁵² Spurkland, *Norwegian*, 136.

eschatological conflation between the breath leaving and the soul leaving.⁵³ Within this context, and in consideration of the transparent Christianizing underpinnings of Hallfreðr's *Lausavísa* 28 and *Erfidrápa Óláfs Tryggvasonar* at large, there is little reason to doubt that *þnd* in *Erfidrápa* 27 indicates the Christian soul, which is not to say the usage might not be somewhat syncretic. These findings suggest evidential agreement with Mackenzie and Flowers that there is little support for an early "breath concept," in which breath is a conduit in life, which is not to say that critical aspects of the underlying premise of the studies by, in particular Heide but also Strömbäck and Alver, are certainly not in existence in this earlier period.

III. Metaphors of Mind and Old Norse *hugr*

Old Norse *hugr* is defined in C-V first and foremost as "mind, with the notion of thought," for Flowers the root **hug-* best indicates the seat of various psychic functions, and in two studies in 1987 and 1988, Heinrich Beck concluded that "*hugr* denotes an abstract, non-visual entity," which is the "cognitive aspect of spiritual existence".⁵⁴ Flowers would see this root widely evidenced in Gothic, Old High German, Old Saxon, Old English, Old Frisian, and Old Norse, attestations which underly a close link to "the reflective and volitive areas" of the semantic field of cognition, and "a non-specific quality around which certain intellectual qualities aggregate".⁵⁵ The recognition of such a widespread manifestation has not resulted in any agreed upon etymology for the term, and until recently, further clarification seems to have been absent.⁵⁶ In a

⁵³ Cf. Lockett, *Anglo-Saxon*, 413, who states that "the perception of the soul as identical to the air that enters and leaves the lungs is likely the same popular perception that underlay the frequent narrative depictions of the soul leaving the breast at death."

⁵⁴ Flowers, "Toward," 126. Heinrich Beck, "Seelenwörter des Germanischen," in *Althochdeutsch 2*, ed. Rolf Bergmann et al., (Heidelberg: Carl Winter, 1987), 995. Trans. Gurevich, *SkP* III, 965. Heinrich Beck, "Heroic Lay and Heroic Language," *Scandinavian Studies* 60:2 (1988), 142.

⁵⁵ Flowers, "Toward," 126. OHG *hugu*, "spirit, mind, sentiments," OS *hugi*, "spirit, mind, heart," OE *hige*, "mind, heart, soul," OFris. *hei* "mind," ON *hugr*, "mind, mood, heart, desire, foreboding, courage."

⁵⁶ Jan de Vries *Altnordisches etymologisches wörterbuch*. (Leiden: E. J. Brill, 1977), 265, and Flowers, "Toward," 126, see ON *hugr* primarily with an unknown etymology, both of which first acknowledge either **keuk-* "to shine," or Lith. *kaũkas*. The most relevant etymology is that proposed by Joos Mikkola, "Baltische etymologien," in *Beiträge zur Kunde der indogermanischen Sprachen* 22, ed. Adalbert Bezzenberger et. al. (Göttingen: Vandenhoeck und Ruprecht, 1897), 239-241, who would see Lithuanian *kaũkas* hinge on a proposed **kukí-*, resulting from a Germanic **huʒi*, itself responsible for ON *hugr*. Mikkola's premise is that both *kaũkas* and ON *hugr* have to do with ancient soul beliefs, and

recent publication with the intent of exploring Old-Norse Icelandic personhood constructs, Mackenzie proposes a discerning factor in the way in which *hugr* is used contra the modern understanding of “mind”: “Although it shares thinking and knowing with *mind*, *hugr* is different from *mind* ... [it] is not responsible for someone’s ability to think or to know things, as *mind* is. Rather, someone thinks about things *with* one’s *hugr*”.⁵⁷ This proposal might be taken to mean that *hugr* is being suggested as a permeating or entity, rather than any root for mental operations; the difference between cognizing performance and implanted cognition.

The most straightforward example of the functionality of *hugr* is in *Hamðismál* 27, which links *hugr* to the cognate verb *hyggja*, “to think”: *Hug hefðir þú, Hamðir, ef þú hefðir hyggjandi, mikils er á mann hvern vant er manvits er*, or “*Hugr* you would have (ON *hafa*, “to have, keep, hold) *Hamðir*, if you would have *hyggjandi* (“thinking”); much is to a man who lacks that which *manvits* is”.⁵⁸ The present participle of *hyggja* is thus suggested in *Hamðismál* as the actionable requirement in order to “have” *hugr*, such that if one “can think,” then they have *hugr*. This notion is subsequently linked to ON *mannvit* or “understanding,” compounding *mannr*, “person,” with *vit*, which both *C-V* and *Zoëga* see as denotive of “consciousness, cognizance, reason,” a linkage to which Heinrich Beck would interpret as *vit* conceptually encompassing *hugr* and *hyggjandi*.⁵⁹ In support Beck offers *Atlamál* 3, in which *hyggja* takes *mannvit* in the dative: *horsk var húsfreyja, hugði at manviti*, or “wise was house-Freyja [Guðrun], attended to person-cognizance” (or “understanding”).⁶⁰ Beck implicitly constructs a hierarchy such that, in order to

for Mikkola, *hugr* is “sinn, seele.” Lithuanian *kaūkas* means “spirits, mental powers, fiends, goblins, sound;” see *rūķitis, gars, kaūkas* at: “Lietuvių kalbos išteklių informacinė sistema,” <http://lkiis.lki.lt/>, (accessed April 20 2020).

⁵⁷ Colin Peter Mackenzie, “Exploring Old Norse-Icelandic Personhood Constructs with the Natural Semantic Metalanguage,” in *Heart-and Soul-Like Constructs across Languages, Cultures, and Epochs*, ed. Bert Peeters (New York: Routledge, 2019), 121.

⁵⁸ *Hamðismál* 27: *Hug hefðir þú, Hamðir, ef þú hefðir hyggjandi, mikils er á mann hvern vant er manvits er*. *C-V*: *hyggja* means “to think” in the sense of meaning and believing, or with an underlying sense of intentionality. Beck, “Heroic,” 143-144 discusses this passage, concluding that *hugr* means “intellect and courageous disposition, not necessarily coupled with wisdom.”

⁵⁹ *Ibid.*

⁶⁰ *Ibid.*, 144.

be *horskr*, “wise,” one must first use the capabilities of *hyggja*, “to think,” such that one may “possess” *hugr*, to then have *mannvit*, “person-cognizance.”

Eschewing for the moment the limited evidence of this proposal, understanding *vit* relative to the semantics of “cognizance” allows for consideration of this proposition in a cognitive framework. Cognizance can be contemporarily defined as “the knowledge acquired from cognizing,” as incorporated into cognition.⁶¹ Cognition is generally “the action or faculty of knowing,” and is the foundation upon which cognizing takes place, cognizing meaning “to take cognizance of, take note of, notice, observe, perceive” or “to make (anything) an object of cognition”.⁶² A more technical definition within cognitive science views cognition as the internal process generating and underlying the capacity within the autonomous brains of cognizers, which perform input/output operations stretching “from the proximal projection of distal objects, events and states onto the cognizer’s sensory surfaces”.⁶³ Such a performance of cognizing may be represented in *Hymiskviða* 14, in which the *hugr* “reported” information (ON *segja*, “to say, tell, report”), the same role that Snorri ascribes to Huginn in *Gylfaginning* and *Ynglingasaga: sagðit honum hugr vel, þá er hann sá [...]*, or “*hugr* reported well to him, then when he saw [...]”.

In other words, whereas cognition is the generator, cognizing is the action which occurs in the biological brain that gives rise to its input/output performance capacity.⁶⁴ Cognitive scientist Steven Harnad states that sensorimotor system dependent organisms such as humans cognize *categorically*, to which effect Ana-María Rizzuto writes that the individual human mind can “know only its own representations,” which are broadly two categories constructed by the mediation of our bodies: an external world and the domain of internal unconscious processes.⁶⁵

⁶¹ *OED*, “cognizance, cognisance, *n.*,” 1a, 2a.

⁶² *OED*, “cognition, *n.*,” 1a, 2a, “cognize, cognize, *v.*,” 2, 3.

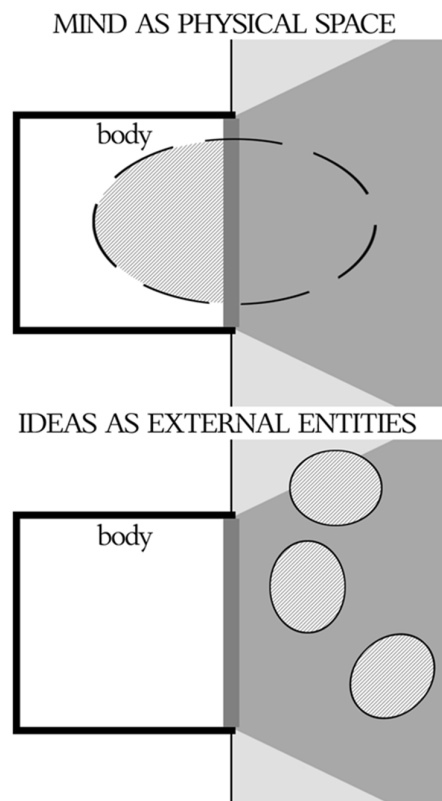
⁶³ Steven Harnad and Itiel E. Dror, “Distributed Cognition: Cognizing, Autonomy, and the Turing Test,” *Pragmatics & Cognition* 14:2 (2006): 209–213.

⁶⁴ *Ibid.*, 209.

⁶⁵ Harnad, “Cognize.” Ana-María Rizzuto, “Metaphors of a Bodily Mind,” *Journal of the American Psychoanalytic Association* 49:2 (2001).

This dichotomy can be interpreted to underly Barnden’s discussion of two “general metaphorical views,” or metaphors of mind related to consciousness: mind can be portrayed as a physical space, represented by the conceptual metaphor MIND AS PHYSICAL SPACE, but mind can also be portrayed as “thought, idea,” or as other products of the performance of cognizing, represented by the conceptual metaphor IDEAS AS EXTERNAL ENTITIES.⁶⁶

In the view of MIND AS PHYSICAL SPACE, the space of the “mind” is at least partially somatic or existing within the person, functioning as a physical region in which products from the performance of cognizing such as ideas, thoughts, hopes, desires, images, emotions, feelings, or “events” of any of the above, lie at various positions within the region and can move both in and out of the region as a whole as well as to different positions within the region.⁶⁷ For example, in this view, one might “put” an idea *into* someone else’s mind, one might “think” about something *in* one part of their mind, or ideas might be “brought” together *in* one’s mind. Conversely, in IDEAS AS EXTERNAL ENTITIES, ideas or thoughts are conceived as external to the agent, in which



“the whole agent, body and all, is conceived of as being within the idea-populated external space,

⁶⁶ Barnden, “Consciousness,” 316-318, 327-328. Barnden, “Metaphor,” 81. *ATT-Meta PD*, “Mind as Physical Space, Ideas as External Entities.” John A. Barnden, “Mixed metaphor: Its depth, its breadth, and a pretence-based approach” in *Mixing Metaphor*, ed. Raymond W. Gibbs, Jr. (Amsterdam: John Benjamins, 2016), 84-89: MIND AS PHYSICAL SPACE, for example, has two “correspondence rules” which produce correspondences and mappings between the contents of a pretence and contents outside the pretence; there is a pretence, or “aspects of some source subject matter,” which in this case would be “an agent’s ability to mentally use an idea,” and second there is a target subject matter “in the reasoning space surrounding the pretence,” which would be “the idea being physically located somewhere within the agent’s mind metaphorically viewed as a physical space.” In terms of the ON corpus this often means verb semantics and transitivity as well as directional prepositions. Alan Wallington et. al., “Metaphorical Reasoning with an Economical Set of Mappings,” in *DELTA: Documentação de Estudos em Lingüística Teórica e Aplicada* 22 (2006), 155-158: In MIND AS PHYSICAL SPACE, “the person’s conscious self is viewed as a person physically located in that space.”

⁶⁷ Barnden, “Consciousness,” 314-316. *ATT-Meta PD*, “Mind as Physical Space.” Barnden, “Mixed,” 85.

and *no space* within the person's [body] is taken into account".⁶⁸ As such, the entire embodied human agent is *within* a space populated by "ideas" or "thoughts," or the agent is *being* within this external space, perhaps as a "wandering entity," such that *hugr* as "mind, idea, thought" is extrasomatic.⁶⁹ For example, in this view, an idea might "come" *to* a person, an idea might "tug" *at* a person, an emotion might "slam" back *at* a person, or a person might "shake off" unwanted thoughts.

These conceptual metaphors are not necessarily mutually exclusive: in individual cases it may not be possible to tell which view is being portrayed. For example, under both views it is possible that the agent can move relative to any "ideas" or "thoughts" or physically manipulate them, which represents IDEAS AS PHYSICAL OBJECTS, and it is possible too that in MIND AS PHYSICAL SPACE, the space can become larger than the body itself, such that the space of the mind extends extrasomatically outside the person, eclipsing that which is most diagnostic of IDEAS AS EXTERNAL ENTITIES.⁷⁰ This latter point is one worth elaborating on: in both views *some part of the mind forms a space that is outside the person*; the categorically external world of objects of one's performance of cognizing.⁷¹ Nonetheless, by contextually discerning individual usages of *hugr* as potentially representative of such a somatic physical space or as such an external entity, which has much to do with the semantics and transitive quality of verbs, directional prepositional phrases, and grammatical number, it becomes possible to test if *hugr* may or may not have been portrayed as an extrasomatic entity which might be translated as "mind, idea, thought".⁷² If *hugr* was portrayed as in the view of IDEAS AS EXTERNAL ENTITIES, it would be apt to state that *hugr* may perform at

⁶⁸ Barnden, "Consciousness," 316-317, 327-328.

⁶⁹ Antonina Harbus, "The Maritime Imagination and the Paradoxical Mind in Old English Poetry," *Anglo-Saxon England* 39 (2010), 21. Cf. Frank, "Unbearable," 501-502: "the mind (*hyge, modsefa*) [...] is portrayed as a dangerously free spirit [...] once loose, it flies over land and sea, like Huginn [...]." Cf. Barnden, "Consciousness," 316-317, 319.

⁷⁰ IDEAS AS PHYSICAL OBJECTS: Barnden, "Consciousness," 318, 325-326., Wallington et. al., "Metaphorical," 156: The correspondence is such that a physical object "idea" can be enacted upon by the conscious self as a physical person. *ATT-Meta PD*: "Ideas as Physical Objects."

⁷¹ Cf. Barnden, "Consciousness," 327.

⁷² Cf. the application in Matthew Aaron Sherwood, "An Analysis of Conceptual Metaphor in the Professional and Academic Discourse of Technical Communication," (PhD diss., Texas A&M, 2004), 55.

least the most basic functionality suggested for the “breath concept”: the *hugr* would be transgressive, in that, as Mackenzie proposes, one might think *with* the *hugr* such that it “reports” to a bodily sense of mind.

Before this study commences examining *hugr* in this way, MIND AS PHYSICAL SPACE must be contextualized in terms of where exactly *hugr* is evidenced to be located within the body, which cannot be assumed to be cephalocentric (centered around the brain) as in modern, Western perception. The scholarly consensus is instead that in Old Norse there is a cardiocentric psychology (centered around the heart), or at least in the breast, to which we might say that acts of cognizing “report” not to the head, but to the breast, to the body, either whether the heart is precisely, or in the same region in which we *feel* emotion. A cardiocentric orientation to *hugr* as possibly portrayed in either metaphorical view forces a reconsideration of the entanglement of “mind” and “emotion” and oft-translated notions like “courage,” or “that quality ... which shows itself in facing danger without fear”.⁷³

Although *hugr* itself is not attested in any early kennings for [BREAST] substantiating Snorri in *Skáldskaparmál* 70, which denotes the breast as *land hugar*, “land of *hugr*,” the normal dwelling of the *hugr* in the breast is explicit in the skaldic invocation of Úlfr Uggason’s *Husdrápa* and feasibly conceptually implied in Einarr Skálaglamm Helgason’s *Vellekla*.⁷⁴ In *Husdrápa* 1, the water of the breast of Óðinn is the poem itself, in which the breast is *geðfjörðr* (“*geð*-fjord”), a container of water.⁷⁵ *Geð* may denote “mind” in the sense of “mood, temper,” configuring the breast as the place where Óláfr is subsequently *hugreifr* (ON *reifr*, “glad, cheerful”).⁷⁶ In *Vellekla*

⁷³ OED: courage, n., 4a.

⁷⁴ *Skáldskaparmál* 70: *Brjóst skal svá kenna at kalla hús eða garð eða skip hjarta, anda eða lifrar, eljunar land, hugar ok minnis*. Trans. Faulkes: “the breast shall be referred to by calling it house or enclosure or ship of heart, spirit or liver, land of energy, *hugr* and memory.” Cf. *Háttatal* 50, Gade, *SkP* III: *hof hugtúns firum*, “into the temples of the mind-meadow [BREAST > HEADS].”

⁷⁵ *Telk hugreifum Óleifi ló geðfjarðar Hildar hjaldrgegnis*. “I recite the water of the *hugr*-fjord [BREAST] of the promoter of the noise of Hildir <valkyrie> [BATTLE > = Óðinn > POEM] for the *hugreifr* Óláfr.”

⁷⁶ C-V: *geð*, “mind, mood, wits, senses, spirits.” *Zoëga*: “disposition, liking.”

1, the poem is *brim dreggjar fyrða fjarðleggjar*, or “surf of the dregs (yeast) of the men of the fjord-bone,” which conceptually implicates the space or place of the *dvergar*, “dwarves” as “bone in water-container [ROCK],” imagery which may parallel the bodily space in which the skald refers to Hákon Jarl as *hugstóran vörð foldar* (“strong-*hugr* guardian of the land”).⁷⁷

There is much wider support in a number of eddic poems. In *Þrymskviða* 31, *hugr* “laughed into [the] breast of Þórr,” when, *harðhugaðr* (“hard-intended”), he recognized his hammer.⁷⁸ The emotionally indicative compound *harðr-hugr* appears elsewhere, as does the inverse *blíðr-hugr* (“gentle, soft”), either of which can be understood as IDEAS AS PHYSICAL OBJECTS in which *hugr* might be either repulsive and rigid, or mild and malleable.⁷⁹ In *Guðrúnarkviða III* 10, “laughed then Atli, *hugr* in breast”.⁸⁰ In *Hávamál* 95, “the *hugr* alone ‘knows’ what is residing near the heart” (ON *vita*, “to wit, have sense, be conscious, know”), and subsequently in verse 121, “sorrow eats heart,” if you cannot manage to find someone to speak to about all *hugr*.⁸¹ In the *Völuspá hin skamma* section of *Hyndluljóð*, a “*hugr*-stone” of a woman is her heart, and in *Guðrúnarkviða I* 14, *hugborg* (ON *borg*, “stronghold, town”) is the breast upon which Sigurðr was scored.⁸² All the above examples would support the thesis that *hugr* is located in the body, not the head. This support can be cognitively paraphrased by the conceptual metaphor BODY IS A

⁷⁷ *Hustar/hugstor* survives in ODS: “*hugr*-strong.”

⁷⁸ *Hló hlórriða hugr í brjósti, er harðhugaðr hamar um þekkti.*

⁷⁹ See **Appendix A**, “Hard/Soft.” For example, in *Atlamál* 34: *Bera kvað at orði, blíð í hug sínum.* “Bera spoke to word, gentle in her *hugr*.” *Helgakviða Hjörvarðssonar* 6: *Ef þú æ þegir, þóttu harðan hug.* “If you are being silent, they reckon you have a hard *hugr*.” Cf. the insults in *Harbarðsljóð* 26, 49.

⁸⁰ *Guðrúnarkviða III* 10: *Hló þá Atla hugr í brjósti [...].*

⁸¹ *Hávamál* 95: *Hugr einn þat veit er býr hjarta nær.* “*Hugr* alone knows that which resides near [the] heart.” *Hávamál* 121: *Sorg etr hjarta ef þú segja né náir einhverjum allan hug.* “Sorrow eats heart if you cannot get hold of anyone to relate all *hugr*.”

⁸² *Hyndluljóð* 41: *Loki át af hjarta lindi brenndu, fann hann hálfsviðinn hugstein konu.* “Loki ate from heart burned by lime-tree, found he half-singed *hugr*-stone of woman.” *Guðrúnarkviða I* 14: [...] *Hugborg jöfurs hjörvi skorna.* Cf. *Sigurðarkviða hin skamma* 60: *þvíat honum Guðrun grýmir á beð snörpum eggjum af sárum hug.* “Because of [the death of Atli] Guðrun grýmir (smear blood?) into bed by whetted (sharp) edge from sore *hugr*.” Schorn, *Handbook*, 273: ON *grýma* is nowhere else attested, and its meaning is not agreed upon. If IDEAS AS PHYSICAL OBJECTS applies there may be the notion of a “sharp” mind such that Guðrun can take revenge due to quickening and incitement from a sore *hugr*. *Hugsao* or *hug-sár* survives in ODS, indicating a *hugr*-wound, like a cut. See Section VI.

CONTAINER FOR THE MIND, evincing a view in which the body and breast may operate as an enclosure for the *hugr*, with the capability to either keep things in or out.⁸³

In turn, *hugr* is directly tied to physiological responses such as “feelings” because the embodied *hugr* is located in the place where humans tangibly feel emotion; Kirsi Kanerva writes that “the existence of the mind, emotions, and intellectual powers in general [become] *physical* in nature [because] the mind was situated in the chest,” effectively concentrating the mind, emotions, and intellectual powers in one physical place, such that “the body became the mirror of the mind”.⁸⁴ Drawing from both Old English and Old Norse sources, Roberta Frank states that both OE *hyge* and ON *hugr* render “an inner state or experience” tied to emotions which can be loosened, flying over land and sea, and “sometimes represented as a kind of breath,” such that the closeness of the mind and the heart are tied to a close association of mood and emotion.⁸⁵ Remarking on the “shifting semantic field” of *hugr*, Judy Quinn relays that the meaning of *hugr* is better seen as “attitude,” with the reasoning that when the *hugr* of an individual is described, whether “a warrior or a poet or both,” it seems “they were attesting to his mettle”.⁸⁶

Mackenzie adds that cognition and emotion are located within the chest, both of which *can* be the responsibility of *hugr*, such that *hugr* and *hjarta* may overlap in functionality, yet *hugr* is almost exclusively responsible for cognitive functions.⁸⁷ *C-V* further suggests that *hugr* is denotive of “mood, heart, temper, feeling, affection,” or “desire, wish,” as a “notion of foreboding,” or “courage.” OE *hyge*, which appears some 170 times in the extant Old English

⁸³ Britt Mize, “Manipulations of the Mind-as-Container Motif in Beowulf, Homiletic Fragment II, and Alfred’s Metrical Epilogue to the Pastoral Care,” *The Journal of English and Germanic Philology*, 2008. Britt Mize, “The representation of the mind as an enclosure in Old English poetry,” in *Anglo-Saxon England* 35, ed. Godden et. al. (Cambridge: Cambridge University Press, 2006). Cf. Haley-Halinski, “Kennings,” 58.

⁸⁴ K. T. Kanerva, “Ógæfa as an emotion in thirteenth-century Iceland,” *Scandinavian Studies* 84:1 (2012): 7. This understanding hardly removes the vital role of the head, which is nonetheless where our “brains” are, as *Grímnismál* reminds us, and where are located sensory inputs and the respiratory passages of the mouth and nose. *ODS* preserves *hugr* as *hu*, “mind, disposition, thought-world, thoughts, mindset/mood,” as a willful mind and an emotional mind.

⁸⁵ Frank, “Unbearable,” 501-502: OE *The Seafarer*, the raven of Óðinn Huginn, and Útgarðr-Loki’s Hugi.

⁸⁶ Quinn, “Wind,” 212.

⁸⁷ Mackenzie, “Vernacular,” 54, 91, 93, 104-105, 122: *hugr* and *hjarta* may overlap in terms of “courage” and “fear.”

corpus, is attributed a similar semantic field of “mind, heart, soul” by *B-T*.⁸⁸ The most thorough semantic field for *hugr* comes from *ONP*, which glosses four important meanings: one as mind, thought, consciousness, or emotion; two, as state of mind, mood/temper; three, as love, affection, sympathy; and four, as courage, boldness, battle-spirit.⁸⁹

Some sources do tie *hugr* directly to emotion: in *Guðrúnarkviða III* 1, Atli is “sad, grieved,” in *hugr* (ON *hryggr*), in *Helgakviða Hundingsbana I* 31, some folks are presented “with *hugr* of *hermðr*” (ON *hermð*, “vexation, anger), and in *Sigurðarkviða hin skamma* 9, a wildly upset Brynhildr comes to comfort herself with a “grim *hugr*” (ON *grimmr*, “grim, stern, savage”).⁹⁰ In addition to the polarities of a “soft” or “hard” *hugr* is another binary which holds relatively less diagnostic value, that of a “good” or “bad” *hugr*.⁹¹ The conceptual metaphor MIND AS PHYSICAL SPACE offers one way in which to understand the abundant number of representations of a “whole” *hugr* (ON *heill*), a “full” *hugr* (ON *fullr*), and “from all *hugr*” (ON *allr*), pertinent to both cognition and tangibly felt emotion, such that if the whole space of *hugr* is filled or if one uses the whole space of *hugr* then a person or an act may be wholesome, sincere, wise, courageous, or other qualities in the same effectual direction.⁹²

For example, *Atlakviða* 12 combines these ideas of being “whole” and “wise,” in which Högni instigates a journey on horse-back: *heilir farið nú ok horskir, hvars ykkur hugr teygir*, or “[you both] fare now whole and wise, wheresoever your *hugr* stretches” (ON *teygja*, “to stretch out, spread, allure”). In parallel with their subsequent real geographical travel, it may be that their

⁸⁸ Soon-Ai Low, “Pride, Courage, and Anger: The Polysemousness of Old English *Mōd*,” in *Verbal Encounters: Anglo-Saxon and Old Norse Studies for Roberta Frank*, ed. Antonina Harbus et. al. (Toronto: University of Toronto Press, 2005), 77. *B-T*, *hyge*.

⁸⁹ For the first meaning see specifically *hugr* + *allr*, *heillr*, *bjóða*, *hafa*, juxtapositions with *hjarta*, *segir*, *gera* (*sér*), *snúa hug*, “to turn *hugr*,” *vera/verða í hug*, *koma hug/í hug*, *leggja*, *leikr*, *renna*, and *setja*, “to set.” For the second type, examples of usages are with *hlær* (“warm, mild”), *harðr*, “hard,” and *heillr*, “whole.” For the third type, note the combinations with *falla*, “to fall.” For the fourth type, see usages with *frýja*, “to defy,” or *herða*, “to make hard.”

⁹⁰ *Guðrúnarkviða III* 1: *Er þér hryggt í hug?* “Are you sad in *hugr*?” *Helgakviða Hundingsbana I* 31: *En þeir sjálfir frá Svarinshaugi með hermðar hug her kǫnnuðu*. “But those selves from Svarinshaugr with *hugr* of anger explored [the] army.” *Sigurðarkviða hin skamma* 9: *Verð ek mik gæla af grimnum hug*. “I happen to comfort myself with grim *hugr*.”

⁹¹ On these see **Appendix A**, the category “Good/Bad.”

⁹² See **Appendix A**. *C-V* gives *heill* as metaphorically meaning “true, upright,” but also “sincere.”

respective *hugir* are so “whole” and “wise” that it exceeds the typical bounds of MIND AS PHYSICAL SPACE, such that the *hugr* “stretches.” In *Reginismál* 13, Lyngheiðr (so says the prose interlude) gives this advice to Reginn: *bróður kveðja skaltu blíðliga arfs ok æðra hugar*, or “you shall address your brother concerning inheritance pleasantly and of higher *hugr*.” The notion of being “high-minded” is wholly current and can also be considered in terms of MIND AS PHYSICAL SPACE. Coupled with *blíðligr*, “pleasantly,” cognate to *blíðr*, “soft,” related to IDEAS AS PHYSICAL OBJECTS, exudes a portrayal such that Reginn should be both more principled and softer in demeanor. “Courage” is prevalent and particularly well-represented in verses like *Atlamál* 51, *Helgakviða Hundingsbana II* 24 (equivalent to *Helgakviða Hundingsbana I* 46), and *Hymiskviða* 17, but can seemingly also be connotated by means of a “whole,” “good,” or “full” *hugr*.⁹³

It is to the interplay between the cardiocentric and thus physiologically and emotional grounded orientation to BODY AS A CONTAINER FOR THE MIND and the metaphorical view MIND AS PHYSICAL SPACE that can be suggested to underly Antonina Harbus’ findings concerning Old English poetry, who writes that there was a “need to store the precious contents of a wise mind securely and to share them in appropriate company sparingly”.⁹⁴ To this same end Frank adds, “in the Anglo-Saxon mapping of interior being, of the heart’s invisible life, the mind ... closely associated with mood and emotion ... [is] an unruly, passionate faculty normally kept under lock-and-key by something else”.⁹⁵ In fact, what we find in *Hávamál* is an embedded intent to protect one’s *hugr* intertwined with a need to share it in order to be close, combined with an interest in fickleness and *hugr* control.

⁹³ Cf. *OED* courage, *n.* 1a: “the heart as the seat of feeling, thought, etc.” *Atlamál* 51: *Hoggva svá hjálma sem þeim hugr dygði*. “[Of] helmets so strike, as for them *hugr* sufficed.” *Helgakviða Hundingsbana II* 24: *Þeir merkt hafa á Móinsheimum at hug hafa hjörum at bregða*. “They indicated at Moinsheimr that [they] have *hugr* to brandish swords.” *Hymiskviða* 17: *Hverf þú til hjarðar, ef þú hug trúir*. “Turn you toward [the] herd, if you trust in *hugr*.”

⁹⁴ Harbus, “Maritime,” 21, 30: any portrayal of *hugr* may bear the (unachievable) ideal that “wayward thoughts need to be restrained, and the contents of the mind guarded.” Cf. Mackenzie, “Vernacular,” 119, which states that in ON like in OE, “there is a preference for keeping one’s feelings hidden and not expressing them ... keeping one’s feelings hidden from all but the most trusted friends characterizes almost all of Old Norse-Icelandic social interaction.”

⁹⁵ Frank, “Unbearable,” 501-502.

In *Hávamál* 106, Óðinn admits giving “a poor recompense” for the whole *hugr* and strong *sefi* of Gunnlǫð, intimating that such wholeness and strength might best be done with caution, a notion finding reaffirmation in *Hávamál* 117, which advises that “[a] bad man never brings you payment of a good *hugr*”.⁹⁶ This then leads to a fickleness (ON *brigðr*) of *hugir* by men towards women and vice versa, such that one may be fair speaking but false thinking, a cautionary approach that is seemingly lauded for the “good woman”.⁹⁷ Nonetheless, the sixteenth rune of the *rúnatal* in *Hávamál* 161 offers the male shortcut through any such apt fickleness: in order to possess (ON *hafa*) all *geð* of a “wise” woman and have sexual relations, plural *hugir* can be turned (ON *hverfa*, “to turn round, to surround,”) which changes her *sefi*, “affection”.⁹⁸ Therefore, if you meet someone you trust poorly and you are suspicious of their *geð*, you should protect yourself by imitating them and laughing and speaking about *hugr*.⁹⁹ The only overtly indicated moment to reveal yourself properly is thus among the affinity of a marriage connection, when the whole *hugr* should be reciprocally and honestly shared.¹⁰⁰

With the schematic of a cardiocentric *hugr* intrinsically paired with emotion securely in tow, we can individually and contextually examine whether *hugr* might be portrayed as in the view of MIND AS PHYSICAL SPACE, or as in the view of IDEAS AS EXTERNAL ENTITIES. We have already

⁹⁶ *Hávamál* 106: *Ill iðgjöld lét ek hana eptir hafa síns ins heila hugar, síns ins svára sefa*. “[A] poor recompense I yielded her [Gunnlǫð] for the whole *hugr* of her, the strong *sefi* of her.” *Hávamál* 117: *Þvíat af illum manni fær þú aldregi gjöld ins góða hugar*.

⁹⁷ *Hávamál* 91: *Brigðr er karla hugr konum; þá vér fegrst mælum, er vér flást hyggjum, þat tælir horska hugi*. “[The] *hugr* of men is fickle to women; when we fairest speak, then we are false thinking, that entraps the wise *hugr*.” *Hávamál* 102: *Mörg er góð mæf ef gorrva kannar, hugbrigð við hali*. “Much is [a] good girl if [she] recognizes to build *hugr*-fickleness towards men.”

⁹⁸ *Dat kann ek it sextánda, ef ek vil ins svinna mans hafa geð allr ok gaman, hugi ek hverfi hvítarmri konu, ok sný ek hennar þllum sefa*. “I know the sixteenth, if I will the swift (“wise”) woman to have all *geð* and pleasure, I turn *hugir* of white-armed woman and I change all of her *sefi*.” Cf. *Grógaldr* 9. C-V: *sefi* is “mind” in the sense of “affection.”

⁹⁹ *Hávamál* 46: *Dat er enn of þann er þú illa trúir ok þér er grunn at hans geði, hlæja skaltu við þeim ok um hug mæla; glík skulu gjöld gjöfum*. “Yet, about [one] who you trust poorly, and to whose *geð* you have uncertainty, you shall laugh with them and speak about *hugr*, [you] shall imitate payment [of] gift.” Cf. *Hávamál* 121.

¹⁰⁰ *Hávamál* 124: *Sifjum er þá blandat, hværr er segja ræðr einum allan hug; allt er betra en sé brigðum at vera; era sá vinr þðrum er vilt eitt segir*. “Mixed (ON *blanda*, “to blend, mix”) is that marriage affinity whichsoever advises to report to one [person] all *hugr*; anything is better than to be fickle (faithless?); that other [person] is not friend (marriage partner) who reports what the other wants to hear.”

realized how in *Hamðismál* 27, one “has, keeps, holds” *hugr* (ON *hafa*), such that *hugr* is somatic and protected in MIND AS PHYSICAL SPACE, akin to *Hávamál* 161 in which plural *hugir* are “turned round, surrounded” connotating a sense of personal invasion appropriate to its context, and how for Hallfreðr, the *hugr* of Óláfr was able to be “glad, cheerful” (ON *reifr*), “straight, upright” (ON *rekkir/rakkr*), “swift, ready” (ON *orr*), and “faithful, trusty” (ON *dyggr*), which seemingly map idealized human qualities onto a somatic and “character”-connected *hugr*.¹⁰¹ There are some five critical examples from eddic poetry in which the semantic field of *hugr* has been proposed to eclipse that of “thought,” which can be defined in terms of the performance of cognizing as “the product of mental action or effort”.¹⁰²

In *Sigurðarkviða in meiri* (*Brot af Sigurðarkviðu*) 10, Guðrun responds to Brynhildr concerning the killing of Sigurðr with *heiptgjarns hugar hefnt skal verða*, “[of] deadly war-eager *hugr* shall become avenged.” *Hugr* appearing here in the genitive singular suggests that the best translation sees it as “intent,” consistent with a somatic MIND AS PHYSICAL SPACE, in which *hugr* can stand for an executed ambition and plan by another agent. A similar usage of intent, if differing in quality of intention, could be reflected in N B380, a late twelfth-century runestave from Bryggen, Bergen: “hail to you,” *ok í hugum góðum* (and in good *hugir*), “may Þórr receive you, may Óðinn own you”.¹⁰³ In *Guðrúnarkviða II* 6, we instead find a context of ponderance and decision-making in which Guðrun “turns” around her plural *hugir* by the same verb usage of *Hávamál* 161, but in this case indicative of a sense of “wavering”: *lengi hvarfaðak, lengi hugir deldusk*, or “long I turned round, long *hugir* divided themselves” (ON *hverfa*, ON *deila*, “to deal, divide”).¹⁰⁴ *Hugir* can be understood as discrete “thoughts” portrayed as IDEAS AS PHYSICAL OBJECTS, such that they can be manipulated physically, be capable of division, prone to sorting and sometimes in need of

¹⁰¹ Consider the renderings “glad of heart, an upright person, a swift mind, a faithful person.”

¹⁰² *OED*, “thought, *n.*” I.1.c.

¹⁰³ *SRDB*, N B380: *Heil(l) sé þú ok í hugum góðum. Þórr þik þiggi, Óðinn þik eigi.*

¹⁰⁴ The notion of “turning” finds some clarity in *Sigurðarkviða hin skamma* 38, 40, in which the *hugr* of Brynhildr is first *hvörfun*, “wavering,” but is then not: *bjóat um hverfan hug men-Skögul*, or “I did not dwell around a shifty *hugr*.” Cf. *Hávamál* 161.

stabilization, but there is no reason to suspect *hugir* as extrasomatic; the body of the agent, *ek*, “I,” is encompassing this occurrence, consistent with the view of MIND AS PHYSICAL SPACE. Another slightly variant usage of the verb *deila* (C-V: metaphorically, “to distinguish, to discern”) in *Helgi Hjörvarðssonar* 40 suggests congruity with this same metaphorical view. Helgi intimates the feelings of Sváva on the news that he will soon die: *heil verðu, Sváva! Hug skaltu deila [...]*, or “Greetings, Sváva! *Hugr* shall you discern [...]”.¹⁰⁵ The idea seems to be that Sváva will, in effect, be “splintered” by the news, such that she must sort her feelings and “get herself together,” which *Guðrúnarkviða II* 6 instead indicated as potentially a substantial process of decision-making.

Sigurðarkviða hin skamma 13 presents what is perhaps the starkest example of *hugr* as MIND AS PHYSICAL SPACE configured into an emotional sense of BODY IS A CONTAINER FOR THE MIND. Gunnar is deciding whether to kill Sigurðr and vividly portrays a space for *hugr* encompassed by Gunnar’s body: *reiðr varð Gunnarr ok hnipnaði, sveip sínum hug*, or “wrathful became Gunnar and he became downcast, wrapped to his *hugr*” (ON *sveipa*, “to wrap, to swaddle”). Inversely, and uniquely in terms of the eddic corpus, in *Atlamál* 89 cognizance past comes *into* the *hugr*, as if remembering: *kómu í hug henni Høgna viðfarar*, or “came into her *hugr* of dealings with Høgni”.¹⁰⁶ Among these examples, which represent all of the applicable usages of *hugr* in the eddic corpus, there is no convincing evidence to suggest *hugr* portrayed in the view of IDEAS AS EXTERNAL ENTITIES; instead there is unanimous consistency in *hugr* being treated as MIND AS PHYSICAL SPACE, even if the “mind” is fragmented or physically divisible and relevant to the semantic field of insular “thoughts.” However, to reiterate once more, there is an inherent shared quality between both metaphorical views such that even MIND AS PHYSICAL SPACE *must* extend extrasomatically into the external spaces in which objects of cognizing acts are located, despite any reluctance that might be indicated by *Hávamál*. Antonina Harbus has also treated this

¹⁰⁵ “The Poem of Helgi Hiorvardsson,” trans. Larrington: “Greetings, Svava! You must steady your feelings [...]” *Zoëga*: “Thou shalt control thy mind (feelings).”

¹⁰⁶ *Viðfgr* is a compound substantive of *við*, “with, by,” and *fgr*, “journey.” *Atlamál* 89 finds a memory-related *hugr* corollary in the runic inscription N 171 (Section V). *ODS* preserves related notions like *holde I hu* or *kalde I hu*.

incongruity extensively, stating that the mind as both a storage place and something that wanders is paradoxical, but that “these apparently incongruous figurate schemas underpin the conceptualization of mental life in a wide range of Old English poetry”.¹⁰⁷

This external space would seem to be pointedly addressed by the adjectives *hugsi* and *huglauss*, literally “*hugr*-loose” or “unencumbered of *hugr*,” as well as the cognate verb *hugsa*. *C-V* glosses *hugsi* as “thoughtful, meditative” as well as “vacant, wandering, absent-minded,” *hugsa* as “to think, to think out,” *Zoëga* adding “to think upon,” and *huglauss* is instead “heartless, faint-hearted”.¹⁰⁸ In Kormákr’s *Lv* 54, Þorvaldr chooses to seek help from his wife in a duel against Kormákr, and gets insulted as *huglauss*.¹⁰⁹ If we compare to the understanding of *hugr* as in the view of MIND AS PHYSICAL SPACE, in which this space exists at least partially somatically over the breast and body, potential meanings could be that either this space is empty, the opposite of a “whole,” or “full” *hugr*, or that *hugr* is somewhere else than this space (being “out of mind”). It is appropriate to conjecture that the meaning may be both: *hugr* must “go” somewhere, so if it leaves its internal confines leaving a void, it is imagined as having gone somewhere else. The notion of MIND AS PHYSICAL SPACE being empty could be a more extreme version of the idea of the “soft” or “malleable” *hugr* in similar insults in *Hárbarðsljóð* 26 and 49.

Hugsi would seem to represent the contradiction present in being “absent-minded” or being “present,” in which the former hardly guarantees the meaning of stupidity, instead potentially inferring excessive thoughtfulness, and the latter hardly guarantees the meaning of intelligence, instead potentially inferring a lack of incoming cognizance. On U 729, a runestone in Pr3 style and thus given a tentative date of 1045–1075, *Víðhugsi* appears as a personal name, compounding *hugsi* with *víða* (“widely, far and wide”), giving either “widely thoughtful” or “widely absent-

¹⁰⁷ Harbus, “Maritime,” 21.

¹⁰⁸ *C-V* gives few examples of *hugsa*. *ONP* has only eleven entries; *hugr* has nearly seven hundred. The reflexive of *hugsa* means, “a thing occurs to one’s mind.” Cf. Norwegian Bokmål/Nynorsk *huske*, “to remember, to swing.”

¹⁰⁹ ON *huglauss* survives in *ODS*. Cf. Section V on Kormákr: “he received, *huglauss dugga* that he is, rather heavy blows as a keepsake.” ON *dugga* refers to a lazy or useless person; Trans. McTurk: “wretch.”

minded”.¹¹⁰ Perhaps a century prior, *hugsi* occurs in Kormákr’s *Lv* 41, given the meaning “thinking of little” by McTurk, covered in more detail in Section V.¹¹¹ Strömbäck writes that *hugsa* in ON is “to think, observe,” but in more contemporary Norwegian dialects it means “to watch, observe, wish, desire for,” such that in dialects in Dalarna, Sweden specifically it means “by strong thoughts to cause somebody to feel ill”.¹¹² Heide adds that the meaning “to think about” derives from “to send one’s mind or thoughts to the object one is thinking of,” while Alver adds the meaning “to take notice of,” tied to *hugsing*, the “invisible/unconscious hug,” as related to the verb *at hugse*, which involves unconscious desire.¹¹³ The lone appearance of *hugsa* in the early skaldic corpus occurs in verse 32 of Einarr skálaglamm Helgason’s *Vellekla* with a similar meaning: *herr skyli of hugsa þat*, or “[the] army should ‘think upon’ that.” While the verb *hugsa* may indicate a sense of movement of *hugr* from MIND AS PHYSICAL SPACE and its place in BODY AS A CONTAINER FOR THE MIND into IDEAS AS EXTERNAL ENTITIES (“to think *at*”), the adjective *hugsi* may entail a subject conspicuously cognizing to a degree that results in a lack of *hugr* presence in their own body, such that *hugr* is conceived as external to the body of the agent and surrounded by objects of the performance of cognizing, like “thoughts, ideas.”

To this end, the story of Þjalfi and Útgarðr-Loki in *Gylfaginning* 46 may be interpreted as a literal narrative of cognizing performance by *hugr* in which *hugr* is “personified” as an animate person (IDEAS AS PERSONS, a special case of IDEAS AS PHYSICAL OBJECTS), such that ideas or thoughts can not only be interacted with physically, but can move and act like a person, linking cognizing attributes in a metaphysical mind-space to behavior in an embodied physical space.¹¹⁴

¹¹⁰ *SRDB*, U 729. Gräslund, “Dating,” 126. The stone is located in Uppland and thus more reliably dated.

¹¹¹ “Kormák’s Saga,” trans. McTurk, 49.

¹¹² Strömbäck, “Concept,” 4. *Hugr* can “exercise an influence” and “think in a certain direction.”

¹¹³ Heide, “Spirits,” 353. Alver, “Concepts,” 112. *ODS* preserves a meaning connected to calling something forward in one’s consciousness (*kalde I hu*), and *hue/huge*, a verb, means to nurture a certain feeling towards something, to keep in mind, or to really like something (someone), but also to remember.

¹¹⁴ Þjalfi runs against Hugi, over a “good course” with a “level plain,” and Þjalfi is readily defeated three times over. ON *hugi* is a masculine substantive with the same meaning as *hugr*. *ATT-Meta PD*: “Ideas as Persons or other Animate Beings.” Cf. George Lakoff and Mark Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago and

In *Gylfaginning* 47 we find out that Þjalfi was not in fact physically “running” against someone, but Hugi was in fact the *hugr* of Útgarðr-Loki, “and it was not to be expected of Þjalfi that he should match ‘swiftness’ (*skjötfæri*) with it”.¹¹⁵ The narrative portrays this swiftness of *hugr* as an ideal akin to Hallfreðr’s *Erfidrápa* 13, the later appearing ON term *hugskot*, “shooting of *hugr*,” and Danish *hugskud/huskud*, amounting to the notion of a “quick mind” which is reiterated on Sö 136, a Viking Age runestone in Pr1 style, on which a *hersir* (“chief”) is *hugsnjallan*, or “*hugr*-swift”.¹¹⁶ Hugi is both controlled and extrasomatic to that *jötunn* agent to which it belongs; an outlying definitive glimpse of *hugr* in the view of IDEAS AS EXTERNAL ENTITIES.

IV. Introduction to *vindr tröllkvenna* and *Huginn*

The “Wind of [the] Troll Women” kenning, in respect to its referent, *hugr*, was first literally recognized by Snorri in *Skáldskaparmál* 70. While Snorri formulates the type as *vindr tröll-kona*, note that the examples in this paper use or reference *jötunn*. Snorri states:¹¹⁷

Hugr heitir sefi ok sjafni, ást, elskugi, vili, munr. Huginn skal svá kenna at kalla vind tröllkvinna ok rétt at nefna til hverja er vill ok svá at nefna jötnana eða kenna þá til konu eða móður eða dóttur þess [...] hugr heitir ok geð, þokki, eljun, þrekr, nenning, minni, vit, skap, lund, trygð. Heitir ok hugr reiði, fjándskapr, fár, grimð, þöl, harmr, tregi, óskap, grellskap, lausung, ótrygð, geðleysi, þunngæði, gessni, hraðgeði, óþveri.

“*Hugr* is called mind and tenderness, love, affection, desire, pleasure. The *hugr* shall be referred to by calling it [the] wind of troll-wives (women), and it is normal for this purpose to use the name of whichever one you like, and also to use the names of giants (*jötunn*), and then refer to it in terms of his wife or mother or daughter [...] *hugr* is also called disposition, attitude, energy, fortitude, liking, memory, wit, temper, character, troth. *Hugr* can also be called anger, enmity, hostility, ferocity, evil, grief, sorrow, bad temper, wrath, duplicity, insincerity, inconstancy, frivolity, brashness, impulsiveness, impetuosity.”

We can generalize Snorri’s understanding that there is a broad semantic field of *hugr* connected to a cluster of “love” *heiti*, a cluster of cognitive-related words concerning “character” or “state,” and lastly a cluster related to emotion. Both Frank and Quinn perceive a possible contradiction in

London: University of Chicago Press, 1989), 72-80: personification maximizes that knowledge with which we know best: ourselves. Cf. Jaynes, *Consciousness*, 55.

¹¹⁵ *En er Þjalfi þreytti rásina við þann er Hugi hét, þat var hugr minn, ok var Þjálfa eigi vænt at þreyta skjötfæri hans.*

¹¹⁶ *SRDB*, Sö 136. Gräslund, “Dating,” 126: Pr1 stylistically dates to 1010 to 1040, but the Södermanland origination is a limitation on this method. *Hugskot* is attested in later prose sources (and linked to the Christian period) such as *Konungs Skuggsjá*. *ODS hugskud/huskud*: *hugr*-shot, -recess, -shooting/running, relating to thoughts that suddenly appear, impulses, or whims.

¹¹⁷ *Edda: Skáldskaparmál*, ed. Faulkes. *Snorri Sturluson’s Prose Edda*, “Skáldskaparmál,” trans. Faulkes.

that the syntax of the allocation of “*vind tröllkvinna*” seems to associate *hugr* foremost to the cluster of “love” *heiti* but that the contextually understood referents extend well beyond interpersonal relations.¹¹⁸ As demonstrated in Section III, *hugr* in the view of MIND AS PHYSICAL SPACE is located within the breast, as configured into BODY AS A CONTAINER FOR THE MIND, well-represented by the montage of cognitive and emotional terminology given by Snorri.

Margaret Clunies Ross states that in the construction of *kenningar*, the role of the determinant, in this case <*tröllkvinna*> “[of] troll women,” is to construct a category in which the base-word <*vindr*>, “wind, air” and the referent [*HUGR*] are members of a set that are “normal” through metaphorical analogy.¹¹⁹ Andreas Heusler puts this in a slightly different way, by stating that the referent [*HUGR*] cannot mean the same as the base-word <*vindr*>, but it has qualities that are shared with <*vindr*> with regard to the determinant <*tröllkvinna*>; the notion to be expressed represents <*vindr*> with respect to <*tröllkvinna*>.¹²⁰ Kathryn Ania Haley-Halinski writes that the base-word <*vindr*> often has a metaphorical relationship with the referent [*HUGR*], and the determinant <*tröllkvinna*> instead often has a metonymic relationship with the referent [*HUGR*].¹²¹

The present study proposes that the metaphorical relationship between ON *vindr*, “air, wind,” and the referent [*HUGR*] concerns an interest in the representation of *hugr* as in the view of IDEAS AS EXTERNAL ENTITIES and the inevitable ontological phenomenon of *hugr* extending into

¹¹⁸ Frank, “Unbearable,” 504. Quinn, “Wind,” 230. While Quinn, in agreement with Frank, would interpret Snorri’s description of *hugr* as more associated with the leading “love” *heiti*, it may be that this is not at all Snorri’s intent, or that Snorri, as Frank points out, may be misinterpreting the kenning type.

¹¹⁹ Margaret Clunies Ross, “The Cognitive Approach to Scaldic Poetics: From Snorri to Vigfússon and Beyond,” in *Úr Dólum til Dala: Guðbrandur Vigfússon Centenary Essays*, ed. Rory McTurk et. al. (Leeds: Leeds Texts and Monographs, 1989), 278. C-V: ON *vindr* “wind, air,” can be considered alongside ON *lopt/loft*, “air, atmosphere, sky,” and *himinn*, “(non-Christian) heaven.” The former may be “air” but in the sense of it being “up,” or “aloft” with which it is cognate, and the latter evidentially functions more as a spatial container for both *lopt/loft* and *vindr*.

¹²⁰ Andreas Heusler, “Review of Rudolf Meissner, *Die Kenningar der Skalden: Ein Beitrag zur skaldischen Poetik*,” in *Anzeiger für deutsches Altertum und deutsche Literatur* 41 (1922). Trans. and paraphrase in *SkP* I, lxx-lxxvi.

¹²¹ Haley-Halinski, “Kennings,” 11, builds on Lakoff and Turner, *More*, 104-106, in which kennings are reviewed as composites of part for whole metonymies and image-metaphors.

extrasomatic space. Although from a vastly different, Christian milieu, this is precisely what

Alcuin expresses in his eighth-century *De Animae Ratione*:¹²²

“Nor furthermore can one sufficiently admire the fact that this living and divine faculty which is called *mens* or *animus* is of such nobility that it does not become inactive even when it is asleep, of such speed that at one moment of time it surveys the sky and, if it wishes, flies across seas, traverses lands and cities; in short, by thinking, it, of itself, sets before its view all things it chooses, however far and wide they may be removed ... Which flies across sea, lands, and lofty sky, although it is shut in the prison of its body.”

In this passage the act of cognizing is conceptually addressed as both “seeing” and “flying,” yet is explicitly confined to BODY AS A CONTAINER FOR THE MIND.¹²³ For Alcuin the mind may be capable of ranging beyond the bodily confines, “conjure up images of things both known and unknown,” both remember and imagine people and places, and move instantaneously one’s mental presence both spatially and temporally, but the mind is ultimately shut there; the ability to range beyond stems from the metaphysical power of the God-given Christian soul mimicking the divinity and God’s work as a creator rather than any physical power innate to the body.¹²⁴

The ability for the mind “to see” can be understood by the essential conceptual metaphor COGNIZING AS SEEING, or the so-called “mind’s eye” metaphor. Researcher of psychology and mnemonics Francis Bellezza writes that “seeing” ideas is a metaphor for understanding, and thus for ideas to be understood they must be “seen” in the mind, to which Barnden adds that in the human visual apparatus, we “see” (and thus “understand”) straight ahead, parallel to our

¹²² Text and trans. from Peter Clemons, “*Mens absentia cogitans* in *The Seafarer* and *The Wanderer*,” in *Medieval Literature and Civilization: Studies in Memory of G. N. Garmonsway*, ed. D. A. Pearsall et. al. (London: Athlone Press, 1969), 63–64. *Nec etiam aliquis potest satis admirari, quod sensus ille vivus atque caelestis, qui mens vel animus nuncupatur, tantæ mobilitatis est, ut ne tum quidem, cum sopitus est, conquiescat: tantæ celeritatis, ut uno temporis puncto cælum collustret, et si velit, maria pervolet, terras et urbes peragret: omnia denique, quæ libuerit, quamvis longe lateque submota sint, in conspectus sibi ipse cogitando constituat ... quæ mare, quæ terras, coelum quæ pervolat altum, Quamvis sit carnis carcere clausa suæ.*

¹²³ Malcolm R. Godden, “Anglo-Saxons on the Mind,” in *Learning and Literature in Anglo-Saxon England: Studies Presented to Peter Clemons on the Occasion of His Sixty-Fifth Birthday*, ed. Michael Lapidge et. al. (Cambridge and New York: Cambridge University Press, 1985), 273, writes “for Alcuin it is the mind’s power to remember or imagine people and places that shows its God-like quality.”

¹²⁴ Godden, “Anglo-Saxons,” 272–273, adds that dreaming, too, is for Alcuin “a reflection of the soul’s high powers,” which is also represented in Augustine, *The City of God*, XVIII. Clemons, “*Mens*,” 63–64, 67, adds that “man’s likeness to God lies in his soul, and not in his body, because of the soul’s power to range throughout the world in thought ... [which] is so wonderful that it is no marvel that God has the power to know everything all the time.” Thus, the *mens/animus* is the intellectual faculty of the soul, and the soul itself is what must travel.

embodiment.¹²⁵ This has direct implications, for example, on MIND AS PHYSICAL SPACE, because “thoughts” can be in the “front” of the mind, or the “back” of the mind, relatively distal from the visual apparatus. The metaphor COGNIZING AS SEEING is how a visually-oriented person understands cognizing acts, but it is accompanied by the sensation or phenomenon of “being” and existing disparate from the body, which Alcuin expresses through the conception of flight. Peter Clemons would see Alcuin’s passage related to the same heritage of transmission as lines 58–63 of the Old English poem *The Seafarer*, a passage that Vivian Salmon and Roberta Frank have seen as relating the OE *hyge* leaving the body in flight as a bird, transgressing the bounds of the body, and subsequently returning.¹²⁶ Of centrality to Clemons’ suggestion is that both Alcuin’s passage and *The Seafarer* would seem to portray, and thus envision, the performance of cognizing as a different cognitive metaphor, one which may be paralleled in the conceptual underpinnings of Huginn.

The raven-form *hugr*, or Huginn, is first attested as *heiti* for the raven in Tindr Hallkelsson’s *Hákonardrápa* 4, dated to 974 – 995.¹²⁷ Several other extant usages trail this one, all of which postdate the year 1000, as does the first likely appearance of the related raven-*heiti* Muninn.¹²⁸

¹²⁵ Bellezza, “Mind’s Eye.” Cf. Barnden, “Consciousness,” 319–320: COGNIZING AS SEEING relates to both IDEAS AS EXTERNAL ENTITIES and MIND AS PHYSICAL SPACE.

¹²⁶ Vivian Salmon, “‘The Wanderer’ and ‘The Seafarer’, and the Old English Conception of the Soul,” *The Modern Language Review* 55:1 (1960), 1–2, writes that a literal reading entails the *hyge* as crossing the boundary of the breast, travelling the corners of the earth, screaming like a bird as it flies alone, and returning unsatisfied. Frank, “Unbearable,” 501, concurs that the speaker likens their *hyge* to a “lone-flier,” which leaves from the breast, flies widely over land and water, and returns, urging the heart. Clemons, “*Mens*,” connects the passage to “the mind thinking intensely of distant things,” ranging widely beyond the confines of the body in which it is shut up, and “distance is conceived of spatially, not temporally.” Godden, “Anglo-Saxons,” 294, instead states that this is “an image of volition rather than imagination, calling the speaker to a journey.”

¹²⁷ Poole, *SkP* I, 345, 336–337: *ferðar Hugins verð bjóðr*, “meal-offerer of the flock of *Huginn*,” [RAVENS > CORPSES > Hákon]. The poem is preserved in *konungasögur* manuscripts and an accepted date is between 974 to 995. The verse is directed towards the familiar Jarl Hákon.

¹²⁸ Huginn appears in precisely the same way in verse 2 of an eleventh-century poem (“Poem about Haraldr harðráði”) by Grani skáld, in some readings of verse 14 of *Vikingarvísur* by Sigvatr Þórðarson, likely dating to between 1015–1030, in verse 4 of the likely early eleventh-century *Þórálfs drápa Skólmssonar* by Þórðr Særeksson, from which verse 3 preserves the probable first appearance of the raven *heiti* Muninn, and in the mid-eleventh century *Þorfinnsdrápa* by Arnórr jarlaskáld Þórðarson. Concerning Muninn, information around Þórðr Særeksson is sparse, and the extant *helmingar* survive in *konungasögur* manuscripts. Gade, *SkP* I, 236, states “the present *drápa* may have been composed well after [961], whether by Þórðr or another poet,” yet likely to date to before the death of Óláfr Haraldsson in 1026.

Studies of Huginn both in recent times by Stephen Mitchell and Marijane Osborn or in the more paradigmatic work of Gabriel Turville-Petre have left untouched any cognitive methods or conceptual approaches relative to an embodied cognition.¹²⁹ The dominant linguistic understanding of Huginn and Muninn is that put forth by Albert Morey Sturtevant in 1954, in which Huginn is a product of the substantive *hugr* with the addition of the adjectival suffix **-en*, “denoting the sense of ‘provided with a certain quality,’” or “endowed”.¹³⁰ Huginn is thus not derived from the verb *hyggja*, nor Muninn from the verb *muna*; rather, both carry the exact meaning as expressed in their respective substantives, *hugr* and *munr* (*C-V*: “the moment, turn of the balance, the difference”). Huginn the raven is thus best seen as “the raven provided with *hugr*,” and appears not strictly as a human personification of *hugr* in the view of IDEAS AS PERSONS akin to Útgarðr-Loki’s swiftly “running” personification Hugi, but rather as a “flying” case of MIND AS ANIMATE BEING. This understanding suggests that, like Hugi, Huginn must operate in respect to, or belong to, someone or something, which is unanimously stated in the sources to be Óðinn.¹³¹

There are some four accounts which attribute Huginn to Óðinn: one eddic verse in *Grímnismál*, two prose accounts by Snorri in *Gylfaginning* and *Ynglingasaga*, respectively, and one *helmingr* attributed in *SkP* to Óláfr hvítaskáld Þórðarson, nephew to Snorri, extant in the *Third*

¹²⁹ Stephen A Mitchell, "II: 10 Óðinn's Ravens," in *Handbook of Pre-Modern Nordic Memory Studies: Interdisciplinary Approaches*, ed. Jürg Glauser et. al. (Berlin and Boston: Walter de Gruyter, 2018). Marijane Osborn, "The Ravens on the Lejre Throne: Avian Identifiers, Odin at Home, Farm Ravens," in *Representing Beasts in Early Medieval England and Scandinavia*, ed. Michael D. J. Bintley et. al. (Woodbridge: The Boydell Press, 2015). Gabriel E. O. Turville-Petre, *Myth and Religion of the North: The Religion of Ancient Scandinavia* (New York: Holt, Rinehart and Winston, 1964), 141-143. Cf. Rudolf Simek, *Dictionary of Northern Mythology*, trans. Angela Hall (Cambridge: D.S. Brewer, 1996), 164. Quinn, "Wind," 254, connects Huginn to Útgarðr-Loki's Hugi: "Huginn the raven is a projection of Óðinn's thought and Hugi, the giant's."

¹³⁰ Albert Morey Sturtevant, "Comments on Mythical Name-giving in Old Norse," *The Germanic Review* 29 (1954), 68. Richard North, *Pagan Words and Christian Meanings* (Amsterdam: Rodopi, 1991), 105-106. Sturtevant's conclusion is cited in John Lindow, *Norse Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs* (Oxford: Oxford University Press, 2001), 186-188., Simek, *Dictionary*, 164., and Mitchell, "Óðinn's Ravens," 460.

¹³¹ Among the poetic circumlocutions and *heiti* for "raven" which precede the first extant usage of Huginn, almost none link the raven (or any other bird) directly to Óðinn.

Grammatical Treatise and likely post-dating 1242.¹³² *Grímnismál* 20 relates that Óðinn “dreads, fears” (ON *óask*; *óa*, “to shock”) that Huginn will not return, but “fears more” (ON *sjásk*, “to fear”) about Muninn, and that they *fljúga ... jǫrmungrund yfir*, or “fly ... over/above far-reaching ground”.¹³³ Snorri, responsible for both *Gylfaginning* 38 and *Ynglingasaga* 7, gives a rather straightforward and unified account, and subsequently cites in *Gylfaginning* what seems safe to presume to be his main source, *Grímnismál* 20: two ravens, Huginn and Muninn, fly far and wide all over the world and “report” (ON *segja*) to Óðinn that which they see or hear, because Óðinn “tamed, trained,” them to speak (ON *temja*), to the end effect that Óðinn becomes aware of many “tidings” (ON *tíðindi*), such that Óðinn became greatly learned.¹³⁴ Óláfr hvítaskáld Þórðarson’s

¹³² *SkP* III, cxviii: *The Third Grammatical Treatise* is preserved in *Codex Wormianus*.

¹³³ *Grímnismál* 20: *Huginn ok muninn fljúga hverjan dag jǫrmungrund yfir; óumk ek of hugin at hann apr né komit, þó sjámk meirr um munin*. “Huginn and Muninn fly each and every day over and above far-reaching ground; I dread of Huginn that he not cometh back, although I fear more about Muninn.” The context of the verse is a didactic bestowal from Óðinn to Agnarr; no more context is given. C-V: ON *óa* is a contracted form of *ógn*, “dread, terror,” which appears with *hugr* in both *Helgakviða Hjorvarðssonar* 9 and *Þórsdrápa* 11; see Section VI. The reflexive of *sjá*, “to see,” meaning “fear,” would be an apt way to conceptualize one’s *munr* if the meaning of ON *munr* derives from, as Sturtevant, “Comments,” 68, writes, “the conception that a ‘difference’ between things is something perceived,” which can be understood in light of the metaphor COGNIZING AS SEEING, such that one visually “sees” the object of cognizance; the occurrence of *munr* (cf. ON *bragð*, “a moment, quick movement,” evidenced evocatively on runic inscription N 171; below). *Sjá* in the present subjunctive middle voice indicates a reflexive hypothetical or possibility, and *um* means “around, all over,” such that one can tangentially render: “although I am maybe seeing myself more all over *munr* (the moment of visual cognizance).” The reflexive *sjásk* also appears in *Hákonarmál* 15: *séumk vér hans of hugi*, “we fear of *hugi* [of Óðinn].” Both cases suggest this fear as possibly grounded in the visual sense; *sjásk* in *Grímnismál* 20 could be interpreted as a bodily and emotional pun on COGNIZING AS SEEING, such that “seeing” as “understanding” leads to “fear.” This “understanding” could be somatic: cf. Bellezza, “Mind’s Eye,” 120. COGNIZING AS SEEING can target the external space of the view of IDEAS AS EXTERNAL ENTITIES, but also MIND AS PHYSICAL SPACE, such that “remembering is searching for and finding objects in this space,” as in *Atlamál* 89. *ODS* preserves *holde i hu* “to keep in mind/memory,” *kalde i hu*, “to call to mind,” and *komme i hu*, “to come into one’s thoughts.”

¹³⁴ *Gylfaginning* 38: *Hrafnar tveir sitja á ǫxlum honum ok segja í eyru honum ǫll tíðindi þau er þeir sjá eða heyra. Þeir heita svá: Huginn ok Muninn. Þá sendir hann í dagan at fljúga um allan heim ok koma þeir apr at dögurðarmáli. Þar af verðr hann margra tíðinda vís.* “Two ravens sit on his shoulders and report in his ears all tidings, that which they see or hear. They are named so: Huginn and Muninn. He sends them at daybreak to fly all over this world and they come back at day-meal time. Thence by these means becomes he aware of many tidings.” *Ynglingasaga* 7: *Hann átti hrafnna tvá, er hann hafði tamit við mál; flugu þeir víða um lönd ok sögðu honum mǫrg tíðendi. Af þessum hlutum varð hann stórliga fróðr.* “He had two ravens, which he had trained with speaking (ON *temja*); they flew far and wide all over land and reported to him many tidings. From these parts (by these means?) became he greatly learned.” Consider the trans. by Hollander: “He had two ravens on whom he had bestowed the gift of speech; they flew far and wide over the lands and told him many tidings. By these means he became very wise in his lore.” C-V: ON *hlutr*, “lot, share, allotment, portion, part,” may make more sense in this passage if we know their names, such that *hugr* and *munr* are parts of a cognitive whole.

helmingr reads: “Two ravens flew from shoulders of Hnikarr <= Óðinn>; Huginn to the hanged body (ON *hangi*), but Muninn to the dead body (ON *hræ*, “dead body, carrion, scraps”).¹³⁵

We can seek to understand the flying *hugr* of Óðinn by revealing it as a conceptual metaphor of mind in its own right: *HUGR* IS A FLYING BIRD. The primary correlations between the target domain and source domain are given below:¹³⁶

target domain	source domain
<i>hugr</i> cognizes in extrasomatic space	birds are external to the body of the human agent
<i>hugr</i> “flies” by <i>hyggjandi</i> , “thinking”	birds move by flight and by mediating the wind
<i>hugr</i> is frequently either resting or “thinking”	birds frequently land and take flight
<i>hugr</i> is typically portrayed as somatically contained	birds utilize the tree for landing and nesting
<i>hugr</i> “sees” anything through COGNIZING AS SEEING	birds can fly anywhere and see anything with their eyes
<i>hugr</i> can be “high” through MIND AS PHYSICAL SPACE	birds can move the highest of all biological creatures
<i>hugr</i> can be “swift” through MIND AS ANIMATE BEING	birds have the capability to fly swiftly
<i>hugr</i> can imaginatively “be” anywhere	birds can fly anywhere limitlessly

These primary matchings offer one operative framework upon which to approach a cognitive schematic of the kenning *vindr tröllkvenna*, such that these correlations can be used to map the metaphorical relationship between the base-word <*vindr*> and the referent [*HUGR*] as well as the metonymic relationship of the determinant <*tröllkvenna*> and the referent [*HUGR*].

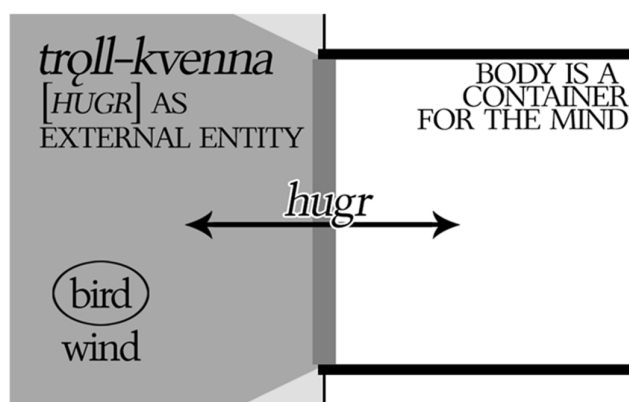
The critical matchings are twofold: first, the way in which the base-word <*vindr*> and the referent [*HUGR*] are “normal” through metaphorical analogy may be understood as hinging on the notion that birds fly by mediating the wind, navigating their bodies in the wind, soaring in the wind, and flapping their wings in the wind, just as *hugr* “flies” by *hyggjandi*, “thinking,” and the performance of cognizing. This inherently bears an “image metaphor” as discussed by Lakoff and Turner, particularly evocative of “attribute structure,” in that in focus is the naturalistic fact that “birds move by flight and by mediating the wind,” such that structural aspects of known

¹³⁵ *Tveir hrafnar flugu af oxlum Hnikars; Huginn til hanga, en Muninn á hræ*. The meter is *fornyrðislag*; Hnikarr as Óðinn *heiti* is also found in *Grímnismál* 47.

¹³⁶ For an exemplar of this methodology in ON studies see Peter Orton, “Spouting Poetry: Cognitive Metaphor and Conceptual Blending in the Old Norse Myth of the Poetic Mead,” in *Constructing Nations, Reconstructing Myth: Essays in Honour of T. A. Shippey*, ed. Andrew Wawn et. al. (Turnhout: Brepols, 2007), 294. Another way of looking at these relationships is through the proportional metaphor *hyggjandi* “thinking” (cf. cognizing) is to the *hugr*, what wind is to the bird, and one may then speak of the wind as the *hyggjandi* “thinking” of the bird (cf. Huginn), and *hyggjandi* “thinking” as the wind of the *hugr*. Cf. Margaret Clunies Ross, “Cognitive,” 275–278.

<vindr> may be mapped onto the structure of less familiar *hugr* through the mental image of bird-flight.¹³⁷ Danica Škara writes that “because of its abstract meaning [the] human mind is presented as if it had its own ‘frame’ (cf. ‘frame of mind’),” which is often associated with wind (cf. “to blow someone’s mind, breadth of mind”) and “ideas” or “thoughts” with fluids (cf. “deep thoughts, stream of consciousness”).¹³⁸ It is to this end we might direct comments by Frank, who writes that wind itself resembles their proposed referents of thought and passion, because wind is swift, invisible, and constantly in motion just like the mind, and by Quinn, who notes wind’s “palpable physical force,” which can be linked to the bodily impact of a cardiocentric *hugr*.¹³⁹

Second, the way in which the determinant <tröllkvenna> and the referent [HUGR] are metonymic can be likened to the fact that birds are external to the body of the human agent, just as the human embodied *hugr* must cognize



within and through extrasomatic space, common to the views of both MIND AS PHYSICAL SPACE and IDEAS AS EXTERNAL ENTITIES. If we consider that the determinant <tröllkvenna> might construct a cognitively *spatial* category which targets a delineation between *hugr* in the view of MIND AS PHYSICAL SPACE and *hugr* in the view of IDEAS AS EXTERNAL ENTITIES, a delineation which is then “normalized” into a set in regard to the referent [HUGR], then it becomes plain that <tröllkvenna> may create a synecdoche (part-for-whole metonymy) in which the referent [HUGR] is only the external, wandering *hugr* occupying the space of IDEAS AS EXTERNAL ENTITIES rather than *hugr* in the view of MIND AS PHYSICAL SPACE as configured into BODY IS A

¹³⁷ Lakoff and Turner, *More*, 89-96. The “attribute structures” either directly between <vindr> and *hugr* or between *hugr* and “a flying bird” are manifold; all three are also physiologically tangible.

¹³⁸ Danica Škara, “Body Metaphors – Reading the Body in Contemporary Culture,” *Collegium Antropologicum* 28:1 (2004), 185-186.

¹³⁹ Frank, “Unbearable,” 502-503. Quinn, “Wind,” 216.

CONTAINER FOR THE MIND. This [HUGR] would instead be phenomenally and spatially likened to the descriptive meaning of the adjective *hugsi*, the targeted space acted upon by the verb *hugsa*, perhaps some conceptual strands underlying the adjective *huglauss*, Útgarðr-Loki's Hugi, and Óðinn's raven-form *hugr*, Huginn.

This hypothesized schematic interprets the determinant <tröllkvenna> “[of] troll-women,” as extending a mythological parallel to this embodied conceptual dichotomy, in what amounts to a reflection of a bounded/unbounded, in/out, center/periphery “image schema” as discussed by Lakoff and Turner, in which a bounded mythologically understood spatial orientation is mapped onto the more abstract but nonetheless similarly bounded domain of *hugr*, providing “an internal logic that permits spatial reasoning”.¹⁴⁰ The space of *jötunn* and of the “Other” in mythology is an external space (cf. Miðgarðr contra Útgarðr) that Loki can reach by flight, that Þórr can wade to, or that Óðinn can fly to or ride to.¹⁴¹ The boundary is flagrant in passages like *Vafþrúdnismál* 15–16, in which the river Ífing “divides earth between [the] sons of *jötunn* and [the] gods ... she shall be running open through all time,” or *Þórsdrápa* 6–10, where such a river is crossed at great difficulty.¹⁴² The ontological boundedness of the space of “us,” as conceptualized through the Æsir, becomes the “in” space of *hugr* in the view of MIND AS PHYSICAL SPACE as configured into BODY AS A CONTAINER FOR THE MIND.¹⁴³

¹⁴⁰ Lakoff and Turner, *More*, 97–100. “Image schemas” are particularly diagnostic by their prepositional usage, which express “schematic spatial relations.” Cf. Škara, “Body,” 185–186. The spatial logic permits discussion of the boundary between *hugr* in the view of MIND AS PHYSICAL SPACE contra IDEAS AS EXTERNAL ENTITIES.

¹⁴¹ For a synthesis see Ármann Jakobsson, “Where Do the Giants Live?” *Arkiv för nordisk filologi* 121 (2006), 104–106. On Loki, see *Haustlǫng* and *Þrymskviða* 3, 5, 9, and the discussion by Triin Laidoner, “The Flying Noaidi of the North: Sámi Tradition Reflected in the Figure Loki Laufeyjarson in Old Norse Mythology,” *Scripta Islandica* 63 (2012). *Hugr* is not explicitly associated with ON *hamr* outside of *Hávamál* 155, and Loki must be “lended” (ON *ljá*) the *fjaðrhamr* or be “increased, augmented” (ON *auka*) by a flight-skin (ON *flugbjalfa*). In *Haustlǫng* 12, this “augmentation” of the flight-skin may be relevant to how Loki is able to “trick back” Þjazi and obtain Iðunn. On Þórr, see *Haustlǫng* 14–15, *Þórsdrápa*, and *Grímnismál* 29. *Þórsdrápa* 14 is the only context in which *hugr* is directly confronted with *jötunn*. For Óðinn, see, of many, *Baldrsdraumr*.

¹⁴² *Vafþrúdnismál* 15–16: *Hvé sú á heitir er deilir með jǫtna sonum grund ok með goðum. Ífing heitir á [...] opin renna hon skal um aldrdaga.* For *Þórsdrápa* 6–10, see *SkP* III, 87–97.

¹⁴³ Lakoff and Johnson, *Metaphors*, 26–27: Ontological metaphors impose artificial boundaries on things that are not clearly discrete; they bound in parallel with the human experience of bodily encapsulation.

Mythologically scaled container metaphors find expression in skaldic poetry, eddic poetry, and Snorri's *Edda*. In the tradition of *Vafþrúðnismál*, we see a container metaphor in which the sky comes from the skull of Ymir, implicating the air of the sky as that within the skull, within which the wind is that “which blows over the waves, which men never see itself”.¹⁴⁴ Subsequently, “[he] is called Hræsvelgr, who sits at the end of heaven, a *jǫtunn* in the *hamr* of an eagle; [they] say *vindr* comes from his wings, over all men”.¹⁴⁵ In the tradition of *Grímnismál*, the skull of Ymir is again responsible for the skies, but furthermore, “from his brain were those hard-moody clouds, all about shaped”.¹⁴⁶ Snorri adopts *Vafþrúðnismál* for *Gylfaginning* 18, in which the wind stirs great seas, whips up fire, and is strong but cannot be seen.¹⁴⁷ Snorri expands on wind in *Skáldskaparmál* 25–29, likening the sky to “bird-world” and “weather-world,” naming wind as “wolf of tree,” and citing a variant version of *Alvíssmál* 12 in *Skáldskaparmál* 58–60.¹⁴⁸ *Alvíssmál* 12 didactically relates sky-names for a typical range of mythological entities, explicitly bounding the sky domain in a series of container metaphors in a consistent pattern with *Vafþrúðnismál* and *Grímnismál*.¹⁴⁹

¹⁴⁴ *Vafþrúðnismál* 21, 36: *Ór Ymis holdi var jörð um sköpuð en ór beinum björg, himinn ór hausi ins hrímkalda jǫtuns en ór sveita sjor [...] hvaðan vindr um komr, svá at ferr vág yfir; æ menn hann sjálfan um sjá.* “From [the] flesh of Ymir was earth all over formed, but rocks from [his] bones, skies from [the] skull of the rime-cold *jǫtunn*, and from [his] blood (sweat?) [the] sea [...] from wheresoever wind all over comes, thus to pass over [a] wave; which men themselves never see.”

¹⁴⁵ C-V: ON *hræ*, “a dead body, carrion, scraps,” and *svelgr* is a substantive relating to a whirlpool as well as the verb *svelgja*, “to swallow.” *Vafþrúðnismál* 37: *Hræsvelgr heitir, er sitr á himins enda, jǫtunn í arnar ham; af hans vængjum kvæða vind koma alla menn yfir.* The *jǫtunn* in a *hamr*, “skin, form,” could be indicative of a conceptual metaphor *HUGR AS EXTERNAL ENTITY AS PERSON*, cf. Hugi, *Hávamál* 155: ... *ef ek sé túnriður leika lopti á, ek svá vinnk at þeir villir fara sinna heimhama, sinna heimhuga.* “... If I see enclosure-riders playing [up] in [the] air, I so make that they will go to their home-*hama*, their home-*hugir*.”

¹⁴⁶ *Grímnismál* 40–41. *Ór hans heila váru þau in harðmóðgu ský ǫll sköpuð.*

¹⁴⁷ *Gylfaginning* 18: *Hvaðan kemr vindr? Hann er sterkr svá at hann hrærir stór hǫf ok hann æsir eld en svá sterkr sem hann er þá má eigi sjá hann.* Trans. Faulkes: “Where does the wind come from? It is so strong it stirs great seas and whips up fire, but strong as it is, it cannot be seen.” Perhaps seeking physical causation, Snorri adds that “the winds arise from beneath [the] wings [of Hræsvelgr] when he flies,” and explicitly from the north (northerly winds).

¹⁴⁸ *Skáldskaparmál* 25–29, 58–60, trans. Faulkes: “[Wind shall be referred to as] breaker of tree, harmer and slayer or dog or wolf of tree or sail or rigging ... the sky is called Ginnungagap and middle-world, bird-world, weather-world. Terms for weather are storm, breeze, gale, tempest, blast, wind.” Snorri’s citation of *Alvíssmál*: *Vindr heitir með mönnum, en vǫnsuðr með goðum, kalla gneggjuð ginnregin, æpi kalla jǫtnar en álfar gnýfara; heitir í Helju hlummuðr.* Trans. Faulkes: “It is called wind among men, but wanderer among the gods, the great powers call it the neigher, giants call it howler, but elves noisy traveler. In Hel it is called boomer.”

¹⁴⁹ *Alvíssmál* 12: *Himinn heitir með mönnum en hlýrnir með goðum, kalla vindófnir vanir, uppheim jǫtnar, álfar fagnaræfr, dvergjar drjúpan sal.* Trans. Larrington: “‘Sky it’s called among men, planet-home by the gods, wind-weaver the Vanir call it, the giants call it the world above, the elves the lovely roof, the dwarfs the dripping hall.’”

This understanding would suggest that the referent [*HUGR*] is indeed a subset of the possible deployments of *hugr*, but not necessarily in any deliberate or perceivable groupings which may exist in *Skáldskaparmál* 70. The semantic breadth of the referent [*HUGR*] might feasibly be equal to that of *hugr*, as the delineation would not be about meaning per se, but rather, to whatever extent was necessary or to whichever supplied context was relevant, *hugr* becoming conceived as extrasomatic and sharing of space with “ideas, thoughts” and other objects or products of the performance of cognizing; [*HUGR*] AS EXTERNAL ENTITY. Yet, obviously, the determinant <*tröllkvenna*> is a compound and not wholly consisting of “troll”; ON *kvenna*, genitive plural of ON *kona*, “woman,” suggests that there is more to this kenning than demarcating what might be generalized as a somatic or extrasomatic conception of *hugr*.

Quinn suggests that the grammatically feminine <*tröllkvenna*> should probably be seen in the light of “the influence of supernatural females over men’s fates,” to which we may conceptually associate the *nornir*, *valkyrjur*, *vølnur*, and *dísir*.¹⁵⁰ This coupling is both well-represented in the referential meanings of the corpus of *vindr tröllkvenna* kennings, as both the studies of Frank and Quinn demonstrate, and seamlessly pairs with the proposed metaphorical relationship between the base-word <*vindr*> and the referent [*HUGR*]. Yet the proposition may be refined: the ontological peripheral space is one in which the agent lacks control, composed of perceived “objects” and agents which are out of the jurisdiction of the cognizer; hence shared origins with an outlook of predetermination.

The ensuing study of *vindr tröllkvenna* will suggest shared conceptual roots with the cognitive metaphor *HUGR IS A FLYING BIRD*, utilized as its own poetic metaphor to upon which discuss “fate” and the ontological realization that extrasomatic space is out of one’s control, by means of the base-word <*vindr*> and its metaphorical relationship to the referent [*HUGR*], such that this

¹⁵⁰ Quinn, “Wind,” 209: the kenning “is likely to be the kind of kenning that instantiates a basic tenet of the mythology: the influence of supernatural females over men’s fates.” Frank, “Unbearable,” 512–513, adds that “wind was imagined by Norse mythographers as a giant,” that Earth was an “inescapably” female giantess, and that “the predominance of ‘giantess’ in the kenning may have something to do with the Norse configuration of giant world as female.”

relationship targets and employs the operative crux of bird flight as matched to the performance of cognizing. This metaphorical relationship would not directly be “wind is [extrasomatic] *hugr*,” but rather, “wind is the essential capability by which *hugr* can (metaphorically) fly [extrasomatically].”

V. Three *vindr tröllkvenna* kennings

This section tests the hypothesis that the metaphorical relationship between the base-word <*vindr*> and the referent [*HUGR*], as extended through a bodily and spatial synecdoche that differentiates *hugr* as external, targets the notion of extrasomatic ontological powerlessness by inference to the conceptual underpinnings of *HUGR* IS A FLYING BIRD (manifest in Huginn), such that any expressed or implicit ability or inability to mediate or navigate the wind (or similarity to “bird”-ness) becomes accommodating as its own ontological metaphor. If the respective [*HUGR*] referents of these three *vindr tröllkvenna* kennings can adequately be discerned by the methods implemented in Section III as indicative of the view of IDEAS AS EXTERNAL ENTITIES, and if indications of positive or negative wind navigability or mediation on behalf of the agent positively correlates with the presence or deficiency of ample control over one’s “being” or existing in life or a good or bad (or void thereof) fate, then the study would provide some evidence, limited by sample size, that the ontological gap in cognitive experience between the “contained” somatic *hugr* (which must nonetheless cognize extrasomatically) and the “wandering” extrasomatic *hugr* (which is nonetheless inherently rooted within the agent), is being addressed by reference to the forces of wind. Whereas “breath” in life is effectually unevidenced in this early period, “wind” would thus provide a metaphorical backdrop for the functionality of “mind,” to one somewhat similar effect of the “breath concept” in that *hugr* would have the potential to be portrayed as transgressed from within the body into a “breathy” medium.

Before proceeding, a unique runic inscription from Vinje Church, Vestland, Norway may illuminate some of the nuance of this proposal, despite originating within a disparate extant

context. N 171, which *SRDB* dates to around 1200, associates maritime diction and imagery with human agents which are “holding” onto *hugstríð*, “*hugr*-grief” in part due to *flagða feiknbrögðum*, or the “terrible-schemes of giantesses”:¹⁵¹

<p>Hallvarðr grenski resit (rú)nar þessar: Sæll er, sá er sv(íki f)ý(l)a sorg á reikar torgi Grettis sótt at gæti geldr eiðar þess aldri. Era fe(ik)nbrögðum um flagða fallnir niðr með öllu haukar Baldrs ok halda hugstríði byr[skíða].</p>	<p>(rú)nar þessar: Sæll er aldri fýla, sá er svíki. Geldr þess eiðar, at Grettis sótt gæti sorg á reikar torgi. Era fallnir niðr með öllu haukar byrskíða Baldrs um flagða feiknbrögðum ok halda hugstríði.</p>	<p>Hallvarðr grenski wrote these runes: Never happy is that dirty fellow who betrays, [he] repays that oath, that sickness of Grettir [WINTER] guards sorrow in [the] market of the parting of hair [HEAD]. The hawks (bold men) of Baldr of wind-woods [SHIPS > SEA-WARRIORS] are not entirely fallen down by means of the terrible-schemes of giantesses and are holding fast to <i>hugr</i>-grief.</p>
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This inscription would seem to relay agent-caused troubles stemming from betrayal and oath breaking as well as from forces insinuated as uncontrollable. ON *halda* has the meanings “to hold, to withhold, to retain, to keep safe,” and as this verb is taking dative *hugstríð* as an object (*C-V*: ON *stríð*, “woe, grief, affliction”), itself a compound suggestive of emotional volatility, the conceptual implication is most consistent with *hugr* in the view of MIND AS PHYSICAL SPACE, not IDEAS AS EXTERNAL ENTITIES.

The agents are doubly referenced to wind imagery: first, as *haukar*, which can mean both “hawks” and “bold men,” and second in a kenning referencing [SEA-WARRIORS] which employs *byrskíða*, “(fair) wind-woods” as its determinant. These two references evince imagery of these individuals as capable wind mediators, with strikingly similar diction to *vindr tröllkvenna* kennings (as we shall see), which is tempting to interpret metaphorically and as connected as they are grammatically to the notion that they have managed to be “not entirely fallen down” by these giantess tricks. While these *hugir* may be somatic, the allusion of adeptness at seafaring and flight is thus consistent with a metaphorical linkage to the controllability of outcomes in life (or lack thereof), nominating the semantic field of ON *bragð*, “trick, scheme, device,” as one potential

¹⁵¹ Transliteration and prose word-order from *SRDB*, N 171 and Edith Marold, “Runeninschriften als Quelle zur Geschichte der Skaldendichtung,” in *Runeninschriften als Quellen interdisziplinärer Forschung*, ed. Sean Nowak et. al. (Berlin and New York: Walter de Gruyter), 674. Trans. dependent on both; particularly Marold’s German trans.

descriptor of any extension for the referent [*HUGR*] by the determinant <*tröllkvenna*>.¹⁵²

Relevant for consideration is Antonina Harbus’ study of maritime metaphor in Old English poems such as *The Wanderer* and *The Seafarer*, which has revealed that metaphors of the mind present themselves in particular by way of metaphorical nautical activity.¹⁵³

With this in mind, from Snorri’s thirteenth-century description, *vindr tröllkvenna* kennings were outlined by Meissner in 1921, comprising Category §64, and have been examined most thoroughly by Judy Quinn and Roberta Frank.¹⁵⁴ Meissner lists some fourteen or fifteen examples of *vindr tröllkvenna*, Quinn utilizes sixteen, and Frank makes do with seventeen. Only four of these seem likely to predate the year 1000, of which all are demonstrably linked to skalds disparate from Christianity. We will first consider Hallfreðr’s *Lv 2* and Kormákr’s *Lv 1*, both of which are embedded in the interpersonal scenarios so equivocal to the *skáldasögur*, not contextually unlike many appearances of *hugr* in *Hávamál*.

Dating	Context	Author/Title	Prose ON	Structure
Prior to 1014 (965 - 995?)	Sks (Ís.)	Hfr. <i>Lv 2</i>	byrr kvánar Surts	[nominative (fair) wind + genitive sing. woman + genitive sing. Surtr] = [<i>HUGR</i>]
prior to 970	Sks (Ís.)	Kormákr <i>Lv 1</i>	mínú leiði snótar jøtuns	my + [dative (fair) wind + genitive sing. woman + genitive sing. jøtunn] = my [<i>HUGR</i>]

There are no serious problems with Hallfreðr *Lv 2* as it survives, such that both Frank and Quinn order the syntax the same but provide slightly varying understandings. The first *helmingr* of the verse relates that many men “are resolved to court” Kolfinna, the sole object of Hallfreðr’s romantic intrigue, which presents a hazard for Hallfreðr’s interests.¹⁵⁵ The second *helmingr* reads: “late will ‘fair wind of the woman of Surtr’ [*HUGR*] await to put me to flight from calm Kolfinna;

¹⁵² C-V: ON *bragð* has primarily a temporal meaning, relating “a while, moment, or a sudden movement,” in addition to “trick, scheme,” compounding interest in the idea of “holding” *hugstriði*.

¹⁵³ Harbus, “Maritime,” 22-24. Relevant passages are *The Wanderer* 55-57, and *The Seafarer* 58-64.

¹⁵⁴ Quinn, “Wind,,” and Frank, “Unbearable.” Rudolf Meissner, *Die Kenningar der Skalden* (Bonn and Leipzig: Kurt Schroeder, 1921), 138-139, links both *hugr* and the kenning type to Latin *animus* and German *sinnen*, “to ponder.” Meissner states that Snorri gives little reasoning, relays doubts for the meaning of the kenning, and reveals that it was avoided in later poetry.

¹⁵⁵ Frank, “Unbearable,” 505: “Men [heeding-trees of the shield] are resolved to court Ávaldr’s only daughter; to this skald that spells danger.” Cf. Poole, “Introduction,” 1: Kolfinna means “‘coal-black Finna,’ named for her dark complexion and hair.”

so men say about her”.¹⁵⁶ The referent performs the action indicated by a transitive ON *renna*, “to make (let) run, to put to flight, to wander, to glide [of a ship],” taking the (dative) object “me,” and “from calm Kolfinna” is a directional prepositional phrase situating the referent as spatially external *at* Kolfinna. Any performance by *hugr* of actions denotable by the verb *renna* are convincingly antithetical to MIND AS PHYSICAL SPACE and BODY IS A CONTAINER FOR THE MIND, consistent with the straightforwardly represented external placement of the referent [*HUGR*], such that [*HUGR*] is expressed in the view of IDEAS AS EXTERNAL ENTITIES. Not only would the *hugr* of Hallfreðr seem to be conceived as extrasomatic and surrounded in space by his “thoughts, ideas,” or objects of cognizing performance, dominated by the person Kolfinna, a limitation on Hallfreðr’s agential control is disclosed such that his *hugr* may bide time until “late,” but eventually, out of his control, be forced to “run, wander, glide” away.¹⁵⁷

Hallfreðr’s *Lv* 23 also employs *hugr*, and the first *helmingr* reads: “then I remind myself what my *hugr* has tried *towards* Kolfinna shall come to pass”.¹⁵⁸ *Hugr* is able to “try, examine, search” (ON *reyna*) an object (such as a person) under a pretext of interpersonal relations, an action which is directed “towards, against” (ON *við*) the (dative) object Kolfinna, which we may similarly understand as an extrasomatic *hugr* in the view of IDEAS AS EXTERNAL ENTITIES. Nominative *hugr* would thus be conceptually external to Hallfreðr’s body yet nonetheless exerting agential action directed at Kolfinna. Concerning the appearance of *sannreynir*, “true trier” in a verse attributed to Kormákr, Marold writes that a “trier, examiner” (ON *reynir*) can be “someone who knows someone’s mind, hence a friend,” context with which one may approach

¹⁵⁶ ... *Síð mun Surts kváinnar byrr of bíða rinna mér af kyrrri Kolfinnu; svá geta menn til hennar*. Compare Frank, “Unbearable,” 505: “Late [never] shall [my] mind [favourable wind of Surtr’s woman (=giantess)] manage to run from the calm Kolfinna; so men guess about her.” Quinn, “Wind,” 244: “Slowly will the breeze of Surtr’s woman manage to rid me of calm Kolfinna – such do men plan for her.” Poole, “Relation,” 126, cites this verse as verse 3, relating that “Hallfreðr announces his love for Kolfinna and also reckons with the claims of a rival.”

¹⁵⁷ Frank, Unbearable, 506, states that there is an inversion of two nautical idioms: *bíða byrr*, “wait for a favorable wind,” and *byrr renn á*, “a fair wind begins to blow.” A bird “glides” of the wind like a ship.

¹⁵⁸ *Skj* (AI, 172, BI, 162). Prose order: *þá minnumk at minn hugr reyndr við Kolfinnu mun verða*.

Haustlǫng 12, in which Loki is “the *hugreynandi* (‘*hugr*-trying’) of Hoenir”.¹⁵⁹ Concerning *Lv* 2, Quinn remarks that “Hallfreðr’s devotion to Kolfinna is so strong [...] even the powerful influence of giantesses would take aeons to erode his love,” and that “the image is one of having fixed thoughts blown away”.¹⁶⁰ For Frank, Kolfinna is the still center counter to the wild wind, “around which the skald’s mind revolves”.¹⁶¹

Kormákr’s *Lv* 1 is both simpler and less straightforward: “Now [a] mighty love happened to me in my ‘leading wind of the woman of *ǵǫtunn*’”.¹⁶² ON *verða* in the middle voice (“to become, happen, occur”) is the action this “mighty love” performs, spatially *within* “my (leading) [HUGR],” such that whether or not the view of IDEAS AS EXTERNAL ENTITIES may be invoked hinges on one’s interpretation of the base-word <*leiði*>, a specifically “leading” wind. *Leiði* is related to ON *leið*, “that which leads, a way, a road,” and *leiða*, “to lead.” While “*varðk*” belies little sense of control on Kormákr’s part, such that Kormákr is devoid of any tools with which to mediate any wind, assignment to the view of IDEAS AS EXTERNAL ENTITIES would conjecturally depend on an overinterpretation of <*leiði*>, whereas the directional prepositional phrase could be congruous with either view. While Quinn sees Kormákr’s thoughts as irresistibly drawn towards Steingerðr “by an elemental force,” positioning the directional phrase as indicating a “space” or “mind” *within* the poet, a cognitive framework may suggest that if the designated “leading” space is extrasomatic it may suffice as the ontologically external space of cognizing in which

¹⁵⁹ Marold, *SkP* III, 272-276. *Haustlǫng* 12: *Heyrðak svá, þat síðan, sveik apt ása leiku, hugreynandi Hoenis, hauks flugbjalfa aukinn*. “I have heard thus, that the *hugreynandi* (*hugr*-trying) of Hoenir [LOKI], strengthened with a hawk’s flight-skin, afterwards recovered the playmate of the gods by trickery.” Cf. *Þórsdrápa* 1: *geðreynir Gauts herþrumu, “geð*-trier of Óðinn of host-thunder” [LOKI]. *Húsdrápa* 4, 6: Þórr appears as the *reynir* “tester” of *ǵǫtunn*.

¹⁶⁰ Quinn, “Wind,” 245.

¹⁶¹ Frank, “Unbearable,” 506.

¹⁶² *Nú varðk mér ramma ást í mínu ǵǫtuns snótar leiði; menreið réttumk risti fyr skǫmmu*. This is the only usage of *leiði* in the kenning corpus; a “leading” wind is evocative of the “forward” directional cognizing of humans relative to our “forward” placed visual apparatus, cf. COGNIZING AS SEEING. Gade, “Dating,” 73: Kormákr’s poetry may be the oldest of the extant *skáldasögur*, and there is no indication that Kormákr was Christian. Kormákr probably composed first for the Jarl of Hlaðir, Sigurðr jarl Hákonarson, the father of Hákon Jarl Sigurðarson (killed in 962), who was to be patron to Hallfreðr. He then composed for his successor, Haraldr gráfeldr.

interpersonal interaction occurs, tied to a cardiocentric placement of emotions pertaining to *ást*, “love, affection”.¹⁶³

There is ample context in which to refine this understanding too: Kormákr employs *hugr* some three other times in his verses. In Kormákr’s *Lv* 8, his particularly intense desire for Steingerðr is likened to a “strong” *hugr* (ON *sterkr*) travelling vast distances “beyond the sea,” an allusion to maritime imagery.¹⁶⁴ In *Lv* 15, we find a rather straightforward embrace of *hugr* in the view of IDEAS AS EXTERNAL ENTITIES: *hugr er um á [STEINGERÐR]*, or “*hugr* [of Kormákr] is about (all over) *to* Steingerðr,” such that Kormákr’s *hugr* is even encompassing Steingerðr, herself breezily likened as the “valkyrie of channel-fire”.¹⁶⁵ What we might see as a fixation of *hugr*, or hinge-like quality of movement around a nodal point operating through the performance of cognizing, is reiterated in *Lv* 31 in which Kormákr’s [*minn*] *hugr leikr á henni*, or “my *hugr* moves *to* her” (ON *leika*, “to play, perform, move, swing”).¹⁶⁶ If we reapproach the *vindr tröllkvenna* kenning in Kormákr *Lv* 1 with these examples in tow, particularly *Lv* 15 and *Lv* 31 could be interpreted to emphasize the spatial nature of the base-word <*leiði*> as extrasomatic and fronting, such that the kenning builds on these two usages of *hugr* by adding a metaphorical allusion to Kormákr’s hapless fixation through the “flight” of *hugr* in out-of-control “windy” forces.¹⁶⁷

¹⁶³ Frank, “Unbearable,” 505, writes that the diction inverts the idiom *leiða ástum*, “to love someone.” Quinn, “Wind,” 243–244, adds that there may be the meaning of seductive power imagined as “the updraft of a giantess,” targeting the medium of wind as the point of emergence of the fixating *hugr* and the out-of-control.

¹⁶⁴ *Skj* (AI, 81–2, BI 71–2): *Alls metk auðar þellu Íslands, þás mér grandar, Húnalands ok handan hugstarkr sem Danmarkar; verð es Engla jarðar Eir háþyrnis geira (sól-Gunni metk svinna sunds) ok Íra grundar*. Trans. McTurk: “All told, I prize the pine-tree of wealth [WOMAN], who gives me anguish, *hugsterkr* with Iceland, with Denmark too, and Germany beyond the sea.” Emphasis mine.

¹⁶⁵ *Skj* (AI, 82–3, BI, 73): *Braut hvarf ór sal sæta, sunds eum hugr á Gunni (hvat merkir nú) herkis (høll) þverligar (alla)*. Trans. McTurk: “My *hugr* remains all the more keenly on the valkyrie of channel-fire [WOMAN].” Emphasis mine.

¹⁶⁶ *Skj* (AI, 85, BI, 77): *minn leikr hugr á henni*. Trans. McTurk: “my *hugr* is set on her.” Cf. *Völuspá* H, 27: *seið hon hvars hon kunni, seið hon hugleikin*. “She performs *seiðr* wheresoever she is familiar, *seiðr* she *hug*-played.”

¹⁶⁷ Quinn, “Wind,” 243, 252, would see a more apt referent for both Kormákr’s *Lv* 1 and Hallfreðr’s *Lv* 2 being “passion” or “turbulent thoughts,” or “ardour in the specific context of erotic attraction.”

A unique appearance in Kormákr's *Lv* 41 of the adjective *hugsi* further asserts this understanding, which may bear the meaning of excessive expenditure of *hugr* in extrasomatic space at the cost of a bodily cognizant presence:¹⁶⁸

Svófum Hnoss í húsi	Famous goddess of the horn-froth's fjordland,
hornþeyjar vit Freyja	you and I slept together,
fjarðar logs en frægja	hale and hearty, in a house,
fimm noetr saman grimmar	for five grim nights;
ok hyrketils hverja	and every one of those <i>raven's</i> lives
<i>hrafns ævi</i> Gnóð stafna	I lay there, <i>thinking of little</i> ,
lags, á lítt of <i>hugsi</i> ,	deprived of the locking embrace
lák andvanr á banda.	on the ship of the fire-kettle's gables.

While Meissner suggested that *hyrketils hrafns* was probably a kenning for a house, a more recent translation by McTurk denotes that the kenning *ævi hrafns*, “life of [a] raven,” references [NIGHT]. If so, the meaning is such that Kormákr and Steingerðr slept in a room for five days, each night likened to “the life of a raven,” rife with overflowing sexual desire. Unable to consummate and in a separate bed from Steingerðr, Kormákr lay there *hugsi*.¹⁶⁹ One interpretation of the end effect is that of a hybridization of Kormákr's inability to wrench his *hugr* from Steingerðr merged with a concretization of *HUGR IS A FLYING BIRD*, such that his inability to mediate the “wind” by which the raven must fly complements his self-description as *hugsi* to self-identify as powerless to the whims of fate.¹⁷⁰

The last *vindr tröllkvenna* kenning considered in this section is Eyvindr's *Lv* 11, which, along with Guþþormr Sindri's *Hákonardrápa* 8, reviewed in the next section, survives as praise-poetry embedded in *konungasögur* manuscripts, rather than the *skáldasögur* of the *Íslendingasögur*.¹⁷¹

¹⁶⁸ *Skj* (AI, 87, BI, 79). Trans. McTurk.

¹⁶⁹ Meissner, *Kenningar*, 431, gives *kyrketils* (“fire-kettle”) [STOVE], states that *hrafn* stands in for a horse name, and proposed a ms. emendation from *stafna* to *svefna*. “Kormak's Saga,” trans. McTurk, 102, reads the syntax in a manner keeping with *Kormáks saga*, trans. Valdimar Ásmundarson, ed. Sigurður Kristjánsson (Reykjavík, 1893) 48, 93. Cf. Quinn, “Wind,” 252: this “context of erotic attraction,” is made explicit by ON *andvanr*, “wanting” (C-V).

¹⁷⁰ Both Hallfreðr and Kormákr are skalds known for their panegyric first and foremost, such is their inclusion as protagonists in their respective *skáldasögur*, and it is possible that Kormákr's *Lv* 41 specifically deploys the raven-form due to a cross-milieu borrowing from skaldic panegyric and the conceptual foundations of Huginn.

¹⁷¹ These kennings are embedded in developed and meaningful ways in their respective contexts, ie. war-based eulogy or “Viking” contra skald-saga “love” or domesticity. Cf. *SkP* I, cxcvi, 213-214. Eyvindr Skáldaspillir Finnsson's *lausavísur* are connected to the political strife tied to Haraldr gráfeldr and his violent dispatching of Eyvindr's previous patron, Hákon I inn goði Haraldsson (d. 961). *Lv* 11 seems to relate to a tenuous relationship between Eyvindr and

Eyvindr's *Lv* 11 is a result of a problematic manuscript context in which the exact diction of the determinant varies between manuscripts, which is not a serious hinderance:¹⁷²

Dating	Prose ON	Structure
961 - 990	<i>góðan byr týs þursa</i>	good + [accusative wind + genitive sing. woman + genitive pl. þurs] = good [HUGR] (of Haraldr Gráfeldr)

As a “loose verse” devoid of the tight narrative structure of the *skáldasögur* prosimetrum, there is thus no poetic composition in which the verse can be contextualized. The way in which this stanza appears in *Heimskringla* probably depends on oral tradition and in-stanza inferences, and we may infer that the verse concerns Eyvindr responding to (and praising) Haraldr gráfeldr.¹⁷³

Haraldr is first complimentarily invoked with maritime-laden diction evocative of the runic inscription N 171, such that he is “runner of the ski of the land of skerries [SEA > SHIP > SEAFARER],” which is followed by Eyvindr addressing Haraldr: “I should after this time *find* your good ‘wind of the bondwoman of giants’”.¹⁷⁴

This invocation satisfies the criteria that Haraldr may be an apt wind mediator or navigator, such that if the sail is dependent on winds that are out of human control then [HUGR] may nonetheless navigate it, which is not only reinforced by the qualifying adjective for the kenning referent *góðr*, “good,” but also by the determinant *týs þursa*, “‘bondwoman’ of *þurs*.” *Týs* is noted by Poole to indicate a subjugated (female) individual, which may project a related sense of subjugation concerning control of ontologically external outcomes inherent to “being” alive and the notion of fate. ON *finna*, “to find (out), meet, visit, discover, perceive, feel” evokes a similarly external semantic field relative to *reyna*, but Eyvindr is the one “finding” whereas the referent concerns Haraldr.

this new patron and the “culmination of Eyvindr’s submission [to Haraldr].” Haraldr was raised as a Danish Christian and attempted to impose it around Trøndelag, but Eyvindr’s poetry (cf. *Háleygjatal*) is overtly non-Christian. Cf. Ström, “Poetry,” 441, 446. Eyvindr may have had deep family roots to Hålogaland and the Hlaðir jarls.

¹⁷² Poole, *SkPI*, 231: “The determinant *tys*, probably meaning ‘bondwoman’, ‘concubine’, or ‘enslaved sexual partner’, is obscure and clearly caused confusion in transmission.” Quinn, “Wind,” 238: the readings are *týs*, *tóls*, *kaus*, *bæs*, and *bæn*, “from which a reading which provides the necessary feminine quality to the determinant must be chosen if the kenning is to fit the taxonomic pattern.”

¹⁷³ Poole, *SkPI*, 213.

¹⁷⁴ *Skerja folder skíðrennandi, skyldak síðan frá þvísa finna þinn góðan byr týs þursa.*

With just cause we may presume that Eyvindr must encounter the referent [*HUGR*] in the physically external space between two agents or the inherent space for interpersonal interaction, perhaps as in the view of IDEAS AS EXTERNAL ENTITIES, but the lack of any directional phrase belies diagnostic verification. Eyvindr may just “find” the *hugr* of Haraldr where *hugr* typically exists, as MIND AS PHYSICAL SPACE as configured into BODY IS A CONTAINER FOR THE MIND. Frank would orient the usage as Eyvindr imploring for favorable intent concerning Haraldr’s future attitude, such that “to have a ‘good sea-wind’ means to be well favored”.¹⁷⁵ These understandings are hardly mutually exclusive as the same function would be realized by reckoning Eyvindr as complimenting Haraldr’s fate, such that Eyvindr would in turn be well-favored.

Although of sparse assistance in terms of his *Lv* 11, Eyvindr employs *hugr* twice in *Hákonarmál* in eschatological pretexts. In the second *helmingr* of *Hákonarmál* 9 we find:¹⁷⁶

Vasa sá herr í hugum ok That army was not in *hugum*
 átti til Valhallar vega. and had ways toward Valhöll.

The preceding verses 7–8 are essentially death-imagery, and the first *helmingr* of verse 9 reads “then kings were sitting with swords drawn, with hacked shields and pierced mail-shirts”.¹⁷⁷

Robert D. Fulk renders *sá herr vasa í hugum*, “that army was not in good spirits,” which is more or less in agreement with that given by Erin Michelle Goeres, who relays “that army was not glad of heart”.¹⁷⁸ There is only one similar usage of *hugr* in the corpus examined in this study, in

Hyndluljóð 2, in a similar context of travel to Valhöll: “[we] wait for *herjafóðr* [Óðinn] ‘sitting’ in *hugir*, he pays and gives gold to king’s men”.¹⁷⁹ *Hákonarmál* 9 seemingly portrays persons and

agents as not “within” MIND AS PHYSICAL SPACE as configured into BODY IS A CONTAINER FOR THE

¹⁷⁵ Frank, “Unbearable,” 507. Poole, *SkPI*, 231: “Eyvindr hopes that he will now stand in the king’s good grace.” Cf. Quinn, “Wind,” 239: “the literal meaning of the clause is ‘from now on, king, I ought to find your breeze of the giants’ [something] to be good.”

¹⁷⁶ Fulk, *SkPI*, 171–174: *Hákonarmál* survives as a continuous whole in *Hákonar saga góða*, *Heimskringla*. Trans. mine. ¹⁷⁷ *Þá sótu döglingar með sverð of togin, með skarða skjöldu ok skotnar brynjur.*

¹⁷⁸ Fulk, *SkPI*, 183. Erin Michelle Goeres, *The Poetics of Commemoration: Skaldic Verse and Social Memory, c. 890–1070* (Oxford: Oxford University Press, 2015), 65.

¹⁷⁹ In the preceding verse, the speaker invokes someone to ride to Valhöll. *Biðjum herjafóðr í hugum sitja, hann geldr ok gefr gull verðungu.*

MIND, dissociating any bodily container from *hugr* entirely, whereas *Hyndluljóð* 2 may evoke what Barnden terms the “self-homunculus,” a cognitive metaphorical view in which there is a person-like entity “within” *hugr* as MIND AS PHYSICAL SPACE (cf. MIND PARTS AS PERSONS), or a somatic and insular IDEAS AS PERSONS or personification akin to the “swift” but external Hugi, which is in this case “sitting, staying, abiding, submitting” (ON *sitja*).¹⁸⁰

In verse 15, in a dialogic context concerning this (presumed) flight to Valhøll by those whom are dead, Hákon and the others now fear the plural *hugir* of Óðinn:¹⁸¹

Ræsir mælti þat – vas kominn frá rómu, stóð allr drifinn í dreyra –: “Óðinn þykkir oss vesa mjök illúðigr; séumk vér of hugi hans.”	The ruler [Hákon] said that – he had come from battle, stood all drenched in blood –: “Óðinn seems to us to be very evil-boding; we fear of (over) <i>hugir</i> of him.”
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The preposition *of* and the plural *hugir* suggests a translation not as “mind” but as “thoughts, ideas” bordering on (evil) intent, evocative of the view of IDEAS AS EXTERNAL ENTITIES such that these persons are encountering extrasomatic *hugir* of Óðinn. Perhaps, akin to Eyvindr’s *Lv* 11, they too are “finding” the *hugr* of Óðinn, albeit to an inverse result. The reflexive of the verb *sjá*, “to see,” meaning “fear,” appears again in a cognitive context reminiscent of the description of Huginn and Muninn in *Grímnismál* 20, of which both usages may be pertinent to the ubiquitous COGNIZING AS SEEING metaphor.

VI. Huginn and the Wolf: Guðpormr’s *Hákonardrápa* 8

The following study fully adopts the methods for analyzing *vindr tröllkvenna* as executed in Section V, which amount to an analytical foundation upon which the fact that Huginn is

¹⁸⁰ It would be difficult to imagine a more appropriate way to convey death than to inverse entirely the typical body and mind ontology; the “army” may not be “within” MIND AS PHYSICAL SPACE because they are dead, a prerequisite for their possession (ON *eiga*, “to have, own”) of ways to Valhøll. *Valkyrjur* such as *Göndul* (cf. verse 10) appear to humans only after death. Battle is portrayed as *veðr Skoðglar* (“weather of Skoðgull <valkyrie>”) in verse 8 and *Göndul* appears at the start of verse 10, whose speech Hákon is able to hear, and in verse 12 they are engaging in dialogue. Cf. trans. Richard North et. al., *The Longman Anthology of Old English, Old Icelandic and Anglo-Norman Literatures* (London and New York: Routledge, 2014), 494: “this was not a living army.” *ONP* preserves three examples of “*vera/verða í hugum*,” all of which concern the Christian God. Barnden, “Consciousness,” 327–328: the inner-self can be a homunculus “sitting within the space of the mind, looking frontwards out into the world as well as looking at the contents of the mind,” which can be expressed as MIND PARTS AS PERSONS, for which see *ATT-Meta PD*, “Mind Parts as Persons or other Animate Beings,” and Barnden, “Metaphor,” 82: a mind can contain “subpeople.”

¹⁸¹ Trans. mine. Conjecturally, *hugir* would be consistent conceptually with Huginn and Muninn.

presented as specifically the raven may be considered. While discussion of the previous three *vindr tröllkvenna* kennings mapped the conceptual relationships among the base-word, determinant, and referent via the generated cognitive metaphor *HUGR IS A FLYING BIRD*, of which both the ability of a bird to navigate the wind and the locating of birds in the space outside of one's body became focal, this section proposes an amendment to this metaphor. The raven has been posited scientifically to bear an "ancient" social symbiosis with the wolf, a theory which finds bountiful attestation in the Old Norse corpus, leading to a phenotypically specific generation of a derivative of *HUGR IS A FLYING BIRD*, *HUGR IS A RAVEN INCITING A WOLF*. This naturalistically attuned variant will be suggested to conceptually underpin the *vindr tröllkvenna* kenning in Guðþormr Sindri's *Hákonardrápa* 8, to the primary effect that the referent [*HUGR*] may be deliberately qualified with a wolf-like battlefield presence to signal control over the ontologically "out" space and fate, rather than signaling such control by way of qualifying the subject in terms of the ability to mediate wind, in a manner peculiar to contexts of battle.

Previous studies and in particular several by Judith Jesch have, primarily due to their manifest joint interest in fleshly carrion, analyzed the raven alongside the wolf and the eagle within the so-named "beasts of battle" motif as existent in both Old English and Old Norse poetry.¹⁸² Of foremost significance is that the usage of this convention in Old Norse *always* signifies the victors, unlike in Old English.¹⁸³ However, there is a deep temporal history of stereotyped raven deployments ranging from Genesis to *Beowulf*, which revolve around the raven as the preeminent carrion-bird which is construed as incessantly feeding on carrion and "fueled" on death.¹⁸⁴ Yet in

¹⁸² Cf. Judith Jesch, "Eagles, Ravens and Wolves: Beasts of Battle, Symbols of Victory and Death," in *The Scandinavians from the Vendel Period to the Tenth Century: An Ethnographic Perspective*, ed. Judith Jesch (Woodbridge: Boydell Press, 2002).

¹⁸³ *Ibid.*, 254. In OE, the motif tends to occur in narrative poetry as battle is taking place, signaling an anticipation of the expectation of slaughter even from the view of the eventual losers. Cf. Aleksander Pluskowski, *Wolves and the Wilderness in the Middle Ages* (Woodbridge: Boydell Press, 2006), 135-144.

¹⁸⁴ Cf. Sylvia Huntley Horowitz, "The Ravens in 'Beowulf,'" *The Journal of English and Germanic Philology* 80:4 (1981). There are six appearances of the raven in *Beowulf*, including the "blithe-hearted" black raven (*blíð-heort hrefn blaca*) in line 1801 which seems to announce the coming of day as Noah's raven does in Genesis 8. Also consider the battle

ON poetry mutually grouping the raven and wolf for the sole reason of shared food interests would seem to miss its mark.

After decades of consistent and promising but nonetheless anecdotal evidence concerning a long-hypothesized socially symbiotic relationship between the raven and the wolf, from researchers such as L. David Mech and Rolf Peterson operating primarily in Isle Royale National Park, a quantified study from Yellowstone National Park published in 2002 concluded that “the raven-wolf association demonstrates a kleptoparasitic form of social symbiosis,” in which “both innate and learned behavioural responses toward wolves are involved ... suggesting that the raven-wolf relationship is an ancient evolved one”.¹⁸⁵ For a number of beneficial reasons ravens *choose* to associate with wolves rather than exist anywhere else, to the effect that ravens tend to follow, accompany and monitor wolves and wolf-packs both by flight and tree roosting, that ravens are dependent on them for the opening of carcasses, that ravens chase, incite, and whet wolves, their predation-capable symbiotes, so that they may kill more, that ravens fly just above the heads of wolves both regularly and deliberately as they kill, and that ravens benefit from trailing wolves by devouring the undigested meat in wolf scat.¹⁸⁶ The data is clearest in winter

place-names *hrefnawudu* and *hrefnesholt*, “raven-wood.” Cf. the discussion in Osborne, “The Ravens,” 107-109, and Eric Lacey, “Beowulf’s Blithe-Hearted Raven,” in *Representing Beasts in Early Medieval England and Scandinavia*, ed. Michael D. J. Bintley et. al. (Woodbridge: The Boydell Press, 2015).

¹⁸⁵ Isle Royale National Park is an island in Lake Superior 544km². David L. Mech, *The Wolves of Isle Royale* (Washington: USPO, 1966). Rolf Peterson, *Wolf Ecology and Prey Relationships* (Washington: USPO, 1977). Daniel Stahler et. al., “Common ravens, *Corvus corax*, preferentially associate with grey wolves, *Canis lupus*, as a foraging strategy in winter,” *Animal Behaviour* 64:2 (2002), 289. For the Yukon, see Petra Kaczensky et. al., “Effect of raven *Corvus corax* scavenging on the kill rates of wolf *Canis lupus* packs,” *Wildlife Biology* 11:2 (2005).

¹⁸⁶ Stahler, “Common,” 283, 286-287, 288: ravens associate with wolves (and not coyotes) to reduce food search time, reduce energy expenditure, reduce risks associated with the self-procurement of food, and suppress their innate fear of novel food sources. The study found that ravens spent more time with wolves than they did anywhere else without wolves and that they travel, rest, chase prey, and mouse with wolves. On 24/29 observed wolf-kills, ravens were present *during the chase*, yet ravens ignored non-wolf acquired carcasses entirely. The researchers write that “we frequently observed ravens following wolves throughout continuous activity that changed from resting to travelling to chasing prey, which sometimes led to the wolves making a kill,” and that “frequent behavioural interactions between these two species were observed at and away from kill sites, such as ravens pulling wolves’ tails, ravens interacting with wolf pups at den sites, and playful chasing between them.” Bernd Heinrich, *Mind of the Raven: Investigations and Adventures with Wolf-Birds* (HarperCollins, 1999), 249-250, 255, 257-258, 260-261: without wolves ravens can generally only eat the eyes and tongues of carrion, that ravens pull the tails of both eagles and wolves, harass paused wolves, antagonize them to resume travel, and play with them. Peterson, *Wolf*, 115, 117: ravens accompany wolf-packs on their travels, sit in trees when wolves rest, and eat fresh wolf scats with much incompletely digested meat. Ravens often seem to be teasing

and at higher latitudes, which corresponds well with the largely bipartite seasonality of large swathes of Scandinavia.¹⁸⁷ The most impactful crux for poetic metaphor of this symbiosis would be that ravens whet and incite their predatory symbiotes to kill and then fly above these wolves as they successfully hunt prey; the wolves (victorious predators) make a kill (victim) and the ravens fly toward the kill over and above the victors.¹⁸⁸

This understanding would be in full agreement with biologist Bernd Heinrich's assertion that ravens in the Viking Age were an "omen of victory," in that the raven-wolf symbiosis would suffice as an example of Frazer's theory of homeopathic or imitative magical thinking in which "like" produces "like," such that ravens flying over a particular combat-engaged and predatorial human individual or army metaphorically becomes the wolf, destined for victory over its prey.¹⁸⁹ As Heinrich glosses, this hypothesis finds support in a particularly enduring literary motif of a raven-banner that predicts victory. In an eleventh-century interpolation to the Anglo-Saxon Chronicle entry for 878, there was a *gunfani*, or "war-banner," called the *Hræfn*, "Raven," which

resting wolves by swooping low over their heads, landing nearby, hopping close, and arousing the wolves who respond by leaping at them. Lauren E. Walker et. al, "Population responses of common ravens to reintroduced gray wolves," *Ecology and evolution* 8:22 (2018), 11159: ravens "have adapted" to locate and maximize their time at wolf-acquired carcasses by following wolves directly, following wolf tracks, responding to wolf vocalizations, sharing carcass locations at communal roosting sites, mitigating their prominent carcass-related neophobia, and choose to be near wolves rather than anywhere else. John A. Vucetich et. al., "Raven scavenging favours group foraging in wolves," *Animal Behaviour* 67:6 (2004), 1118, 1124: ravens routinely associate with wolves away from carcasses, sometimes rarely found except with wolves, and that the influence of raven scavenging favours the evolutionary maintenance of wolf sociality. Mech, *Wolves*, 159, adds that ravens fly ahead of wolf-pack, perch in trees, wait for them to pass, then "leap-frog" them again, flying over their tracks, eating edible wolf scat along the way. They play with wolves ("raven tag"), they pester them when they linger, and they chase them by flying over their heads.

¹⁸⁷ Peterson, *Wolf*, 115: ravens on Isle Royale in winter are almost entirely dependent on food indirectly provided by wolves. Stahler, "Common," 284: in highly seasonal northern climates ravens feed in large groups and are dependent upon carrion, an unpredictable food source, and as ravens cannot tear the hide of large mammals they are dependent on wolves. Mech, *Wolves*, 159: kill-remains are the primary winter food for Isle Royale ravens.

¹⁸⁸ Heinrich, *Mind*, 255, writes that ravens will fly down towards the kill as the wolves are making it. Mech, *Wolves*, 159, writes that during a moose kill, the ravens swirled around the wolves excitedly *during the attack*.

¹⁸⁹ Heinrich, *Mind*, 263: "The Vikings ... eagerly welcomed ravens. To them the birds were an omen of victory, not doom. Why else would they fly their raven banner as they went into battle?" Frazer built on the work of Edward Burnett Tylor in *The Golden Bough: A Study of Magic and Religion* (London, 1922), 14-40. Cf. Susan Greenwood, *The Anthropology of Magic* (London: Bloomsbury, 2009), 47. Persuasive analogical thinking entails that certain connections are made between things or phenomena by virtue of a transfer of qualities through sympathetic association. For a critique, see Jesper Sorensen, *A Cognitive Theory of Magic* (Plymouth: AltaMira Press, 2007), 10-13: we cannot ignore or explain away any "magical" actions without misrepresenting the motivations and representations of the agent.

receives further detail from the mid-eleventh century *Encomium Emmae Reginae* in which the banner was of white silk, was normally blank, but in times of war a raven would appear.¹⁹⁰ If the raven was opening its beak or flapping its wings, then there would be victory; otherwise, the raven would be subdued and drooping, indicating defeat.¹⁹¹ This is reiterated in the very early twelfth century by the annalist of St. Neots, and Snorri even configures Haraldr Harðraði as possessive of the Landeyðan, “land-destroyer,” manifesting furthermore in *Orkneyinga saga*.¹⁹²

If we rejoin the raven form *hugr* Huginn in its natural setting amongst this wolf-raven social symbiosis and in turn amend *HUGR IS A FLYING BIRD*, we can generate the conceptual metaphor of mind *HUGR IS A RAVEN INCITING A WOLF*:¹⁹³

target domain	source domain
<i>hugr</i> “flies” by <i>hyggjandi</i> , “thinking”	ravens fly over wolves as they kill prey
<i>hugr</i> cognizes extrasomatically	ravens and wolves are external to the human agent
<i>hugr</i> can be whetted (ON <i>hvetja</i>)	ravens may whet wolves to kill
<i>hugr</i> can “play” (ON <i>leika</i>) to someone (KormQ <i>Lv</i> 31)	ravens “play” with wolves (as incitation)
<i>hugr</i> as “mind” belongs to a person	ravens (and Óðinn’s Huginn) follow wolves
<i>hugr</i> can imaginatively “be” anywhere	ravens and wolves move <i>fast</i> , over vast distances

These matchings offer a variant operative framework upon which to approach a cognitive schematic of *vindr tröllkvenna*, such that the way in which the base-word <*vindr*> and the referent [*HUGR*] are “normal” through metaphorical analogy now hinges on the naturalistically harmonized recognition that ravens fly over their predatory wolf symbiotes as they kill their prey. This amounts to a special case of “birds move by flight and by mediating the wind” and a different match with the way in which *hugr* “flies” by *hyggjandi*, “thinking” and the performance of cognizing. Wind and one’s ability to mediate wind may no longer simply provide a format of

¹⁹⁰ Niels Lukman. “The Raven Banner and the Changing Ravens: A Viking Miracle from Carolingian Court Poetry to Saga and Arthurian Romance.” *Classica et Mediaevalia* XIX (1958), 140.

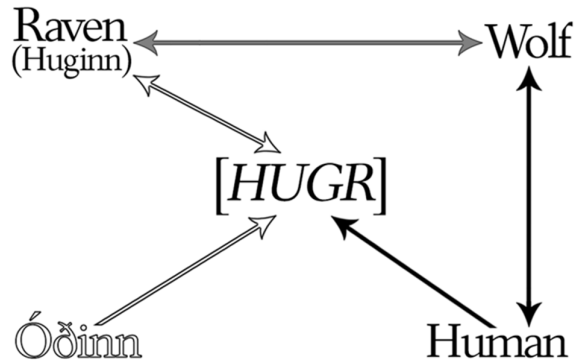
¹⁹¹ On this particularly well-known passage, see Lukman, “Raven,” 139–140. *Encomium Emmae Reginae*, ed. and trans. Alistair Campbell (London: Royal Historical Society, 1949), Book II:9.

¹⁹² Lukman, “Raven,” 140–141, 149–150. Cf. *Haralds saga Sigurðarsonar* XXII. C–V: *eyða*, “to (lay) waste, destroy.” In *Orkneyinga saga* the banner-holder may die because they are likened to prey, bringing victory at their own cost; the army around them are instead wolf-like predators. Cf. Leon Wild, “Óláfr’s Raven Coin: Old Norse myth in circulation?” *Journal of the Australian Early Medieval Association* (2008): 204–210: When Óláfr Goðfriðsson retook York in 941, after briefly ruling both the Danelaw and Dublin, he issued a vast amount of the first coins with Old Norse on them, reading “Óláfr Konungr,” on which he chose to place a raven with its wings displayed.

¹⁹³ In a similar fashion one may more broadly generate *HUGR IS A RAVEN SYMBIOTIC TO THE WOLF*.

expression for a metaphor of fate, but concurrent expression is instead signaled by attribution of wolf-like battle characteristics toward human warriors, divinely intertwined with Óðinn, a potential guarantor of a positive outcome, in what can be critically thought of as a partially self-reinforcing feedback loop.

In this view, signaled *vindr tröllkvenna* kennings may not directly refer to “the battlefield or a warrior’s battle spirit” as posited by Quinn, even if battle kennings with the base-word <*vindr*> are frequent, but rather any eulogized referent [HUGR] would instead be inextricably tied to the proposed divinatory mechanism through which the specific



subject achieves success in the ontological “out” space relative to fate, intrinsically qualifying the referent as wolf-like and predatory.¹⁹⁴ More broadly, we may consider the proportional metaphor that the raven is to the wolf what *hugr* is to the person, such that one may consider *hugr* as (the) raven of the person, and (the) raven as the *hugr* of the wolf.¹⁹⁵ The way in which the determinant <*tröllkvenna*> and the referent [HUGR] are metonymic, however, remains the same: both ravens and wolves are external to the body of the human agent, suggestive of *hugr* in the view of IDEAS AS EXTERNAL ENTITIES. These matchings have both broad support within and implications for the Old Norse corpus.

¹⁹⁴ Quinn, “Wind,” 211, 214-219, 253: “The significant comparanda for kennings with ‘wind’ as the base-word are kennings for war [...] Just as the wind of the valkyrie could signify either the place of battle or a warrior’s performance in battle, so the wind of the giantess seems to have signified either the battlefield or a warrior’s battle spirit.” Frank, “Unbearable,” 504: when a *vindr tröllkvenna* kenning appears with tenth or eleventh century skalds, it seems different to Snorri’s “love” *heiti* and instead closer to “battle-fury.”

¹⁹⁵ “Conceptual blending” in Gilles Fauconnier and Mark Turner, *The Way We Think: Conceptual Blending and the Mind’s Hidden Complexities* (New York: Basic Books, 2002), offers one way to understand *Reginsmál* 11, in which Hreiðmar calls his daughter *dís úlfhuguð* or “wolf-minded woman,” *Úlfrinn* (“the wolf,” Fenrir) in *Gylfaginning* 28 speaking of his *hugr*, and the term *úlfshugr* which appears in two dreams in the *fornaldarsögur*: *Völsunga saga* XXXIV and *Órvar-Odds saga* IV (cf. *Atlamál* 20, 27); the raven inciting the wolf which is intended to “fly” by “thinking” whets the agent’s wolfishness. Cf. Barnden, “Mixed,,” Frank, “Unbearable,” 509., and Quinn, “Wind,” 254.

Reginsmál not only supports the theorized raven-wolf social symbiosis by insinuating that the raven guides the predatorial warrior to its prey, but it elucidates that hearing and seeing a wolf may augment one's self with good luck in combat, directly descendant from the predatorial capacity of the wolf. In *Reginsmál* 18, Óðinn (Hnikarr) himself states that Huginn was “gladdened” by a slaying on the behalf of Sigurðr, who is intimately tied to the wolf in the *fornaldarsögur* and in many eddic poems, a relationship which is perhaps finding equal representation here.¹⁹⁶ In verse 20, a good omen concerning “the sweeping of swords” is “the dark spot of raven,” who is “faithful guidance for the sword-stave [WARRIOR]”.¹⁹⁷ In verse 22, if you hear a wolf howl under ash-branches and you see them before they go, good luck is augmented *from* helm-staves [WARRIORS ≈ WOLVES?].¹⁹⁸ Furthermore, in *Grímnismál* 19 or that verse preceding that which describes Huginn and Muninn, the “triumphant father-of-hosts” [Óðinn] “satiates, feeds” (ON *seðja*) two wolves named Geri and Freki (ON *gerr*, *frekr*, “greedy”), which are *gunntamiðr* (“battle-‘tamed, trained’”).¹⁹⁹ This application of ON *gunnr*, “[human] war, battle,” may thus align human predation and the hunting of wolves. In *Guðrunarkviða II* 29, the kenning *hrægífr* designates that which joins Huginn in drinking the heart-blood of the dead Sigurðr, perhaps best rendered as “corpse-glutton [WOLF],” invoking a similar rapaciousness.²⁰⁰

¹⁹⁶ *Reginsmál* 18: *Hnikar hétu mik, þá er huginn gladdi Völsungr ungi ok vegit hafði*. “[They] called me Hnikarr, then when young Völsungr [Sigurðr] had slayed and gladdened Huginn. Cf. *Reginsmál* 26 in which Huginn is again made happy, and *Völsunga saga*.

¹⁹⁷ *Reginsmál* 20: *Mörg eru góð, ef gumar vissi, heill at sverða svipun; dyggja fylgju hygg ek ins dökkva vera at hrottameiði hrafns*. “Many are good, if men knew, [the] omens about the sweeping of swords; I think faithful guidance for [the] sword-stave [WARRIOR] to be that dark spot of raven.”

¹⁹⁸ *Reginsmál* 22: *Þat er it þriðja, ef þú þjóta heyrir úlf und asklimum, heilla auðit verðr þér af hjálmstofum, ef þú sér þá fyrri fara*. This is the third, if you are hearing [a] wolf howling under ash-branches, you are becoming augmented of good luck from helm-staves [WARRIORS], if you see them before [they] go.

¹⁹⁹ *Grímnismál* 20: *Gera ok freka seðr gunntamiðr, hróðigr Herjafóðr*. C-V: *gerr* and *frekr* have the same meaning. Cf. *Reginsmál* 14, where the wolf is *frekum*. ON *temja* is the same verb used by Snorri in *Gylfaginning* 38 for Óðinn's actions toward Huginn and Muninn, which trails his brief description of Geri and Freki.

²⁰⁰ *Guðrunarkviða II* 29: *Siz Sigurðar sárla drukku hrægífr, huginn hjartblóð saman*. “Since corpse-glutton [WOLF], Huginn, together, drank heart-blood of Sigurðr.” L. David Mech et. al., *Wolves: Behavior, Ecology, and Conservation* (Chicago: University of Chicago Press, 2010), 106: wolves in the wild easily locate nearly any food source and will eat almost anything, able to ingest 25% of their body weight in a single feeding. Cf. Albertus Magnus, *De Animalibus* 22:9: “The wolf has a natural enmity for sheep, not merely a desire to prey on an isolated victim, but an all-encompassing barbarity that impels it to kill every sheep within reach.” Pluskowski, *Wolves*, 30, 93: In Bremen in 1072, so says *Gesta*

Both the raven-wolf symbiosis and the divinatory enablement signaled by their cooperation would seem to form the panegyric backbone of *Haraldskvæði*, or *Hrafnsmál*. The verses attributed to *Haraldskvæði* in *SkP* are linked by both their usage of eddic meters and their presentation in *Fagrskinna*, and given the fact that both Þorbjörn hornklofi and Þjóðólfr ór Hvini are productive in the tenth century such that the “traditional date” is circa 900, there is ample analytical cause to consider the poem as a singular composition.²⁰¹ The poem presents dialogue between a *valkyrja*, who understands the voices of birds, and one raven, “the grey-feathered sworn-brother of the eagle,” who speaks for plural *hrafnar* in stating that they “have followed [Haraldr], the young king, since [they] emerged from the egg”.²⁰² This raven subsequently embarks on a eulogic monologue from verses 4-14 and then answers a series of questions from the *valkyrja*. The proposed understanding which follows would interpret this raven-speaker as representative of conceptual bases underlying *HUGR IS A RAVEN INCITING A WOLF* such that the raven-speaker is linked to Óðinn and implicitly the *hugr* of Haraldr primarily through an explicit wolf-like attribution to Haraldr and his retinue. This amounts to a(n) (re)orientation of the conceptual food-chain as stemming from Haraldr, onto the wolves, then to the ravens, while implicating Haraldr and his retinue as supplanting the role of the wolves in the raven-wolf symbiosis.

Hammaburgensis, wolves were howling in packs in the areas just periphery to the town. In the chronicle of Salimbene of Parma, in the winter of 1247 to 1248 ravenous wolves howled for hours outside the city walls at night.

²⁰¹ Fulk, *SkP* I, 91-94: *Haraldskvæði* is a composite praise-poem in eddic meters never appearing wholly unified in any manuscript and instead assembled mostly from verses in *Fagrskinna*, which concerns the court of Haraldr Fairhair and has variously assigned authorship between Þorbjörn hornklofi and Þjóðólfr ór Hvini. Authorship of *Haraldskvæði* is somewhat debated; the poem “is more reminiscent of eddic than of skaldic poetry ... in regard to metre, vocabulary, syntax,” as well as frequency and obscurity of kennings, dialogic form, and narrative progress. Verses 1-6, and 15-23 are preserved in order in *Fagrskinna* which are trailed by verses 7-11, whereas verses 12-14 appear variously in *SnE* mss. or *K* mss., linked by metre (*máláháttir* and *ljóðaháttir*), by praising Haraldr, and by continuing the questions of the *valkyrja*. *Fagrskinna* is a product of a Norwegian or Icelandic scholar in the early 13th century. Hornklofi itself is attested as raven *heiti*. *SkP* I, 73: the name is unclear, but has been connected to the device of having the raven speak. There is no literal connection in *Haraldskvæði* to *hugr*.

²⁰² *Haraldskvæði* 1-2, 4, trans. Fulk: *hvíta, haddbjarta mey* (“white, bright-haired girl”), *kverkhhvíta* (“white-throated), and *glæhvarma* (“bright-eyelashed”); *hausreyti Hymis*, “the skull-picker of Hymir,” and *inn hqsfjadrri eiðbróðir arnar. Vér fylgðum Haraldri syni Halfdanar, ungum ynglingi, síðan kvómum ór eggj.*

In verses 8 and 21, verses attributed to the raven-speaker, the only potentially early usages of *úlfheðnar* (“wolf-skins”) appear in the ON corpus, each time alongside the term *berserkir*.²⁰³ Initially in verse 8 the *úlfheðnar* may or may not be the warriors of Haraldr; if they are competing warriors, then it is they who are in verse 9 “taught to flee,” which can be read as Haraldr and his retinue successfully gauging into and forming a void of wolf predation.²⁰⁴ If it is Haraldr’s *úlfheðnar* in verse 8, it is they who are also “teaching” the opposing warriors “to flee,” which is a predatory and wolf-like function, and if the *úlfheðnar* are understood as the opposing warriors, then verse 13 nonetheless indicates they have been supplanted.²⁰⁵ In verse 13 Haraldr has the ability to halt the occurrence of battle and thus control over any subsequent starvation of the “army-lynxes [WOLVES]” (ON *herr-gaupur*) of the blood of the slain, notable as a kenning that is again suggestive of a targeted hybridity in meaning between man or wolf as warrior.²⁰⁶ In verse 20 the *valkyrja* poses a question to the raven concerning “[the] equipment of berserks” who are “battle-bold” (ON *djarfr*, “bold, daring”) and who “rush, storm” (ON *vaða*) into battle.²⁰⁷ The response in verse 21 transparently positions these wolf-like warriors, the only “men of courage” (ON *áræði*, “daring, courage”) trusted by the “discernment-wise” (ON *skil-víss*) Haraldr, in his

²⁰³ Trans. Fulk, emphasis mine: *Berserkir grenjuðu; guðr vas þeim á sinnum; úlfheðnar emjuðu ok dúðu ísörn ... Þeir heita úlfheðnar, es bera blóðgar randir í orrostu; rjóða vigrar, es koma til vígs; þar es heim sist saman. Þar, hygg ek, felisk sá inn skilvísi undir einum áræðismönnum, þeim es höggva í skjöld.* “Berserks bellowed; battle was under way for them; wolf-skins [berserkir] howled and brandished iron spears ... They are called wolf-skins, who bear bloody shields in combat; they redden spears when they come to war; there [at Haraldr’s court] they are seated together. There, I believe, he, the sovereign wise in understanding, may entrust himself to men of courage alone, those who hew into a shield.” On *úlfheðnar* and *berserkir*, see Roderick Thomas Duncan Dale, “*Berserkir*: a re-examination of the phenomenon in literature and life,” (PhD diss., University of Nottingham, 2014), 58, 60. *Hedinn* is linked to Proto-Germanic **hadina*, related to “underclothing,” and *berserkr* is a compound of *serkr*, “shirt, coat of mail,” and *ber-*, which has been linked to both *berr*, “bare,” as well as “bear.” Cf. *Hárbarðsljóð* 37 and *Hyndluljóð* 24.

²⁰⁴ Trans. Fulk, emphasis mine: *Þeir vóru hlaðnir hǫlða ok hvítra skjalda, vestrænna vigrar ok valskra sverða [...] Freistuðu ins framráða allvalds austmanna, es kenndi þeim flýja.* “They [the ships] were loaded with men and white shields, western spears and Frankish swords [...] They tested the forward-striving mighty ruler of the Norwegians [Haraldr] who taught them to flee.”

²⁰⁵ Fulk, *SkP* I, 102-103: it seems that scholarly arguments have promoted both understandings.

²⁰⁶ 107: [...] *An ér seð hergaupur, es Haraldr hafi sveltar valdreyra, en verar þeira bræði.* “[...] Than that you should see army-lynxes [WOLVES] which Haraldr has starved of the blood of the slain, while their men-folk feed [the wolves].”

²⁰⁷ Trans. Fulk, emphasis mine: *Ek vil spyrja þik at reiðu berserkja, bergir hræsævar: hversu es fengit vígdjörfum verum, þeim es í folk vaða?* “I want to ask you about the equipment of berserks, taster of the corpse-sea [BLOOD > RAVEN]: what provision is made for war-daring men, those who surge into battle?”

court: [the *berserkir*] are *ulfheðnar* “who bear bloody shields in combat [...] reddened spears when they come to war; there they are seated together [...] those who hew into a shield”.²⁰⁸

If Haraldr and his retinue are (or become) analogous to wolves, entailing a reconfiguration of the food-chain, then not only may the raven-speaker be conceptually equivalent to Óðinn’s Huginn in the role of *HUGR IS A RAVEN INCITING A WOLF* (doubly as a mouthpiece for the skald), but may also suffice as a metaphor for an Óðinn-linked *hugr* of Haraldr such that mappings of *HUGR IS A RAVEN INCITING A WOLF* would be applicable to both the raven-speaker and Haraldr (through his *hugr*), interfacing skald and lauded leader. These assertions find limited support in transparent linkages between the raven-speaker, Haraldr, and Óðinn, as does the mapping that (a cognitive yet breast-based) *hugr* can be whetted as ravens may whet wolves to kill. Not only is the raven-speaker conversing with a *valkyrja*, unquestionably linked to Óðinn, but in verse 12, Haraldr dedicates the slain to “the one-eyed embrace-occupier of Frigg <goddess> [Óðinn],” the same dead which would thus be feeding the raven-speaker.²⁰⁹ In verses 6, 9, and 11, Haraldr is described first as *framlyndi*, “forward-temper” (ON *lyndr*, “temper, disposition”), then as *framráðr*, “forward-planning,” teaching opponents to flee (ON *flýja*, “to flee, take flight”), and lastly *hyggjandi seggir* or “thinking men” are fleeing from him. The semantics of ON *lyndr* and *ráða* compounded with “forward” evoke a whetted or encouraged *hugr* which is not and would not be unilaterally cognitive (ie. “sharp”) as perhaps in a brain-based view, but instead multivalent as rooted in the breast, inciting semantic proximity to a “full, whole, good” *hugr*

²⁰⁸ Trans. Fulk. *Þeir heita ulfheðnar, es bera blóðgar randir í orrostu; rjóða vigrar, es koma til vígs; þar es þeim sist saman. Þar, hygg ek, felisk sá inn skilvísí skyli undir einum áræðismönnum, þeim es hoggva í skjöld.* Cf. verses 5–6: Haraldr commands “reddened” shield-rims and shields, practices battle as a sport, and grew tired of and rejected the domestic life of warmth and sitting indoors.

²⁰⁹ Trans. Fulk. *Valr lá þar á sandi, vitinn inum eineygja faðmbyggvi Friggjar; fognuðum slíkri dǫð.* “The slain lay there on the sand, dedicated to the one-eyed embrace-occupier of Frigg <goddess> [Óðinn]; we welcomed such doings.

inclusive of (a particularly battle appropriate) “courage,” which Haraldr and the *ulfheðnar* epitomize.²¹⁰

In this same vein the sword, which is whetted by a whetstone, evidentially becomes a metaphor of a similar tripartite organizational schematic: generous kingship, *hugr*, and “terror”.²¹¹ In *Helgakviða Hjörvarðssonar* 9, Sigurðr is told of the best sword: “a ring is in the sword-guard, *hugr* is in the middle, terror is in the point”.²¹² The metaphor *HUGR IS A SWORD BLADE* presents a case of *HUGR AS PHYSICAL OBJECT* (cf. *IDEAS AS PHYSICAL OBJECTS*) and is furthermore able to preserve the distinction between the externally cognizing, “wandering” *hugr* in the view of *IDEAS AS EXTERNAL ENTITIES* and the *hugr* as *MIND AS PHYSICAL SPACE* as configured into *BODY IS A CONTAINER FOR THE MIND*, because in Viking Age Scandinavia sword-blades and hilts were often not made together; the docking of the sword-blade *hugr* in a hilt would be akin to the docking of the *hugr* in any bodily container.²¹³ In *Fáfnismál* 6, the wolf-like Sigurðr responds to Fafnir that it was his own *hugr* that whetted him to kill Fafnir (ON *hvetja*).²¹⁴ This would be the same *hugr* invoked in *Fáfnismál* 35 as Huginn: in this verse, a speaking bird states that Sigurðr could make Huginn happy if he kills Reginn, trailed by “a proverbial saying,” that “I expect a wolf when I see

²¹⁰ Cf. the ambiguity in *Fáfnismál* 30. Sigurðr states: *Hugr er betri en sé hjörs megin. Hugr* is better than be [the] might of [a] sword.”

²¹¹ See the discussion of polysemy in whetting terminology in ON in Stephen A. Mitchell, “The Whetstone as Symbol of Authority in Old English and Old Norse,” *Scandinavian Studies* 57:1 (1985), 5-11, 19-22. Particularly, ON *egg*, *hvessa*, *hvass*, and *hvetja*, “to make keen for a thing.” Note Þórr and whetstones contra the *hugr* insults in *Hárbarðsljóð*.

²¹² *Hringr er í hjalti, hugr er í miðju, ógn er í oddi*. Cf. *Þórsdrápa* 11, for another usage of *ógn+hugr*: the verse utilizes “wolves” in a kenning for [GIANTS] in the first *helmingr*, then we find: *arfi eiðfjarðar hlaut meira ógndjarfan hug; steinn þróttar Þórs né Þjalfa skalfa við ótta*. Trans. Marold, emphasis mine: “The heir of Eidsfjorden got [an] even more ‘terror-bold *hugr*’; the stone of valour [HEART] of neither Þórr nor Þjalfi shook with fear.” This is clearly an example of *hugr* as related to “courage,” explicitly within the breast.

²¹³ See Irmelin Martens, “Indigenous and imported Viking Age Weapons in Norway – a problem with European implications,” *Journal of Nordic Archaeological Science* 14 (2004). Conceptually, this implicates *ógn*, “terror,” as undetachable from *hugr*; perhaps consistent with a cardiocentric *hugr* innately tied to “courage.”

²¹⁴ In response to Fafnir asking *hverr þik hvatti*, “who egged you on?” Sigurðr responds: *Hugr mik hvatti, hendr mér fullýtiðu ok minn inn hvassi hjörr*. “*Hugr* whetted me, my hands assisted, and my sharp sword.” This sword is *hvassi*, from ON *hvass*, “pointed, sharp, whetted.” Cf. Loki’s response to Þórr in *Lokasenna* 64, where it is also *hugr* responsible for whetting (ON *hvetja*). Cf. *Fáfnismál* 26, in which Sigurðr states to Reginn: “you challenged me to take an active (ON *hvatr*) *hugr*,” in reference to that *hugr* which has been whetted.

his ears,” which we might comprehend both literally and as humorously self-referential.²¹⁵ There may just be some metaphorical irony: Reginn whetted the wolf-like Sigurðr to kill Fafnir, which gladdened the whetting raven, which leads to more birds that whet Sigurðr to kill Reginn.

Perhaps more akin to *Haraldskvæði* is *Helgakviða Hundingsbana I* 53-54, in which Helgi is first wolf-like in his fighting prowess, subsequently likened as the corpse-provider for Huginn, and in turn potentially reaffirmed as himself the wolf. Helgi is “always ... foremost in [the] host [of battle] ... eager in battle,” and “all-unwilling to flee,” such that “helm-wights [VALKYRIES] fly,” and “the horse of men [WOLF?] ate the barley of Huginn”.²¹⁶

With the above in tow, we can examine the final *vindr tröllkvenna* kenning of this study, Guðþormr sindri’s *Hákonardrápa* 8, which survives in *Heimskringla* and *Óláfs saga Tryggvasonar en mesta*.²¹⁷ There is some manuscript discrepancy over the nature of the determinant, such that Quinn suggests a different understanding of the syntax than Poole and Frank, proposing there may instead be a “Wind of the Valkyrie” kenning. The similar readings of Poole and Frank are that which will be used here.²¹⁸

²¹⁵ *Horskr þætti mér, ef hafa kynni ástráð mikit yðvar systra; hygði hann um sik ok huginn gleddi; þar er mér úlfs vón er ek eyru sék.* See trans. and notes in Larrington, “The Lay of Fafnir”: “Wise he’d seem to me if he knew how to get the friendly vital advice of you sisters; if he thought about himself and made the raven (Huginn) happy; I expect a wolf when I see his ears.” “A proverbial saying, meaning that savagery is to be expected from a savage person.”

²¹⁶ Verse 53: *Ey var Helgi Hundings bani fyrstr í fólki, þar er firar þorðusk, æstr á ímu, alltrauðr flugar; sá hafði hilmir hart móðakarn.* “Always was Helgi, bane of Hunding, foremost in [the] host [of battle], there where men fight, eager in battle, all-unwilling to flee; that helmsman [Helgi] had [a] hard mood-acorn [HEART].” Verse 54: [...] *sárvitr flugu, át hǫlða skær af hugins barri.* Judy Quinn, “Kennings and other forms of figurative language in eddic poetry,” in *A Handbook to Eddic Poetry*, ed. Carolyn Larrington et. al. (Cambridge: Cambridge University Press, 2016), affirms that the barley of Huginn are corpses but expresses hesitation, as does *ÍF II* 257-258, that “*hǫlða skær*” is a kenning for wolf. Cf. *Helgi Hundingsbana II* 37, in which Helgi is metaphorically the wolf.

²¹⁷ *SkP I*, cxcii, 155-156, 172. Six stanzas and two *helmingar* survive of Guðþormr’s *Hákonardrápa*, a *drápa* (formal eulogy with a refrain) for Hákon I inn goði Haraldsson, who had an upbringing under Æthelstan as a Christian, but is evidentially suggested to have reverted later in life. Guðþormr’s extant poetry displays little inclination toward Christianity, and Guðþormr employs a reference to *hugr* nowhere else.

²¹⁸ See Quinn, “Wind,” 237, 252., *SkP I*, 168-170., Frank, “Unbearable,” 509. Each ms. either preserves *óðs-* (4 mss., “possession, incitement”), *óls-* (2 mss., “bane, pestilence, affliction”), or *os-/ósk-* (4 mss., “wish”). Poole adopts *óls-*, genitive singular of the neuter substantive *ól*, rendering “the desired/desiring woman of the moon,” seeing a *vindr tröllkvenna* kenning with the referent [*HUGR*]. Quinn suggests *ósk-* and the possibility that *máni* may be metaphorically understood as a shield, such that *óskmey*, “wished-for woman,” indicates a *valkyrja*, to the effect that the verse reads “the favourable breeze of the valkyrie of the shield,” indicating battle, battle-spirit, or battle ardour/courage, such that in either reading, Hákon would be well endowed with battle acumen, rather than thoughtfulness. Frank relays *óls* as “harmer,” resulting in “harmer of the moon [GIANT].”

ON <i>helmingar</i>	Prose Word Order	Author's Translation
Hræddr fór hjörva raddar herr fyr malma þverri; Rógeisu gekk ræsir ráðsterkr framr merkjum.	Herr fór hræddr hjörva fyr þverri malma; ræsir rógeisu gekk ráðsterkr framr merkjum.	[The] army went afraid of [the] voice of swords [BATTLE] before [the] decreaser of metals [WEAPONS > WARRIOR = Hákon]; [the] charger of strife-fire [SWORD > WARRIOR = Hákon] went counsel-strong forward of [the] standards.
Gerra gramr í snerru geirvífa sér hlífa, hinns yfrinn gat, jöfra, ó[ls/ðs/sk] kvánar byr mána.	Gramr jöfra gerra hlífa sér í snerru geirvífa, hinns gat yfrinn byr kvánar ó[ls/ðs/sk] mána.	The warrior of kings [Hákon] does not shelter himself in [the] onslaught of spear-women [VALKYRIES > BATTLE], he who <i>got over-great</i> fair-wind of [the] woman of the affliction of the moon [GIANT > GIANTESS > HUGR]
Dating	Prose ON	Structure
Prior to 961 (934? - 961)	yfrin[n] byr kvánar ó[ls/ðs/sk] mána	abundant + [accusative wind + genitive sing. woman + genitive adjective + genitive sing. <i>máni</i>] = over-great [HUGR] (of Hákon)

The grammatical construction is such that Hákon performs the action meant by ON *geta*, “to get, learn, beget,” with the referent [HUGR] as the object, synonymous to the notion of “acquiring” or “obtaining,” which does immediately suggest the referent as in the view of IDEAS AS EXTERNAL ENTITIES. While there is no directional prepositional phrase with which this might be made plain, there is a unique adjectival qualifier *yfrinn*, literally “over-great,” as related to the directional preposition *yfir*, “over, above,” the same preposition used to direct the flight of Huginn and Muninn in *Grimnismál* 20. However, as, for example, with the “stretching” *hugr* of *Atlakviða* 12, *yfrinn* may readily be consistent with [HUGR] as in the view of MIND AS PHYSICAL SPACE, such that the typical bounds of “mind” are exceeded.

Although HUGR IS A RAVEN INCITING A WOLF pivots from the notion of wind navigation towards “ravens fly over wolves as they kill prey” in its matching with “*hugr* ‘flying’ by *hyggjandi*, ‘thinking’,” it is notable that Hákon is nonetheless proclaimed as an apt wind navigator. In verses 2 and 4 there are kennings for [BATTLE] with base-words related to <*vindr*> and in these same verses Hákon is the target of kennings for [SEAFARER].²¹⁹ Hákon is also likened with wolf-like

²¹⁹ In this case there is clear naval combat such that we may take his seafaring literally, but this does hardly excludes additional meaning. Verse 2: ON *él*, “shower, storm” in *almdrósar eisu élrunnr*, “bush of the storm of the fire of the bow-woman [VALKYRIE > SWORD > BATTLE > WARRIOR = Hákon], *Valsendir hrauð*, “sender of the Valr <horse> of the mast” [SHIP > SEAFARER > Hákon]. Verse 4: *skyldir skautjalfaðar*, “requisitioner of the sail-bear” [SHIP > SEAFARER > Hákon], ON *veðr*, “weather” in *geirveðr*, “spear-storms” [BATTLES]. Cf. Verse 6 in which imagery related to Óðinn culminates, previously built in verse 1 by two kennings for [SPEAR] and [SHIELD] that make use of

qualities expressive of this reorientation some three times: straightforwardly, in the second *helmingr* of verse 1 Hákon is the “endower of the swan of raven-wine [BLOOD > RAVEN > WARRIOR],” which is in actual nature the wolf, not *directly* a warrior, who subsequently pursues fleeing enemies hiding under their shields in diction reminiscent of *Haraldskvæði* 11.²²⁰ Concerning battle, in verse 8 (both in the preceding *helmingr* and the same *helmingr* of the *vindr tröllkvenna* kenning) Hákon is the “decreaser (ON *þverra*, “to wane, grow less”) of metals [=WEAPONS],” he is the “charger (ON *ræsa*, “to make flow, to bring a charge against one”) of strife-fire [SWORD],” he is these things “forward of [the] standards,” and he does not “shelter himself in [battle],” all of which may be interpreted as characteristics evocative of the *ulfheðnar* and *berserkir* of *Haraldskvæði* as well as related eddic passages concerning Sigurðr and Helgi (see above).²²¹ Thirdly, within the *vindr tröllkvenna* kenning itself the determinant <*kona ól máni*>, or “woman of the affliction of the moon,” is linked by Poole to the myth of Mánagarmr, “hound of moon,” which, in *Gylfaginning* 12, pursues *máni* and which will swallow *máni*.²²² This should be seen in light of *Völuspá* 39, interpreted by Ursula Dronke to allude to the notion that a wolf in the *hamr* of a *tröll* might either swallow or attempt to take the moon.²²³

Óðinn-*heiti* as determinants, such that spears are clashing over the heads of slain [WARRIORS], who are “din-rulers of [the] <valkyrie>.”

²²⁰ *Hrafnvíns svangæðir rak síðan flóttá sótt Jalfaðar at mun sínum; hrót Giljaðar hylja*. “The benefactor of the swan of raven-wine [BLOOD > RAVEN/EAGLE > WARRIOR] then pursued those who fled with the illness of Jǫlfuðr <=Óðinn> [SPEAR] at his pleasure; the roofs of Giljaðr <=Óðinn> [SHIELDS] conceal [them].”

²²¹ Frank, “Unbearable,” 509, adds that “Guþþormr’s kennings for battle and wind reinforce each other,” such that Frank finds a similar conclusion by different means. For Frank, in the “onslaught of spear-women,” the prince acquires his *yfrinn* “wind,” related to ON *ofrhugi*, a term that only appears in prose sources, an idea that leaps from “wind of battle” to the “wind of *hugr*” with little justification.

²²² Poole, *SkP* I, 169–170: “the kenning apparently alludes to Mánagarmr, ‘hound of the moon,’ a giant in the likeness of a wolf who will swallow the sun.” Frank, “Unbearable,” 512, reduces “the hate-driven, moon-swallowing giant” as “recognizably metaphorical” for the heart, which although inexplicitly targets the cardiocentric psychology of *hugr*, perhaps construes a misplaced emphasis on “hate.” All other manuscript variations result in functionally comparable meanings to *óls*, such that all could indicate a determinant indicative of *jötunn* in some manner of tumultuous relationship with the moon. Four of ten ms. witnesses preserve *óðs mána*, from ON *óðr*, “possession.” If this reading is utilized, the “possession of the moon,” which must resolve to *jötunn*, evokes diction evocative of *ulfheðnar* and *berserker*. Cf. verse 6: Hákon is “Njǫrðr <god> of [the] voice of [the] high-moon of [the] spear [SHIELD > BATTLE > WARRIOR],” which uses *máni*, “moon,” as the base-word in a kenning for [SHIELD].

²²³ *Völuspá* 39: *tungls tjúgari í trolls hami*, “destroyer of the moon in the *hamr* of a troll.” *Zoëga* gives “destroyer” for *tjúgari*, which *C-V* relates as originally meaning “pitch-fork.” Dronke, *Poetic*, 142–143: *tiúgari* is an agential noun related to OE *tēon*, “to pull,” which is given in *B-T* as *teón*, “to draw, pull.”

In sum, the matchings within *HUGR IS A RAVEN INCITING A WOLF* differ from those within *HUGR IS A FLYING BIRD* in that the metaphorical relationship between base-word <*vindr*> and referent [*HUGR*] is such that *hugr* doesn't only "fly like a bird (in its 'thinking' or cognizing performance)," but instead *hugr* "flies like a kleptoparasitic raven over a predatory wolf," and in so doing effectively announces control over the ontological "out" space and fate by an implied divine connection to Óðinn. Within this schematic the referent is, in meaning, positionally aligned with Huginn, whereas the subject linked to the referent is, in meaning, positionally aligned with the wolf. Such a connection is tantalizingly similar to what we might expect of a cardiocentric yet wandering *hugr* inextricably intermeshed with the meaning of "courage," comprising a rather holistic and hybrid conception in which the body and, referentially, *hugr* in the view of MIND AS PHYSICAL SPACE as configured into BODY IS A CONTAINER FOR THE MIND is referenced alongside an extrasomatic *hugr* in the view of IDEAS AS EXTERNAL ENTITIES which, unlike that which is somatic, is able, through the proposed cognitive framework, to connect to a sense of divine control over fate and the immediate battle outcome as rooted in Óðinn. The skald ensures that Hákon may comprehensively be wolf-like in his courage and battle ability, whetted in his "mind" (he enters battle *ráðsterkr*, "counsel-strong"; ON *ráð*, "counsel, advice, plan, foresight") and breast (wolf-like "courage"), and not only lauded as "like" Óðinn conceptually but simultaneously guaranteed of victory in an uncontrollably windy, ontological "out" space.²²⁴

VII. Conclusions

Ontological conceptual metaphors are appendages of the crux of embodiment theory, or an applied conception of a bipartite division between self and non-self, a barrier which is inherently prone to conceptual transgression during the performance of cognizing in which cognizance

²²⁴ Cf. Hallfreðr *Erfidrápa* 16: An ally of Ólafr, Þorkell, is *hjaldrþorinn* ("battle-daring"), *snotr* ("wise"), and *hugframr* ("hugr-forward") in battle, then flees on "the cable-wolf of the sea [SHIP]"; Þorkell is both physically wolf-like and cognitively wise. Cf. COGNIZING AS SEEING, such that we "see" forward; he may be both "forward-thinking" in battle, or anticipatory, and able to escape, as well as, as Heslop states "great-hearted."

inputted into the breast, the physiologically enabled home of *hugr* where emotional responses are sensorially felt, is categorized as deriving from and belonging to either an ontological “in” space or “out” space. As “thought, idea” under the umbrella of cognizance, *hugr* feasibly has the potential to be portrayed as in the view of either conceptual space, yet primary evidence from Section III makes transparent that the referenced space is typically categorically somatic, such that metaphors of mind such as “full, whole, good [+ *hugr*]” have a comprehensive cognitive and emotional breadth consistent with Snorri’s list of *heiti* for *hugr* in *Skáldskaparmál* 70. The performance of cognizing would be innately transgressive if “objects” deriving from extrasomatic space which may be categorized as such are brought “in” to what *Hávamál* suggests is desirably a protected bodily container, amounting to what may have been a worrisome ontological phenomenon prone to consequence. Direct discourse with extrasomatic cognitive space seems limited to rarely attested word forms such as the verb *hugsa*, “to think at,” and the adjectives *hugsi* “thoughtful, absent-minded” and *huglauss*, “disengaged *hugr*.”

Hugr conceptually portrayed as in the view of IDEAS AS EXTERNAL ENTITIES, or *HUGR* AS EXTERNAL ENTITY, includes the “swift” IDEAS AS PERSONS *Hugi* of the extraordinarily endowed *jötunn* *Útgarðr-Loki*, the underlying conceptual meaning intrinsic to the raven *heiti* *Huginn* leading to the author-generated cognitive metaphors *HUGR* IS A FLYING BIRD and *HUGR* IS A RAVEN INCITING A WOLF, and that which was hypothesized in Section V and investigated through these two metaphors: *vindr tröllkvenna* kennings. Whereas one way to understand the metaphorical relationship between the base-word <*vindr*> “wind” and the referent [*HUGR*] is through the mental image of bird-flight, likened to the performance of cognizing, the compound determinant <*tröllkvenna*> “[of] troll-women” may instead serve a two-fold purpose: one, to extend the referent [*HUGR*] to the ontological “out” space as opposed to the “in,” and two to refine targeted meaning in terms of this “out” space to objects, events, and agents out of the control of the cognizer.

In Sections V and VI these two proposed roles of the determinant were addressed equally through two investigatory methods: first, by considering the semantics and transitivity of verbs, directional prepositional phrases, and same-author same or different source comparisons in order to discern if *hugr* is being portrayed as in the view of IDEAS AS EXTERNAL ENTITIES, and second, by considering references to either the ability or lack thereof of wind mediation and/or wolf-like attributes concerning the implied subject of the referent [*HUGR*] in relevant source-contexts in order to substantiate or refute the hypothesis that subjects may be metaphorically positioned in terms of that which is ontologically uncontrollable (perhaps a sense of fate). The *vindr tröllkvenna* kenning in Hallfreðr's *Lv* 2 evidentially portrays the referent [*HUGR*] as such an external entity, over which the subject is unable to assert control, reinforced by Hallfreðr's *Lv* 23. Taxonomic congruity and Kormákr's *Lv* 8, 15, 31, and 41 suggest that the "leading wind" of the kenning in Kormákr's *Lv* 1 may also be best understood as similarly referencing [*HUGR*] as an external entity, a space in which the agent again has little to no control. The panegyric of Eyvindr's *Lv* 11 plausibly juxtaposes Haraldr gráfeldr [SEAFARER] with the referent [*HUGR*] such as to compliment Haraldr by reference to a "good" fate in an ontological "out" space which would be contingent on [*HUGR*] as an external entity, but it is not explicit where Eyvindr "finds" Haraldr's [*HUGR*]. In Guðþormr's *Hákonardrápa* 8 Hákon "gets" [*HUGR*], qualified as "over-great," despite a lack of directional prepositional indication, in which Hákon is both [SEAFARER] and wolf-like such that [*HUGR*] is likened to the raven which associates with predators which are externally *successful*.

By taxonomic and contextual linkage it is likely that all of these [*HUGR*] referents are extended by their respective determinants to portray *hugr* as extrasomatic and ontologically divergent from a somatic *hugr* secure in the breast of a biological bodily container enforced with unattainable ideals of metaphysical impermeability, as wind, birds, wolves and other persons are to the cognizing agent, but each bears an intended and intertwined meaning concerning the

uncontrollability of this ontological “out” space which is not only impossible to disentangle but could feasibly be the driving force for the kenning’s existence. Section II clarifies that there is a void of primary evidence for *hugr* itself as breath or as a medium for bodily transgression except at death, and any such permeability and transgression of *hugr* is only supported to be solely cognitive and lacking in any tangible or operatively physical mode of transmission, in what may also amount to what is merely a relative byproduct constructed on a superordinate platform of the limits of human agency through the whims and tricks of the feminine “Other.” Via the mental image of uncontrollable wind an agent’s bodily space could be both distinct from the space of *hugr* and privy to supernatural mercy; a toolkit of human futility and reality founded on the sweeping semantic possibility of *hugr* flexible to the desired meaning of the skald.

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Appendix A

Dating	Context	Attribution/Title	Meter	Nom.	Plural	Love	Body	Fickle	Turn	Whet	Fullness	Good/Bad	Soft/Hard	Insult	Description	Cogn.?	Travel	Flight?	Compliment/Kingship	Battle		
961 - 990	K	Eyv., <i>Hákonarmál</i> 9	M		X													?			X	
		Eyv., <i>Hákonarmál</i> 15*	L		?												?		?			
995 - 1000	K	Hfr., <i>Erfidrápa</i> 2	D															?	X			
		Hfr., <i>Erfidrápa</i> 13																?	X			
		Hfr., <i>Erfidrápa</i> 16		X																X	X	
		Hfr., <i>Erfidrápa</i> 27														Glad					X	
975 - 995?	SnE	Eil., <i>Dórsdrápa</i> 11	D																	X	X	
		Eil., <i>Dórsdrápa</i> 14		X	X													?			?	X
Prior to 1014 (965 - 995?)	Sks (Ís.)	Hfr., <i>Lv</i> 23	D	X		X				?												
975 - 985	SnE	Ulfr U., <i>Húsdraða</i> 1	D												Glad			?	X			
970 - 995	SnE, K	Einarr., <i>Vellekla</i> 1	D												Strong					X		
prior to 970	Sks (Ís.)	Kormákr., <i>Lv</i> 8	D	X		X									Strong		X					
		Kormákr., <i>Lv</i> 15		X		X												?				
		Kormákr., <i>Lv</i> 31		X		X													?			
		Kormákr., <i>Lv</i> 54		X											X	<i>huglauss</i>	?					X
875 - 900	SnE	Þjóðólfr., <i>Haustlög</i> 12	D														?		?			

Towards Early Dating

Towards Early Dating																										
EOS, JDV, TG			Context	Title	Meter	Nom.	Plural	Love	Body	Fickle	Turn	Whet	Fullness	Good/Bad	Soft/Hard	Insult	Description	Cogn.?	Travel	Flight?	Compliment/Kingship	Battle				
Old	Old	Old	CR	<i>Hávamál</i> 46	L			X																		
				<i>Hávamál</i> 91.1		X		X	X																	
				<i>Hávamál</i> 91.2			X	X	X																X	
				<i>Hávamál</i> 95		X		X	X																	
				<i>Hávamál</i> 102		X		X	X																	
				<i>Hávamál</i> 106				X								X					Whole					
				<i>Hávamál</i> 117													X				Good					X
				<i>Hávamál</i> 121		X		X	X																	
				<i>Hávamál</i> 124		X		X	X																	
				<i>Hávamál</i> 161			X	X	X	X																
Old	Old	Old	CR	<i>Hárbarðsljóð</i> 21*	F?L?									X			Bad	?								
				<i>Hárbarðsljóð</i> 26												?	X	Weak/Soft								
				<i>Hárbarðsljóð</i> 49													?	X	Weak/Soft							
Old	Old	Old	CR	<i>Hamðismál</i> 18	F	X							X				Full					X				
				<i>Hamðismál</i> 27																	X					
Old	Old	Old?	CR	<i>Atlakviða</i> 12	F	X														X						
				<i>Völuspá</i> 27																	X					
Old	Middle	Old	CR	<i>He. Hu. II</i> 14	F	X		X																		
				<i>He. Hu. II</i> 15				X						X						All						
				<i>He. Hu. II</i> 17				X																		
				<i>He. Hu. II</i> 18														X			Bad					
				<i>He. Hu. II</i> 24																						X
Old	Middle	Old	CR	<i>He. Hjórv.</i> 6	F (L)										X			Hard								
				<i>He. Hjórv.</i> 9		X																				
				<i>He. Hjórv.</i> 40				X	X																	
Old	Middle	Old	CR	<i>Sig. hin meiri (Brot)</i> 9	F								X				All									
				<i>Sig. hin meiri (Brot)</i> 10																	X				X	
Old	Middle	Old(Rec)	CR	<i>Fáfnismál</i> 6	L (F)	X						X														
				<i>Fáfnismál</i> 19											X				Hard							
				<i>Fáfnismál</i> 26																		X				
				<i>Fáfnismál</i> 30		X																				X
Old	Middle	Old(Rec)	CR	<i>Reginismál</i> 7	L (F)								X				Whole									
				<i>Reginismál</i> 13											X				Higher				X			
Old	Middle	Old(Rec)	CR	<i>Sigrdrífumál</i> 13	L (F)													X								
				<i>Sigrdrífumál</i> 31			X							X					Full							
Old	Young	Old	CR	<i>Drymskviða</i> 31	F	X			X																	

Appendix B

EOS 1962	JDV 1964	TG 2005	Text, Verse	Old Norse	Author's translation
Old	Old	Old?	<i>Völuspá</i> 18		
Old	Old	Old?	<i>Völuspá</i> 18		
Old	Middle	Old	<i>He. Hjórv.</i> 38	Þik kvazk hilmir hitta vilja, áðr ítrborinn <i>ǫndu</i> týndi.	Helmsman [Helgi] has stated he wants to visit you, before [the] glorious-born [Helgi] has lost <i>ǫnd</i> .
Old	Middle	Old(Rec)	<i>Sigrd.</i> 26	Annars dags láttu hans <i>ǫndu</i> farit ok launa svá lýðum lygi.	On another day, you let go his <i>ǫnd</i> , and so reward [his] lie to the people.
Young	Young	Young	<i>Atm.</i> 41	Hrundu þeir vinga ok í hel drápu, exar at lögðu, meðan í <i>ǫnd</i> hiksti.	They pushed Vingi and struck [him] into hel, [they] laid upon [him] with axes, while [he] hiccoughed in <i>ǫnd</i> .
Young	Young	Young	<i>Sig. hin sk.</i> 29	Kona varp <i>ǫndu</i> en konungr fjörvi, svá sló hon svára[n] sinni hendi.	She [Guðrun] threw <i>ǫnd</i> but king [threw] life, so she struck her hands so swore.
			<i>Sig. hin sk.</i> 33	Hann mun ykkar <i>ǫnd</i> síðari ok æ bera alf it meira.	Of you two he will bear <i>ǫnd</i> the longer, and ever [bear] the greater strength.
			<i>Sig. hin sk.</i> 53	Muna yðvart far allt í sundi, þótt ek hafa <i>ǫndu</i> látit.	Your journey moves to the end of its passage, although I will have lost <i>ǫnd</i> .
			<i>Sig. hin sk.</i> 60	Þat mun ok verða þvígít lengra at Atli mun <i>ǫndu</i> týna.	In not too much time it will come to pass that Atli will lose <i>ǫnd</i> .
<i>fornaldarsögur</i>			<i>Gat. Gest.</i> 25	Ek sá moldbúa folder fara; á sat nár á náí; blindr reið blindum til brimleiðar; jór var vanr <i>andar</i> .	Trans. Burrows: I saw a soil-dweller <snake> of the earth travelling; a corpse sat on a corpse; a blind thing rode on a blind thing to the surf-way [SEA]; the steed was lacking in breath.

Appendix C

Location	#	Signature	SRDB Dating	Style	A-S Gräslund
Uppland	<200		-		
Södermanland	36		-		
Småland	10	Sm 7 Sm 31 Sm 19 Sm 154 Sm 72 Sm 100 Sm 75 Sm 137 Sm SvS1973;4 Sm 143	V V V V V V V V V V	RAK ? RAK N/A Pr3? N/A N/A Pr3 Pr2/Pr3 N/A	980?-1015 980?-1015 (1045-1075)? 1045-1075 1020-1075
Öland	7	Öl 16 Öl 12 Öl ATA4684/43C Öl 9 Öl 23: Pr1 or Pr2, V Öl ATA430/37;16 Öl Kpping47: V	V V V V V V V	Pr2 Pr2/Pr3 N/A Pr2-Pr3? Pr1/Pr2 N/A N/A	1020-1050 1020-1075 (1020-1075)? 1010-1050
Östergötland	5	Ög 139 Ög 163 Ög 161 Ög 228 Ög 229	V V V V V	N/A Pr2/Pr3 KB Pr2 Fp	1020-1075 1020-1050 1010-1050
Bornholm	4	DR384: RAK, V DR380: RAK, V DR370: RAK, V DR378: RAK?, V?	V 1050-1150 V 1050-1150 V 1050-1150 V 1050-1150	RAK RAK RAK RAK?	980?-1015 980?-1015 980?-1015 (980?-1015)?
Västra Götaland	3	Vg 105 Vg 127 Vg 216	V, around 1100 V After 1100	Fp Fp N/A	1010-1050 1010-1050
Gästrikland	2	Gs 2 Gs 15	V, after 1000 V, after 1000	Pr2 Pr2	1020-1050 1020-1050
Hälsingland	2	Hs 2 Hs 8	V V	Pr2? ?	(1020-1050)?
Norway	3	N 319 N 187 N A222	M, after 1100 V V	N/A RAK N/A	980?-1015
Skåne	1	DR 354	V 1050-1150	Fp	1010-1050
Gotland	1	G 276	V, after 1000	N/A	
Medelpad	1	M 16	V	Fp?	(1010-1050)?